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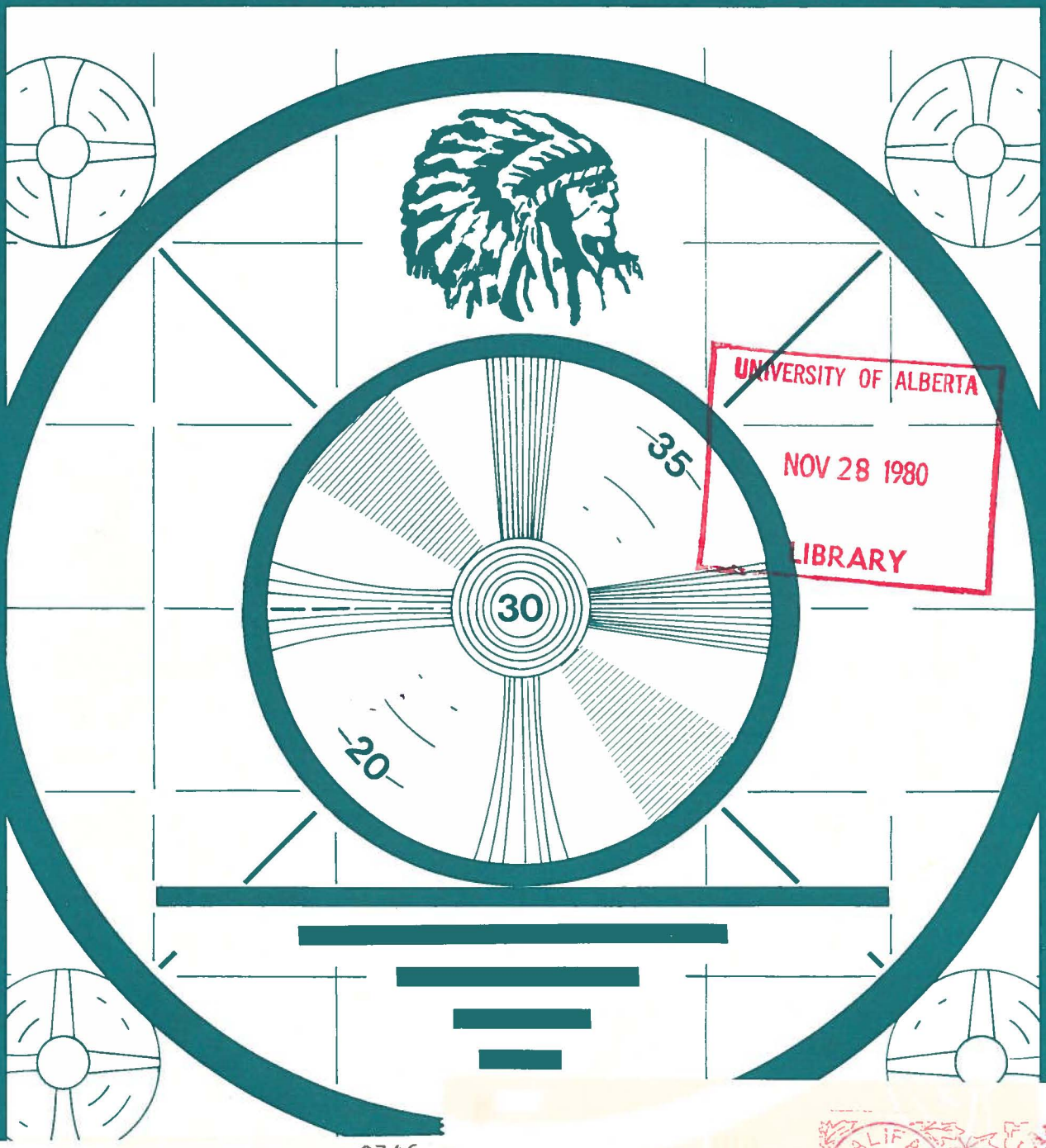

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Media Message

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Effective Teaching: Relating Objectives, Resources and Learning Styles

Muriel Cooper

Learning resources, whether materials, people, or places, ought never to be selected haphazardly. There are advantages in encouraging students to browse in the library and to select reading materials out of curiosity, or by whim, or for reasons of personal interest. Resources used for instructional purposes, however, should be related to the particular objectives of the unit or lesson(s), and, if possible, to the learning styles of students, assuming that a variety of resources is available. This is frequently the case, but it is only through the combined efforts of classroom teachers and the teacher-librarian that the materials become readily obtainable when a teacher needs them. Good planning is essential if the teacher intends to make the best use of available resources for the benefit of students. Good planning includes knowing what the objectives of a unit are for large groups of students, and for smaller groups and individuals.

Behavioral Objectives

Many things that teachers teach lend themselves to the use of objectives expressed in behavioral terms. Some teachers are turned off by the thought of sitting down to write a behavioral objective for everything they teach — and understandably so. Almost every teacher entering the classroom in the morning has in mind certain goals or purposes, aims or objectives, as well as a plan or pattern of how these goals or objectives will be translated into learning — for learning is the schools' *raison d'etre*. Each teacher also has some notion of the relationships which might be formed during the day — relationships between materials or subject matter and student, between and among students, between teacher and students, for these relationships are essential to learning and help students find meaning in the maze of information they have to sort out before it becomes a part of their knowing. At the end of the day, each teacher reflects upon what has happened during the five to six hours spent with students and assesses or evaluates the results insofar as this is possible.

Most of the things students are expected to master in school can be expressed in behavioral terms by those teachers who wish to do so. For mastery of such skills as performing subtraction with re-grouping, writing a letter of thanks to acknowledge a favour received, drawing an angle of a given measure, doing a broad jump of a stated distance, performance is relatively easy to measure. For these skills, specific objectives are not difficult to write, nor is the mode of assessment much of a problem.

Expressive Objectives

Other things that students do during a day do not result in mastery of content or skill that day, or for many days — or, perhaps, ever. Some of these will be related to value commitments or a view of the nature of man and the universe. Because education is a moral enterprise, many things students deal with and talk about are 'should' questions. Often the students, rather than the teacher, raise these questions if they are given the opportunity.

For these reasons, teachers may sometimes wish to plan units of study, or parts of units, based on another kind of objective that Elliott W. Eisner (1969) called expressive objectives. Eisner implies that when we evaluate students' learning, we should sometimes evaluate the quality of the students' opportunity to learn, the intrinsic merit of an experience rather than only specific outcomes.

A trip to the zoo, a museum, a library may result in outcomes that are different for each learner and that may not be discernible until some time after the experience, after the teacher and the student have had time to reflect upon the experience, to use the learning in some way, to produce something, to become aware of something, to find personal meaning in the experience.

Sometimes just being in a certain situation or place — a place where history was made, a situation where exciting things are happening, where there is a chance to explore, or to have exposure to the thoughts and works of a great person (artist, hero, explorer, or thinker) can be an important experience for a student. Always, some of the outcomes for each student will be unique to that student even though all students may share certain common learnings. The real merit of such an experience may take some time to emerge.

Objectives, for the purposes of this paper, may be the behavioral or expressive objectives. Ideally, they are written in some form, but sometimes they may be in the teacher's mind or only briefly jotted in a plan book not to be forgotten when evaluation time comes.

Learning Resources

The learning resources of materials are most often the books, pamphlets, brochures, pictures, slides, films, models, or the vertical files of the school library but they may also be beyond the walls of the school. Sometimes they may be hidden in the student's inner world — the world of the student's own mind, of his innermost thoughts and feelings. Almost every child has great inner potential; often it fails to emerge because no one has taught the student the importance of responsibility and dedication to a task or has pointed out that every person has latent creative ability; or, perhaps the student has never been allowed the opportunity to express thoughts, ideas, or feelings in creative ways: in a story, poem, play, painting or sculpture.

Every community has its own learning places outside the school: churches, the post office, the town hall, the supermarket, the cemetery, the public library. Every community has its own people who are valuable resources for students, sources of historical or specialized material or information: the senior citizen, the statesman, the collector, the professional-next-door, the mayor, the skilled tradesman, the artist. All these people have something to offer students, though some early preparation and planning may be necessary before the students meet them.

Children need exposure to expertise and ideas of people other than their parents, teachers, and friends. In one school not long ago a school custodian accompanied a teacher and students to the source of the village's water supply because he knew about it and was available.

When students take a trip to a museum or other institution or establishment, and the teacher prefers to await results before completely evaluating the experience, advance planning will still be needed. Students should be cautioned to take notebooks and pencils in order to complete the following tasks:

make sketches and notes;
record interesting things they observe or hear;
write questions about things they don't completely understand;
list new things they have learned;
make references to things they would like to explore further.

In other cases students may be asked to decide how they would like to follow up the field trip; some may prefer one of the following:

choosing a topic to write about;
choosing a topic to discuss in class;
choosing a topic for a small group discussion;
making a model, a map, a sketch.

The outcome of the experience could be the preparation of a class booklet on the trip — a booklet in which students record what they have learned and why the experiences was or was not a good way to learn. The written report with its illustrations, pictures, diagrams, maps, photographs, and the like, may be of a standard that would justify its being placed in a section of the library reserved for storing quality work done by students.

Evaluation

Because the outcomes for such an experience cannot be specifically defined before the field trip, evaluation will not be easy but it may tell the teacher a great deal about each student's originality, sense of responsibility, initiative, and independence of effort, about what can be produced, and about concepts and skills achieved. There will be evidence to indicate how students found meaning in the experience, and the experience will give teachers a better opportunity to observe students learning. Ongoing observation may help the teacher discern new interests students develop as a result of the experience.

The relationship between objectives and materials goes much deeper than what can be observed on the surface. Planning is essential; a knowledge of available resources and skill in their use, a must. Constant observation and evaluation of the materials in use, and of how the students relate to the materials, ought never to be slighted, and the unique learning that results as well as the common outcomes should be evaluated.

There is always a place in school for direct personal, face-to-face instruction by the teacher but instruction mediated by printed resources, people resources and non-print material resources at school, at home, and in the wider community help the teacher to shift, gradually and slowly, the responsibility for learning to the student so that eventually the self becomes the student's own best teacher. This is the ultimate goal of learning.

There are several useful activities for students which will also be of great value to teachers who wish to find out more about the progress, the thoughts and perplexities of students in order to help them gradually become more independent learners and to find meaning in their learning experiences.

A diary or journal in which a student writes something every day and which a teacher reads regularly can provide useful information to both teacher and student. Treated in strictest confidence, for it will sometimes contain privileged information, the journal may sometimes be read and initialled; sometimes a comment or some information is provided by the teacher; sometimes a brief teacher-student conference is suggested. The teacher's response will be determined by each student's comments or questions. With encouragement, many students will express their reactions to school experiences in ways that can point directions for the teacher and be very useful in evaluating the students' progress.

An alternative to the diary or journal, which older students and teachers of older students may prefer, is the keeping of a notebook (to be shared with the teacher) in which the students list under appropriate headings:

things I know;
things I almost know;
things I do not understand;
things I don't know how to do.

It is important for students themselves to be aware of what they really know, of what they almost know, and of what they do not understand or cannot do. If the teacher or another student can follow up and help the student with the almost known, it may soon become a known. A bit of analysis of what the student doesn't know or understand may alert the teacher to provide some material resources appropriate to the student's present level of achievement. This is one aspect of library use which allows the teacher to relate the materials to the student's needs.

Selecting Materials

There are many keys to selecting the most appropriate material available for a particular student at a particular point or level of attainment. No one knows for certain, not even the specialists, what each kind of teaching resource does best or how to make the best use of each kind of medium. Teachers have to teach today and cannot wait for the specialists to evaluate each resource. On the other hand, it is unwise to choose casually. Educators have to choose on the basis of their own educated guesses based on certain questions they can ask themselves and on what the students can tell them, either directly, or when they are observed at work.

A close examination of objectives fre-

quently gives clues to the most suitable resources for a learning task. Sometimes the objective indicates that visual recognition of something is important. We may want students to recognize some aspect of plant or animal life, a geometric shape, the portrait or photograph of a famous person, a great art specimen, land forms, samples of materials: the real thing or a realistic visual representation is an appropriate resource. A photograph may be suitable.

The teacher may ask, "Is colour important?" If so, a coloured photograph, slide, filmstrip, poster or overhead transparency may be an appropriate learning resource.

Is motion important? Then a film may portray the effect more realistically than a filmstrip or slides.

Sometimes colour and motion are both important to the objective. Sometimes motion (to show development or progress) is needed, but a still picture allowing detailed examination of a particular stage of development may also be required. Much depends upon the objective of the teacher or of the student and teacher.

Is explanation needed or is there an instructional advantage in hearing narration while looking at the subject being examined? Is this better than explanation before or after looking? Some visual representations do not require verbal narration; they say it all independently. We know also that many students learn better from a recorded or taped narration than from a printed document or a face-to-face explanation.

If both auditory and visual aspects of the thing to be learned are important, then audiovisual or multi-media may be required.

Another important question in relation to resources and materials is, "What is the most appropriate approach for this group of students learning this particular objective or experiencing this particular aspect of learning?"

Is it demonstration or is it student performance or participation which is likely to do the job best? A poem should be experienced aurally but some students prefer to follow the text on the printed page. Many a student has been tuned out of the realm of poetry because of a poor first impression when a student or teacher read a poem badly. If demonstration of an activity is important, the demonstration should be well done. An actor, artist, musician, poet or other writer, a first-aid person, or another teacher may be available to demonstrate. If vicarious or sensory experience is important, it may be better to use some sort of simulation activity — role-playing, educational game (geography, history), make-believe, etc. A few students may perform an experiment, give a demonstration, construct something while another group does a variation of the same thing, or replicates an activity.

Some learning objectives require that students make their own record of an experience — documenting it with pictures, drawings, photographs; including literary excerpts gathered from outside sources; writing their own reaction to the experience; recording what they learned from it. For some students, this will require the use of many library or external resources.

Choice of materials depends somewhat upon what is available, but in planning units, there are usually activities that are considered *Must Do's,* others that are *Should Do's,* or *Might Do's.* For certain groups of students, the combination actually included and done might be a selection of activities from all three lists.

For some students, pace is important. If the material is in print form, some students will require a much longer time than others to read and assimilate it because of a lower reading level, the need for more frequent use of a dictionary, etc. Flexibility of pacing may be important regardless of the objective or the resources used.

Cognitive Style Mapping

Joseph E. Hill and Derek N. Nunney (1972) advocate the use of a cognitive style map to identify the modes by which a student can master an educational task most readily, thereby assuring that instructional resources are used to best advantage. They would say that it is important for teachers to observe how each student searches for meaning in the environment. Some people learn best by listening, others by reading (print or pictures). Some see things only through their own eyes, others only through the eyes of others (Mummy says..., Daddy says..., The teacher says...); some consider the opinions of others and reconcile them with their own. Some are good at categorizing, others at contrasting, some at relating information. Knowing how students learn is important in selecting materials for them; it is also important both to encourage students to use those modalities which help them to enjoy learning and to expose them to experiences requiring the use of other modalities so that they may have a wider choice of ways to learn.

In planning, it is important to distinguish between those objectives which may be important for all or most students and those which may be for only a small number. Related experiences using material or people resources (including the teacher) may be for all, many, or a few. Groups may vary and students should move from group-to-group over time because certain experiences with particular materials may be best for them at one stage of achievement.

Experiences and materials should provide constant challenge and stimulus, should put problems before students. Students need to be challenged to think; therefore, the materials and situations should provide ideas to think about. The teacher's role is to question the students' thinking at every stage and propose experiments to them — to encourage them to discover what is hidden. For these kinds of learning, expressive objectives may offer wider horizons than miniscule behavioral objectives.

Many students leave school believing that man always had access to the mathematics that students now learn in school. Knowledge of how some of the mathematical ideas were developed or discovered and of some of the things that we yet cannot do or

do not know many challenge some students.

Once we teach children how to learn, they learn on their own. Our job is planning — shaping the environment for students to learn.

Relating Objectives to Materials

There is no set pattern for doing this but in schools where much has been achieved certain planning patterns emerge. In schools where good use of learning resources has been observed, the principal very frequently plays a key role in assuring that classroom teachers and the teacher-librarian cooperate in unit planning that encourages the integration of learning in the classroom with the learning of library skills and the use of library resources. Some approaches to planning are suggested below.

1. Prior to beginning a unit of instruction, the teacher-librarian should work closely with each teacher or group of teachers to clarify the objectives for each planned unit of study. This is a part of regular curriculum planning and should involve the principal, or a vice-principal, or department head, depending upon the type of school.
2. An overview of the suitable materials available for each unit of study should be given to teachers and, where appropriate, shared with students. This includes materials that are available in the school's library/resource center as well as available materials from other sources: the teachers' own materials, the local historical society, community resource speakers, a museum, the regional or city library, etc.
3. The bibliography of materials compiled for the unit should reflect varying ability levels. There is nothing more discouraging to a student than beginning to use a book, or filmstrip, or article that is beyond the student's present level of comprehension.
4. It may be necessary for the teacher-librarian to explain to teachers the instructional characteristics of selected materials — or to demonstrate their use — for small group or large group instruction or for individual student use.
5. In some schools, someone must spend time with students and teachers, teaching a corps of people to utilize certain equipment. Once a small corps of people is trained, they can teach others.
6. Facilities must be available as needed for teacher or student use. The teacher-librarian may not be able to instruct teachers or students on the production of slides or transparencies or duplicated materials or filmstrips — but should be able to suggest someone who can help when the need arises.
7. A variety of materials should be put on the circulation list. Overnight use of certain materials by teachers and students should be encouraged — under appropriate circumstances.
8. At the conclusion of a unit, an evaluation of the suitability and adequacy of the materials used and services provided should be conducted. Since the resource center's main goal is service in support of student learning, it is important to find out how effective the materials were in relation to student learning.
9. Any school wishing its library/resource center to become an integral part of its instructional program, instead of just an adjunct to it, must have a flexible schedule. The teacher-librarian needs to be ready to help teachers and students when the need arises and insofar as time in the library (often limited) permits.

Conclusion

Many school library resource centers are still inadequate for the job they should be doing — but many others have excellent resources that are not being used to advantage. The function of any school library is to serve students: service is the key word. The library is likely to serve its students best when planning involves all professionals in the school: planning means shaping the environment for students to learn, and continually evaluating the results. In times of financial restraint, with less money available for resources and, in some cases, staff cuts affecting the library, doing the job well offers great challenge to concerned teachers and principals.

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Overhead Transparency Kits: A Media Tool for the Effective Management of Bibliographic Instruction

Lucille Wilson and Moshie Dahms

Faced with increasingly large classes, bibliographic instruction is a problem to which university reference and orientation librarians must devote considerably more time and creativity. However, in an era of tight budgets and financial strictures, instructors in the library and elsewhere must often "make do" with less expensive technological teaching aids than they might desire. This article describes one successful method for utilizing relatively inexpensive existing equipment. The following pages outline the use of the overhead projector as an effective media tool for bibliographic instruction. In delineating the background leading to the development of overhead transparency instruction kits, as well as describing their design and application, the authors hope not only to demonstrate the desirability and efficacy of such tools, but also to indicate the dimensions of the materials for the effective management of bibliographic instruction.

The Background

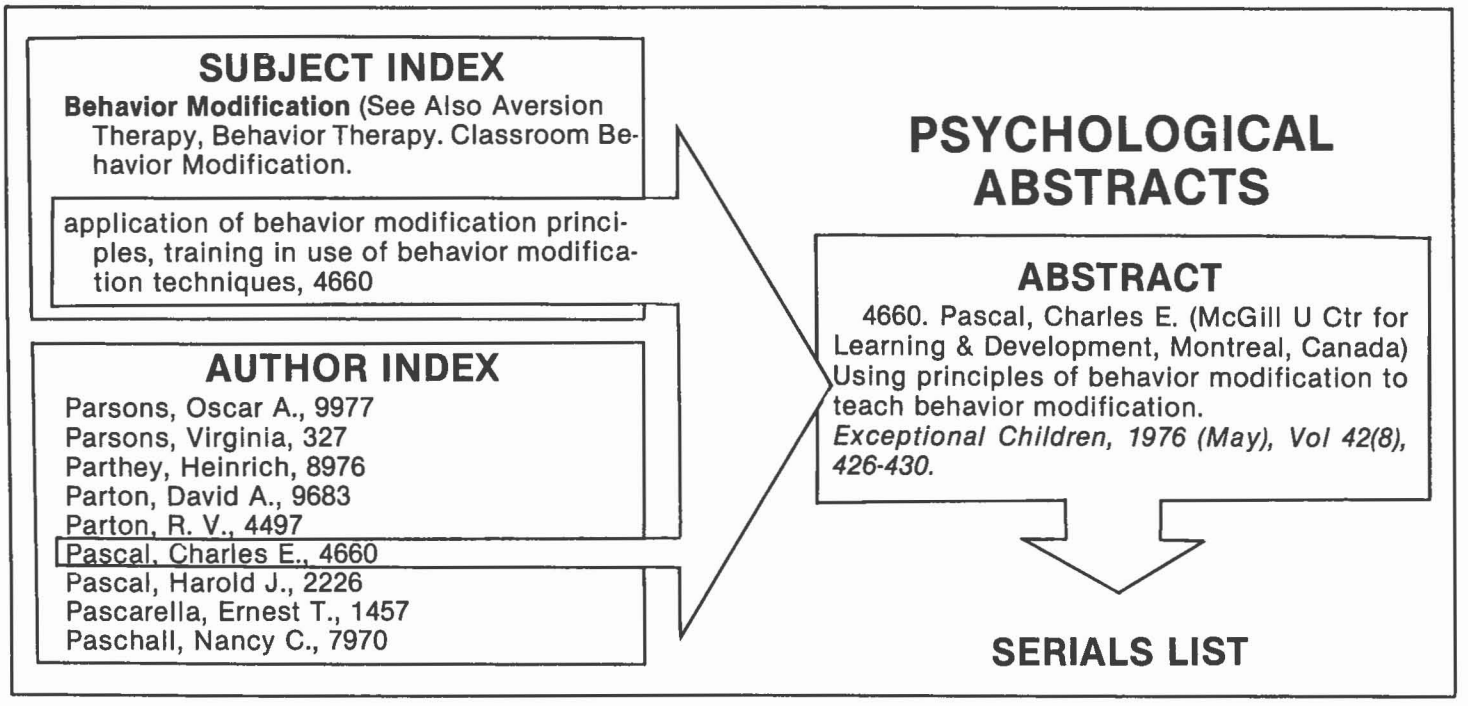
The University of Guelph has a student population of approximately 10,000. Its Library has a subject-division form of organization. This divisional structure has had a great impact on the Library's orientation and bibliographic instruction program. Although general orientation at an introductory level is provided through the general "drop-in tours," all reference librarians actively participate in specific library instruction. One librarian, who is also chairman of the Orientation and Bibliographic Instruction Committee, coordinates and centralizes the booking by faculty members of individual presentations. A librarian from the appropriate subject division is then assigned to provide the desired bibliographic instruction. This librarian consults with the faculty member of the subject concerned in order to determine the objectives of the class before the presentation. While many presentations take place in the large lecture rooms throughout the campus, the Library itself has facilities to cope with groups of 25, 40 and 65 students.

This comprehensive approach to orientation and bibliographic instruction has been developed over a period of more than ten years. Since then, the number of participating students has increased greatly. Library statistics indicate that every second student at the University has attended at least one presentation within the Library's orientation and instruction program.

Improved Instructional Aids

As a result of this large increase in student participation there was a movement from small-group to large-class instruction. It was necessary, therefore, to decrease the number of repetitive presentations in order to increase the amount of time and staff available for other bookings. As a result, visual aids that would help maintain the quality of the presentation had to be designed. The preliminary obstacles to developing a new approach were budgetary constraints, increasing workloads, decreasing numbers of professional staff and variable

Figure 1. Three steps necessary in the use of *Psychological Abstracts:* consult the author or subject index, find the abstract by means of the abstract number, consult the Serials List for the call number of the cited journal.



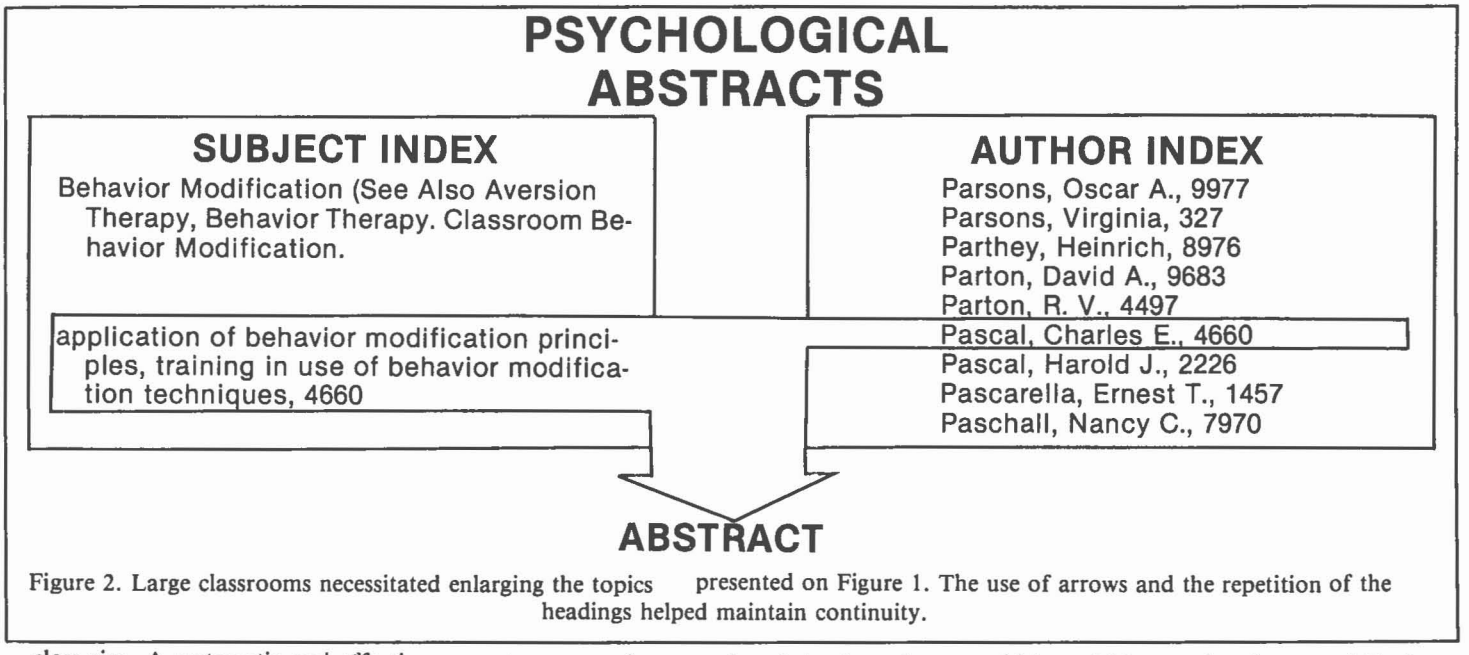
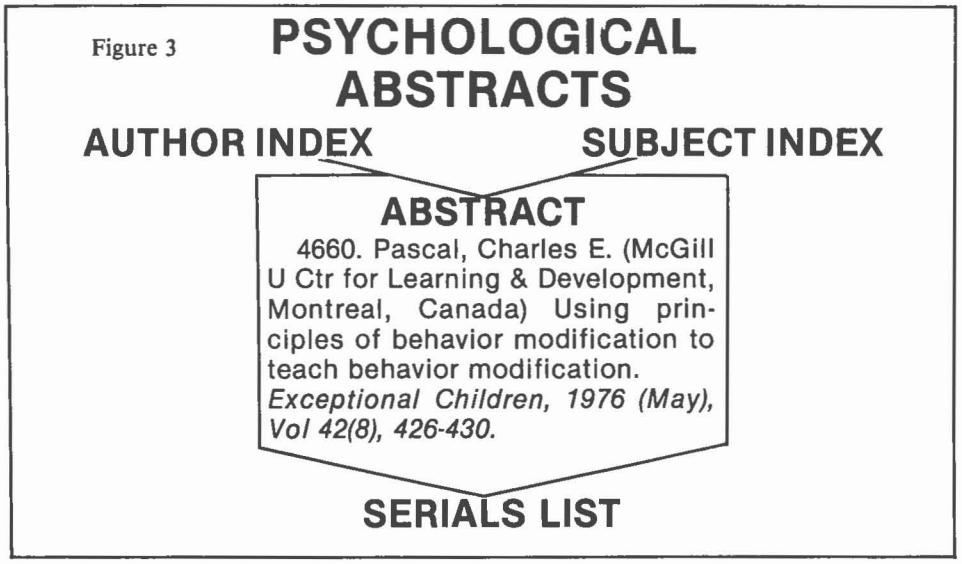


Figure 2. Large classrooms necessitated enlarging the topics presented on Figure 1. The use of arrows and the repetition of the headings helped maintain continuity.

class size. A systematic and effective program had to be established to overcome these obstacles and to make bibliographic instruction available to the entire university community.

Development

In view of the above factors, it was necessary to evolve instructional tools capable of dealing effectively with large groups. The use of slides and overhead transparencies was found to be advantageous with groups of varying size. Their current effectiveness, however, was limited. Therefore, after consultation with the University's Audio-Visual Services, in conjunction with a Media Grant from the Committee on Teaching and Learning, the authors designed and prepared special overhead transparency instruction kits. Although the kits were specific to the subjects required, they utilized techniques which could be employed successfully for all subjects.



These subject-related overhead transparency kits proved particularly valuable in instances where classes covering the same subject areas were offered repeatedly. The new kits contained several professionally designed overhead transparencies which illustrated both the use of specific bibliographic tools and general research methodology. Each kit consisted of subject-related overhead transparencies and explanatory scripts which were combined in individual folders for ease in handling and storage. The accompanying illustrative material (Figures 1-6) forms part of the bibliographic instruction kit for an introductory psychology class. It will be noted that rather than following the traditional vertical arrangement of textbooks, the material on the overhead transparencies was arranged to suit the overhead projector; i.e. in a horizontal layout.

Design and Implementation

For the purposes of simplicity, economy, and ease in handling, the authors attempted to employ a single transparency to demonstrate the use of each reference tool. (See Figure 1.) However, in a few cases

print enlargements were required, and the detailed examples illustrated on the overheads necessitated the use of overlays. (See Figures 2 and 3.) For clarity, the text was typeset. Colour was used to emphasize specific details and to achieve color coding (as explained below). It was also discovered that a dark background with light or coloured print proved the least tiring for the eyes and was the most effective in holding the attention of the viewer.

Progressive disclosure was discovered to be the best method of presentation. This was accomplished by using opaque sheets hinged to the mounting frame of the transparency. As the librarian proceeds, the attention of the viewer is directed to the relevant part of the information. In large classes the presentation was vastly improved when slides accompanied the transparencies. Although the viewer was not taken on a tour of the library, he, nevertheless, was still able to visualize the materials in perspective. Closeups of the materials on the shelves were also shown.

Library of Congress subject headings and three catalogue cards are shown on Figure 4. This overhead attempts to show students the three approaches to the card catalogue by subject, title and author.

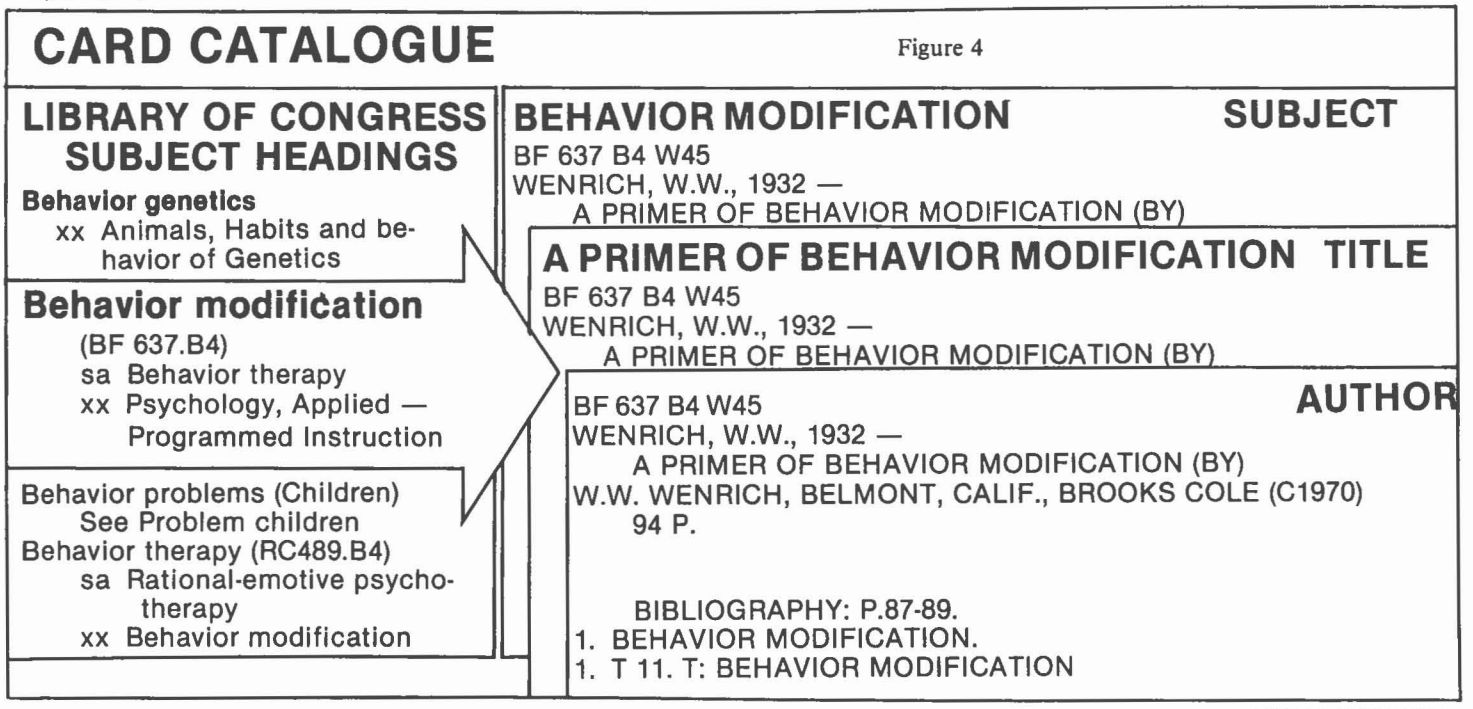
Figure 5 shows how to find articles, books and government documents on any subject in the library. The general background of the transparency is dark; the bold printed lettering at the top of each column — "ARTICLES", "BOOKS", "GOV'T DOCUMENTS" — is negative, i.e., transparent and uncoloured, as are the three blocks in each column. The print between these blocks is black.

Subsequent color-coding of the overhead transparency correspond with that of the Library's computer-produced microfiche catalogues, where the Serials List is marked in green, the main entry fiche are indicated in blue, and the Government Documents micro-catalogues are marked in red. For the overhead transparency, color-coding was achieved by attaching colored acetate strips behind each of the three columns. Therefore, a green acetate strip was taped to the back of the "Articles" column, making the heading and the boxes appear in green. The same was done with a blue acetate strip behind the "Books" column, rendering that section blue, and with a red acetate strip behind the "Gov't Documents" column, coloring it red. The technique is simple, but surprisingly effective.

Each column of Figure 5 was covered by a flap of construction paper taped to the top of the transparency frame. These hinged flaps allows the instructor to show all three columns at once, or to display them individually in whatever sequence he deems appropriate. Figure 6 did not require flaps, but did enjoy similar color-coding. In that instance, the strips of colored acetate were taped across the back of the transparency frame in order to lie behind the print in a horizontal fashion. Hence, the lines of the text referring to "Books," "Articles" and "Gov't Documents" once again were emphasized in their proper colours.

Future Applications

Instructional kits of this type are versatile and may also be used for other purposes. Although they were primarily developed for large class instruction, the kits also proved useful for briefing faculty members during the interview with the librarian before finalizing arrangements for the instruction session. They were also very helpful when briefing other professional staff needed to assist in library instruction. Subsequently, the basic overhead transparency kit material was used to prepare self-instruction units. These consist of slides of



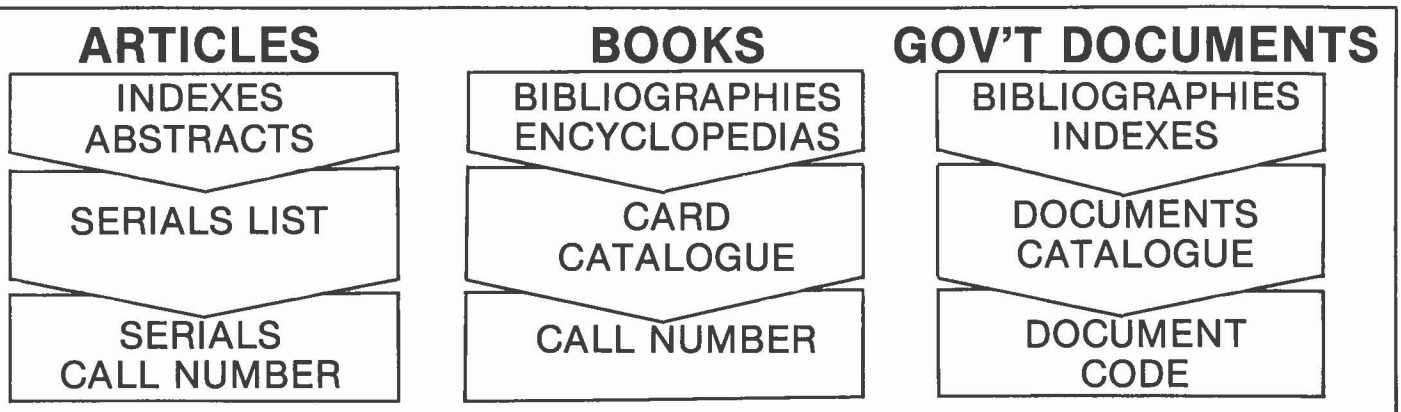


Figure 5. Presents a general outline or short review for any undergraduate library instruction class.

the reference tools and the slides of transparencies used in conjunction with a caramate-type projector. The relevant instructions are currently being converted from scripts to accompanying tapes. Such units are mobile and can be used anywhere in the library, or even elsewhere on campus. In the library itself, units like these will provide point-of-use instruction around the clock.

Because of the obstacles mentioned previously, the most important of which are reduced staff levels, the resulting increased workloads, and variable class size, in most libraries there will be a continuing need to develop effective and time-efficient means of bibliographic instruction. The ultimate goal should be to reduce the number of repetitive questions about library procedures and bibliographic tools, while at the same time increasing student awareness of research methods and available data. One method, as detailed here, is to offer comprehensive library instruction simultaneously to large numbers of students in various subject areas. For such groups the classroom situation, if utilized as described, can be conducive to conveying effectively the detailed information necessary in any discussion of research strategies.

Conclusion

In this article, the authors have attempted to demonstrate how special overhead transparency kits can be used for such purposes. Other innovative programs could be developed with similar materials. Through such media aids and methods, it is possible for librarians to elevate bibliographic instruction from what is frequently regarded as a mere public relations gesture, to a serious and valuable instruction session conducted in a professional manner. In this way, media tools such as the relatively inexpensive instruction kits described here, may act as a management aid not only to increase the productivity of reference and orientation librarians in general, but also, to render possible a better utilization of library materials and services.

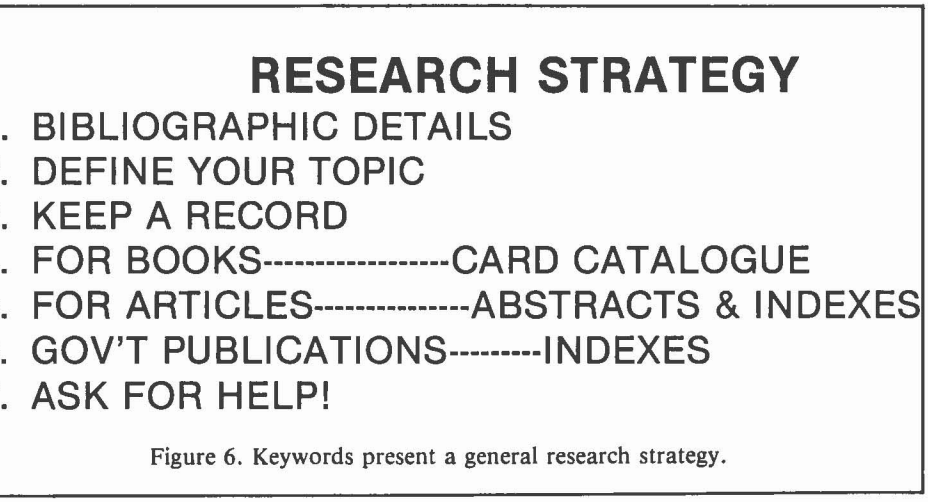


Figure 6. Keywords present a general research strategy.

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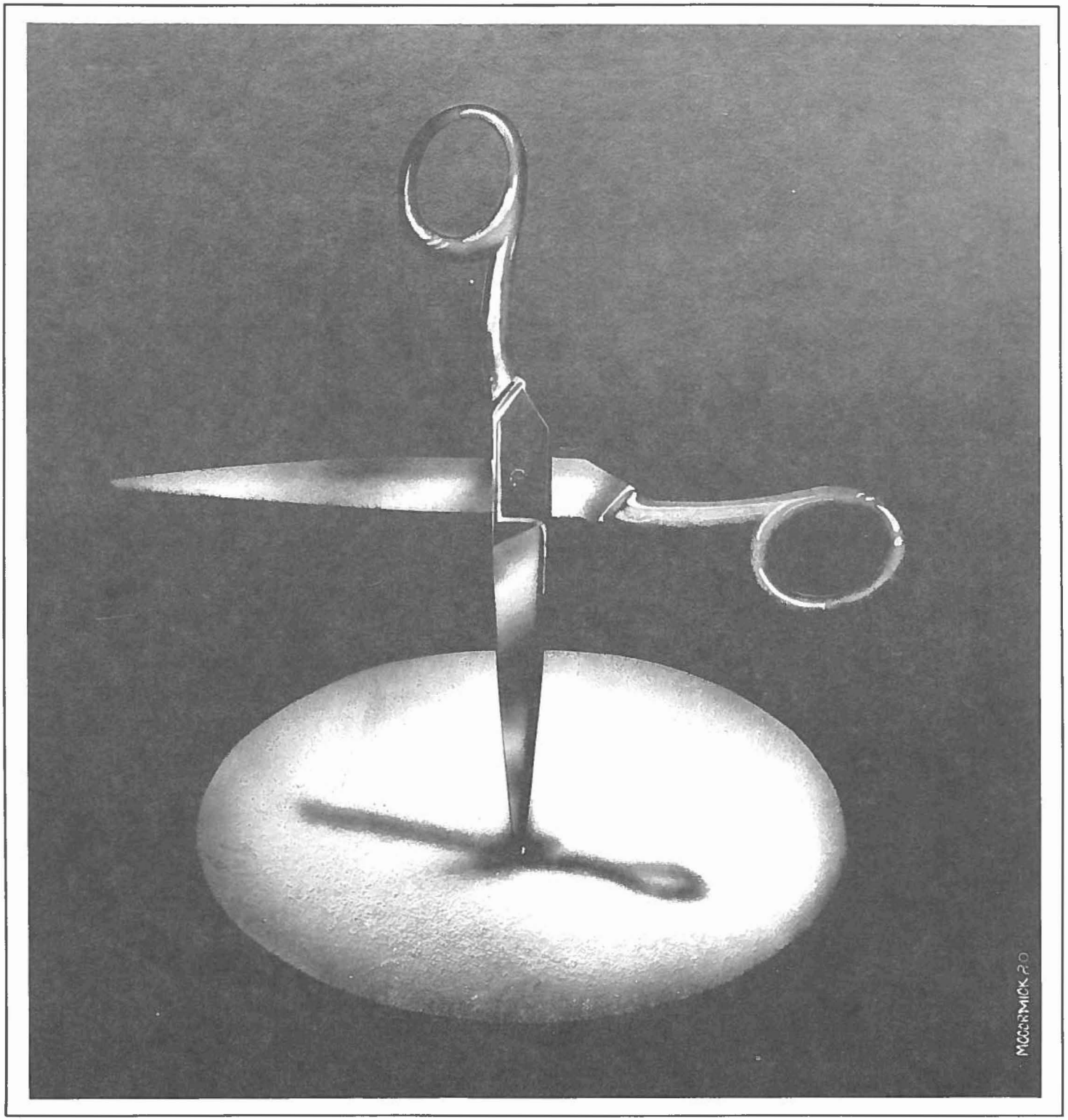
MCCORMICK 20

Social And Economic Limits On Screen Education In Windsor Secondary Schools

Stuart A. Selby

The movement toward social change and economic abundance which accelerated through the 1960's to the early 1970's has, since then, reversed direction toward restraint and shortage. While this has become dramatically evident in shrinking employment and energy resources, it is equally evident in a new conservatism in education, and has been directly observable in the teaching of screen education in Windsor secondary schools. New social limits on screen education show themselves clearly in provincial curriculum changes, while economic limits are evident in financial constraints on film study classes at the local level.

Curriculum Changes

In the curriculum changes in Ontario of the past dozen years, one may find documented a brief history of the changing social perceptions of the importance of media study. It was not until the late 1960's that Ontario curricula gave approval to screen education at the provincial level. At that point, curricular materials encouraged teachers to concern themselves seriously with the mass media at all levels of schooling, especially English teachers at the secondary school level. They also allowed teachers, especially in Grade 13, the freedom to design their own courses within more flexible guidelines.

Though one can find interest in media education in education journals and in local districts a few years earlier, one can date the start of official provincial encouragement of screen education to 1968. As late as the *1967 Revision* of the *English, Senior Division* curriculum (grades 11-12-13), for instance, there is not the slightest suggestion anywhere in the guidelines for the five-year academic university-entrance program that the English program is anything more than the study of composition and literature. For the four-year general student, there are but a few sentences scattered among many pages which refer to "fostering discrimination in the mass media."

But in 1968, the weighty and well-publicized Hall-Dennis report, *Living and Learning,* a culmination of the progressive, individualized, and child-centered theories of education of the post-war decades, made a group of explicit and specific recommendations that screen education become a meaningful part of every child's education. It also used "Film Arts" as a specific example of an appropriate senior elective in its model of how a student's individual program might be organized in conformance to the Report's recommendations.

1968 also marked the year in which the province-wide Grade 13 examinations were eliminated, thus removing one of the major limitations on anything beyond the traditional classics and composition program in English. A new Grade 13 English curriculum was also published, stating that "each teacher is free to design his own courses," and that "although the chief concern of a Grade 13 course is the study of English through books, there is a secondary aim: to present the film as an art form and also to present such popular media as television, radio, magazines and newspapers in perspective." This was a dramatic turnabout from the *1967 Revision* noted above.

The following year, in 1969, a new curriculum for Intermediate English (grades 9-10) made pointed and specific reference to the screen in both its "receptive" aspects, with "viewing" joining "listening and reading," and its "expressive" aspects, with "film-making" joining "speaking and writing." It devoted much of its text and illustration to the film and other media.

Finally, in what was surely the slickest, most colorful curriculum guide ever published by the Ontario Department of Education, *Screen Education in Ontario* in 1970 presented ways of studying and making film in classroom from Kindergarten to Grade 13, including filmographies, bibliographies, and sources of materials. With its photos, stills, and posterized graphics in an oversized format, it made evident by content and style that screen education had the imprimatur of the Ontario government, and that the way was open for teachers at all levels to integrate film study into their courses, and for high school English teachers to design units and even full courses on the screen arts. This period, 1966-1970, was also the time of the National Film Board's Screen Education Workshops for teachers, which some Windsor teachers attended.

In Windsor, a city of 200,000 with 15 high schools, individual teachers in half the schools did develop and offer both full-year courses and 13-week units in film and communication in the past decade.

Then — and one can perhaps date it to the sudden rise in the price of petroleum in 1973 and its dramatic effects throughout industry and the whole economy — the expansiveness, openness, and optimism of the sixties reversed themselves. Many of the hopes of the sixties were based on unrealistic expectations, of course, including many of those for education. In school curricula, more realistic guidelines may well have been called for, for a while the loosening of guidelines encouraged worthwhile innovation from many competent teachers, it also permitted carelessness and faddishness from the less competent. In Ontario, the Department of Education, in 1978, reimposed on high schools a minimum core curriculum of required English, social studies, math, and science. It has little effect on many school systems, such as Windsor's, where core education had never been abandoned, but it did serve as a corrective to those schools which had allowed the foolish or fashionable to usurp basic courses.

However, one aspect of the new core cur-

riculum which did affect screen education significantly was the definition of the mandatory English program as a program in "English language and literature" almost exclusively. The *1977 Curriculum Guideline for Senior Division English* (the first full Senior curriculum published since the *1967 Revision* which included no media study at all for the academic student) sidestepped the serious support of film study contained in the 1968 *Living and Learning,* the *1969 Intermediate Curriculum,* and the *1970 Screen Education in Ontario* guidelines to tiptoe with only tentative and cautious permission for limited attention to areas other than literature, grammar, and composition. After a full page defining those three areas, the *Guideline* then states:

> *In mandatory credit courses in English, the requirements specified may include at the teacher's discretion the use of a reasonable proportion of instructional time for any one of the following: units on the media; the study of a particular literary genre or a current issue or theme...*

While mandatory credit courses in English do not prohibit attention to aspects of communication other than literature and composition, they hardly encourage teachers to give time to options. The intention of the phrase *"may include"*, set off as it is in italics, is ambiguous. In a social climate of encouragement to open educational options, it might be interpreted positively, but in a social climate of retrenchment and "back-to-basics," those words in italics might more likely be interpreted as discouragement. Thus, as one might expect, the study of media has virtually disappeared from the mandatory English courses taught in the Windsor high schools.

On the other hand, screen education has continued in the schools through the Curriculum's provision for "second credit non-mandatory courses in English" which may include "the study of literature and language as used in the media such as films, television, radio..." Currently, there are a variety of such courses in six Windsor high schools, operating in several patterns of criticism, production, and social effects.

The most obvious constraint is that these new "second credit" courses are optional, rather than regular English credits, and therefore are elected by only a small number of students. The bulk of students therefore have little or no study of film or the media, regardless of how important the media may be in their lives outside of school, or in their effects on society as a whole. As options on par with music, art, physical education or typing, the screen education courses now tend to attract mostly non-university bound students. While the screen education teachers try to discourage unmotivated students looking for what they image to be an "easy" option, the courses no longer have the automatic screening into honors and general stream which operated in the mandatory English program. The preponderance of general students severely limits the depth and sophistication of the screen education classes.

Why, then, do any teachers persist in offering classes in film arts or media study? Because the teachers who do offer these classes love film and love the excitement of working with students in an area relevant to their lives. One observes that screen education teachers at work are talented teachers with a real liking for students, and that they enjoy screen education classes despite these curricular constraints and recent economic limits.

Budget Limits

The precipitous drop in school budget in the past decade has affected both the content and extent of classroom activity in the screen education program. The most obvious effect has been to severely limit or eliminate altogether film production as a laboratory activity. Where, in 1969, there was money for the purchase of cameras, projectors, editors and lights, today there is not enough to replace that equipment as it wears out, or even to continue to repair it. Attempts to save money by shifting from film equipment to video equipment have often been fruitless, since a worn out video mixer or video recorder can invalidate a small studio as surely as a burned-out motor in a Super-8 film lab.

Where equipment is still available, the problem remains of the cost of film stock and processing. While the cost of film has always been a problem, even in easy times, it has become an absolute limit on activity today. A few years ago, many students would have had the opportunity to work on several films in a year; this past year there were few instances of students being involved with more than one film production project all year — and that project might well have been an animation requiring but one, or part of one roll. While some teachers remain committed to production exercises, other teachers have given up production projects altogether. While one would have to admit that not all film production projects are worth the time and effort involved, and that a teacher might decide for valid reasons to concentrate on question of criticism and social effects, it would certainly be a loss to the overall teaching strategy of a screen education program if the decision were based on economic rather than pedagogic reasons.

The same budget restraints which have limited production projects have also limited possibilities for the study of the feature film. Whereas a few years ago a high school principal might have had a sufficient discretionary fund to pay for the rental of two or three 16mm feature films a year, these past few years he may not have

had enough to maintain his stock of textbooks or office supplies. Even in the past, teachers often created or augmented rental funds by contributions of a few dollars each from film students. Before the new curriculum relegated film study to second-credit optional status, there might have been a hundred or more film students able to create a fund of five hundred or more dollars. Now, when there may be only thirty students in a film class, and the cost of film rentals has escalated, it may not be possible to raise enough money for even one feature film. Though many fine short films are available from school board and public libraries, and are well used by screen education teachers, the lack of feature films for a study is a severe limitation to the study of film at its most complex. (While videocassette or videodisc may partly solve this problem soon, a film on the TV screen is still not the same as a film on the movie screen.)

In a third area in which one would expect additional limits on the teachers' freedom to teach film, the administrative, there have been no changes at all. At best, of course, administrative support of screen education has been what one Windsor teacher described as "benign indifference." Yet when the social mood and material situation have darkened so much from those bright times when screen education was encouraged by the province as an important part of the secondary school experience, the "benign" aspect of the administrative position must be appreciated. "Benign indifference" has also characterized the position of most English department heads and colleagues of screen teachers and there too, while their lack of enthusiastic support and understanding may have been a disappointment in the past, their lack of opposition at the present is a benefit today. So long as the film courses do not require money, the film teachers are left free to operate within their other constraints.

It would be neat but inaccurate to contrast favorably the stable but genuine tolerance of screen education at the local level with the less substantial rise and fall of enthusiasm for the screen at the level of provincial curriculum design. However, it may well be that without the glowing if shortlived enthusiasm for the screen at the provincial level from 1968 to 1972, film study would never have been allowed to be introduced at the local level in Windsor. While there is no question that provincial enthusiasm has given way to more sober tolerance at the present, the earlier period did serve a worthwhile purpose.

Social Changes

But the mood of society has changed, and with it has changed the order of educational priorities. Instead of the emphasis on the schools serving a social purpose for the individual and the community, there is an emphasis on the schools serving an economic purpose fitting students better for the world of work. Little remains beyond a shelf of reports, for instance, from the sense of urgency about the media which underlay the Ontario Royal Commission on Violence in the Communications Industry (1975-77) or the earlier Surgeon General's Scientific Advisory Committee on Television and Social Behavior (1969-72) in the United States. Media content, and young people's involvement with the media have not substantially changed, but concerns for marketable skills have assumed greater prominence in public attention.

Teachers who are veterans in the teaching of film at every level have learned that the educational values of their activities are dependent on what they actually do in teaching film rather than magically dependent on the mere fact that their subject matter is film — no more and no less than the educational values of any other subject of inquiry. Screen education has never been a frill replacing more important skills, but — still struggling after fifty years in and out of educational fashion — an area of vital importance in which substance or trivia may be emphasized. Nevertheless, the long-since obsolete impression that screen education is concerned with trivia still has enormous currency, and is likely to persist for some time yet. Unfortunately, the tendency toward that impression is strengthened by the general depression of social and economic prospects at the present time.

In short, both through curricular changes and material limits on film production and study activities, screen education is more constrained today in Windsor than it was a decade ago. So long as the social and economic climate remain unstable, these constraints are likely to persist and even intensify. It often appears that people believe that a return to earlier educational priorities will (as in some rite of primitive imitative magic) bring a return to earlier conditions of full employment and full gas tanks. The bad news is that since current social and economic conditions are likely to worsen in the foreseeable future, screen education is likely to remain constrained both socially and economically. The good news is that it is likely to continue viable, as it has for half a century, through the efforts of committed individual secondary school teachers and the support of media specialists at every level.

Stuart A. Selby is a Professor of Communication Studies at the University of Windsor. He received Doctor of Education in Communication from Columbia University.

President

Anne Davidson

Glance through the messages of all former presidents and you will find a common element, that of commitment to the task and accountability to the membership. In acknowledgement of past leadership and in recognition of expectation from the membership that development continue and objectives be achieved, I too, would register my pledge.

The desire to reinforce trends within the Association, to respond to our diverse interests and to provide a stimulating experience were obviously the goals of AMTEC '80 planners. Edmonton, thank-you for achieving these in your very fine conference!

Delegates to AMTEC '80 had the opportunity of meeting the new members of the Board: Lou Wise, president-elect, Bill Hanson, director, and Guy Leger, secretary-treasurer. In point of fact it is only the office that is new to Lou Wise; he has already served as editor, *Media Message* and as a director. His experience is therefore, of great value. We welcome all of them to the team. As the year progresses you will certainly be aware of the work of members already in office: June Landsburg, director; Tom Rich, director; Ken Bowers, past-president; and Richard Lewis, editor. We look forward to enjoying the superb work of Richard Lewis, Patricia Lewis, managing editor and the fine editorial board. Ken has already begun recruitment of his nominations committee. You are, no doubt aware, our *Constitution* suggests that every effort be made to have wide geographical representation on our Board. That the present Board comprises members from eastern, central and western Canada attests to the efforts of former nominating committees.

In his role as Conference Chairman, AMTEC '81, Truro, June 21-24, Larry Burt, outgoing past-president, continues to invest his talent in the cause of AMTEC. Incidentally, Larry and his committee on the *Constitution* are now finalizing their proposed revision. Jim Miller whose term as secretary-treasurer expired this year will also be missed from the Board.

Sally Landerkin has agreed to serve yet another year as Membership Coordinator. Wayne Blair has undertaken to organize the Archives collection. These contributions of service beyond the three-year terms of office are greatly appreciated. We are fortunate in that many of our former officers are still working for AMTEC. News of their activities will be recorded in subsequent issues.

It is only two years since Special Interest Groups assumed a formal identity within the Association. Their work is reflected in articles for our journal and excellent conference papers. Conference planners are to be commended for integrating these sessions. New members, and indeed the not-so-new, are encouraged to enquire about participation in any of these areas: Media Utilization, Instructional Developers, Media Teachers, Media Managers.

In the year ahead it is hoped that even greater involvement of the membership in communication issues will be possible. As a Board we shall continue to identify areas where AMTEC influence should be registered. Members who feel that important issues, or aspects of them, are being neglected should not hesitate to contact the Board. The Council of Ministers of Education is aware of our interest in cooperating in any studies; we are monitoring developments in satellite communication; progress in revision of copyright law, we believe, may be stalled pending the outcome of matters relating to the *Canadian Constitution;* we are addressing Standards for educational equipment and systems (Have you turned in your offer of participation as requested at AMTEC '80?); we are working with the Canadian School Library Association president, Ted Monkhouse and his executive to determine common concerns and how they might be resolved.

Please consider it a personal obligation to recruit members. Share a copy of a recent conference program or *Media Message* and convince associates or interested persons of the quality of our Association.

Editor

Richard F. Lewis

Current changes in technology may change the roles of AMTEC members significantly. In the past, members have concentrated on five basic areas: production, teaching dissemination of information, research and evaluation. In the future some of these roles will become considerably more important while others will decline in prestige. To illustrate this point, let's look at some of the technological changes and their effects on the field.

Teletext

Telidon and other teletext devices will allow access to information in homes, schools and offices. This trend should lead to an increase in interest in the design of the printed information. Typesize and style, layout, use of diagrams and photographs will all become topics of consideration as Telidon becomes more widely used. Indexing of information is also likely to take on increased importance so that retrieval can be made easier.

TV

Multiple access television is a major innovation. AMTEC members will have to become more involved in informing the public about the advantages and limitations of many channels. In some cases, AMTEC members will have to prepare briefs regarding access to the channels and programming. In order to perform this function, members will have to become more familiar with the Broadcasting Act and the various regulations of the Canadian Radio and Telecommunications Commission (CRTC).

Two-way television will open the door to many instructional development projects. One of the criticisms of television has been that the receiver is passive (a view not shared by everyone in the field). Two-way television will make it possible to have meaningful interaction between the viewer and the source. The possibility of direct instruction by two-way television thus becomes more feasible. Both instructional development people and production people will have a major part to play in this development.

Computers

The development of microprocessors has already meant an explosion of the home computer and associated markets. This trend is likely to keep growing until most classrooms have computers. Once again, the skills of instructional design and development people will be called upon to help design and install computer assisted instruction packages for homes and classrooms. With wider access to CAI, research interest in this field should also increase. Members of our field will also be called upon to advise on the purchase and use of computers, chiefly in the schools.

The challenge is here. AMTEC members who wish to remain ahead of the times will immediately begin to absorb and understand the new technologies and how they affect education and society. The organization will be trying to help. Through the *Media Message* and annual conference we will be trying to help you understand the expected changes and we will be suggesting where you can find more information.

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Special Interest

Special Interest Group - Instructional Development
Coordinated by Richard A. Schwier

The Instructional Development Special Interest Group needs a place to express our special interests, and *Media Message* seems to be the logical place to start. We will promote the interests of instructional developers in this column, and solicit your contributions to it. So please, contribute!

What is appropriate for inclusion in the column? We are trying to provide a forum for a diverse group of individuals across Canada. The Special Interest Group is made up of people in industry and education, practicing developers and people who teach about development, students, business persons, and teachers, people marginally interested in instructional development and people vitally interested. In other words, a brief audience analysis would indicate that we need to serve an extremely diverse group of individuals. How can we best do this? Well, probably by avoiding the natural inclination to specialize the column by laying down strict guidelines for inclusion.

We are looking for brief articles which deal with the broad concerns of instructional development. That is it...nothing fancy. Your contribution might be a review of a current publication in the area, a case study of a project you just completed, a discussion of a particularly difficult solution to a problem you encountered in a development setting, practical tips for dealing with clients, or a theoretical discussion of a major issue. Write about something which interests you. If it interests you, chances are good that it will also interest a number of your colleagues. Recent meetings of the special interest group at AMTEC in Edmonton seem to indicate that there is an active group of individuals spread throughout the country who are interested in, or who are practicing, instructional development. We hope this interest thrives, and that this forum can make a contribution to its growth.

So, take this opportunity to express your interest, and share your experience and ideas with your colleagues. Submit an article for publication in this column, and make a tangible contribution to the growth of instructional development in Canada.

Submissions should be approximately 500 words, although your topic will largely determine the length, and longer works will certainly be welcome. Submissions should be typed, double-spaced, and clearly written. If you feel you must sacrifice some academic integrity for the sake of clarity, then by all means do it.

Send one copy of your contribution to:

Dr. Richard A. Schwier
Department of Educational Communications
University of Saskatchewan
SASKATOON, Saskatchewan
S7N 0W0

If you are interested in the activities of the Instructional Development Special Interest Group, but don't have anything for the column right now, send your name and mailing address to:

M. Bruce MacLean, Director
Audio Visual Services
Vancouver Community College
675 West Hastings
VANCOUVER, British Columbia
V6B 1N2

Bruce will see to it that you are added to our mailing list, so you can receive advance information about AMTEC, ID activities and sessions, and any other group concerns.

Organization of a Media Studies Course

Tom Rich and Ralph Carruthers

Media education is the study, learning and teaching of, and about, the modern media of communication and expression as a specific and autonomous area of knowledge within educational theory and practice, distinct from their use as aids for the teaching and learning of other areas of knowledge, such as mathematics, science and geography. (UNESCO, 1971, p. 3)

The media studies course outlined here is an effort to deal with one of the substantial problems facing educators wishing to integrate media education into the school curriculum, particularly as part of other disciplines such as English, consumer education, etc. Many such attempts seem to lack an overall plan. In particular, it is difficult to find more than very generalized goals and many plans for media education in the regular classroom make virtually no reference to resource materials or detailed teaching methods. Because the scope of the subject is not defined, the teacher does not have a range of options or choices available but rather is forced to guess at what may accomplish the general aims of the programs.

This course, in essence, attacks the problem from the other end. We are suggesting that there is a media studies discipline that can be quantified and specified. The extent of the subject matter is such that those who choose can easily spend a year in a high school classroom studying it. The direct spin-off of that process is two-fold. First, and most obvious, is the benefit to and effect on the student involved in the course. That student should develop media skills to a fairly high degree. As would be supposed, many of the students interested in taking such a course are attracted to media as either a vocation or avocation. A supplementary benefit also accrues to the school by virtue of having a group of students in residence who are actively involved in exploring the media. Their interest and ideas tend to rub off on the other students both inside and outside the classroom. To coin a phrase, it tends to "raise the consciousness" of the entire school as far as media is concerned. Many teachers, seeing some of the subject matter dealt with and ideas explored in the media course, are interested in incorporating parts of them in their courses.

The second specific benefit of the program is that it provides a test lab for the purpose of refining objectives and developing and testing teaching methods and materials. These will then provide a core of objectives, methods and materials which can be made available to teachers wishing to incorporate media education into other disciplines. In fact, the hope is that this will not be limited to the high school classroom but that, with modification, many of the techniques and materials will be usable in all levels of schooling. What is particularly important is that the subject matter is being defined and specific, concrete teaching methods are being developed. This is in direct response to the problems created in the past by telling teachers that they should do something about media education but not giving them anything to work with.

Perhaps the approach taken here can best be looked at as a compromise between the approach of the sixties, which saw the emergence of numerous film and television studies courses and the approach of the seventies which has seen an emphasis on integration of media studies in regular courses. Like so many innovations in education, neither approach seems to have been developed with an overall plan in mind but rather to have sprung out of reactions to events in society. Although both approaches have a place; what is crucial is that the needs be specifically identified along with the program for meeting them. The acute danger, at this time, would seem to be that media studies, in whatever form, is very apt to get caught in the back-to-the-basics movement if we do not present a strong case for its importance and provide concrete evidence of how a program can be organized and conducted.

Rationale

Effective communication has long been considered a high priority of educational institutions. As man's knowledge and need to communicate have both broadened and increased, new methods of analyzing, assimilating and transferring information have developed. The technological revolution in communications, beginning with the printing press and continuing through the development of photography, the wireless and telephone, radio, television and computers has seen vast changes in our forms and uses of communications media.

Of particular impact on our society has been the advent of the electronic forms of mass communications such as radio and television. As suggested by Littunen (1974), these media are having an effect on society that is much more powerful than that of any previous means of communication. Particularly significant is the fact that these media "affect not only what we hear and see but even more importantly the way we hear and see' (Siepmann, 1971, p. 161). As stated by many of those concerned about the influence of media, the dominance of the electronic form of communication in our society has perhaps done more to the psychology and perception of younger generations than we fully realize (Debes, 1974; National Panel on High School Adolescent Education, 1976).

Littunen (1974) advises that special training to deal with these consequences of our adoption of powerful electronic means of mass communications is necessary. Without special training the audience is subjected to what is often superficial and even dishonest diversion. It thus seems imperative that as much as possible and practical our high school graduates, whether they become lawyers, doctors, morticians, teachers, or farmers, should learn about the strengths and flaws of these various communications

media. As stated by Curtis (1976) "they need to learn what it can do for them and what it can do to them." Yet, for too long little attention has been paid within our schools to developing the individual's capacity to understand and use a variety of media communications tools.

A realization of this goal of educating for understanding of media focuses on the development of two skill areas: (1) critical awareness of the operation and effects of communications media, and (2) experience in using various media to communicate. Curtis (1976) summarizes these skills by suggesting the importance of what he calls "media competency." He defines this as follows:

A basic skill which has to do with the ability to both recognize the impact upon the individual of the content and the form of communication media and to learn to use these in order to respond with feeling, individuality and constructive concern to basic problems and issues in society. (Curtis, 1976, p. 5)

This concept is supported in the OECD (1972) paper *The Nature of the Curriculum for the Eighties and Onwards* which states that one of the main principles shaping curriculum will be the development of communication skills including creative, effective nonverbal forms of expression and the development of discriminating and active rather than passive attitudes to mass media. Advocating that position is the National Panel on High School and Adolescent Education (1976), established by the U.S. Department of Health, Education, and Welfare, which calls for a media program in schools that "combines instruction in the techniques of media with analysis of the social role of media and its possibilities" (p. 106). Their program for "media literacy" includes recommendations that schools establish, as part of the regular curriculum, classes in the analysis of media content and processes and that adolescents be encouraged and assisted in creating their own media.

General Course Description

The course outlined here is designed to deal with the concerns expressed in the preceding. In particular, the high school students involved will be asked to examine and interpret messages coming from various media and to develop their critical facilities in relation to the messages. In addition, they will be provided with experience and confidence in using a variety of media tools for effective communications in a rapidly changing world.

The term "media" has been limited, for this course, to include four major types: still photography, motion pictures, radio and television. These will be examined in relation to other media such as newspapers, magazines and computers. The role of each medium in informing, entertaining and persuading will be studied in detail. The production techniques used in each medium will be demonstrated and opportunity to produce materials of the various types studied will be provided.

Students will be required to read, research, prepare and present both papers and media productions on content topics such as the effect, impact and use of media in our modern society. Emphasis will be placed on training the students in the examination and interpretation of media messages and in developing their ability to be selective and critical in their reception of communicated messages.

The development of student creativity and self-confidence is a prime objective of the course. Students will be encouraged to demonstrate their communications abilities using a variety of media. Such demonstrations will result from both group and individual efforts. Stress will be placed on the importance of integrating the skills of reading and writing with the other production skills required by the various media.

Lectures, discussions, analysis of materials, research and production workshops will provide the student with an increased understanding of various media and develop skills in using them. Much of the content of the program will be approached from the "unit of study" concept with individualized student learning packages being made available where possible.

Goals and Content

The goals for the course are:

1. To develop the students' understanding of the basic communications process and its application to such media as still photography, motion pictures, radio and television;
2. To increase the students' knowledge of media terminology and techniques;
3. To increase the students' ability to critically analyze media so as to better understand and interpret the intended message;
4. To increase the students' desire, ability, and confidence in utilizing various media as tools of effective communication and self expression;
5. To assist the student in the improvement of the communication skills of reading, writing, speaking, and to develop an appreciation of their place and importance in various means of communication.

The content of the course includes several areas, all of which will be related to the various media being considered. These areas are as follows:

1. Communications process — an introduction to the general theory of communications, after which the specific processes of communication utilized by the various media will be studied;
2. Psychological and perceptual effects — an examination of the sensory ef-

Table I
Unit Topics

COMMUNICATIONS	Development of human communication	Perception	Communication symbols	Channels for communication	Language	Elements in effective communication	
MEDIA TERMINOLOGY AND TECHNIQUES	Historical development: still photo, movies, radio & TV	Terminology in: still photo, movies, radio & TV	People involved: still photo, movies, radio & TV	How messages originate: still photo movies, radio & TV	Identification & classification: editing techniques		
CRITICAL ANALYSIS OF MEDIA	Elements of a message	Role of mode of transmission	Types of messages in mass media	Uses of media to manipulate & persuade	Selecting & shaping messages	Evaluation: intent & truth of mass media in society	Role of mass media in society
UTILIZING MEDIA	Media selection rules	Originating messages: use in various media	Developing production skills: photography, radio & TV	Producing: materials using various media	Analyzing: effectiveness of materials produced		
IMPROVING PERSONAL COMMUNICATION SKILLS	Using mass media	Developing personal strategy: selecting appropriate media	Developing skills in writing	Developing skills in speaking	Identifying areas: future media skill development	Identifying goals: career or special interest goals in media	

fects of the various media and the psychological attributes of the media that play a part in determining their impact on the individual;

3. Manipulation and persuasion — an analysis of the uses of media to sell, convince, motivate, etc. Included will be the use of advertising and political and social manipulation or persuasion;
4. Media content — a study of the product delivered by the various media including news, information, entertainment, etc., and the effects on society, including the pattern of leisure time activities, violence, education and attitudes;
5. Media production — a basic familiarization with the tools and techniques of production in the various media. Basic production skills in photography (still and moving), audio recording and television will be developed. Emphasis will be placed on developing the students' ability to use these media as effective tools of communication and expression.

A total of 41 specific objectives and more than 160 teaching points and learner activities have been developed for the instructional program. These are organized under five general headings: communications, media terminology and techniques, utilizing media, critical analysis of media, and media competency. Specific evaluation methods are described for each of the objectives. Provision for both formative and summation evaluation is made.

There are three general locations of instruction in the program: the classroom, the media lab and the community. Each of these requires its own specific combination of teaching and learning experience techniques. Approximately forty per cent of course time is directed to classroom instruction with the rest occupied by activities in the media lab and other activities outside the classroom. These latter activities include field trips to local media, project assignments involving work with local radio stations and cable TV and involvement with the student radio stations and cable TV operation.

Program Evaluation

The effectiveness of the course in achieving the objectives will be determined using four measurement instruments. These will be administered to the students in the course with alternate forms of the instruments being administered before and after the completion of the course. The instruments to be used are as follows:

1. A multiple-choice objective type test on factual knowledge of communications and media.
2. A performance test on susceptibility to media persuasion which asks the student to identify propaganda techniques used.
3. An attitude inventory on opinions about media.
4. A questionnaire and skills inventory concerning the four specific areas of media production which will show the specific skills acquired and the amount of media production. (Administered only at the end of various units of study.)

Twice during the year abbreviated alternate forms of measures 1, 2, and 3 will be administered to the students to provide formative evaluation over material covered to that date. The results of these measures will indicate areas of the course that need strenghtening or changing.

The four instruments were developed from the specific objectives for the course and in addition are based on instruments developed to evaluate a similar course in media (Curtis, 1975). At the end of the year students will also be asked to complete a course evaluation form.

The course as outlined is now operating as a pilot project in one high school. The initial student reaction has been very positive as has been the reaction from the curriculum division of the Department of Education, Prince Edward Island. Some revision will undoubtedly be necessary as we discover weaknesses or problems in the course. Much work also still remains to be done on developing individual study modules, etc. However, most of this must wait until we have a better idea of the specific needs for these materials and experiment with the best way to organize them. As was mentioned earlier, the course is not only instructional in nature, but is also providing the development lab for materials and techniques. We hope that within another year we can begin extending the materials and techniques developed in this course into other classrooms at all levels of schooling while at the same time offering a comprehensive course to any high school student who is interested in this area.

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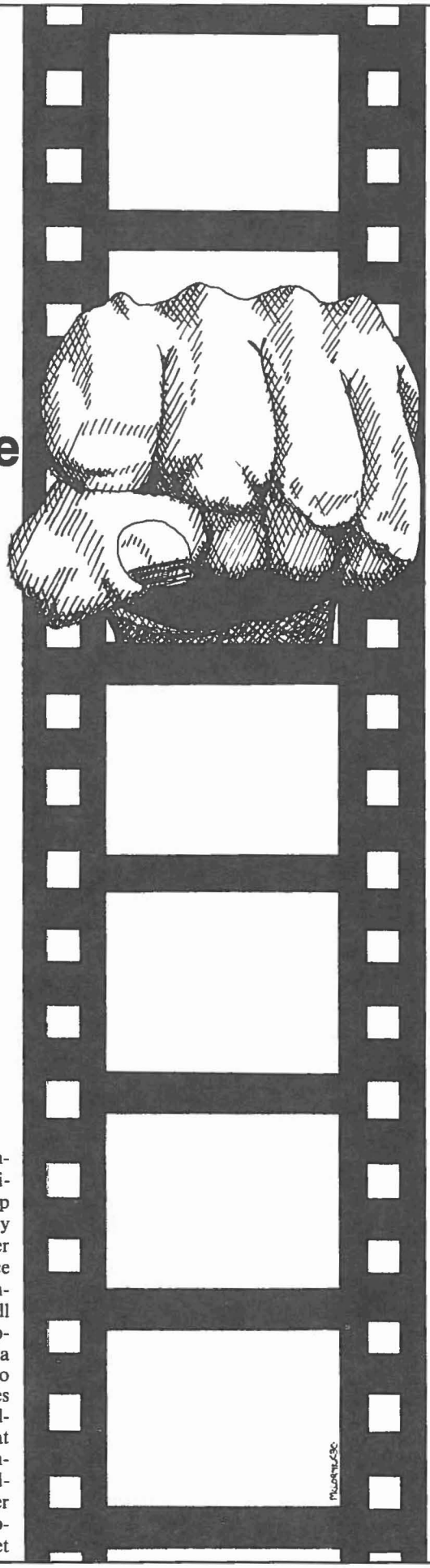
Increasing The Instructional Impact Of Films In Higher Education Courses



Harold D. Stolovitch

Most colleges and universities have invested — and continue to do so — significant portions of their budgets to build up impressive film collections whose primary purpose is to assist the faculty member "teach better." Add up the purchase price of several thousand films, the cost of maintaining, storing and servicing them as well as the money spent on projection equipment, screens and other paraphernalia needed to view the films and you begin to realize the extent to which film resources represent a serious capital outlay for colleges. Now, include the personnel that works with the films, ordering, maintaining, checking, projecting, accounting, administering, etc. and you further discover that all these elements taken together provide college and university faculty with a set of instructional tools that not only are tremendously costly, but also specifically exist to serve them and their students. Ready to serve and usually backed by a capable and enthusiastic audiovisual service eager to offer every assistance. Is the faculty member prepared to make full use of this extremely impressive resource?

Film Use

Apart from those classes that teach film as a portion of their curriculum, the vast majority of higher education instructors tend to use few films. When they do decide to project a film in one of their classes, they generally provide some short introduction before the showing and a brief debriefing at the end — time permitting. The major purpose of this use of films appears to be one of offering enrichment to the students. The students, on the other hand, are often more attracted and interested in films than are their professors. They tend to check out videotapes or films with great regularity. Their motivation, however, seems to be primarily recreational rather than instructional.

There is nothing wrong with these uses of films as such. But are they sufficient to justify the investment colleges have been making in films and film support?

Integrating Film Resources

One simple way of exploiting our film resources more than at present is to request that each faculty person double the number of films used per class. We can also have faculty tell students to view more films. These two acts alone should probably do wonders for circulation figures. They do not, however, do much toward increasing justification of our film resources. Justification requires more than circulation figures. Our film resources have been acquired because of their obvious value to learning. Unfortunately, faculty members tend to qualitatively underexploit their instructional potential. What follows, then, are some suggestions on how the instructor/professor can make more efficient and effective instructional use of films.

Instructional Versus Recreational Viewing

The purpose of instruction is to structure information and experiences so that learning takes place — hopefully of the sort the instructor had in mind. Films can structure and provide experiences for learners, facilitating the acquisition of what it is the instructor is seeking for them to internalize. This means that the instructor must carefully select films in terms of students' learning objectives. Even though the content of a film may be related to what the instructor is teaching this in itself may be insufficient without a match between that content and at least one instructional objective of the course. If this is not possible, then the film becomes little more than an interesting material to view — something nice to relax with but non-essential. The film serves a more or less recreational purpose. Some of the ways to directly integrate films into the instructional process is to use them for:

a) introducing new concepts and processes;
b) synthesizing what has been presented in other ways;
c) clarifying instruction by providing realistic examples;
d) assisting the internalization of learning and insight through vivid portrayal;
e) creating interest in a topic that can subsequently be exploited throughout the course;
f) providing a common experimental base or set of referents upon which future learning can be built;
g) generating or confirming hypotheses.

The list I have just offered is in no way exhaustive, but rather indicates some of the major ways films can be tied into the higher education curriculum. Use of films in college and university teaching should be closely and consciously linked to a clearly expressed instructional purpose and should include follow-up activities that are integral parts of the students' course of study.

Film Clips. Films do not always have to be used in their entirety. Many instructors avoid certain films because they are too long or only touch fleetingly on subjects relevant to the course. There is no reason why footage cannot either be clipped or separately purchased and used (with permission of the copyright holder) for specific purposes the instructor has in mind. If academic departments carried out sectional evaluations of their college or university film resources and identified relevant sections, faculty members, even if they were not able to obtain separate clips, could still run only those parts of a film that are pertinent to their particular program. Film edge numbers provide identification points for instructors to refer to in exactly locating where a portion of film is situated. Instructors can make more effective and efficient use of films if they employ them in the same way as they do books, selecting only those chapters which are worthwhile reading.

Videotaping Film. Although somewhat of a touchy area because of copyright laws, in many cases, the institution's audiovisual service can work with faculty members to identify and then videotape excerpts from films, editing and/or resequencing parts to make them more instructional. With this manipulation of film resources, film sections that are especially relevant to a particular course become more accessible to students. This approach also permits flexibility in scheduling of film viewing for either total class presentation or individual viewing by students outside of class time.

Individualizing Viewing. By far, the most common use instructors make of films is that of total class presentation. This is understandable because of the particular constraints attached to film projection. Film on videotape provides virtually no difficulty for individualized viewing, especially for establishments that have well equipped learning resource centers. Nevertheless films themselves can be run in both small group and individualized settings. An instructor can generally make arrangements with his/her audiovisual services to reserve a previewing room or set up a small viewing area for students to watch a film. If the logistics are complex for a particular college or university, the instructor can arrange small group or individual viewing appointments with the students in co-ordination with available projection time and personnel from the audiovisual services or library. A class that depends heavily on films might find it advantageous to negotiate film projection training for students who can then check out equipment for their own viewing needs.

Mediagraphies. Bibliographies are a normal part of any higher education course outline. Seldom, however, do instructors include "Mediagraphies" or viewing lists of materials relevant to their courses. Most college and university film libraries have considerable descriptive information on all their films. Instructors, with some assistance from film librarians, can select potential viewing materials and examine these in previewing rooms before consigning them to a mediagraphy. At the previewing stage, the instructor can also identify key sections of the films and discuss with audiovisual services some of the selective viewing procedures that might be worked out.

Projection-Discussion-Projection. Most higher education classroom projection of films seems to be of the "start-to-finish" variety. If a film is 11 minutes long, that is how long the instructor runs the film. Rarely do instructors interrupt the projection of a film at key points to pose questions, initiate discussion and synthesize what has been viewed. Studies conducted on the project-discuss-project approach to film use have demonstrated that learning from a film can be increased by interspersing discussion and question and answer sessions with film projection. Too many interruptions can lead to frustration and annoyance, but a moderate number of breaks at natural points can increase the instructional impact of a film.

Resource Management Guides. Even if a

film does not come from the producer with a set of printed materials, this does not mean that the college or university instructor himself/herself cannot create his/her own accompanying guides. A technique for increasing the instructional value of a film is for the instructor to write down what it is she/he intends the student to accomplish through viewing the film. Exercises, other films to view or articles to read can be included in the accompanying guide.

What the resource management guide can essentially do is organize, direct and shape learning so that maximum instructional benefits can be gained from a film's use both by students and instructors.

Pictures Without Sound. Films can become a tool for stretching the students' imagination by projecting only the visual part of a sound film while the audio remains off. Students can be asked to interpret sequences they have just seen. Divergent opinions can be debated or analyzed.

While this technique is a "natural" for science and literary topics, it can also be applied to physical science and technical subjects where students can be required to provide their own explanations of an observed phenomenon. These can then be compared with the film sound-track version.

Writing Sound Tracks. Closely allied to the viewing of the visual component of a film alone is another basically creative technique: that of assigning to students the task of rewriting the sound-track for a film segment. This task permits the instructor to:

a) elicit a variety of interpretations of a single witnessed event;
b) update obsolete or obsolescent material;
c) induce explanations of an observed occurrence;
d) test whether students can apply what they have read to an event which the film displays;
e) encourage creative, imaginative writing.

In some cases, new student generated sound-tracks can actually be produced and then replayed with the film visuals either as an improvement of the original or as a demonstration of different approaches to a single visually represented event.

Film Redesign. A challenging assignment to students is to have them redesign a film. This forces students to critically analyze what they view and is particularly appropriate for getting students to:

a) research an area in order to update an aging film;
b) analyze a films' weaknesses in order to strengthen it;
c) clarify segments of a film that are poorly presented;
d) correct inaccuracies presented in a film.

One of the incidental benefits of this use of films is the increase in usability of poor or outdated films. These become particularly attractive for redesign exercises.

Print from Films. A weakness of films is that information comes and goes so quickly that opportunities for review are limited to subsequent accessibility to specialized machinery and environments. If the information contained in a film is important to a course of study, print materials (again keeping in mind copyright restrictions) can be produced based on a film's content (e.g. narrative summaries of the film script, script transcriptions, copies of diagrams, reproductions of significant visuals). These can be turned into handouts that prepare students for viewing a film or as post-viewing reference and review aids. Such print materials can easily be combined with resource management guides.

Film Follow-Up. When instructors include a film in a course of study, generally it is because they want to obtain reactions to the film's contents. Unfortunately, reactions in the closed circuit classroom system are limited to those of class members. An exiciting follow up to class exploitation/discussion of a film is to have the students themselves get "outsiders" to view the film and react to it. Comparisons and contrasts between "class" and "outside" impressions of a film can increase the instructional value of the film by broadening and diversifying the viewing audience. It also adds another dimension to film use — that of watching others watching a film.

Creating Your Own Films. Most colleges and universities possess means for producing limited budget, not too complicated films. For those courses where existing films are not sufficiently centered on local issues, not up-to-date enough, or inadequate in other ways, the challenge of designing a film might well become an exciting and integrating project for the entire class. Learning, in terms of research, design, technical execution, evaluation and self-critiquing can be very great both for students and instructor. The product can become a sigificant addition to the film library. As an extra benefit, such production projects usually help instructors and students to become more sophisticated film consumers.

Wrap-Up

This brief article has had one primary objective: to help college and university faculty make better and more diversified use of the film resources at their disposal. Film libraries are expensive to build up, support and maintain. Films are precious learning aids for both instructors and students. Resting on shelves, films do very little for learning. Shown to amuse, enrich in some vague way, or flash before the eyes of students with the hope that some impact will have been created is inefficient. Even thoughtful, planned class projection is by itself insufficient to justify all our film related expenditures. This article has attempted to provide instructors with some alternative techniques for exploiting the instructional wealth their film resources offer both them and their students.

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Reviews

Richard F. Lewis

Words media and you. New York: Globe Filmstrips, 1974.

Although it was produced six years ago, this filmstrip tape set would have considerable relevance today. The six unit set deals with the use of words in the environment of the child. The series is aimed at junior and senior high school students.

Each of the six filmstrips is accompanied by a soundtrack which contains both audible and inaudible cues. The unit also contains an excellent teacher's guide which contains information on motivation, a summary, questions for use after the filmstrip and assignment and activities. All the information in the guide is well thought out and presented. The guide would have been enhanced by the inclusion of a script of the audio and description of the visuals.

"Mass media-servant or master" (70 frames, 11 minutes) deals with the impact of the mass media on society. The example of Orson Welles "Invasion from Mars" broadcast causing widespread panic is presented. The first program presents a number of statistics on the number of people in the United States using each type of medium from newspapers to television. The program adopts a critical tone with regard to television.

"Words in advertising", (59 frames, 9½ minutes) presents as an example a Planters ad. The program follows to production of the ad from idea to finished product. This program had several difficulties. The audio production on the ad is most unappealing as was the voice in the narration. The attempt at audio editing does not work resulting in a muddy soundtrack in which it is difficult to determine what is happening. The visuals, copied directly from a television picture are fuzzy and generally poor in quality. The voices which are supposed to represent the people featured in the visuals are too obviously contoured.

"Words in News" (93 frames, 13½ minutes) contrasts a newspaper and a television treatment of a story. The viewer is guided through the process in each medium. The constraints of each medium and the effect on the treatment of the story are analyzed. This program is one of the better ones in the series. It would provide students with a good insight into the process of reporting news in the two media.

"Words in Politics" (77 frames, 12 minutes) begins by discussing a California proposition and the role of politicians. The role of a media expert who assists a politician is highlighted. The filmstrip, by its treatment of the content definitely leaves the impression of media manipulation of the voter by the use of a media expert assisting the politician. Although the accent on the United States may be offensive to most Canadian students, the point made in the filmstrip is worthwhile — that politicians are often supported by clever media people who may even dictate policy and treatment of issues.

"Words in Entertainment" (77 frames, 11½ minutes) provides insight on how words are used in a song. A composer illustrates the evolution of a song from an idea to a finished product, giving reasons for using particular words and phrases. The filmstrip presents a view of the record industry as a means for making money contrasted with the view of the composer, who believes that he is sincerely communicating with others. This filmstrip contains many visuals whose role is to allow the audio track to have a visual accompanying it.

"Words in literature" (66 frames, 11 minutes) focuses on the genesis and growth of a novel from a first draft to the final copy. Although well done, the program contains many irrelevant visuals probably motivated by the fact that something has to be on the screen at all times. The program provides excellent insight into the amount of time and effort expended by an author in creating a novel. By using minute dissection of the author's work, the filmstrip shows how words can be made to work for the author.

Although it is getting old and slightly out of date, the series presents a lot of useful information on the use of words. Two of the filmstrips are very American in content and will require Canadian parallels if they are used in Canada. The unit would be careful in media studies courses or in literature and language classes. As suggested in the teacher's guide, with creativity the series can be applied at various levels in interesting ways.

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