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IMAGES AND SEQUENCES

by

H. Gordon Hilden

A report submitted in partial fulfillment
of the requirements for the degree

of

MASTER OF SCIENCE

in

Communication

Plan B

Approved:

Major Professor

Committee Member

Committee Member

Dean of the Graduate School

UTAH STATE UNIVERSITY
Logan, Utah

1982

*IMAGES AND SEQUENCES:
A DEMONSTRATION PROJECT ON THE USE OF PHOTOGRAPHY
AS A TOOL FOR ACADEMIC MOTIVATION
IN LOGAN JUNIOR HIGH SCHOOL*

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H. Gordon Hilden

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*UTAH STATE UNIVERSITY
Logan, Utah*

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*Printed at Logan, Utah
1982*

DEDICATION

When the research is finished and tabulated, when the literature has been reviewed, the coursework completed and preparations all made, the final paper waits to be written, and a time for reminiscence and meditation appears.

I have been a long time in getting to this point. My education has been more a process than a goal most of the time...a process that has involved the thinking, feelings and attitudes of my family. We have lived in a "state of education" for a long time, and will probably continue in the scholastic environment even with its excesses, trivialities and parsimoniousness.

Melinda, my wife of twenty years, is now working to complete her early childhood elementary credential. Noel, my oldest son, is a senior and head of yearbook photo at Skyview. His goal is to become an illustrator, and he plans to enroll in art at USU. Toby, my second oldest, will be a sophomore at Skyview. He holds a brown belt in Shorinji Kempo, and is working on his black belt. He wants to become a media specialist in script writing. Dorinda, my thirteen year-old daughter, is in eighth grade at North Cache. She is my musician. She plays the violin, and "plays at" the piano. Jan David, my ten year-old, will be in the fifth grade at Summit this year. He seems to have picked up his dad's love for the theatre, and has an especial love for musicals.

Mindi-Lucile Eowyn is a delightfully precocious four year-old who knows most of her "Dorothy Books" (versions of The Wizard of Oz) by heart. She is well on her way to becoming, at least in symbol, a "Princess of the Rohirrim."

Chip, as we call Henry Gordon Hilden V, is two, is truly the shortest and fastest thing on two feet in the household. With such a little imitator, I would hope that our behavior can be somewhat circumspect.

To these I dedicate this paper, any honors my M.S. may confer upon me, my life and my love. I hope, with Melinda's help, to have already given them a love of education for education's sake.

H. Gordon Hilden
August, 1982

ACKNOWLEDGEMENTS

I would like to thank my committee chairman, Burrell Hansen, PhD., for his patience with an older student who did not fit the mold from which graduate students are usually cast. My thanks also to Dr. Harold Kinzer for his attention to details, to Dr. Ross Allen for his ability to elicit clarification, and to Ralph T. Clark, MFA, for his healthy combination of practical and aesthetic insight.

This paper details some findings and surprises in a six-week, after school, photo-enrichment course at Logan Junior High School. The course ran from March 30 through May 6, 1981. I am indebted to Clifford Poole, Director, Special Services for the Logan City School District for research approval. I am especially indebted to Principal Raymond Haslam, Vice-Principal Murray Maughan, Counselor Helen Morris, and the twenty-five teachers who supplied information for evaluation. Without these, there would have been no information, no class and no report.

I am, last of all, indebted to those students who participated in the class. I hope that those who expressed excitement in photography will continue in this artistic endeavor. I would hope that this paper might serve as a tool for others interested in working with young people in photography, or otherwise.

H. Gordon Hilden

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ABSTRACT

Images and Sequences
A Demonstration Project on the Use of Photography
as a Tool for Academic Motivation
in Logan Junior High School

by

H. Gordon Hilden, Master of Science
Utah State University, 1982

Major Professor: Dr. Burrell F. Hansen
Department: Communication

This is a report of an after-school, non-credit, photo-enrichment course that was developed and offered to students at the Logan Junior High School during the period March 30 through May 6, 1981.

The artistic intent of this course was to teach students how to see with a camera, recording images on transparency film, and later arranging transparencies into idea-development or story-telling sequences.

The educational intent was to see if such a course would motivate students to perform better in other classes and improve their school relationships in general.

The course was of too short a duration to develop any hard facts to support an affirmative answer to the question of edu-

cational (behavioral) intent. This is not to say that the course did not motivate such changes, or that the opposite was proven. There was no evidence of improved, static or degraded behavioral states.

There was, however, evidence that teacher/ administrator/ counselor biases had something to do with a student's perceived performance. Moreover, there was a degree of unanimity in this respect.

Because of the search for motivational factors, I re-discovered Seymour Halleck's construct of "stylism," and found it to be applicable to the student population of the project to a large degree. Again, and because this was not a sought-for answer, but a matter of serendipity, I developed no materials to justify the extent, much less the existence of such an observation. And so it is just that: an observation, and probably the most significant finding of the study.

Because of the significance of "stylism," I have developed the literature search to explain it, and the report of the project to demonstrate this construct in action.

It may be that by coming to terms with this construct, educators can develop a protocol for teaching students previously considered to be an educational enigma. Suggestions to this end are offered in the conclusions.

STATEMENT OF THE PROBLEM

Introduction

This is a Plan B Report on a photo-enrichment class I provided for seventh, eighth and ninth-grade students at Logan Junior High School during the period March 30, 1981 through May 6, 1981. There were twelve classes in the course. These were held immediately after school on Monday and Wednesday afternoons for an hour to an hour and fifteen minutes.

Design of the curriculum and preparation of materials took place during a fourteen-to-sixteen week period prior to Spring Quarter, 1981, at Utah State University. Although the Revised Proposal was completed and dated March 1, 1981, and approved by the Logan City School District in a letter dated March 9, 1981, other implementations could not be made until a starting date three weeks later.

It is probably significant that the photo-enrichment class was finished just three weeks prior to the close of school for the summer. It appears evident that as school winds down, students become more keyed up. As behavior becomes more extreme, more carefree and less contained, the faculty responds, generally by not only keeping up the academic pressure, but also by increasing it. In some cases, such a response from the faculty seems necessary. In other cases, increased pressure is either

unnecessary or useless. The classroom populations and the individual student's reasons for being in a particular course seem to determine this end-of-school behavior. If the class has been both creative and productive, and if the student has been there because he has wanted to be there, increasing academic pressure is pointless. This pattern of student behavior is an observation, not a fact, however, and I mention these phenomena only in that they might have relevance to the data accumulated during the photo-enrichment classes at Logan Junior High. That course also ended three weeks before the close of school, and I can only wonder how the scheduling of the project may have prejudiced some of the findings.

Statement of the Problem

I have been a graphic designer and printing consultant for a number of years, although my primary interest since 1970 has been in secondary and post-secondary education. In 1976 - 1977 I again returned to school to obtain my Utah Secondary Credential, but never used it, opting to stay in graphics at Smithfield because of a medical problem one of my children had suffered as a result of an automobile accident.

I had taught an evening post-secondary graphic arts class for the Bridgerland Area Vocational Center, Spring Quarter, 1977. I had also taught a class in beginning drawing for Adult Education, the Logan City School District, for three quarters in 1977 and 1978. I was rather surprised, however, when Mr. Lee Colston, then Principal at Logan Junior High, asked me to do some exten-

ded substitute teaching for Mr. Delbert Napper, their art and ceramics teacher.

I had two significant experiences while teaching at Logan Junior High: I again became involved with and interested in teaching and using my secondary credential. Secondly, I noted a distinct bimodal and sometimes a polymodal grade distribution problem which seemed to have more to do with cultural sub-groupings than with course material or testing. My instincts told me to look for flaws in the testing system or in the manner of grading. In performance-based art and ceramics classes, there were no tests. One either did the work, or not. And I could have no preconceived idea of a student's capabilities, thus slanting the grading. The work was turned in with initials on a completion slip. I would grade each piece from an assignment; then, with the assignment completed, I would go back through the work, adjusting for any errors in judgment I had made. Occasionally, I would have to readjust two or three initial grades. Because I had to become acquainted with the students, I had graded work for nearly everybody before I began to associate the initials on the pots with the people themselves.

Then, to be certain that my expectations were not far afield from those of Mr. Napper, I went to his grade book with a series of assignment grades on each one who had turned in work. Without exception, I found my scoring to be within a plus or a minus of the grades Mr. Napper had entered for the students' earlier assignments!

Because of an extensive background in social services, I was intrigued by the characteristics exhibited by these students at Logan Junior High. I had never observed these behavior patterns in such widespread and accepted practice. My earliest experience with them was in 1964 when I served an internship at the Linda Vista Boys' Center. I was then a trainee in Project CAUSE (Counselor Aide University Summer Education), a "war on poverty" program to train professionals to deal with the difficulties of disadvantaged youth. At Linda Vista, the problem was a semi-clinical one involving a nearly all-black population.

As an art and ceramics teacher some sixteen years later, I found these characteristics to be fairly widespread in a mostly-white, mostly middle-class, predominantly Latter-day Saint coeducational studentbody.

Let me list these characteristics: (1.) Much misguided energy, (2.) A lack of self-discipline, (3.) Average, or above-average comprehension, (4.) Excessive testing of rules and of authority, and (5.) Emotionally stylized behavior the affect of which runs from apathy to outright hostility.

During a class period, these states would seem to be free-floating, active and somewhat mutually interchangeable. No one group leader would emerge. Rather, several would vie in various ways for attention or power...whether the means were socially acceptable in the larger society or not...it made no difference. And no one would "fink" or "narc" on the offender...unless he were from a competing group and unless it were tacitly under-

stood that the ones who had been reported could reciprocate the favor and keep the game (which was more important than the winner) going. The process was designed to release boredom, ennui, and had little or no meaning beyond this. It was a "style," or a "face," such as is found in the writings of Sidney Jourard, or, more contemporaneously with the young people, in Billy Joel's song, "The Stranger."

Well we all have a face
That we hide away forever
And we take them out and show ourselves
When everyone has gone.
Some are satin some are steel
Some are silk and some are leather
They're the faces of the stranger
But we love to try them on.₁

In my experience as an art and ceramics teacher I had come to feel that these students were "good kids" who were "coasting through school, learning the minimum while expressing boredom and entertaining themselves in their peer groups with their psychological games. I had supposed that in their school day their misguided energy could be turned around if the students were offered an opportunity to take a "class" in a subject matter that appealed to them: one in which the only reason for attendance would be the joy in learning.

I proposed that an after-school enrichment course in photography, chosen freely and committed to by interest, free of any grade strivings or sanctions and "open," or non-authoritarian in character would help students to internalize discipline and time-structuring while harnessing a lot of the undirected energy.

I further proposed that such an after-school success experience would demonstrate itself in better relationships between my students and their regular classroom teachers.

Premises, Hypotheses and Problems

The question most basic to the photo-enrichment class and any findings therefrom involved the scheduling of the class: not only the placement in the school calendar, but also the length of the class itself. Could a six-week after-school class held only a total of twelve times produce any information that would be significant or valid? Would it be possible to validate the premise of the project proposal:

...it is likely that some of these students would do better in other subjects, relate to the school as a place of learning, would become more self-disciplined if they were involved in an extra-curricular "class" to which they felt some commitment.²

Would it be possible to say that inclusion of such a class for those students who had decided to participate in it really did contribute results which could be measured? What criteria, then, could be used to demonstrate improved, degraded or static states of internalized self-discipline for the participants, generally, and, by extension and comparison, how could any measuring or testing be done so as to have any predictive capabilities which might be valid for the school population as a whole?

Further, what tools could be devised to gather the infor-

mation required for such judgments? Focusing on these issues in committee led me to devise a number of forms whose use oftentimes strayed widely from intent, but whose usefulness was more than justified. These forms will be described in Chapter IV, under "Methods and Procedures." Analyses of information obtained by the use of these forms will be found under "Findings and Assumptions." The forms, themselves, will be found in the appendices in the "Revised Project Proposal."

If the hypothesis is made that positive school involvement will be enhanced by positive involvement in an after-school learning experience, the null hypothesis follows that no positive school involvement will be generated. The situation will remain static, with no measurable change. But what could one presume of behavior that measurably degraded? Could it also be implied that student involvement in the project had caused the behavioral shift? If individuals were to be noted to have made a shift in both directions, what would this have to say about my original presumption? We will look at such shifting later in an evaluation of some individual cases.

There is a difference in looking at individual cases and in running a study to provide materials for sampling. Sampling is basic to making extrapolations, and to be considered applicable to larger populations, samples have to have a quality of numerical randomness. Samples also have to be of a size that lends itself to quantitative analysis. From a student population of approximately 795,³ twenty-one signed the interest sheet,

eighteen came to class and twelve either finished or came often enough to provide information to me for evaluation. In other words, could a group of self-selected students whose numbers diminished to twelve by the end of the six-week period be used to make any valid predictions regarding the behavior of other students in the same studentbody? Probably not. The individual cases to be described later seem to provide valid and valuable insights, however, and may be of more value than statistical inference.

Class Procedures

In numbers of ways, the photo-enrichment class was not at all like any other class the students might have experienced in junior high school. I took roll only to familiarize myself with the students and to keep track of who remained. The only concern with tardiness or absence was to find out who might be coming late to class and who might have dropped out. When someone was sick or had a conflicting appointment, the other students knew, usually, and would let me know.

There were no assigned seats. There were no bells. The classes came to their own logical conclusions when the work had been shown and the discussions had come to an end. Generally, classes lasted from sixty to seventy-five minutes, with a couple running shorter. Except for personal appointments which occasionally took students individually away earlier, students stayed for the class and left when it was over. There was no agitation to leave a few minutes early, no moving toward the door, as is often seen in conventional classrooms.

There was also no driving headlong at hard, fast goals. It is true that a curriculum had been developed, but there was no edict that implied that the curriculum was the last word. Indeed, the students' work would sometimes deviate from the curriculum when one student or another would find out something for himself and apply a principle in an unpredicted way. As a teacher I see this as the creative use of skills learned in an educational process, and I am delighted by it.

Reasons for the Study

This project was planned for the purpose of offering to students at the junior high school level a course involving use of the camera as an instrumentality of focusing perception so that they might learn to capture or create stronger, more artistic, images. The step beyond the creation of images was to be the sequencing of images in idea development or story-telling. From this aspect of the project comes the title: "Images and Sequences."

This project was also planned for the purposes of determining if an enrichment class of the student's own choosing would have a salubrious effect upon the relationships between the student, his other teachers, his counselors, the administration and, in particular, those areas in which the student might be having some difficulties.

The artistic subject-matter of the project would probably fall into the now-popular catchall area of "visual literacy." The classroom factors would fit into the area of educational theory and practise. The measurement of change, on the other

hand, involves the vagaries of social assessment, psychological evaluation, educational measurement and the like. This is the evaluation of the project "As a Tool for Academic Motivation in Logan Junior High School."

THE SERENDIPITY FACTOR

Earlier, I described five characteristics I had first observed while on assignment from Project CAUSE to the Linda Vista Boys' Center. This was a postgraduate program at San Diego State College. The assignment was in a San Diego, California, low-income housing center. The year was 1964.

The characteristics were: (1.) Much misguided energy, (2.) A lack of self-discipline, (3.) Average, or above-average comprehension, (4.) Excessive testing of rules and of authority, and (5.) Emotionally stylized behavior the affect of which extended from apathy to outright hostility.

If I had considered these five characteristics, and the games that had developed from them, in the construction of the photo-enrichment project...not only as systems of social dysfunctioning, but also as signs that a "stylism" previously identified with alienated sub-groups had moved into the middle-class American milieu...I am certain that my goals for the study would have been quite different, and my means of obtaining information...and the sort of information sought would have been to validate the extensiveness of these five characteristics and their implications for education.

If there is one "finding" that bears further enquiry, it is the extent to which form has pushed substance out of American

education. Because of the unexpected information the study has turned up, and the focus or emphasis that the findings and the readings have reversed, or at least rearranged, in my thinking, the questions originally asked and the results optimistically expected have assumed altogether different values. Specifically, because of a shift in students' behavior patterns that has been taking place over the past decade and a-half, the results of the study (for which I previously had little information or insight) now make a good deal of sense.

It is not fair to speak of conclusions, really, until these are elaborated upon in subsequent chapters. Because of the real significance of these factors in the understanding of my findings, I have incorporated resources into the literature review to set the stage for a better understanding of the project itself.

"Stylism," as I spoke to it earlier, is not my psychological construct. Insofar as I know, it belongs to Seymour Halleck. I do not, however, know of others who have observed its pervasiveness in the school-age population, or who have identified and written about it as such.

My concern is that this particular type of affective behavior started out as a problem to be treated by clinical psychiatrists, became characteristic to and expected of alienated and disadvantaged populations, and now finds itself to be (or becoming) the norm for the school population in general. The significance of "stylism" is in the fact that it changes, mocks and destroys traditional educational values.

Educational values have always been subject to mockery and the threat of destruction and change. Usually, the process has been evolutionary, revolutionary. To a stylist, even these processes are meaningless...except as something to do. Stylists offer no substitute or counter values.

A stylist is one of the "now generation" who is so involved with the present and with instant gratification that he does not have the experience to deal "with any problem, including his own." This lack of experience has been called a "poverty of thought," an expression sometimes used to identify disadvantaged youth. He is described as flighty with clinical despair following boredom. He has mood swings "which he perceives as being entirely out of his control."⁴

The stylist's preoccupation with the present leads him to deal with the form rather than the substance of a problem. He gets his rewards "for going through properly tasteful, stimulating and interesting motions instead of...finding solutions." He has a what's-in-it-for-me attitude, and wants to get what is "rightfully his" immediately.⁵

The stylist's cry for relevance is, by definition, irrelevant. By living in the "now," he lacks the reference that the concept of relevance demands. Yet educational institutions are redefining curricula to account for historical trends and future projections...an exercise in relevance beyond the reasoning of which the stylist is capable. Unfortunately, "when the value of relevance is held to an extreme, when the educative process

becomes superficial, most easily mastered by devotees of style," the person is rewarded who "can quickly incorporate a few concepts and ideas that can then be applied to any problem at any time."⁶

My attention drifts to the character of Chauncey Gardner in the Peter Sellers movie, Being There. Here we find a mentally deficient person with the right affect, the appropriate style, being considered for promotion to the presidency of the United States.

Stylism, with its answers for all occasions, leads to a fairly high degree of superficial social mobility. Stylists interact widely, but not deeply. And on a political level, the "issues and the leaders tend to become interchangeable."⁷ There is nothing to be gained by confronting the issues. It is charisma that counts.

It was in November, 1969 that I first read Seymour Halleck's article on stylism in Psychology Today. Today, nearly thirteen years later, I remembered his article and his predictions when I was in the process of comparing my experiences at San Diego (in what was essentially an art-enrichment class at Linda Vista) in 1964, teaching at Los Banos and Gustine in 1973 and at Logan in 1980, and providing the photo-enrichment project class in 1981. In 1969, Dr. Halleck predicted that:

It is likely that the personality characteristics associated with stylism will become increasingly prevalent as long as our society continues to change so rapidly. It is unlikely that stylistic behavior is compatible with happy existence. We may find, then that eventually those

*who adapt most appropriately to society
cannot find happiness.*⁸

A number of the students who signed up to take the photo-enrichment course, and then dropped out, may have been disappointed that the course required them to do something that did not fit into a pre-conceived multi-purpose response. Some who came for the social interplay only, found what they wanted and stayed. Both types, might, to some extent be characterized as stylists.

Serendipity has been explained as "the gift of finding valuable or agreeable things not sought for."⁹ The happy process of finding something of usefulness or value when it is not consciously sought for usually provides a surprise for the finder. Whether this should be so is questionable, for we cannot find that which we are not able to see.

Nevertheless, both the function and the process of the findings of my serendipity experience are carried into successive chapters as we look at the consequences of our most effective promoter of stylism: television, and as we examine the present and historical goals of public education in terms of stylism.

We will then try to synthesize findings and make assumptions about the photo-enrichment project, findings which promoted the eclectic birth of the serendipity factor, findings which may void traditional reason and give a new direction to hope.

REVIEW OF LITERATURE

Introduction and Considerations

In a study involving visual literacy, the analysis of motivation and behavioral change, the technical and artistic qualities of photography and the complex socio-educational process, where does one find a literary middle ground... an area long enough defined to be credible, yet not so ingrown as to be useless and arid in describing the artistic, educational, human situation? To attempt to find some answers, we will now turn to an eclectic group of writings by individuals who speak to these areas of our problem.

Minds, Meanings and Metaphors

The mind does not speak now, then or ever in a strictly linear pattern. Languages are linear to varying degrees, but language is only one means of communication. Without language, the mind still "speaks" in images, analogies, comparisons and metaphors.¹⁰

And, probably before images become clear enough to organize and pattern, the mind separates the visible spectrum, selecting red, blue, green and yellow...rather than blends of these colors ...as significant, different from each other, and basic.¹¹ Three of these colors are the additive primaries of light; that is, all colors of light can be created by mixing these three: red, blue

and green.¹² While we physically and photo-chemically manipulate the wavelengths of the visible spectrum, we physiologically and neurologically "see" light in white-black, red-green and yellow-blue "opponent processes."¹⁴

While physics will allow us to reconstruct white light from red, blue and green light sources, and photo-chemistry or process color printing will allow us to create full-spectrum color images with the complementaries of red, green and blue...the subtractive color primaries of cyan, magenta and yellow inks or dye-coupled silver halides¹⁵...animal physiology will not do quite the same.

True that there are three color receptors in the eye. Yet, until recently, there has been no emerging consensus as to just how these receptors worked. Hermann von Helmholtz posited that these receptors responded to violet, green and red light, imaging yellow as a mixture of red and green in a physiological analogy to the physical properties of light. This theory was simple, easily demonstrable with the physical qualities of light, more or less generally accepted, and wrong.

Ewald Hering, a 19th Century contemporary of von Helmholtz, suggested that there were not just simple, single-color receptors involved, but three pairs of receptors feeding black-white, red-green and yellow-blue information. The "opponent processes" of the physiologist, Hering, were recently supported and modernized by the work of Dorothea Jameson and Leo Hurvich of the University of Pennsylvania.

Using perceptual methods with adults, they

established the existence of opponent processes in the eye. Although it is true that the eye does contain three color receptors, those receptors do not give sensations directly. Instead, in a complex fashion, the three receptors feed into a set of nerve cells that work by opponent processes. It is the patterns of activity of these opponent cells that appear to underlie the experience of color.¹⁶

Further validating the work of Jameson and Hurvich was that done at Berkeley by Russell DeValois and his associates. Using monkeys, DeValois found "three main classes of nerve cells that are specifically sensitive to variations in light wave-lengths. Of these, one class seems to carry information about brightness; these cells fire at rates that depend on the intensity as well as the wave-lengths of light striking the retina."¹⁷ These cells, and the other two classes, reported information according to the neural firing rate in the black-white, red-green and yellow-blue opponent processes.¹⁸

There would seem to be a biological basis for color perception that is operative in unacculturated and pre-verbal children. If, for instance, we could harness this inborn ability to separate and categorize colors and turn it into a teaching opportunity, what would we have? We would have the red, green and blue (also black and white) cathode-ray imaging color television receiver tube!

Since the 1950's, parents have been literally conditioning their children to learn sequencing from television. Television provided the images. Television provided the continuity. And

with the development of color television it became possible to literally suck in the unacculturated, pre-verbal child.

Parents park their infants in front of the ubiquitous TV screen, where documented research indicates that they can separate and categorize colors as early as four months of age,¹⁹ and this is done without regard to anything more than the convenience of preoccupying and quieting the child. And, it works! Television does, indeed, preoccupy and even, to an extent, communicate with an infant.²⁰ It is possible, also, that the television-watching habits of infants slow the development of normal hand-eye coordination along with other motor skills that are needed for optimum brain development. Kate Moody, an articulate spokesperson for television reform, has said:

*If the eyes, hands, and brain work together as a team, and if accelerating the workings of the hands means accelerating the workings of the brain (as some anthropologists believe), what would happen if one of those members is immobilized or impaired? If increased handwork was responsible for stimulating the development of the larger brain, might not diminished handwork eventually cause a diminished brain? If some "magical force" were to enter our cultural environment and "capture" or "tie up" the hands, wouldn't this in some way affect the course of brain development? Whatever the answer, it appears that TV viewing tends to immobilize the hands of the young during their key developmental stage.*²¹

Mrs. Moody's dismal view of a technology-conceived inverse evolutionary pattern is not simply a concern for eons to come. It is more than that. She is concerned about the child who sits watching TV for more than thirty hours a week,²² but she is up-

set that the heavy viewer who watches more than this average figure has established a statistical relationship between himself and low I.Q. scores.²³ In a study conducted by Michael Morgan and Larry Gross at the Annenberg School of Communications at the University of Pennsylvania, "the amount of viewing time was a better predictor of (lowered) I.Q. than any other variable tested, including social class."²⁴

Mrs. Moody may sound like an anti-TV evangelist at times, but even if only a part of her concerns have validity, they bear need for serious consideration. It is folly not to think of TV as a mover in our culture when "by the time the child finishes high school, he will have spent 18,000 hours with the 'TV Curriculum' and only 12,000 with the school curriculum."²⁵

I have mentioned earlier my years as an observer from within, and, outside of the public school system. I have also described my concern for a growing stylistic affect among students...a circumstance of being that started out as a clinical problem, spread to disadvantaged populations, and now is becoming pervasive in middle-class American public schools. Imagine my concern, then, when Kate Moody recorded the following educational observation:

Experienced teachers, those who have taught long enough to know several generations of children, are coming to alarming conclusions about current learning styles and abilities: Kids can't listen for any length of time; they can't follow verbal directions very well; they can't pay attention ("When I read them stories out loud, they squirm and say, 'I can't hear it without pictures'"); children today can't wait or delay gratification; they can't

process language as well as past generations; they don't seem motivated to use their imaginations.²⁶

In her book, Growing Up On Television: The TV Effect, she details the changes: The growing, mushrooming, pervasiveness of television and television-related technology in which its "attractions...will be virtually boundless."²⁷ The crumbling society in which culture can no longer be handed down, but is mass-marketed to teens "who hand it up to adults."²⁸ Loss of reading skills in that "television trains eyes not to move."²⁹ Loss of learning skills because "the flash-and-dash of the fast-moving screen is throwing the species off its age-old perceptual track by making us passengers in vicarious learning rather than participants in direct experience."³⁰

The conclusion to this line of reasoning is this: "The natures of early intellectual and sensory learning and of television communication may be largely incompatible."³¹

Is this, or is this not, a quarter-century of behavior modification television has wrought? If it is, and if exploding technology continues to expand the borders of television and related media, then how will the educational system continue to educate, have any relevance or draw any followers from the easy world of the vidiots? It's not an easy question, and the answers do not fit into an educational system created a long time prior to the electronic age. Generally, answers are non-answers, or they're radical, evasive or non-existent.

One suggestion, or "non-answer," that has been thrown about a lot, has apparent relevance to the ideas of visual imaging and sequencing, and is even considered by Mrs. Moody, is to make TV a part of the educative process. Make the students into producers as well as consumers.³² At first glance, this principle of involvement has an "aha!" quality to it. In fact, the application to television, alone, seems to be too narrow. Why not apply the involvement idea to other subjects as well?

Well, first, young people are not born into the same world their parents and teachers grew up in. How many, other than the angels or fools among us, would step into a teaching situation using one of the current "cookbooks" or "how-to" manuals for educators?³³ Some do, and from these we obtain more books that relate their experiences or give a short compendium of others' work that they have found helpful. These books are available, in use and of every quality. A short explication of six of these is to be found in the endnotes.³⁴

The involvement question has some basic problems, some gaping holes in it. First, as we have seen, is the rush to have the schoolteacher become "qualified in," become a "resource person to," or, as a last resort, become an "experiential leader" in discovering means of using technological toys as a means of recapturing the interest and involvement that students have lost for schools. The expression of boredom is an affect! And to the degree that we treat it in seriousness, we play into a "gimme more" game with students. To the extent that stylism prevails,

learning is irrelevant. To keep the game going is the only matter of importance. If "doing the media" is a part of the game, then how is it possible to objectively evaluate the success or the failure of media projects in education? Perhaps it is not. We may need to do a lot of pointless experimentation...although at the time the experiments may not seem "pointless"...before the premises sort themselves out and begin to give us a literature of factual materials. Along with this sorting out, I would suspect, we will also find a developing leadership among thinkers and experimenters.

Second, when a person is not more than superficially qualified to teach a subject-matter, students cannot become more than superficial learners. They may not feel that such is the case, but the fact is that they could not have gained the discrimination to feel or know otherwise. Enthusiasm can be like puppy love. Involvement or preoccupation with a subject is another thing. Student-centered schools sometimes, in their mad rush to meet demands for "relevance," are vulnerable to this superficiality.

Third, we seek in things that which we do not find in ourselves. The technology that surrounds us, and which sometimes interferes with familial communication instead of aiding it, is proportional to our affluence. Under-developed nations have, per-capita, enormously fewer such playthings. The father who is anxious about day-to-day economic survival has little use for a micro-processor or an auto-focus Nikon. Yet we still lust after these things.

*The developmental psychologist, J.S. Bruner, was absent from the U.S. from 1972 to 1981. Upon his return he was overwhelmed with the greed he found. "I cannot imagine how you run a society without some tacit recognition of the importance of compassion -- of helping those less fortunate or even less able than yourself."*³⁵

I suspect that this selfishness is the base of some of our current funding problems in public education...which is, by its structure and definition, a socialistic institution. It is simply, the loss of compassion; and, by extension, the "what's-in-it-for-me" attitude that have run headlong into educational "accountability."

In our continuing economic dislocations in this country, I would suspect that many of the "toy," or "gimme more" programs will be cut. One man's toy is another man's necessity, however, and the programs that will remain longest will vary from school to school, and district to district, but will represent the parent demands of the more affluent and socially elite. So much for democratized education!

The fourth and last problem is this: What happens to the student who, at the demise of play time, now finds himself lost in a tough world which will no longer fund the stylistic milieu to which he has become accustomed? When faced with the need for genuine performance, what will he do? He will fail.

I have said that today's students are born into a different world than that of their parents or their teachers. Perhaps we need to qualify that statement. The multiplication tables have not changed. Our expectations have. I was expected to learn

the combinations through twelve. My children are expected to learn the multiplication tables only through ten...nine, actually, inasmuch as with ten one only adds a zero. The natures of physical properties have not changed. Our understanding of them has. That is progress. Word meanings, sentence structure, spellings, and the numbers of things that can (or should be) spoken of or written about have changed. The need to read well has not disappeared. Technology has given it increase. The need to write well about new developments, new technologies, new social thought and other concerns of this generation has placed a premium on old skills in today's world. That we should need to be competent to manage the devices, relate to the sounds and process the images of an electronic generation is not a replacement of traditional educational skills; it is an addition to them. To bypass the basic in favor of the new and exciting is to make the student even more dependent upon stylism. Insecurity breeds a need for stylism. What happens when those who need a stylistic escape most can no longer have it given to them...or even tolerated of them...by a school that can no longer afford its cost? Have we not created a Frankensteinian monster of proportions we can now only guess at?

I am convinced that in our educational scurrying about for relevance or meaning in an adult framework as a means to understanding or dealing with what was happening to our children in the affectual stylism that they presented to us, we skirted the issue of values, of real meanings and of stylism itself, pre-

suming a depth of meaning which really was not there at all! Furthermore, it was easier to advance the state in which stylism had grown and prospered. One had only to provide more money, more toys. We were an acquisitive and an affluent people. To give of our time, or to question educational values that mirrored our own would be self-destructive. And so we let questions of value pass and directed our energies elsewhere. Bruner says, to greed.

We had not asked any questions of substance, had not really heard the response: that the world is out of control, that the only answer to everything is "more," that the only time is "now," that superficial "rote" responses are the safest, and that the stylist is really a very scared, insecure individual who is addicted to his stylism. He cannot live without it, and life is essentially miserable and lonely with it.

By ignoring the incongruities of response and meaning that the stylist placed upon us, by countering with "more," we were then free to go about our business. But we were not really free. In the name of relevance we had also chosen to ignore the added responsibility for basic skills that an exploding technology had placed upon us. And we had forgotten that life is the harshest schoolmaster of all!

Thoughts About Learning

I spoke earlier about the "joy of learning" (p. 5.) as a reason for attendance in and a means of involvement with the photo-enrichment class. According to Peter Drucker, there never has been joy in a school system which may have succeeded in edu-

cating one out of ten students and which "was a place of misery, of boredom, of suffering...."³⁶ The schools haven't changed, according to Drucker. They have done a miserable job all along.³⁷

So, it is not that the school has become worse. Rather, the school has suddenly assumed such importance for the individual, for the community, for the economy and for society, that we cannot suffer the traditional, time-honored incompetence of the educational system.³⁸

Dr. Drucker does not limit his comments. He speaks to the entire educational system: elementary through college. "One went to college because it led to a professional career, or because it was the socially acceptable thing to do, to make valuable connections. Learning was for a few grinds who were at best tolerated by their classmates."³⁹

Drucker was writing a decade ago. Three and one-half decades ago, Earl C. Kelley was saying that fear was the motivating factor in our schools: fear of failure, fear of teachers, fear of parents, and abject terror of classmates.

And so it comes about that children learn early to fear and distrust adults -- parents and teachers in particular. Teachers fear the children (they might get out of hand) and they fear the school administrator. The administrator fears children, teachers, board of education, and the public in general. Parents so fear the teacher and administrator that they can hardly be dragged to the school for conferences concerning their children, their most valuable asset. 40

In 1982, Jerome Bruner expressed concern over what he calls "Educational terrorism," the phenomenon in which one group "wins"

the community debate over educational values. "That's the Moral Majority's approach. We win and then we castrate you. What follows is bound to be dreadful bitterness."⁴¹ The winners "come in to wreck programs they don't like."⁴² Alas, one of the weaknesses in democratized education is the same as in the body politic itself: an organized minority can subvert the give and take, the exchange of ideas and "political rivalries become polarized into warring ideologies, (where) no reconciliation will be possible. The result is warfare, not politics."⁴³ The organized minority can destroy the system itself, for "where there is no fundamental cultural and moral concensus, where a significant minority prefers insurrection to the acceptance of political decisions, no method of making these decisions will work, and no constitutional government is possible."⁴⁴ In the brokerage system of political determination of educational goals, the mutual distrust that leads to uneasy compromise is a difficult enough system in which to formulate educational goals and policies. It is altogether impossible when Bruner's "educational terrorists" take control. Seen in this light, the "back to basics" movement is fatuous. There never was a "basic" curriculum, just a narrower one in which students performed, according to Drucker, as poorly as they do today. That some coalition of groups, including educators, could promote such a cause is only a validation of the tyranny that a democratic society can bring upon itself.

Accountability, the "novel demand," or the "new expectation that no school (had) met before," that was "so historically ir-

rational" that it means that today "most if not all students will learn something" is the reason that schools are in a state of crisis.⁴⁵ Ten years ago, when he wrote "School Around The Bend," Dr. Drucker curiously suggested the schools look at the model of "the continuing education of adults" which, he said, is decentralized, has no built-in bureaucratic baggage: school boards, constituent publics, or "headlines," and is "capital intensive," that is, it has a high per-student investment in educational materials and devices.

...continuing education already practices, though on a narrow, mostly vocational front, most of the basic principles of tomorrow's school. It is a working model, on a small scale, but it is proof of what we can achieve. It is also the most rapidly growing segment of organized education.⁴⁶

There are flaws in Drucker's thinking. He is looking at the mixture of programs in adult education as if these were one entity. They are not. And the in-place constituent publics and "boards" are as varied as the sponsoring organizations.

Dr. Drucker does not either acknowledge or recognize that the cry for accountability is also more a cry for economy. Business-related continuing education can control its product and manage its cost-effectiveness. Public education is much broader, although perhaps not so intense as business education. Its applicability is almost impossible to monitor in a free society, and its cost-effectiveness operates under collectivistic-political strictures rather than capitalistic management needs.

He has said that education "is thus the cost center for the American economy."⁴⁷ Yet he speaks of a need to make education more capital intensive, generally.⁴⁸ In public education, there is no more capital, we are told. We cannot even support adequately the systems that are now in place. How, then are we to fund a restructured curriculum that will train today's students to function competently in their world? Perhaps we cannot.

Those who benefit most from the finished product of public education are not the recipients of such education. We have already established that for most there is little joy in learning. Business, industry, marketing, private and public services and government...these are the ones who benefit. And if post-formal, or "adult," or "continuing" education is so successful that it can afford to be capital intensive, let it assume the responsibility for specific technological education for its own narrow needs. Such a system would certainly be more cost-effective than a general technological public education. Such a system is also "basic" in its analogue to the apprenticeship program that existed before the industrial revolution.

There is yet another comparison that needs to be made between public education and adult education. While curricula, class size, the availability of materials and other circumstances may change in public education during times of economic boom and economic bust, the system goes on...limping perhaps, but still there. Not so with adult education, and particularly with industry-supported training programs. Where there is no need for

training new workers in a growing economy; that is, where the economy is static or falling, and there are no new workers needed, so also is there no need for continuing education. This is cost-effective and economy-responsive. It also dumps the onus for adult retraining onto government, a socialistic answer to a capitalistic dilemma.

We have said, earlier, that education is no fun and that public education is not effective. Two questions come immediately to mind: Why should education be fun? And, if education is so bad, why isn't our society in the same sort of a shambles in which we find some industrialized semi-literate countries? The answer, if there is one, lies, I think, within the phenomenal pervasiveness of stylism in our country. With all of its faults, stylism does demand of its participants a certain level of literacy and competence. The actualization of greed is a competitive process. Perhaps greed is not an entirely negative characteristic. In the present political situation it might even be euphemistically restated as "frontier independence."

Although a vacation trip to any beachfront resort should provide convincing enough evidence to demonstrate to most of us that "the Pepsi generation" is either a myth or the manifestation of an abject minority, the results of the compulsive consumption of snack and junk foods at the same location should give us pause to wonder about the phenomenon of instant gratification characteristic of stylism. We might even find ourselves acting as participants!

Wanting everything now, or promoting the what's-in-it-for-me attitude is like asking for ecstasy without considering the possible agony. The way to be a model of the Pepsi generation is to be slim...a situation not always compatible with the compulsive consumption of junk foods.

Weight control means self-control and work. Fad diets are excuses for obesity. We may demand and obtain what is "rightfully ours" by fair means or foul, but we cannot so easily cover up gluttony. We lie to ourselves about our right to ownership or possession and we lie about the diet that failed...not the dieter. Next week we'll try another "quickie" diet...or some new pills.

George B. Leonard says that education should provide "the achievement of moments of ecstasy. Not fun, not simply pleasure ...not the libido pleasure...but ecstasy, ananda, the ultimate delight."⁴⁹ William H. Blanchard recognizes that "insight...represents radical...reorganization within the individual. It is the moment of awareness of creative possibilities, and as such it may be both exhilarating and frightening."⁵⁰ In this same vein he concludes, "ecstasy without agony is baloney."⁵¹

To do a study involving a photo-enrichment class for fun is one thing. To analyze the data and look for reasons for the results I found, to try to understand the processes involved in our educational system is not like the first at all. It is agony. It is frightening. It is also delightfully satisfying.

George Leonard says that "to learn is to change. Education is a process that changes the learner."⁵² School changes child-

ren. School affects adults. I have been an observer and a participant. The question is: In what direction and in what way does school effect these changes? Does it create changes involving insight? And does the agony produce ecstasy? Generally speaking, the answer is "no!" Most education is purposefully superficial. Worse yet, it is a conditioning devised to preserve the status quo. If, for instance, education promoted enquiry and awareness in everybody, what kind of society would we have?

William Blanchard speaks to using the gestalt therapy of Frederick Perls in the frame of reference of a factory worker. The worker expands his taste awareness, beginning with a vending-machine sandwich, and in so doing becomes painfully aware of his drab surroundings.

I continue the day in the full agony of awareness of who I am, where I am, and what I am doing. When I leave work I notice the faces on the subway. Is this what the world is really like? For a moment, I consider getting another job, but all those other dead bodies on the subway come from other jobs. Our society is filled with meaningless other jobs, and people spend the best and most useful moments of their waking hours performing these tasks. The awareness experiment has placed me in a painful and frightening dilemma, for I now realize that I do not want to go on living in this kind of world. The intensity with which I experience my surroundings increases my sense of urgency to the point of suicide or revolution.⁵³

If society has a "hidden curriculum,"⁵⁴ as posited by Jerome Bruner, perhaps it is that the real job of educators is to prevent "the new generation from changing in any deep or significant

way," and "schools should go on with their essentially conservative function: passing on the established values and skills of the past. Perhaps schools should not change but civilize (restrict human behavior) while superimposing skills and polish."⁵⁵

With tongue in cheek, George B. Leonard is saying not what schools should do, but what they already do. If society does require this of its educators,⁵⁶ if it prevents real education (which presupposes change in the learner) in favor of indoctrination to cultural norms, it also prevents both ecstasy and agony, promoting boredom! In this light, public education is seen as promoting stylism! These are cultural values: to tune out, that is, become insensitive, to react superficially and to demand "our share," which is usually a rationalization of that which is more than our worth or entitlement.

These are the phenomena we see guiding the dynamics of public education today. This is the system that provides the motives and sanctions with which we and our children learn to live. Yes, perhaps ten percent of the students have aberrant values: these are the "grinds who (are) at best tolerated by their classmates."⁵⁷

Because of these cultural values, an enrichment class, even of the student's own choosing, which (1.) did not relieve the student of any other social or educational responsibility (such as a sports program would), and (2.) which required effort and changes in perceptual behavior...required new ways of thinking about old ideas...would not enhance appropriate behavior in other classes that the student might be taking. Indeed, the process

would be antithetical to the real purposes and goals of the school system in which the students spend the rest of their time. Moreover, the substance of it would be in direct conflict with their stylistic superficial preoccupations.

Reflections on Perception

My undergraduate degree was in English. I am particularly fond of some literature and drama. And, sometimes, when I find myself beleaguered by the unflinching linearity and logic of exposition, I seek solace in simple truths found in art. Such was the case when I found myself looking for a means of demonstrating that perception (n. from the Latin perceptio. 1. Awareness of objects; consciousness. 2. Direct acquaintance with anything through the senses. Cf. sensation.) changes constantly. It is affected by time, place and state of mind. Experience colors it. Motives direct it. Laziness limits it. It is not reality. It is a sensual brush with the world outside the self. And, the more one limits his involvement with reality experiences, replacing these with stylism and multipurpose responses that subvert a need for genuine answers, the more one limits his proclivity to...and his ability to...perceive.

For someone with a perceptual problem, words without pictures are an enigma, as I have said earlier (p. 20). For this person, traditional literature with its dependence upon words is something to be avoided. This "someone" happens to be a steadily growing number of persons in our public schools, however, and many might well have difficulty in relating to such a passage as

this from The Little Prince by Saint-Exupéry.

"Goodbye," said the fox. "And now here is my secret, a very simple secret: It is only with the heart that one can see rightly; what is essential is invisible to the eye."⁵⁸

Blanchard puts it another way when he says:

There may be something about the act of knowing that makes it necessary for us to see things all at once and together as a whole if we are to arrive at genuine realization or insight.⁵⁹

Further, explaining the development of scientific theory, Dr. Blanchard notes that ideas for theoretical constructs oftentimes come into the scientist's mind as a "wild surmise" that sends the scientist off to spend "most of his time searching for facts to fit it."⁶⁰

What, then, can be expected of public education in regard to the training of perceptual abilities? If I might be allowed to parody Pope, perhaps the answer could be something like this: Perception and cognition, both misapplied/ These hallowed walls do sense and thought divide!⁶¹

A gestalt perceptual psychologist whose specialty is art and creativity has said that "a child who enters school today faces a 12-to 20-year apprenticeship in alienation. He learns to manipulate a world of words and numbers, but he does not learn to experience the real world. At the end of his schooling he has been conditioned to live in our culture."⁶² How much this comment echoes those of others I have quoted earlier in this paper!

Seymour Halleck speaks to the escape of stylism (pp. 12-15). Kate Moody speaks to unimaginative, unmotivated kids who have become passengers in the fast-moving stream of life rather than participants (pp. 20-21). Peter Drucker speaks to the joylessness that has always pervaded education (pp. 26-27). Earl C. Kelley raises the spectre of fear as a mover in education (p. 27).

Jerome Bruner is concerned that "educational terrorism" may play a larger role in curriculum development (pp. 27-28). George B. Leonard implies that there is little substantive changing that occurs in the lives of students. Therefore there is no real learning (pp. 32-33). William Blanchard equates education with insight and a "radical reorganization within the individual." He then demonstrates the chaos that would ensue if education really worked (pp. 32-33).

The circumstance I find to be the saddest of all is this:

The little child who enters school is infinitely curious, and he is willing, as a rule, to give adult proposals a trial. This curiosity, at least with regard to what is set out to be learned, gradually disappears. In the place of curiosity we accumulate resistance. It gradually comes about that scarcely any adult proposal receives consideration. Whatever it is we propose to set out for him, he is sure he wants none of it. 63

When he wrote this observation in 1947, Earl C. Kelley had to deal with no media factor. The first significant increase in television saturation in the U.S. did not occur until the decade of the 1950's. During this decade, television ownership

jumped from four to fifty-three million sets.⁶⁴ School has been alienating people all along! Could it then be possible that television, society and schools are but parts of a larger synchronous organism? And, if so, what?

If we can assume some commonality of experience within our larger social structures, and, if indeed this commonality is the glue that makes the structure work, we need to consider to what extent the socializing forces outside of the schools prescribe the percepts and experiences that occur inside of the schools. Do the schools, in fact, even have to accept the responsibility that has been thrust upon them for the deterioration of enthusiasm that progresses as young people move through the halls of academia? I think not.

Kelley has said that "we do not get our perceptions from the things around us, but...perceptions come from us. Since they do not come from the immediate environment (the present), and obviously cannot come from the future, they must come from the past, they must be based on experience."⁶⁵

Kelley, however, was making assumptions from a school-age population. In developmental jargon, these students would have "formal operations" capability. Another writer, Bob Samples, speaks to a quality of being which has, for the most part, disappeared by the age of those with whom Kelley worked. Samples contends that:

Much of what the young child experiences reflects the inventive metaphoric mode.

Yet the differences are simple. The infant does not have Formal Operations capability, whereas adults usually do. But what most adults do not have is the child's attitude to invent and the strongly affiliating sensory skills that go along with it. Thus there is a tragic tradeoff that certainly Piaget never intended to happen. The intellect generally matures at the expense of sensorimotor skills. 66

Let us now look at some of the above factors to see what relationships we can devise. First, intellect (or cognitive development) grows at the expense of sensual perception. Using the Piagetian model, we have from one and a half to two years of direct interaction with his environment that a child experiences without language. From the "end" of the sensorimotor stage to the first two years of school, approximately, the child is going through the process of integrating language and pre-verbal experiences in the preoperational or egocentric stage. By the time the child is eleven or twelve, he is into mathematical relationships, ordering and defining relationships. This process has taken the child through the sixth grade. By the seventh grade, approximately, the child is ready for abstractions: algebra and grammar. 67

Second, Kelley's injunction that our perceptions come from us is only partly true. We are the sum of our experiences. New experiences may be filtered out of our awareness, certainly. But the extent to which this process is a pre-conscious one is debatable. To take his statement to its logical conclusion would be to buy the premise that the human personality can be intentionally programmed.

Third, in the thirty-five years since Kelley wrote, much has been done by way of experimentation with school curricula at just about every level. Even now we are still trying to recover from some of the difficulties that this experimentation caused. The "new math" is one case in point. Even as I write this paper, my wife, who will complete her Early Childhood Elementary Credential next year, and who will be certified for kindergarten through grade three, is taking a required math class in which she is required to learn mathematics theory so that she will be able to explain abstract concepts to students who should, at best, be in the seventh grade! Is it any wonder that children tune out?

Fourth, we have had media long before television. Scientific developments do not develop independently of one another. Growth in one application of science usually spurs growth in others. As our society becomes more technology-intensive, the interdependence grows. To say that Kelley did not have the media to contend with is not entirely true. What may be true, however, is that as technology advances, it is always just a little bit ahead of the human organism's adaptive capabilities.

Fifth, we have not yet suggested this, but stylism may be the only way in which the species now can adapt to changes occurring too rapidly for individual consideration. Faced with an overwhelming information explosion, the human organism may be using stylism as a psychoneurotic response to a seemingly unsolvable problem. The paradox to this is that if most of us today are technologically dependent upon others for the upkeep, repair and

maintenance of the tools, machines and devices that both created our society and now hold that society together, we are finding fewer and fewer who will put up with the educational system as it is in order to learn how to become the technicians to keep it going. At the same time, we are developing a large pool of unskilled and semi-skilled personnel. The implications of economic dislocations are frightening.

And a more basic question is: What kind of an education can prepare the next generation to build upon, or at least maintain, the growth and the development that is already here? Is it a job that the public schools can handle? And, assuming that we could afford its cost, how could we reach the stylists so that they might become a productive part of the plan?

IMAGES AND SEQUENCES: THE PROJECT

Intent of the Project

A review of the Revised Project Proposal (Appendix C) will give the reader a fair, but partially skewed idea of the goals I had in mind when I set out to provide a photo-enrichment class at the junior high school level.

The concept of first teaching young people how to see with a camera, and then showing them how to shoot pictures for an idea development or story-telling sequence is not a new one. My personal exposure to such an educational device dates from the 1971 - 1972 school year.

During that year, my oldest son was in the first grade at Joaquin Elementary School in Provo, Utah, where I had moved the family while I did graduate work at the BYU. The fifth grade at Joaquin had, that year, obtained a federal grant for equipment and supplies to fund a "visual literacy" program. Using simple cameras, transparency film and audio-visual quality recorders, the students had put together slide-tape presentations. My wife and I took Noel and his younger siblings to the showings and we were quite favorably impressed. Yes, they had made slide-tapes, but what was "visual literacy?" Could it, like print literacy, be measured? I had no easy confidence about the term then. I have no confidence even now about how one measures the processes

that a person goes through in imaging visual perceptions and understanding that which he perceives.

At the point of my initial exposure to "visual literacy," it would be another eight years before Kate Moody would speak to it in her book, Growing Up On Television (See p. 22; also end-note 32.) and the idea, then, of making students into media producers as well as consumers was definitely not widespread. Mrs. Moody's construct of visual literacy as an ability comparable to that found in print media, only one in which pictures are used instead, leaves me feeling as though I'd started a book by first reading chapter five, or as though I came in during the middle of the movie. Something seemed not to make sense.

Jeff Berner had not written The Photographic Experience: Awakening Vision Through Conscious Camerawork until 1975.⁶⁸ Bob Samples had not burst forth with his effusive The Metaphoric Mind: A Celebration of Creative Consciousness until 1976.⁶⁹ And Jean-Raphael Staude had not edited and compiled his Consciousness and Creativity until 1977.⁷⁰

In 1976, Noel had completed a school year at Mosswood Elementary, an art-alternative school in Oakland, California, which required a portfolio for admission. Part of the curriculum at Mosswood (where I sometimes acted as tutor) was cinematography. Art was involved in the entire curriculum, however, and an after-school course in experimental photography was offered.⁷¹

The education of vision had gone on for centuries, literally. John Whiting, in Photography is a Language had demonstrated for

us in 1946 the extent that photography, wedded to printing, had changed our world forever.⁷² At the opposite end of the same spectrum, Walter Gropius, in 1959, was bemoaning the effect of technology in stifling the senses.⁷³

Certainly, visual literacy was not photojournalism, nor was it developmental aesthetics. Yet, in the examples of visual education I had seen, it was a bit of both, although perhaps not the best of either. It could be improved in practice, but already it was a tool for teaching people to be discriminating in their use of visual perceptions.

The practice was developing, and the process of educating the visual senses for pragmatic as well as aesthetic reasons was gaining respectability. By the time I had returned my family to Utah and had completed work for the Utah Secondary Credential at USU in December, 1977, I noted that the Instructional Media Department offered a course in visual literacy.⁷⁴

My intent with "Images and Sequences" was, initially to limit the course material to learning how to see and sequence images. Students at the junior high school level were to use simple cameras and concentrate on the photographic image only. There was to be no involvement with the technology of photography as such.

I was concerned enough with the significance of having everyone in the project work with the same tools to cause me to explore the possibility of an industry grant of materials, or at least a loan of equipment. This search took place in January and February, 1981. There were no benefactors.

I scrapped the idea of a grant or a loan and re-wrote the project proposal as it now appears in Appendix C. The revision placed the onus for class expenses entirely on the resources of the student, a development which may have had the effect of excluding some of the students from participation. If it did, there is no way of rationally assessing just who else might have attended, and how these others might have related to the course content and structure.

This also meant, however, that the course materials I would bring to share had to be planned to include those who would be using 35 mm. cameras of all descriptions as well as Kodak Instamatics and others of the 126 format. To allow adjustable cameras presumed the need for some instruction in their use. And for the novice in the group, technology and art sometimes proved mutually frustrating. As a teacher, I also found myself divided between art and technology.

As a project developer and social investigator I had to keep in mind that the reason for being of the after-school course was not simply to teach photography, visual literacy or whatever, but to assess just how such a course might possibly help students who had been doing marginally in other classes. This was to be the real payoff!

Methods and Procedures

In order to provide a photo-enrichment class for junior high school students, a curriculum had to be devised and materials had to be prepared.

In order to come to any reasonable conclusions about student behavior or motivation, tools for measuring, assessing and comparing had to be invented.

In order to have a class at all, students had to be solicited. And, in order to determine whether or not the target population was represented, students had to be screened.

This involved cooperation of the administration and faculty at Logan Junior High School, clearances and approval by the Logan School District, waiver of liability forms from the parents and participation by the students.

Development of the Curriculum

With the intent of putting students into situations in which they not only had to capture images, but from which sequences of images would logically and artistically follow, I developed a photo-art curriculum with materials, activities and assignments for the six weeks of the project. These included approximately six hundred Ektachrome transparencies in 35 mm. and 126 formats. These were separated and put into carousel trays so as to follow the sequence of the assignments (See Appendix C, p. viii.).

Students were given information regarding costs and equipment (See Appendix C., p. vi.), and reminded to "sit down with a paper and pencil and work out a budget."

The students were advised further that "the focus of the class will be to capture images, and images in sequence, on transparency film to show as slides." (See Appendix C, p. iv.) They were also advised that they would have to pay for their own

equipment and materials. They were advised that they would probably use a minimum of one cassette or cartridge of film per week. (See Appendix C, p. iv.) The parental release form, also, alerted parents to costs, advising that either parents or the students would need to provide equipment, film, and processing for the course. All parents signed. (See Appendix C, p. vii.)

In the formulation of the curriculum, costs were considered as one of the most important factors. If students could not afford to take the class, they wouldn't come.

The Kodak Instamatic 126 I used was twelve years old. A similar, new camera at Skaggs, in 1981, cost \$14.99. Students were advised, however, to use what they had...including 35 mm. and 110 format (Ektralite, etc.). I did not really encourage 110 use, but rather encouraged the person with the 110 format to come. 110 is a fine format for snapshots, but it does not enlarge or project well, and shows excessive graininess when it does.

Film costs and developing expense was noted as well. (See Appendix C, p. vi.) Transparency film, at Skaggs, was \$3.09 per cartridge. Skaggs was the cheapest local supplier. Time for processing, generally, ran about five days. Developing done through Skaggs was also least expensive, costing \$1.49 per cartridge, with occasional specials at \$.99. One day developing was available at USU Photo Services for \$2.25, a discounted price for the project.

Black and white prints would run from \$.60 more than the price of transparency film for 35mm. to \$.12 less than the price of transparency film for 126 cartridges. Color prints would

cost from \$1.92 to \$2.62 more than transparencies, normally. Someone using color print film would therefore spend from \$11.58 to \$15.72 over and above the cost of transparency film and processing.

I supplied a transparency sorter and trays, and advised that I could get trays for the students (if they wished) for \$3.95, plus tax, through USU Photo Services.

I intentionally did not plan to do any development of Ektachrome with the students...although I do my own much of the time. I did not wish to mix issues: images and processing. For anyone with a good thermometer, a stopwatch, a changing bag or a darkroom, an invertible/ submersible tank, a few bottles, photo chemistry, a lot of patience and experience in black-and-white negative film developing, color transparency developing can be a real joy. For the uninitiated, it means learning a lot of detailed information while simultaneously using this information within the confines of working conditions for the chemistry that sometimes specify plus or minus half a degree Fahrenheit, and fifteen seconds of loading and draining times for each of seven solutions. For the uninitiated, this sort of an introduction to film processing might well prove to be sheer terror and frustration.

The sequence of assignments was designed to get students right into people pictures: expressions, series of expressions, changes of mood,...followed by pictures of people doing things. My reasons for the order of the sequence were: (1.) "People pictures pressure an involvement with the subject, and (2.) "Doing"

pictures look terribly phoney if there is no involvement or rapport between the photographer and the model. The ideal is one of detachment from the camera and affinity between model and photographer.

Success in the second kind of picture presumes some expertise in the first. As a matter of practicality, too, this process teaches the photographer to see the exact moment in which the shutter should be released.

Selection of Students

I prepared for a lot of students, even thinking that if I needed I could set up two sections. Exceeding that, I would, insofar as parents were concerned, determine enrollment by lottery (See Appendix C. p. vii.).

The proposal was to have the counseling and administrative staff select students that were not doing well and solicit them to comprise half of the enrollment in the project (See Appendix C, p. ii.). The selection process was not to be solicitous, rigid, compulsory or forced in any way.

Students who were interested in the project could sign up for it in the office, where they would be given an informational packet. Others who did not want to sign the sheet were offered the packet to take home and look at anyway.

How this arrangement worked will be discussed in the section describing the project.

Presentation of the Course

The course was designed around presentations of photo-art

transparencies in carousel trays. The transparencies for Day One (See Appendix B.), for instance, followed the schedule for 3-30-81 (See Appendix C, p. xv.) and the "Selection of Assignments" (See Appendix C. p. viii.). The course progressed through the demonstration material for the nine "assignments" over a six-week period from March 30, 1981 through May 6, 1981, after school on Monday and Wednesday afternoons. Classes lasted for sixty to seventy-five minutes and were over in time for the student to catch the activity bus at 4:15 P.M..

Assessment Materials

In the Project Proposal (See Appendix C, p. ii.) I spoke to keeping a performance log and designed one to be used for this purpose (See Appendix C, p. x.). I had abandoned this form by the time the course began, opting to keep "Daily Memos." These are to be found together, and comprise Appendix B.

The "Student Questionnaire" which was given out with the "Projected Costs," the waiver of liability, and the "Selection of Assignments" (See Appendix C, pp. ix, vi, vii, and viii respectively.) was designed to elicit responses for one question only: "Do you read comic books?"

There seems to be something of an analogy in the construction of comic strips and in the construction of story-boards for the visual media. I had presupposed that a "literacy" in the comic strips would tell me something about an ability in sequencing visual images. Only four completed this questionnaire. I had insufficient information to justify its use.

Another form devised and abandoned was the incident report form (See Appendix C, p. xiii.). It was a clumsy affair which might have worked in a larger setting with a larger class (or classes) and a subsequently higher number of students being daily referred by their classroom teachers to administration or counseling for problems. With a series of charts, generated over time, it might be possible to plot a behavior pattern for a given student, thus giving a graphic indication of behavior change.

The "Counselor/Administrator Student Evaluation Form" (See Appendix C, p. xii.) was answered a bit differently than I had anticipated. The responses to this form generated the materials for the *Compilation and Comparison: Counselor/ Administrator Student Evaluation Forms*" to be found in Appendix A.

The first two sections of Appendix A: "Compilation Forms: How Different Teachers See Individual Students, and How Individual Teachers See Different Students," were compiled from the "Student Evaluation Form" given to teachers of classes the project students took in the regular daytime schedule.

Some of the information delineated for optimistic consideration in the exit evaluation checksheet (See Appendix C, p. xiv.) does appear at various places in this report, but it does not appear together in any one place, and for all students. As my involvement in the project grew, and as circumstances changed, these "formats" became guides with which to speak about a certain few of the students, and then in relevant terms only.

The last four sections in Appendix A are a compilation of numerical and written student and parent responses surveyed after the course was completed. The survey forms are to be found in Appendix C, pages xvii through xx.

There is a certain amount of incongruity in a project such as this one. The method of artistic instruction is basically simple, straightforward, time-consuming, and does not lend itself to summary or conclusion. The procedure of analysis is essentially complex, divergent, time-consuming, and lends itself to some conclusions and more questions.

Because of the size, cost, publication difficulties and the problem of inclusion of student work with attendant questions of ownership, I have not considered an art appendix to this paper. More importantly, however, I have not considered such an appendix because art is not the question herein. It is a tool for gaining information about motivation. Art, as a process, pervades everything that was done, to some extent, and with this in mind I now invite the reader to come into the project itself, through the photo-art medium upon which it is built.

The Project

People are more difficult to photograph than things, partially because the person with the camera is invading the "space" or privacy of his subject, partially because people tend to pose and thus destroy spontaneity or sensitivity and partially because the person behind the camera is intimidated by a subject which can look back at him. Yet, with these difficulties, "people pictures" can be the most arresting and engaging of all.

Knowing this, I arranged a curriculum of sorts based on a sequence of progressively more involved shots, or a "selection of assignments," that built from individual expression, through mood and mood changes, to sequenced shots of people doing things, and ...hopefully displaying honest emotions about the things being done.

When my materials were ready, I brought this process into the classroom, where on the first day of the project I took my Instamatic 126 and had the students shoot pictures of each other in a "loosening up" exercise. On the second day of the class, I showed them the pictures they had taken and the mistakes that they had made. Better yet, they saw their successes immediately.

In the process of creating honest materials for the project, I had spent several weeks in shooting transparency film in that instamatic. I was experimental in my approach, assuming a "what if the student were to do this" attitude. And on a couple of occasions I even sent my thirteen year-old son, Toby (his age in early 1981), out to shoot a roll of film with minimal instructions.

I kept the results of our goof-ups as well as the successful pictures, and at the end of my preparations had processed some ten-to-fifteen rolls of 20-exposure cartridge film.

When I found that I had to redesign the project to accommodate 35 mm. camera users, I went to my stock files first, then exposed perhaps eight-to-ten 24-exposure cartridges of Ektachrome, shooting experiments in sequencing.

At the end of the photo preparations, I loaded some 600 transparencies of both 126 and 35 mm. formats into carousel trays for presentations, coordinating these according to the schedule I had prepared for the students (See Appendix C, p. xv. .)

The class was to be held in a seminar fashion, with students participating, providing input, looking for constructive means of helping each other and, ultimately, working together on a sequencing project. It didn't happen. They couldn't work together.

One half of the photo-enrichment class was to be chosen by counselor intervention from students performing poorly in school. Because of the limited number who came to the course, counselor intervention was not possible. As it turned out, information leads to a new definition of "problem kids," and counselor intervention in the manner intended would have confused the issue.

The course was advertised by means of six eleven-by-fourteen inch color prints (matted to 16 x 20) that were predominantly displayed in a hallway case and another in the media center. With each picture display were the following signs, done on seven-by-eleven inch card stock with black and red inks using the rapido-

guide system:

LIKE TO TAKE PICTURES?

IMAGES & SEQUENCES -- a non-credit class in photography will be given on Monday and on Wednesday afternoons, after school, from 2:45 until 4 - 4:15 so that people won't miss their activity bus. Class runs March 30 through May 6. The class is designed to be affordable! A Kodak Instamatic 126 camera (bought in May, 1969) was used to test assignments... some of which were done by a 13 year-old! More information in the office!

We will be using Ektachrome transparency film to create images & sequences for slide projection. Can you tell which of these prints was first a slide? Which were taken by young people?

It was also advertised over the public address system (See Appendix C, p. iii.), in the home-room bulletin (See Appendix C, p. iv.) and in the office where a sign-up sheet was available (See Appendix C, p. v.). Students could, whether they signed up or not, receive an informational packet of: (1.) Projected Costs and Materials, (2.) Parental Consent and Waiver Form, (3.) A Selection of Assignments, and (4.) A Student Questionnaire (See Appendix C, pp. vi-xi.).

The curriculum was right "up front," with students receiving a two-page handout of class dates and items to be covered. This was not in the informational packet, but was given out on the first day of class (See Appendix C, pp. xv-xvi.).

Although the information was clear, "up front," given orally and repeated. I had to modify the schedule by the third day of

class. By this time, several problems had surfaced and began to develop simultaneously. These were:

1. Students who were taking pictures of people were responding to shyness, but in different ways. F.D. was shooting "stand-up" pix at an apparent distance of twenty feet or better. B.R. was getting into her pix by shooting sneak-up candids of boys!
2. Students were shooting black and white and color negative film, both of which are more expensive than shooting Ektachrome transparencies.
3. Although this was the second week of class, some still had the same film in their cameras that they had had before the class began. J.M. still had not taken a picture of anything. She had gotten her 110-format camera for Christmas, and apparently seldom used it.
4. Some, like K.H., M.T. and M.R. brought adjustable, older cameras and needed basic photo skills taught them. My response was to go through the class materials first; then, afterwards when others would not be inconvenienced by the time spent away from art, go over individual situations with them. This seemed to work. And one, M.R., seemed to be getting a lot of help at home.
5. A kind of photo "snobbishness" tried to appear, with curious results. P.V., A.S. and T.R. had come in with some varying degrees of previous experience. Of the three, T.R. came with subtle defiance...a "teach me" attitude and a new Fujica match-needle camera with a 43-80 mm. zoom lens, which he flaunted. I did not pick up on his challenge, immediately, but accidentally more than met it in the process of demonstrating pictures for the class and leading them in a discussion of artistic qualities. Inasmuch as no student work was ready, I set up an "extra" tray of my more commercial (rather than artistic) pix. T.R. became suddenly quiet. Of the three, A.S. who undoubtedly had the most prior photographic experience, attended the most and continued the longest.

6. With the exception of A.S., some of the most exciting work was done by newcomers to photography. M.R. did a transparency series of portraits in mirrors which was really quite sensitive. D.W. finally got into transparency film to her delight, and did some nice work toward the end of the course. But many never did follow the course outline, use the correct materials or follow toward a goal involving sequences.

So, from day three, through the end of the project, I realized that I could not expect the students to do more than to use me as a resource person for the projects that they, themselves, wanted to do, occasionally learning from me by example and osmosis. I also believe that one, in particular, and perhaps others were using the course as an excuse to bypass familial attitudes about the cost of photography. I now wonder if there were others who tried to do this, and failing, gave up the course. I do know that an opposite sort of dynamic was working in the case of N.D.. He had no desire to come, but his father (who is a teacher at Logan Junior High and who wanted to come himself) sent N.D.. He came three times and talked his father into letting him quit. (I am not certain, but I think that N.D. used the course as an excuse to be AWOL from other responsibilities...claiming to be at the class when he wasn't...and finally got caught.)

In spite of the dynamics mentioned above, I did continue to demonstrate materials and talk about art and aesthetics with the class members who came, although my scheduling fell off by about one week.

Perhaps the most singularly important part of the information-gathering I was able to do on this project came from the teacher responses to my "Student Evaluation Form" (See Appendix C, p. xi.). One teacher sent me a handwritten note saying that he was offended by the questions, thought that they were irrelevant and none of my business and would not answer them.

There may have been others who felt similarly. Of the thirty-eight teachers on staff, thirty-three had one or more of the participants in the photo-enrichment class in a course they taught. I sent forms to these thirty-three, but received responses from only twenty-five...not counting the handwritten response.

The form was originally intended to be used in a "before the class" and "after the class" mode. Along with the forms that did not come back at all, some did not come back immediately. Some did not even come back soon. Because of the delay, I reconsidered and did not use them after the fact. I felt that there would not be enough of a time lapse between forms, and the first set of forms had given me cause to pause.

I had devised the student form for scalar responses somewhat like a semantic differential. Some responses seemed to be flat, and some to be quite strong in their intent. This led me to wonder who was saying what about whom. So I made two sets of compilation forms. The first one plotted how different teachers see individual students. This led to some fairly enlightening information about the percepts teachers have. The second one plotted how individual teachers see different students. The curiosity

here was in the number of teachers who plotted "bland" or flat lines. Some lines were so flat that they seemed to completely depersonalize the individual that they were supposed to be characterizing.

What do the forms tell us? Well, in the first place, the teachers did not plot a line. They made check marks on the "Student Evaluation Form." When I got the responses back, I was intrigued by the fact that I could connect the check marks to plot a trail of responses. I was then intrigued by similarities and differences in teacher responses, and so used the same information twice to make the two sets of forms.

Turn with me now to the first form in the section "How Different Teachers See Individual Students." The first form is for the student, "M.C." Teacher responses are designated by the numbers: 16 - 38 - 2 - 11. Of the four responses, all but the chart for teacher number 11 are fairly flat.

Now, in the next section, "How Individual Teachers See Different Students," look for teacher number 16. You will not find an entry. You will find a chart for teacher number 38. This teacher used only four of the eleven scalar choices for the three students reported. And all three students group into the A-/B+ grade range. Everybody was "fine!"

Before we follow a pattern through the forms, let me state the reason for the absence of a number 16 in the teacher reports. I compiled combination forms for all of the twelve students for which I had adequate information. Then, in compiling forms from

teacher information I was confronted with twenty-five charts that could be made. Some of these might be single-student charts, in fact. So I rather arbitrarily limited the number of teacher charts to the same number as those I had compiled for the students. The raw materials are still in my files, but more information is not necessarily better. We are painting with a fairly wide brush, here, and twelve of twenty-five (or thirty-three) is a better teacher representation than the student representation!

In the case of M.C., we would also find no teacher entry for number 2, but the teacher entry for number 11 is interesting, and we shall return to it momentarily.

Back to the rather flat response of teacher number 38! Here we note only one real, though slight, variance. "D.W." is plotted farther to the right, consistently, than the other two. This may not mean anything especially, but if we look at her chart we run into another curiosity: None of the four teachers see her with much similarity. Her grades range from a B+ to a D+. Are these teachers reporting the same person?

D.W. comes to school. Does she cut her classes, or a part of them? There is a range of six scalar responses in her attendance, five in personal health (cleanliness), three in general health, five in how she is liked by her peers and five in a "guesstimation" of her intelligence.

Stay in Appendix A, but now turn to the "Counselor/ Administrator Student Evaluation Forms." Here we find that standardized tests show her to have an average intelligence. Principal

Haslam and Vice-Principal Maughan indicated that they were impressed that her ability was "above average," and her behavior "above expectations." Counselor Morris had no entry for either issue.

If there had been a real attendance problem, the responses from administration and counseling would have been entirely different.

We can follow her through the other forms in Appendix A, as we can do for many of the students in the project. For instance, we see her at item #2 on the form: "Student Questionnaire Written Responses." Here, she may be demonstrating that she remembers things and is competent. She stated that she came 10 of 12 times, and showed materials once. Both figures are correct. She is an enthusiastic person, in my judgment. In #11, she liked "the show of pictures." In #13, she said she "didn't know" what she liked least about the course. In #15, she said "it's ok" in response to her percepts of her parents' feelings about the course.

On the form: "Parent Questionnaire Written Responses," at item #2 we find a parent reporting that she was buying her camera "with her own money." At item #11, the parent who responded to the enquiry responded in the affirmative when asked if the experience with this course should be extended into other areas.

I am not so concerned with bubbly, effervescent, sometimes silly-acting young people who may be seen by some teachers as being goof-offs, compulsive talkers or noisy as I am about the student who is seen to be the "model" of circumspection, with

no problems at all...not even mild acne.

I suggested earlier that we would need to return to the chart for teacher number 11. Here we find "M.T." who does everything right and seldom even daydreams. His chart is significant in that it is displayed with others that have a generally large degree of variance. These charts, as I explained earlier (p. 59) were constructed from individual student evaluation forms, one to a student. Each student form was made into a chart by connecting the check marks on it, and then all of the student charts for a given teacher were superimposed on the same form to give the compilation form we are looking at now.

Now, turn to the student chart for M.T.. Here we find four teachers listed, and four responses. One teacher lists him clear off the "good" end of the scalar responses, but indicates that he is getting an A-. Teacher #37 puts him into the second-from-left scalar response in regard to talking in class, horsing around and, oddly, for having acne. He is in the third scalar response, however, for daydreaming. Teacher #1 gives him a straight line down the page until he comes to the item regarding M.T.'s relationships with his peers. From here on, the graph zig-zags over to a C grade.

On the administrative forms, we find that M.T. is brilliant, Principal Haslam and Counselor Morris have no entry for perceived ability. Vice-Principal Maughan rates him as "above average." The same is true of perceived behavior. Vice-Principal Maughan rates him as "above expectations."

In the "Student Questionnaire Written Responses," item #2, M.T. indicates that he came five times. He came three times. Meanwhile, on the parent form, at item #2, his mother advised that the camera he used was "one we had." At item #3 she stated that "our child did not complete." At item #7, which was optional and was to be answered if the response to #6 indicated that the student's self-esteem had improved, she said, "Can't answer because our child did not complete. He got lost very early in the class. He became discouraged because he didn't understand concepts and dropped out."

At item #9 she again did not respond to the question directly, but stated again, "Felt defeated because he didn't understand. Course need (sic) to begin at a more elementary level." As to the idea of expanding enrichment programs (item #11), she said that the "basic idea and philosophy is good."

M.T., according to the Logan Herald-Journal, received his Eagle Scouting Award last summer. He has a paper route with about seventy customers. His father is an assistant professor of civil engineering at the USU.

My curiosity got the better of my lethargy, and I went back to my raw data to develop a reason for this lack of understanding in an "A" student who always did everything right. The only grade below an A/A- that M.T. had going for him in April, 1981, involved a course in which non-cognitive, non-linear thinking was required. The photo-enrichment course was almost entirely involved with the process of thinking in images rather than in words!

M.T. had become a manipulator "of words and numbers" as Dr. Arnheim had explained and as I had reported earlier in this paper (p. 36). He could not relate to visual images and did not comprehend artistic values and judgments. In a very real sense, he was missing as much in his education as someone with ability to manipulate and manage sense images but without competence in words and numbers. Education can afford to slight neither!

Before we leave this business of looking at students, teachers, counselors and administrators, I would like to introduce my readers to B.R.. On her student chart we see the results of plotting the graphs of four teachers for comparison purposes. Just who is this person, and why are there such large variances in the way teachers perceive her? Again, I re-checked the raw data. This time I did not find a pattern that was so clear. Her lowest and second-highest grades were in cognitive areas. Her highest and next-to-lowest grades were in areas involving visual thinking.

There is no chart for teacher #8. Teacher #11, as I have said (p. 62) has a large degree of variance among student charts. This indicates, usually, a teacher with a developed competence to individualize students. The charts for teacher #3 also show individualization. There is, however, one "J.M." on her chart who is another with a fairly straight-line profile similar to that of M.T.. The giveaway in her raw data is found in a foreign-language capability that is less than is found in her other subjects...particularly the ones requiring linearity and cognition. Competence in non-native languages comes by reduction to images,

not by the textbook-translations that were used twenty-four years ago. I have substituted in languages at Logan Junior High, and this is my observation.

There is no chart for teacher #23.

In item #2 of the "Student Questionnaire Written Responses," B.R. stated that she came seven times and showed work on three occasions. These responses coincide with my class records. At item #11 which asks "what, specifically, did you like about this course?" she responded by saying "It was fun." In response to item #14 she stated that the school should offer other courses, but did not know which ones.

On the parent forms her mother indicated that her father had bought the camera (item #2), that the course cost too much (item #3)...and when I picked up the forms at their house, she said the same.

Principal Haslam, on the "Counselor/Administrator Student Evaluation Forms," indicates a perception of average ability for B.R., as also does Vice-Principal Maughan. Counselor Morris made no entry.

In the area of perceived behavior, Principal Haslam indicates "negative" interests (i.e. "destructive") and behavior below expectations. Vice-Principal Maughan and Counselor Morris do not comment about interests, but label her as having "behavior problems."

According to school records, B.R. is brilliant!

I am indebted to Murray Maughan for his concern in going

into the school records after filling out his "Counselor/ Administrator Student Evaluation Form" (p. xii, Appendix C).

The only clues I have to B.R.'s class performance and her perceived ability and performance by the faculty and administration at Logan Junior High come from personal observation. I had to return to her home three times in order to obtain the information and forms needed for this study. I found a videoholic who would forget to do basic things because she was watching the daytime "soaps" on television. The family seemed a bit disorganized, having dinner from McDonalds with a wheeled-in portable TV (a black-and-white one) being the center of interest. The time, too, was after dinner (We do not generally eat early.), and after other family business and a trip from Smithfield to Logan for the forms.

B.R., perhaps, is one capable of thinking both cognitively and visually. She is alert, but she is undependable, inconsistent and not particularly involved with anything but her vicarious experiences dictated by the tube. I would estimate her addiction costs her fifty-to-sixty hours a week in time lost to other pursuits.

Contamination Factors

On the first day of the photo-enrichment class, Mrs. Sidney Farr, an English and publications instructor at the junior high, asked if she might sit in. Rather than expose the dual nature of the project, a situation I couldn't allow, and not knowing how to tactfully tell her that the class was for the young people only

inasmuch as it seemed that a number of them had either accompanied her or vice-versa, I had her stay for the day's class. This was on March 30, 1981.

I telephoned Mrs. Farr the same evening to advise her of the motivational and research aspects of the project. We had a pleasant conversation, during the course of which I learned that she was in a bind in her publications function at school. She said that she needed help in photographic printing and related work.

On March 31, 1981, at the first session of Art 540, a seminar-style photography studio class at the Utah State University in which graduate students develop their own projects, I conferred with Dr. Clark about a combination photo-essay portfolio of junior high school students doing their yearbook...while also helping them in the darkroom. He agreed, and I set out to contact Mrs. Farr while writing the proposal for Dr. Clark.

I saw Mrs. Farr again on April 1, 1981, and offered her my services, only to be told that they were "all caught up," and would not be needing my help. I was surprised, but thanked her for her time and, as my Daily Reminder indicates, began looking for another studio project for Art 540.

In my rather extensive substitute teaching during the spring of 1980...a year before the project...I had gotten to know many of the young people. One young lady who had been a ceramics student of mine had shown an interest in the photo class, but, with multitudes of involvements in other school activities...including yearbook...had not enrolled. I met Rosalie in the hall-

way as I was leaving school after the last class of the project on May 6, 1981. She was carrying a stack of yearbook layout pages. I asked her how yearbook was going and she recited a litany of picture and layout problems that had to be redone and work that was awfully late. She said that she thought the last of the material had been sent to the printer that week. I later learned that she had been optimistic. Herald Printing did not get the last of the book until May 22, 1981!

Aside from the inconsistencies of my dealings with Mrs. Farr, I noted that six of the students who originally enrolled in the project, and who dropped out by the second meeting...when Mrs. Farr reversed herself on needing help...were all students of hers.

I have mentioned that of the thirty-three teachers from whom I requested student evaluations, eight did not respond. Of the eight, five taught English. In other words, 62.5% of the non-responding teachers were from the department in which Mrs. Farr taught. This is a disproportionately large number of teachers to come from any one department.

Other than the administration and Mrs. Farr, no one at the Logan Junior High School had been advised of the dual nature of the project. I suspect that the confidentiality of the project was destroyed, either purposefully or otherwise, in conversations among English Department faculty, and that the students became aware of circumstances to some degree, partially causing the mass exodus of Mrs. Farr's students. If my assumption is true at all, it casts serious doubts on the validity of findings.

Findings and Assumptions

The basic question now is: Can we demonstrate in this particular project that the provision of an after school photo-enrichment course helped to improve school relationships, behavior and performance for the participants? We cannot. So long as the conclusions must be drawn against group results and responses, there is no hard evidence to prove that the course did anything to improve these target qualities.

If, then, we cannot, the corollary becomes: Why can't we? Well, first the project was too short. There was not time, really, to expect an improvement to be obvious or measurable.

Second, the course was not built into the school day. It did not replace any other class. It only added a responsibility without offering a trade-off. For those with other after school responsibilities, the course could not even be considered. While there were no grades, there were also no credits. This was asking something over and above that which was usually expected from junior high school students.

Third, the course was scheduled poorly into the school year. It was a matter of necessity for me and of convenience for the school. It did not work. Students were three weeks from beginning summer vacation when the photo class ended. The school schedule was literally packed with plans and arrangements that conflicted with the project (tryouts for cheer-leaders, student body elections, track meets, high school orientation and scheduling, field trips, etc.).

Fourth, the "sample" was self-selected, too small for statistical projections and did not involve counselor intervention in its makeup. There were kids with problems in the group, but were there really any "problem children?" The answer is no.

Fifth, the openness of the course was both a help and a hindrance. It appeared as a positive in seven out of eight responses to "What, specifically, did you like about the course?" (See Appendix A, "Student Questionnaire Written Responses," question #11.) One student, M.R., answered that she liked "the informality." It did not help, however, when students used their freedom to abandon the goals, and therefore the reasons for the course. Abandonment of goals meant abandonment of the criteria upon which artistic successfulness was based. In other words, how could they know if they had accomplished something if they did not know what they were trying to do? Parenthetically, M.R., who liked the openness, stayed closer to the curriculum than anyone else in the class.

Sixth, attendance dropped off. It may or may not be important to understand all of the reasons for this situation, except as this might reflect a weakness in the curriculum. The fact is, it fell. The most dramatic proof of this "fall off" is to be found in Appendix B: "Daily Memos: Notes About the Class."

Seventh, initial teacher responses were not returned until too late. The "Student Evaluation Forms" completed by teachers (See Appendix C, p. xi.) were (1.) not returned promptly enough to do a follow-up, and (2.) were oftentimes nearly unbelievable. Some students were reportedly so "good" as to (a.) always come

to class, (b.) never come tardy, (c.) always do their assignments, (d.) not even have mild acne, (e.) seldom daydream, (f.) have superior intelligence and (g.) always be self-motivated. Others were occasionally labeled the opposite. Correlation of teacher responses shows some students (such as B.R.) with extremes throughout their charts. The significant notion I find in comparing the teacher responses in B.R.'s case is that every teacher saw her to be extreme in some respects, but not always in the same areas of concern. Her reputation was, more than likely, for extreme behavior...not specifically "bad" behavior.

How can these teacher evaluations of students be treated, then, if their validity in terms of actual student assessment is tainted? They can be treated as expressions of teacher percepts and biases. They may also tell us something about the extent to which teachers are able to individualize students in their classes.

Returning to the initial question in terms of these responses, and recognizing that hard evidence is non-existent to support any presumption of improvement in the target qualities of the student population, does not mean, however, that the qualities were not affected. It means, only, that there was no conclusive measurement device with which to justify the intent of the project.

If this sounds like I am hedging a bit, perhaps I am. I am saying (1.) that there is no quantitatively measurable evidence, (2.) that the construct and circumstances of the project made measurement ineffectual and sometimes biased, (3.) that what was sought for in measurement and what was found were two different

things, and now (4.) that lack of measurable changes in qualities does not mean that such changes did not take place...only that they cannot be supported by measurement.

In terms of hard facts, related questions might be: (1.) Did the course give evidence of any static qualities? (2.) Did the course give any evidence of degraded qualities? and, (3.) Did the course turn up any hard evidence about unexpected characteristics? The answer to all of these questions must be in the negative!

Yet another group of questions is seen to evolve from the first group. Presuming that there was some sort of a relationship among students, teachers, administrators and parents in the first place, did the project give any evidence as to the functioning of these relationships? The answer to this enquiry is a guarded affirmative. The material is there. It is to be found in comparisons of the responding groups.

As teachers, it is easy for us to be nonchalant about the environment we all take for granted. We know that we sometimes act unprofessionally in the teachers' lounge, gossiping about that which would be better left unsaid. We presume that there is a social dynamic and some degree of mutual support in our expressions of shared frustrations and occasional excitement. How extensive this social system is, and what its effects upon the functioning of the educational process are, we tend to overlook. After all, we live in the forest. What is so special about an average, run-of-the-mill tree?

Similarly, if there is a thorn bush in our path, certainly someone has told us to look out for it. And, like the rest, we push it aside...not noticing the rose.

The reader may wish to draw his own conclusions about the charts in Appendix A: "How Individual Teachers See Different Students," "How Different Teachers See Individual Students," the counselor/ administrator comparison forms and the four parent/ student response charts.

My impression or interpretation of this information, taken collectively, is simply that the relationships at every stage of interaction are prejudiced by labeling, blinding and other immature judgments that really have little or nothing to do with the educational function of the school.

In looking at these responses, it would seem reasonable to assume that students become successful in proportion to their earlier reputation for success in the school.

Are teachers, administrators and parents successful by the same terms? Probably, but the focus in schools is presumably upon the educatee, not the educator or his constituent publics. Yes, the function of education is provide people who are socialized to fill niches in our society.

We have seen how school has responded to one quite brilliant young lady who was, however, undirected, spontaneous, manipulative, unconcerned with authoritarian structures and only time-conscious in her relationships to television program schedules. It labeled her as a marginally-intelligent behavioral problem.

With such unanimity, how would it be possible to change teacher perceptions, administrative assessments and counseling judgments simply by increasing her enthusiasm toward school by means of a success experience in an after-school enrichment class? B.R. apparently did experience some degree of success and seemed to enjoy herself, but she did not follow instructions or a schedule, and she did things her own way. Furthermore, her relationships within her family remained static and changed, for her, only to the extent that she had to act to manipulate her father into buying her a camera (an Instamatic X-15 126) and paying for her materials that she used. If she had followed instructions, the materials would have been less expensive (She stayed with color print film.), and her mother might not have complained so much about the cost. Did this imply a deteriorating relationship between B.R. and her mother?

Using B .R. as a "type," and not as an example herself, we might also ask if it would be possible to change the attitude of a gifted but uncontrolled student enough so as to allow the student the opportunity to gain more from regular classes than previously...in spite of teacher preconceptions. This situation, however, presupposes more sound judgment and maturity on the part of the student than on the part of the teacher.

It seems that the human species, in whatever social structure, whether it be family, school, church or industry, is able to discover and simultaneously resent and inhibit the capabilities of the different or the brilliant among us, while rewarding the

moderate, average and compliant. Logical, cognitive, linear thinking processes are stressed to the exclusion of the left-handed or "right-headed" inherent pre-verbal visualizing capabilities of children and artists. Systematically, school excludes these qualities from the personalities of those whom it indoctrinates. Life, itself, does much the same. Our culture does not much value art. We have no tradition of art such as may be found in primitive societies and peoples who, because of a lack of technology and tools that simply do the work for them, must create utilitarian devices with their hands.

In this sense, an art class in photo-enrichment might be (1.) given lip-service as having educational and social worth, (2.) might be covertly thought of as something of an oddity and (3.) might be considered to be an expense rather than an opportunity. A review of parent responses would give a cross-sectional sampling of all three positions. A review of my "Daily Memos" would show the small extent to which students (or their parents) were willing to "buy" the experience of the course.

There are notable exceptions that serve to support the statements I have made above. F.D. is from a family which moved here from the middle-east. His homeland is one with long traditions of handwork and art. It is also a country caught up in the exploding technology that oil reserves bring. F.D.'s father is a professional person. His older sister attended graduate classes with me at the USU. They are unlike the "average" American family in that they appreciate and enjoy real art...not the "schlock"

or "kitch" plastic junk from Grand Central or K-Mart which many people use to decorate their homes. In the home of F.D., where I spent a pleasant afternoon talking with his father, I found a sense of being that I had not experienced in most American homes for some thirty-five years! Here was the structure of moderation, attention, respect, dignity, honesty and enthusiasm! Mr. D. had actively encouraged, supported and complimented his son's involvement in the photographic creative process.

Someone is going to read this and accuse me of having chauvenistic, authoritarian, un-egalitarian or "elitist" values. I may be accused of anti-feminism as well. If the home I just described shows structure and order, it also has security...a security that supports intellectual and artistic growth regardless of sex. I did, however, feel a sense of responsibility, and realized that where there is no responsibility there is no real freedom.

Now, if the gifted and brilliant are not allowed, for whatever reasons, to express a "bag it!" attitude toward the school structure, what do they do? And what do we do to them?

To answer the last question first, we create a psycho-neurotic anxiety-managing reaction known as a "reaction formation." On the surface, these people indicate that everything is all right. Underneath, it is not. And, occasionally, all Hell blows loose. It is not an "academic" understanding I have of this process. I worked in out-patient placement as a social worker and a social work supervisor moving clients from mental hospitals

into structured, protective environments in the community for several years. And, in spite of clear diagnosis and intensive support, I have had clients literally come unglued when suddenly everything wasn't "all right."

To demonstrate a possible application of this principle, let us now turn to the form for "T.R." in the section "How Different Teachers See Individual Students." Here we find a "profile" much like that of P.V., something like that of A.S. or M.C. or J.M.. There are lines that are flat, mildly contoured, and occasionally spiked.

I do not wish to embarrass or identify teachers, but in this particular chart I would like to sort out the lines by subject-matter. Line #15 is entirely flat. It is the results of the perceptions of T.R. by his instructor in industrial arts. Line #12 is also quite flat, deviating left for three spaces and then returning to position. This is social studies. Line #3 is the ceramics line. It deviates significantly toward the unacceptable behavior range in the areas of goofing off in class. Line #38 is mixed chorus. It is fairly flat with indications that T.R. is not all that excited about the subject and is not self-motivated so much in the class. There is no teacher chart #34, but my raw materials indicated that this was the profile for English. It is not a flat line graph, deviating back and forth by three spaces. Where it differs, once, by four spaces, the teacher may be saying that T.R. needs to be more self-motivated. Line #30, the report of his science teacher, is not flat, and has a fairly sig-

nificant spike that indicates that he likes to horse around in science class, too. His grade range is from an A- to a B+ indicating an ability in both cognitive and visual-tactile areas. I would suspect that he is fairly competent and "coasting" at a level not requiring a lot of effort.

The "Counselor/Administrator Student Evaluation Forms" do not show a recorded I.Q. score. There is no entry for his perceived ability. There are no entries for his perceived behavior or interests. He is a non-person!

On the "Student Questionnaire Written Responses" at item #2 he stated that he came "2 or 3" times. He came six times. In response to item #10 which questioned what he had "learned most," he responded, "Shit, I didn't learn a Damn thing!"

On the same form at item #11, which asked what he had "liked most," he responded, "Nothing." And at item #12, which asked what he had liked least, he said, "Everything." At item #15, which asked how he thought his parents felt about his involvement in the class, he stated, "Couldn't care less."

I returned to T.R.'s raw materials because of a couple of relevant comments for which I had no place on the compilation forms. First, in response to "Student Questionnaire" question #6 (p. xvii in Appendix C), T.R. wrote in the margin, "0 pictures for this class." At question #5, he again demonstrated his photo snob-bishness by crossing out the word "drugstore" between "color" and "prints." Drugstore prints are done in the same processing laboratories that handle work from most camera stores and dealers.

True, you can pay more, but you don't get more. The exception to this would be the professional color lab which does custom work and charges custom prices. He could have five rolls of film processed through the drugstore for the price of one small custom print.

At item #13 (p. xviii, Appendix C), which asked, "Would you rather attend this course in a regular school day as another type of art course for credit?" he checked the box that indicated "yes," but wrote in the margin, "but not from you."

The student and parent questionnaires were initially meant to be "blind," that is, not identifiable. The day that I was going to deliver them was one of those days when nothing seems to go right. Something was wrong, I realized, and I also realized that I would not be able to correlate parent-student evaluations in a blind survey. What did I do? I coded the forms in lemon juice so that I could tell just who said what. This may not have been entirely ethical, but it relieved my anxiety. Later, it gave me peace of mind when I used my wife's iron to raise the tan markings in the margins.

I say this to suggest that T.R. believed that he could write his comments and not be identified. I picked up his parents' form earlier and stuffed it into my folder. I had literally pages and pages of forms. When I picked up his form, I just stuffed it in as well. In class, T.R. was sociable, seemed interested, kept coming to class, although in an irregular fashion, and even brought his baby brother to class with him on one occasion.

With an example of such strong, repressed hostility turning up in a "blind" questionnaire, I can only wonder at how T.R. manages to otherwise handle his other "not all right" feelings. I hope that he never loses control and hurts himself or somebody else.

The function, then, of education is to act as an assembly-line for the production of individuals who are not too individual, are socially oriented, have some skills valued by society, and who can make a contribution to society on their part. This is a function which requires a lot of "samenesses," does not well tolerate the gifted or different and values mediocrity and social skills. Realistically, it promotes superficiality and stylism.

The strength of such a system lies in the fact that for most people there is a security and a continued ability to function that lies at the base of limited awareness. The world has to go on, whether it muddles along or not. It can't suddenly stop while we introduce the agony of awareness into the lives of people who do not have the psychic energy or defenses to deal with it. And here is our paradox.

Was the project a success? I have mentioned that Peter Drucker claims that only one out of ten persons really learns anything in school. K.H., D.W., M.R. M.C., F.D., B.R. and A.S. demonstrated that they had learned better imaging technique in their work and participation in class. K.H., D.W., M.R. and A.S. worked with transparency film. Of these four, three had success with it. D.W., M.R. and A.S. did some nice work with it.

Although we could not get to it as a class or as groups of the class, M.R. started experimenting with sequences by herself. Her first work was in a sort of primitive photojournalistic approach to a soccer game, but it was a significant start!

As to the dynamics of motivation and behavior, several made small but significant changes. K.H. attended all sessions and became quite obsessed with photography. His parents' written responses to the course are lucid and supportive. D.W. spent a lot of the early class time with B.R., who seems to have influenced her somewhat. She did, later, get into transparencies, and, I think, surprised herself. M.R. also had a lot of parental support. On the parent response form, a parent advised that others in the class could get a lot out of it if they put in a little more effort. M.R.'s parent further indicated a personal acquaintanceship with the students involved.

M.C. and F.D. became noticeably less shy. B.R. had an extravagant experience in photography, but, as an offshoot of the project became known to the vice-principal as a person entirely different from the person he thought he knew.

A.S., the son of a cinematographer, continued to come when others of less experience expressed some stylistic lack of enthusiasm or boredom. A.S. is a brilliant young man who has been "coasting" through school.

Yes, I believe my project was from 300% to 600% better than Peter Drucker's expressed success rate for education as a whole. It was worthwhile. It did not come out entirely as planned.

There were modifications, revisions and exclusions from the original project, but it was worth the effort.

CONCLUSIONS AND RECOMMENDATIONS

The pitfalls that await an investigator into the realm of enrichment courses as a means of improving, or at least learning about, student motivation are only limited to the extent to which the investigator wishes to limit his understanding of the underlying principles responsible for some of the curious responses which he will accumulate.

Enrichment courses do work, although perhaps not for the same reasons used to justify their genesis, and probably by a series of dynamics much more complicated than those presumed to be in operation at the outset.

In fact, each small class or group will have its own set, or dynamic, which is the sum of the psycho-sociological interplay of its own members and the larger society or societies from which they come.

The information-gathering aspects of this project, as I have said earlier, have pointed to validity problems and the weaknesses in the measurement process. The responses in numbers of instances have revealed communications problems: crossed communications, leveling, blinding and other dysfunctions. These occurred at every interactive point: student, parent, teacher and administrator.

Because of the universality of the dysfunctioning, it would not

be appropriate to select one group of participants; say, the teachers, and make them into scapegoats. Neither would it be proper to blame the students, the parents, the counselors or the administrators for the dysfunctioning. It would seem rather a more logical conclusion to assume that schools and their societies are but reflections of each other.

In my role as designer of the photo-enrichment class and my other function as the investigator of its effects, I feel I have sometimes been the victim of my own enthusiasm and the subject of my own criticism. Moreover, the two roles often played against each other. That is, my artistic personality would uncover information that my investigative personality would have to take time out and analyze, and conversely, my investigative analyses would cause me to go back to the artistic principles for a response. The result of this conflict led to a sort of pyramiding reaction. Complexity grew geometrically.

I now believe that the project, if it were to be done again in any similar fashion, should be a collaborative project between a photographer/artist/media specialist and a social scientist with expertise in education/communications and psychology.

I do believe that I have pointed to some dynamics that bear further investigation, but I would also suggest that further studies be conceived so as to bite off a chunk of the problem, limit variables, and define specific areas more precisely.

It would be unfair of me to leave the reader with a feeling of futility here about education, educational experiments and the effects of the affect of stylism on the educative process.

I have said earlier that stylism presumes a "certain level of literacy in print media (p. 31), and that insecurity breeds stylism (p. 25). Relevance is a buzz-word to the stylist, which if played to by the sincerely relevant thinker does not usually do more than feed into the stylist's game. And, having no time but "now," the stylist is incapable of understanding what relevance really means (p. 13).

In a society which requires stylism in the educational process (p. 34) and which, in fact, may realize that stylism is the only means of coping with the extraordinary difficulties of a mushrooming technology (p. 40), perhaps both the educator and the educational investigator could use some of the "now-ness" of the stylist for his own well-being and for the benefit of all.

How can this be accomplished? (1.) Provide security. (2.) Separate the true stylist from the unacceptably illiterate. (3.) Give the stylist the opportunity, within reason, of using traditional skills, tools and equipment in ways dictated by a response to his environment. In other words, he has to be free to fiddle around, invent, manipulate...and even to break through misuse.

These ideas are utopian at their base and will not work without one other factor: structure. Is this antithetical to the reason for stylistic behavior? No! Stylism is a response, partly, to structures...outmoded or new.

Let me now provide some responses to elaborate on the three points listed above: First, how can a system which is now in place provide security if it has been perceived as alien earlier? It can create a situation in which a "substance" class is seen to be more friendly, or less alien, than a "form" class. This means, for the educator, designing more substance into courses into which the stylist might otherwise seek escape.

There should be as much cognition taking place in an art class, a physical education class or a machine shop class as there is to be expected in an advanced math class. Further, use of the visual, kinesic or tactile learning processes should help in mathematical perception and vice versa.

Second, assuming a stylist to be "capable of a certain degree of literacy" requires that we not expect from an imitator of stylism that which we would of a true stylist. That an imitator might become a stylist is possible, but first he needs to become basically literate. The imitator needs an entirely different sort of help than does the stylist. To mix these in the educational process is a grave mistake. But where do we separate the types? At the entryway into the restructured courses! This sounds like a defense of an intellectual elitism, and in a way it is. Implementation of these changes, however needed they might be, would be a near impossibility in a democratized educational system.

Third, stylists are capable of operations such as hooking up a sound system or a video recorder made for the consumer market. They have learned to adapt to their changing technological world

in this respect. How many of these would be competent enough in what they are doing, would know enough of transistor electronics, to keep a counter-EMF surge off a Saticon tube or a programmed "game" cartridge? Stylists speak of "chips" as though they knew all about them, yet some will blithely hook up amplifiers to speakers while ignoring polarity, RMS ratings or impedance matches. I have seen stylists literally blow the cones out of one pair of speakers after another...never knowing why. And because they have been students of another teacher, I have never been able to do anything about it. The issue becomes the personality of the teacher, and they hide behind that.

Because of these dynamics, reason dictates that a teacher (1.) really know what the workings and the capabilities of the technologies being used are, (2.) be able to demonstrate these capabilities to stylists who "already know all about them," (3.) be assertive in preventing injury or destruction, and (4.) have the common sense to let experiments run their courses before using the teaching moment provided by frustration to "get to" the stylist when his defenses are down.

This procedure does presume some capital outlay, but it requires even more a manpower-intensive educational system: better teacher-student ratios, more personal involvement (an intrusion into the stylist's defenses, again) and better qualified, more perceptive teachers.

These are practical educational suggestions which to a degree can be implemented by the classroom teacher...presuming a bound-

less amount of energy and a personally heroic desire to see to it that young people are really educated.

In the investigative areas, such as which a study as this touched upon, much is left to be uncovered. For those wishing to follow up on all or a part of what was done here, I would offer the following suggestions:

1. Put the class into the regular school day, for a semester or for a year.
2. Require basic literary skills, and exclude those whose real need is in remedial education.
3. Seek "problem students"...including those serious problems...so long as they are capable and interested. This presumes active administration and counselor intervention in the selection process.
4. "Subsidize" the class by providing the use of cameras that are (a.) all the same, (b.) inexpensive, and (c.) not adjustable.
5. As an intellectual "teaser," give a demonstration of Ektachrome development of class-generated film using several multi-reel tanks. This would not be a participative experience, per se, but would involve students in a structured situation in which they could help watch timing, control temperatures and pour solutions under supervision.
6. Do "before" and "after" teacher evaluations of students, but allow a school year (36-37 weeks) to pass before the follow-up.
7. With students who have significant behavior problems, the incident report form (See Appendix C, p. xiii.) could be revived, modified and used. A profile of student behavior, over the course period or the school year could then be generated. Students with legal problems, drug addiction, family breakup, paternity or maternity involvement could have a notation put on the chart by the counselor in some manner in keeping with sensitivity and good taste.

8. *Finally, do not build up student interest only to let it drop. If a course is of value, tangible follow-up experiences and subsequent courses should be available.*
9. *Some problems will not lend themselves to any intervention. Some problems will turn up for which the researcher/ instructor is not prepared. Some dynamics will surface which may explain results other than those initially predicted. Do not ignore these. Record them.*

Finally, if the mental operations of the stylist are non-logical in a sense of non-continuity with the past, perhaps the essence in his "now" existence will provide new clues for educational, social and human problems that have been around for centuries. Unfortunately, this also calls for a legitimization of serendipity as a research tool, and less of a reliance upon so-called "objective methods." Whether the system can stand this sort of a shock is doubtful.

Using these operations in a positive way also presupposes an incredible amount of true enthusiasm. Taking the bored into an off-guard teaching moment and leading them to enthusiasm is the teaching challenge of this age.

Otherwise, après nous, le carnage.

ANNOTATED ENDNOTES

¹ Billy Joel, "The Stranger," in The Stranger, Columbia Stereo Record Album JC34987. New York: CBS Inc., Columbia Records, 1977. Side 1, Cut 2.

² From the Project Proposal, p. i. in appendices.

³ Conversation with Vice-Principal Murray Maughan, August 6, 1982.

⁴ Seymour Halleck, "You can go to Hell with style," stimulus/response in Psychology Today, Nov., 1969. p. 16.

⁵ Ibid., p. 70.

⁶ Ibid., p. 71.

⁷ Ibid., p. 72.

⁸ Ibid., p. 73.

⁹ "Serendipity," in Webster's New International Dictionary, Second Edition, Unabridged. Springfield, Mass.: G. & C. Merriam Company, Publishers, 1947. p. 2284. "A word coined by Walpole, in allusion to a tale, The Three Princes of Serendip, who in their travels were always discovering, by chance or by sagacity, things they did not seek."

¹⁰ Bob Samples, The Metaphoric Mind: A Celebration of Creative Consciousness. Reading, Massachusetts: Addison-Wesley Publishing Company, 1976. p. 23. "It has been known for a long time that the minds of infants are not differentiated. Their minds, not yet affected by the culture in which they live, are almost totally metaphoric. Furthermore, the corpus callosum is not yet constricted, and the two hemispheres are nearly mutually blended together in a single brain. As growth takes place and the brain increases in size, the relative size of the connecting linkages seems to decrease.... This seems to happen at some time between three and four years of age.

¹¹ Marc H. Bornstein and Lawrence E. Marks, "Color Revisionism," Psychology Today, Jan., 1982. p. 66. "In related tests, Bornstein showed two colors side by side at the same time to find out whether babies chose certain colors over others, that is, again, whether they look longer at certain colors. Indeed they do, the test showed. In both tests, pure colors--simple red, yellow, green, and blue--were looked at longer (as a group) than colors blended of pure ones, such as blue-green. Bornstein also asked college students to rate the pleasantness of the same colors he showed babies. The students' ratings of preference and infants' looking times parallel one another significantly!"

¹² John E. Cogoli, Photo Offset Fundamentals. Bloomington, Illinois: The McKnight Publishing Company, 1973. p. 176.

¹⁴ Bornstein and Marks, op. cit., pp. 70-71.

¹⁵ Basic Color for the Graphic Arts, booklet Q-7 in Kodak Graphic Arts Handbook. Rochester, N.Y.: Eastman Kodak, 1964. pp. 1-2. Also, "How the Color Negative/Positive System Works," in Printing Color Negatives, publication E-66, Rochester, N.Y.: Eastman Kodak, 1978. pp. 66-72.

¹⁶ Bornstein and Marks, op. cit., p. 70.

¹⁷ Ibid.

¹⁸ Ibid., pp. 70-71.

¹⁹ Ibid., p. 66.

²⁰ Kate Moody, Growing Up On Television: The TV Effect. New York: Times Books, 1980. p. 16. "One scientific study of brain waves and TV, by psychologists Merrelyn and Fred Emery at the Australian National University at Canberra, shows that in viewing any television, human brain wave activity enters a characteristic pattern; in other words, the response is to the medium itself rather than to any of its content.... Precisely which program is being viewed makes no difference...." p. 17. In another study, the investigator concluded, "This meant that while they were watching they were not reacting, not orienting, not focusing...just spaced out. The horror of television is that we don't react to it. It goes right into our memory pool and perhaps we react to it later, but we don't know what we're reacting to. When you watch television you are training yourself not to react and so, later on, you're doing things without knowing why you're doing them or where they came from." p. 17.

²¹ ibid. p. 27

²² ibid. p. 3.

²³ ibid. pp. 37-38

²⁴ ibid. The study quoted by Mrs. Moody was Morgan and Gross, "Reading, Writing and Watching: Television Viewing, IQ and Academic Achievement." It was part of the Cultural Indicators Project at Annenberg.

²⁵ ibid. p. 5.

²⁶ ibid. p. 37.

²⁷ ibid. p. 6.

²⁸ ibid. p. 8.

²⁹ ibid. p. 22.

³⁰ ibid. p. 38.

³¹ ibid.

³² ibid. pp. 162-163. "Just as the term 'print literacy' refers to the ability to read and write words, 'visual literacy' refers to the ability to understand and use picture media. Most frequently, the term 'visual literacy' means interpreting TV, although film and magazine ads may be included. Critical viewing skills are needed as a defense against victimization by the cumulative power of the TV medium's effects." Mrs. Moody goes on to list five viewing skills with the idea that participative television use would sharpen these skills and make the person less a victim. As to Mrs. Moody's rather narrow use of the term "visual literacy," I shall comment later.

³³ Some do. Mrs. Moody, in the reference just cited, lauds the school system that uses television "to facilitate 'in house' communication," using closed circuit television (CCTV) to "convey basic school news and messages," and to "share student endeavors and dramatic productions...." It may also be used "to capture the interest of students who are slow in using print media or who may be functionally illiterate. When other methods seem to be unsuccessful, the phlegmatic students will discuss or even

write about TV programs...." (p. 161.) I am a bit uncomfortable with Mrs. Moody's consistencies...or inconsistencies...in this business of "hands-on" video experience. Earlier, she spoke to creating a "counterculture of direct experience" in which "the school should ask itself: What are the materials that make life 'easy' -- and then throw them out! Out with the pseudo-experience of kits, ditto sheets, work-books, premixed paint, (and) boxes of machine-cut shapes...." (p. 157.) If the counterculture of direct experience really presupposes a system of learning by discovery, how does this work in technology-intensive media? Her "throw out the coloring books" campaign is really not new at all. And it may not be entirely valid. Jerome S. Bruner, in the Jan., 1982 issue of Psychology Today (p. 62.) stated: "Another bit of official cant was 'Give children materials in which they can express themselves -- sand, clay, water.' These have a place, but the toys that challenged children, that led to the most complex play, were structured materials like puzzles or blocks or drawing, in which children have a clear goal and a means of achieving it. They can see how they're doing without asking someone." The idea of turning a semi-literate student loose with expensive video equipment is appalling. When I was supervisor of the Business Education Control Room (1976-1977) I watched helplessly from a distance when a college professor yanked the power cord from the wall socket of an operating VTR. He blew the Vidicon tube with his impatience.

³⁴ A sample of these resource books would include the following, all of which may be found in the Utah State University Library.

Chuck Anderson, Video Power: Grass Roots Television. New York: Praeger Publishers, 1975. This is a sometimes fairly technical little book that would probably find its way onto the bed-shelf of the dreamer who tinkers away with his or her friends in spare room or attic hoping to someday break the power of the major networks. Inasmuch as the recurring theme is social reform and media responsibility, the tome might not be read by public school teachers. It does, however, detail methods of interconnecting video equipment, and such a superficial treatment as it does give might be a "how-to" manual for teachers.

Deirdre Boyle, ed., Expanding Media. Phoenix, Arizona: Oryx Press, 1977. This compendium of some forty-four articles contains three on production: a three-page article on filmstrips, a nine-page article on slide-tapes and a four and one-half page article on videotape.

Jane Elam, Photography: Simple and Creative, with and without a camera. New York: Van Nostrand Reinhold Company, 1975. This is a curious book which promotes visual awareness by looking for something of aesthetic value and artistic expression in

photographic trickery and accident. Ms. Elam rules out external standards by which a person's photographic art may be judged (p. 40.), yet prescribes looking for patterns, "vertical and horizontal lines, light and shade, texture, strong foreground images, and getting close to the subject." (p. 57.) This prescription comes from a person who has just advised her readers that it is impossible to make rules "as in any art form the subject and the way it is interpreted are a matter of personal expression and must depend on the decision of the individual." (p. 40.)

Kit Laybourne and Pauline Cianciolo, eds., Doing the Media: A Portfolio of Activities, Ideas and Resources. Chicago: The American Library Association/ Dantree Press, 1978. The emphasis throughout this book is doing, by those who have done the media with mostly elementary school age children. The book covers photography, film and video. It deals with curriculum design. Its focus is on giving "manageable choices" to the students while treating effective, enthusiastic teachers as "invaluable resources." The book is literally full of ideas and enthusiasm, but it needs to be followed by a resource person or specialty books in its different areas. For those not knowing where to look, a list of resources by areas (e.g.: photography) is appended.

Dolores and David Linton, practical guide to classroom media. Dayton, Ohio: Pflaum/Standard Publishing, 1971. This is a book written specifically for secondary teachers. The first six chapters deal with the problems of starting from scratch: obtaining approval from administration, student/community support, obtaining equipment, contriving facilities and financing. There are lists and charts reminiscent of those to be found in handbooks on public relations. Indeed, to initiate a media program requires PR! It also requires salesmanship! The structure of the rest of the book follows the logic of media production, beginning with audio. The weakness of this book is that it does not give much "how-to" information. For instance, later it will say, "create storyboards." (p. 100.) There follows a sixty-eight word description of the construction, use and usefulness of the story-board...no illustrations...nothing...that's it!

James L. Thomas, Turning Kids on to Print Using Nonprint. Littleton, Colorado: Libraries Unlimited, Inc., 1978. This is a "how-to" book that is basic enough for beginners. For instance, story-boarding is a chapter unto itself. The procedures Thomas describes (as, say, in the chapter on making filmstrips) is sometimes a bit quaint and occasionally backwards (making the sound track after shooting the visuals), but they work. If no other book were available, this would be a good, very basic, starter. The book does have one odd feature: the last two chapters feature Seal-Lamin transparency lifts and the construction of dioramas. The author includes these instructional media techniques for working with the very young in creating stories with pictures.

³⁵ Elizabeth Hall, "Schooling Children In A Nasty Climate: Jerome Bruner Interviewed by Elizabeth Hall," Psychology Today, Jan., 1982. p. 58.

³⁶ Peter Drucker, "School Around the Bend," Psychology Today, June, 1972. p. 49.

³⁷ ibid.

³⁸ ibid.

³⁹ ibid.

⁴⁰ Earl C. Kelley, Education for What Is Real. Foreword by John Dewey. New York: Harper & Brothers, Publishers, 1947. p. 8.

⁴¹ Elizabeth Hall, op. cit., p. 62.

⁴² ibid.

⁴³ John C. Livingston and Robert G. Thompson, The Consent of the Governed. New York: The Macmillan Company, 1963. p. 165.

⁴⁴ ibid., p. 166.

⁴⁵ Peter Drucker, op. cit., p. 50.

⁴⁶ ibid., p. 89.

⁴⁷ ibid., p. 50.

⁴⁸ ibid., p. 86.

⁴⁹ George B. Leonard, Education and Ecstasy. New York: Delacorte Press, 1968. p. 17.

⁵⁰ William H. Blanchard, "Ecstasy Without Agony Is Baloney," stimulus/response in Psychology Today, Jan., 1970. p. 10.

⁵¹ ibid., p. 64.

⁵² Leonard, op. cit., p. 7.

- 53 *Blanchard, op. cit., p. 64.*
- 54 *Hall, op. cit., p. 60.*
- 55 *Leonard, op. cit., p. 7.*
- 56 *ibid.*
- 57 *Drucker, op. cit., p. 49.*
- 58 *Antoine Marie Reger de Saint-Exupéry, The Little Prince. Translated from the French by Katherine Woods. New York: Harcourt, Brace and Company, 1957. p. 70.*
- 59 *Blanchard, op. cit., p. 10*
- 60 *ibid.*
- 61 *Alexander Pope, "Essay on Man," Epistle 1, VI, ll. 19-20. In A Library of Poetical Literature in Thirty-Two Volumes: Alexander Pope (v. 30). New York: The Co-Operative Publication Society, 1936. p. 192. The parodied poetry of Pope is from the following: "Remembrance and reflection now allied;/ What thin partitions sense from thought divide,/ And middle natures how they long to join,/ Yet never pass the insuperable line!"*
- 62 *James R. Petersen, "Eyes Have They, But They See Not: A conversation with Rudolf Arnheim about a generation that has lost touch with its senses," Psychology Today, June, 1972. p. 55.*
- 63 *Kelley, op. cit., p. 22.*
- 64 *Moody, op. cit., p. 4.*
- 65 *Kelley, op. cit., p. 25.*
- 66 *Samples, op. cit., p. 104.*
- 67 *Adrien Pinard and Evelyn Sharp, "IQ & Point of View," Psychology Today, June, 1972. pp. 65-66. Piaget divides the evolutionary development of children into four periods. These are: "SENSORIMOTOR (from birth to one and a half or two years), the time when a child acts directly upon reality, and before the appearance of language. PREOPERATIONAL (from one and a half or two*

to seven years). It now becomes possible for the child to internalize actions into thoughts through use of symbols--a time of preparation for the psychological operations. CONCRETE OPERATIONAL (from seven to 11 or 12 years). The child is capable of internalized mental acts such as adding and multiplying, arranging objects (seriation), and setting up correspondences among objects. He cannot yet think about abstractions, however. FORMAL OPERATIONS (from 11 or 12 to 14 or 15 years). The child no longer is tied to the concrete and can reason by hypothesis."

⁶⁸ Jeff Berner, The Photographic Experience: Awakening Vision Through Conscious Camerawork. Garden City, New York: Doubleday/Anchor Books, 1975. In a perhaps unintentional sideswipe at the subject of visual literacy, Berner reminds us that "Moholy-Nagy, who taught the education of vision at the New Bauhaus, in Chicago, predicted in 1937, 'The illiterate of the future will be...the person who cannot photograph.'" (p. 21) The "education of vision" has been around for a long time, it seems.

⁶⁹ Samples, op. cit., A proponent of re-awakening the visual, non-sequential capabilities of seeing, thinking about and understanding our environment, Samples goes to one of the most logical and rational thinkers of our time to support his point. "Albert Einstein called the intuitive or metaphoric mind a sacred gift. He added that the rational mind was a faithful servant. It is paradoxical that in the context of modern life we have begun to worship the servant and defile the divine." (p. 26) To Samples, the term "visual literacy" might be a contradiction in terms insofar as literacy implies a "grammar." (p. 29)

⁷⁰ Jean-Raphael Staude, ed., Consciousness and Creativity. Berkeley: Pan/Proteus, 1977. This collection of eight writers spans the scope of consciousness and insight from the photojournalism of Bill Henderson ("People of Nepal: A Photographic Documentary") to the metaphysics of Randall Collins ("Toward a Modern Science of the Occult"). One comment of significance is that made by Willis W. Harman in "The Societal Implications of Consciousness and Psychic Research": "The universal testimony of highly creative persons has been that their created projects are the result of higher, unconscious processes over which they have only limited control." To the extent that visual literacy, then, precludes the metaphysical, it may have no creative validity. It may be something lesser than art.

⁷¹ Mosswood was the middle school in an art-alternative system that functioned within but was, to a large extent, independent of the Oakland, California public school system. The three parts of the system: Arts Magnet, Mosswood and Renaissance, would take a student through 12th grade and graduate him. Entry into the

art alternative schools was by portfolio and racial quota. Oakland is only about twenty percent white. Noel spent the fifth grade at Mosswood. He would have returned with his brother, Toby, who had also been accepted, if we had remained in Oakland for the 1976-77 school year. Because of tight money and politics, the school was relocated from Mosswood Park under orders of Superintendent Love in the 1976-77 school year. The administrator who was in charge of the art programs resigned, and his successor was reassigned. The system no longer exists as we knew it. Like is the case for other Utopian experiments that succeed, Mosswood and her sister schools was "uncontrollable," did not "fit into" the bureaucratic structure of the school district, and had to be "put into its place." One of the best teachers got fed up with bureaucracy, quit, and started a pizza house.

⁷² John R. Whiting, Photography is a Language. Chicago: Ziff-Davis Publishing Company, 1946. "The next great stage in journalistic history came with the technical development of the half-tone engraving. The New York Graphic had published the first newspaper half-tone in 1880, but the development was slow, and it was not until almost the turn of the century that a rapid, true method of photographic reproduction was in general use." (p. 16)

⁷³ Walter Gropius, "The Curse of Conformity," in Adventures of the Mind. Richard Thruelsen and John Kobler, eds. New York: Alfred A. Knopf, 1959. "These needs (for aesthetic principles and developments) have not been satisfied by the material production of the eight-hour working day. We are beginning to realize that some important ingredients are missing in our brave new world -- beauty and inner resourcefulness. Carrying on without them prevents us from achieving that wholeness and maturity which produce new form. This is why a visual cultural pattern such as we should have developed has thus far eluded us." (p. 266)

⁷⁴ The course is IM557, Visual Literacy for the Media Specialist, taught by Duane Hedin, Ed.S. I took the course during Spring Quarter, 1981.

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APPENDICES:

APPENDIX A: FORMS AND CHARTS

*HOW DIFFERENT TEACHERS
SEE INDIVIDUAL STUDENTS*

COMPILATION FORM:

HOW DIFFERENT TEACHERS SEE INDIVIDUAL STUDENTS

Student Initials: M.C.

Teacher

Numbers: 16 - 38 - 2 - 11

Attendance:																Irregular
Regular																
Tardy:																
Never																Often
Completes work:																
Always																Never
Talks in class:																
Seldom																Often
Moves around:																
Seldom																Often
Disturbs others:																
Seldom																Often
Is interested in subject material:																
Usually																Never
Is healthy:																
Usually																Seldom
Has acne:																
Mildly																Severely
Has habits of personal cleanliness:																
Yes																No
Dresses cleanly:																
Yes																No
Daydreams:																
Seldom																Sometimes
Gets along with others:																
Usually																Never
Guessimation of intelligence:																
Bright																Dull
Motivational source:																
Self																Others
Liked by peers:																
Yes																No
Present letter grade:																
A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F+	F				

COMPILATION FORM:

HOW DIFFERENT TEACHERS SEE INDIVIDUAL STUDENTS

Student Initials: J.M.

Teacher

Numbers: 16 - 12 - 5 - 3 - 30 - 22 - 22

Attendance:													
Regular												Irregular	
Tardy:													
Never												Often	
Completes work:													
Always												Never	
Talks in class:													
Seldom												Often	
Horses around:													
Seldom												Often	
Disturbs others:													
Seldom												Often	
Is interested in subject material:													
Usually												Never	
Is healthy:													
Usually												Seldom	
Has acne:													
Mildly												Severely	
Has habits of personal cleanliness:													
Yes												No	
Dresses cleanly:													
Yes												No	
Daydreams:													
Seldom												Sometimes	
Gets along with others:													
Usually												Never	
Guessimation of intelligence:													
Bright												Dull	
Motivational source:													
Self												Others	
Liked by peers:													
Yes												No	
Present letter grade:													
A	B-	B+	C	C-	C+	D	D-	D+	F	F+			

COMPILATION FORM:

HOW DIFFERENT TEACHERS SEE INDIVIDUAL STUDENTS

Student Initials: B.R.

Teacher

Numbers: 8 - 11 - 3 - 23

Attendance:												
Regular										Irregular		
Tardy:												
Never										Often		
Completes work:												
Always										Never		
Talks in class:												
Seldom										Often		
Horses around:												
Seldom										Often		
Disturbs others:												
Seldom										Often		
Is interested in subject:												
Usually										Never		
Is healthy:												
Usually										Seldom		
Has acne:												
Mildly										Severely		
Has habits of personal cleanliness:												
Yes										No		
Dresses cleanly:												
Yes										No		
Daydreams:												
Seldom										Sometimes		
Gets along with others:												
Usually										Never		
Guesstimation of intelligence:												
Bright										Dull		
Motivational source:												
Self										Others		
Liked by peers:												
Yes										No		
Present letter grade:												
A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F+	F

COMPILATION FORM:

HOW DIFFERENT TEACHERS SEE INDIVIDUAL STUDENTS

Student Initials: T.R.

Teacher Numbers: 15 - 12 - 3 - 38 - 34 - 30

Attendance:												
Regular										Irregular		
Tardy:												
Never										Often		
Completes work:												
Always										Never		
Talks in class:												
Seldom										Often		
Hovers around:												
Seldom										Often		
Disturbs others:												
Seldom										Often		
Is interested in subject material:												
Usually										Never		
Is healthy:												
Usually										Seldom		
Has acne:												
Mildly										Severely		
Has habits of personal cleanliness:												
Yes										No		
Dresses cleanly:												
Yes										No		
Daydreams:												
Seldom										Sometimes		
Gets along with others:												
Usually										Never		
Guesstimation of intelligence:												
Bright										Dull		
Motivational source:												
Self										Others		
Liked by peers:												
Yes										No		
Present letter grade:												
A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F+	F

COMPILATION FORM:

HOW DIFFERENT TEACHERS SEE INDIVIDUAL STUDENTS

Student initials: P.V.

Teacher

Numbers: 11 - 37 - 30 - 24 - 1

Attendance:												
Regular					Irregular							
Tardy:												
Never					Often							
Completes work:												
Always					Never							
Talks in class:												
Seldom					Often							
Moves around:												
Seldom					Often							
Disturbs others:												
Seldom					Often							
Is interested in subject material:												
Usually					Never							
Is healthy:												
Usually					Seldom							
Has acne:												
Mildly					Severely							
Has habits of personal cleanliness:												
Yes					No							
Dresses cleanly:												
Yes					No							
Daydreams:												
Seldom					Sometimes							
Gets along with others:												
Usually					Never							
Guessimation of intelligence:												
Bright					Dull							
Motivational source:												
Self					Others							
Liked by peers:												
Yes					No							
Present letter grade:												
A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F+	F

HOW INDIVIDUAL TEACHERS

SEE DIFFERENT STUDENTS

COMPILATION FORM:

HOW INDIVIDUAL TEACHERS SEE DIFFERENT STUDENTS

Teacher Identification Number: 1

Student Initials: M.T. - P.V. - A.S.

Attendance:												
Regular									Irregular			
Tardy:												
Never									Often			
Completes work:												
Always									Never			
Talks in class:												
Seldom									Often			
Horses around:												
Seldom									Often			
Disturbs others:												
Seldom									Often			
Is interested in subject material:												
Usually									Never			
Is healthy:												
Usually									Seldom			
Has acne:												
Mildly									Severely			
Has habits of personal cleanliness:												
Yes									No			
Dresses cleanly:												
Yes									No			
Daydreams:												
Seldom									Sometimes			
Gets along with others:												
Usually									Never			
Guesstimation of intelligence:												
Bright									Dull			
Motivational source:												
Self									Other			
Liked by peers:												
Yes									No			
Present letter grade:												
A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F+	F

COMPILATION FORM:

HOW INDIVIDUAL TEACHERS SEE DIFFERENT STUDENTS

Teacher Identification Number: 7

Student Initials: M.R. - D.W.

Attendance:												
Regular											Irregular	
Tardy:												
Never											Often	
Completes work:												
Always											Never	
Talks in class:												
Seldom											Often	
Hovers around:												
Seldom											Often	
Disturbs others:												
Seldom											Often	
Is interested in subject material:												
Usually											Never	
Is healthy:												
Usually											Seldom	
Has acne:												
Mildly											Severely	
Has habits of persona: cleanliness:												
Yes											No	
Dresses cleanly:												
Yes											No	
Daydreams:												
Seldom											Sometimes	
Gets along with others:												
Usually											Never	
Guessimation of intellectual capacity:												
Bright											Dull	
Motivational source:												
Self											Others	
Liked by peers:												
Yes											No	
Present letter grade:												
A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F+	F

COMPILATION FORM:

HOW INDIVIDUAL TEACHERS SEE DIFFERENT STUDENTS

Teacher Identification Number: 11

Student Initials: M.T. - P.V. - K.P. - M.C. - A.S. - B.R.

Attendance:												
Regular												Irregular
Tardy:												
Never												Often
Completes work:												
Always												Never
Talks in class:												
Seldom												Often
Horses around:												
Seldom												Often
Disturbs others:												
Seldom												Often
Is interested in school activities:												
Usually												Never
Is healthy:												
Usually												Seldom
Has acne:												
Mildly												Severely
Has habits of personal cleanliness:												
Yes												No
Dresses cleanly:												
Yes												No
Daydreams:												
Seldom												Sometimes
Gets along with class:												
Usually												Never
Guessimation of intelligence:												
Bright												Dull
Motivational source:												
Self												Others
Liked by others:												
Yes												No
Present letter grade:												
A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F+	F

COMPILATION FORM:

HOW INDIVIDUAL TEACHERS SEE DIFFERENT STUDENTS

Teacher Identification Number: 13

Student Initials: K.H.

Attendance:												
Regular										Irregular		
Tardy:												
Never										Often		
Completes work:												
Always										Never		
Talks in class:												
Seldom										Often		
Horses around:												
Seldom										Often		
Disturbs others:												
Seldom										Often		
Is interested in subject material:												
Usually										Never		
Is healthy:												
Usually										Seldom		
Has sense:												
Mildly										Severely		
Has habits of personal cleanliness:												
Yes										No		
Dresses cleanly:												
Yes										No		
Daydreams:												
Seldom										Sometimes		
Gets along with others:												
Usually										Never		
Guesstimation of intelligence:												
Bright										Dull		
Motivational source:												
Self										Others		
Liked by peers:												
Yes										No		
Present letter grade:												
A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F+	F

COMPILATION FORM:

HOW INDIVIDUAL TEACHERS SEE DIFFERENT STUDENTS

Teacher Identification Number: 15

Student Initials: K.H. - M.T. - T.R.

Attendance:											Irregular	
Regular												
Tardy:											Often	
Never												
Completes work:											Never	
Always												
Talks in class:											Often	
Seldom												
Horses around:											Often	
Seldom												
Disturbs others:											Often	
Seldom												
Is interested in subject material:											Never	
Usually												
Is healthy:											Seldom	
Usually												
Has snaf:											Severely	
Mildly												
Has habits of personal cleanliness:											No	
Yes												
Dresses cleanly:											No	
Yes												
Daydreams:											Sometimes	
Seldom												
Gets along with others:											Never	
Usually												
Guessimation of intelligence:											Dull	
Bright												
Motivational source:											Others	
Self												
Liked by others:											No	
Yes												
Present letter grade:												
A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F+	F

COMPILATION FORM:

HOW INDIVIDUAL TEACHERS SEE DIFFERENT STUDENTS

Teacher Identification Number: 19

Student Initials: K.P. - A.S.

Attendance:												
Regular						Irregular						
Tardy:												
Never						Often						
Completes work:												
Always						Never						
Talks in class:												
Seldom						Often						
Horses around:												
Seldom						Often						
Disturbs others:												
Seldom						Often						
Is interested in school activities:												
Usually						Never						
Is nervous:												
Usually						Seldom						
Has done:												
Mildly						Severely						
Has habits of personal cleanliness:												
Yes						No						
Dresses cleanly:												
Yes						No						
Daydreams:												
Seldom						Sometimes						
Gets along with others:												
Usually						Never						
Guesstimate of intelligence:												
Bright						Dull						
Motivational source:												
Self						Others						
Liked by peers:												
Yes						No						
Present letter grade:												
A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F+	F

COMPILATION FORM:

HOW INDIVIDUAL TEACHERS SEE DIFFERENT STUDENTS

Teacher Identification Number: 30

Student Initials: J.M. - T.R. - K.H. - P.V.

Attendance:												
Regular											Irregular	
Tardy:												
Never											Often	
Completes work:												
Always											Never	
Talks in class:												
Seldom											Often	
Horses around:												
Seldom											Often	
Disturbs others:												
Seldom											Often	
Is interested in subject material:												
Usually											Never	
Is healthy:												
Usually											Seldom	
Has acne:												
Mildly											Severely	
Has habits of personal cleanliness:												
Yes											No	
Dresses cleanly:												
Yes											No	
Daydreams:												
Seldom											Sometimes	
Gets along with others:												
Usually											Never	
Estimation of intelligence:												
Bright											Dull	
Motivational source:												
Self											Others	
Liked by peers:												
Yes											No	
Present letter grade:												
A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F+	F

COMPILATION FORM:

HOW INDIVIDUAL TEACHERS SEE DIFFERENT STUDENTS

Teacher Identification Number: 37

Student Initials: P.V. - K.H. - M.T.

Attendance:											Irregular	
Regular												
Fancy:											Often	
Never												
Completes work:											Never	
Always												
Talks in class:											Often	
Seldom												
Moves around:											Often	
Seldom												
Disturbs others:											Often	
Seldom												
Is interested in subject material:											Never	
Usually												
Is healthy:											Seldom	
Usually												
Has done:											Severely	
Mildly												
Has habits of personal cleanliness:											No	
Yes												
Dresses cleanly:											No	
Yes												
Daydreams:											Sometimes	
Seldom												
Gets along with others:											Never	
Usually												
Guesses intelligence:											Dull	
Bright												
Motivational source:											Others	
Self												
Liked by peers:											No	
Yes												
Present letter grade:												
A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F+	F

*COMPILATION AND COMPARISON:
COUNSELOR/ ADMINISTRATOR
STUDENT EVALUATION FORMS*

COMPILATION AND COMPARISON:
COUNSELOR/ ADMINISTRATOR
STUDENT EVALUATION FORMS

Student	Attendance	Ability	<p>Note: Attendance was kept in a Riggs' Class Record book and transferred to this form. Average daily attendance was seven, or 58.3%. The ability scores on this chart were obtained from school records by Mr. Murray Maughan after he first completed the original form (p. xii of Proposal). His ability impressions are compared with those of Principal Haslam and Counselor Morris, below.</p>
K.H.	12 of 12	Average	
D.W.	10 of 12	Average	
M.R.	10 of 12	Not recorded	
T.R.	6 of 12	Not recorded	
M.C.	6 of 12	Above average	
M.T.	3 of 12	Brilliant	
F.D.	9 of 12	Not recorded	
B.R.	7 of 12	Brilliant	
J.M.	5 of 12	Brilliant	
A.S.	6 of 12	Brilliant	
K.P.	6 of 12	Average	
P.V.	4 of 12	Brilliant	

Student	Ability/ Haslam	Ability/ Maughan	Ability/ Morris
K.H.	No entry	Above average	No entry
D.W.	Above average	Above average	No entry
M.R.	No entry	No entry	Above average
T.R.	No entry	No entry	No entry
M.C.	Above average	Above average	No entry
M.T.	No entry	Above average	No entry
F.D.	Above average	No entry	No entry
B.R.	Average	Average	No entry
J.M.	No entry	Above average	No entry
A.S.	Above average	Above average	No entry
K.P.	No entry	Brilliant	No entry
P.V.	Above average	Brilliant	No entry

<i>Student</i>	<i>Perceived Behavior</i>	<i>Interests</i>
	(1) Haslam (2) Maughan (3) Morris	(1) Haslam (2) Maughan (3) Morris
<i>K.H.</i>	(1) No entry (2) Above expectations (3) No entry	(1) No entry (2) No entry (3) No entry
<i>D.W.</i>	(1) Above expectations (2) Above expectations (3) No entry	(1) Band ? (2) No entry (3) No entry
<i>M.R.</i>	(1) No entry (2) No entry (3) Within expectations	(1) No entry (2) No entry (3) No entry
<i>T.R.</i>	(1) No entry (2) No entry (3) No entry	(1) No entry (2) No entry (3) No entry
<i>M.C.</i>	(1) Above expectations (2) Above expectations (3) No entry	(1) "Positive" (2) No entry (3) No entry
<i>M.T.</i>	(1) No entry (2) Above expectations (3) No entry	(1) No entry (2) No entry (3) No entry
<i>F.D.</i>	(1) Above average (2) No entry (3) No entry	(1) Music, "positive" (2) No entry (3) No entry
<i>B.R.</i>	(1) Below expectations, slightly (2) Behavior problems (3) Behavior problems	(1) "Negative" (2) No entry (3) No entry
<i>J.M.</i>	(1) No entry (2) Above expectations (3) No entry	(1) No entry (2) No entry (3) No entry
<i>A.S.</i>	(1) Above expectations (2) Within expectations (3) No entry	(1) Music, "positive" (2) No entry (3) No entry
<i>K.P.</i>	(1) No entry (2) Above expectations (3) No entry	(1) No entry (2) No entry (3) No entry
<i>P.V.</i>	(1) Above expectations (2) Above expectations (3) No entry	(1) "Positive" (2) No entry (3) No entry

STUDENT QUESTIONNAIRE

NUMERICAL RESPONSES

COMPILATION FORM:

STUDENT QUESTIONNAIRE NUMERICAL RESPONSES

(Numbers correspond to questions on the original questionnaire.)

3. There were expenses involved in the course. How did you handle these?
- 8 My parents paid for them.
1 My parents helped. 1/4th __. 1/2 __. 3/4 __. Other __.
0 My parents did not know about it.
1 My parents helped, but waited for sales.
2 I supported my costs entirely.
4. The film size (format) that you used was:
- 0 110 Instamatic/Ektralite/ etc.
5 126 Instamatic.
2 35 mm., rangefinder, adjustable.
4 35 mm., single-lens reflex.
1 35 mm., single-lens reflex, automatic exposure.
5. The pictures you took were:
- 6 projection transparencies.
6 color (drugstore) prints.
3 black & white (drugstore) prints.
6. You took about:
- 1 12 to 20 pictures.
5 20 to 40 pictures.
2 40 to 60 pictures.
3 more than 60 pictures.
7. There were more than 600 transparencies shown to the class, including two slide-story sequences, one synchronized slide-tape that I produced, and one Eastman Kodak slide-tape show. You saw:
- 4 1/4 of the presentations.
3 1/2 of the presentations.
3 3/4 of the presentations.
2 all of the presentations.
8. You found the in-class presentations:
- 4 somewhat helpful.
4 helpful.
2 not very helpful.
3 boring.
9. You took pictures mostly of:
- 2 boyfriends.
3 girlfriends.

9. You took pictures mostly of (continued):
3 family, brothers, sisters, etc.
2 animals.
3 buildings, landscapes.
5 all of the above.
13. Would you rather attend this course in a regular school day as another type of art course for credit? 7 yes. 4 no.
16. How do you feel about your experiences in the class?
2 Too simple. (See note below.)
0 Too hard.
0 Too vague.
2 Interesting.
1 Not very interesting. (See note below.)
2 I learned something.
5 I learned a few things.
2 I didn't learn anything I didn't already know. (See note.)
0 I learned a lot.

Note: One student, T.R., responded to all three of the above references. He attended class six of the twelve times (He indicates that he came two or three times on his form.), and states that he did not take one picture for this class. His confidential student evaluation form shows him as a model student with an A-/B+ grade average with no deviation. More of his hostility shows in the written section. Typical of teacher evaluations, he showed no hostility in class, and even brought his baby brother in on one occasion. He also asked for, and I provided him with photographic "release" forms.

17. Do you feel comfortable about taking pictures of others?
11 yes. 0 no.
18. Are you comfortable about having your picture taken?
6 yes. 5 no.
19. Are you comfortable with your camera? 10 yes. 1 no.

(Curiously, the only person to express equivocation with his camera was A.S., the only one with an automatic single-lens reflex. Also, he was the only one to pressure his parents for a more expensive camera.)

STUDENT QUESTIONNAIRE

WRITTEN RESPONSES

COMPILATION FORM :

STUDENT QUESTIONNAIRE WRITTEN RESPONSES

(Numbers correspond to questions on the original questionnaire.)

1. There were twelve days of class. How many times did you come? (Question is combined with number two on chart below.)
2. There were ten opportunities to show your work. How many times did you show work you had done?

Initials	Stated Attendance	Actual Attendance	Stated Showings	Actual Showings
K.H.	12	12	2	2
D.W.	10	10	1	1
M.R.	10	10	2	2
T.R.	2 or 3	6	0	0
M.C.	10	6	0	0
M.T.	5	3	0	0
F.D.	9	9	1	1
B.R.	7	7	3	3
J.M.	4	5	0	0
A.S.	8 or 9	6	1	1
K.P.	6 or 7	6	0	0
P.V.	5	4	0	0

10. We talked about numbers of things.... Tell me about the area in which you learned most....

K.H. "The Law of Thirds...it showed me the way the shapes on a good picture are. It help me to learn more."

M.R. "I learned about how the colors affect a picture, how to arrange colors for the right effect."

T.R. "Shit, I didn't learn a Damn thing!"

M.C. "How to get angles of people fastly."

F.D. "I learned about every thing pretty much."

A.S. "I think the area I learned most in was picture composition."

K.P. "What different types of camaras and how to use most of them and how to center and focus."

Note: Quotes are as written, without correction. Some did not respond.

11. What, specifically, did you like most about this course?

K.H. "Law of thirds."

D.W. "The show of pictures."

11. What, specifically, did you like most about this course?
(continued)
M.R. "The informality."
T.R. "Nothing."
M.C. "Taking pictures."
F.D. "The slides."
B.R. "It was fun."
J.M. "The time I had to use my camara." (sic.)
A.S. "The pictures & getting to see other peoples work." (sic.)
K.P. "Taking the pictures."
12. What, specifically, did you like least about the course?
K.H. "Taping." (He's referring to slide-tape instruction.)
D.W. "I don't know."
T.R. "Everything."
M.C. "Talking about contrast."
F.D. "There was nothing that I disliked."
J.M. "Staying after school."
A.S. "Nothing."
K.P. "The class goofed off too much."
14. Do you think that the school should offer other after-school, non-credit courses? If your answer was "yes," what courses would you suggest?
M.C. "Yes. How to develop film."
B.R. "Yes. I don't know."
A.S. "Yes. Mchanics." (sic.)
K.P. "Painting, singing, charm...."
P.V. "Yes." (No suggestions were given.)
15. How do you think your parents feel about your involvement in this photo-enrichment class?
K.H. "Good."
D.W. "It's ok."
M.R. "Understanding and helpful."
T.R. "Couldn't care less."
M.C. "Good."
F.D. "I don't know."
J.M. "...thought it would be good if I enjoyed it."
A.S. "They thought it would be good for me."
K.P. "I don't know. I never asked."
20. There were no further comments written on the backs of the forms. However, on question number thirteen (in Numerical Responses), T.R. responded that he would be interested in taking the class during the school day, for credit, "...but not from you."

PARENT QUESTIONNAIRE

NUMERICAL RESPONSES

COMPILATION FORM:

PARENT QUESTIONNAIRE NUMERICAL RESPONSES

(Numbers correspond to questions on the original questionnaire.)

1. There were expenses for film and developing involved in the class. How were these handled?
 - 4 I paid for them.
 - 5 I paid for part of them.
 - 7 My child/ward paid for them.
 - 1 baby-sitting. 1 paper route. 3 allowance.
 - 3 other employment.

3. With all of the bother and involvement of short courses such as this one, do you feel that the effort was worth the results?
 - 8 yes.
 - 3 no.

4. If you were to specify a particular skill learned by your child/ward in the six-week class, what would it be?
 - 1 overcoming shyness.
 - 1 greater ability to be self-directive.
 - 4 greater appreciation for the photo-image as art.
 - 4 better understanding of color/design and art composition.
 - 6 better photo/mechanical understanding of picture-taking.
 - 2 no observable differences.

5. Did the class, with its time requirements, interfere in any manner with your child/ward's other class assignments?
 - 1 yes. (If "yes," please check amount below.)
 - 11 no.
 - 1 mildly. 0 moderately. 0 severely.

6. Did the photo class give you any indications that your child's or ward's self-esteem had been enhanced?
 - 4 yes. (If "yes," please check amount below.)
 - 7 no.
 - 2 mildly. 1 moderately. 1 positively.

8. Overall, how would you evaluate this class in terms of your child/ward's relationship to the school system?
 - 4 reinforced positively.
 - 3 no change.
 - 2 insufficient information upon which to make a judgment.
 - 1 reinforced negatively.

10. This question will sound a lot like question number eight. It is different, however. And it is this: Have responses from the school and faculty indicated...
- 2 more positive feelings about your child/ward?
 - 1 no change in feelings about your child/ward?
 - 7 insufficient information upon which to make a judgment?
 - 0 more negative feelings about your child/ward?
12. There seemed to be some grandstanding done on the parts of one or two of the students to pressure parents into buying them expensive cameras. Did you have any of this pressure from your child/ward?
- 1 yes.
 - 10 no.

PARENT QUESTIONNAIRE

WRITTEN RESPONSES

COMPILATION FORM:

PARENT QUESTIONNAIRE WRITTEN RESPONSES

(Numbers correspond to questions on the original questionnaire.)

2. Sources of cameras:

<u>Student</u>	<u>Parent Comments</u>
K.H.	A gift from Grandfather's inheritance.
D.W.	Buying it with her own money.
M.R.	Used my old camera.
T.R.	Christmas present.
M.C.	Used one already in our home.
M.T.	One we had.
F.D.	He borrowed my camera.
B.R.	Her Father brouth (sic.) it.
J.M.	Was a Christmas present.
A.S.	His father.
K.P.	Had her own.
P.V.	Family camera.

3. Were the efforts worth the results? Comments:

<u>Student</u>	<u>Parent Comments</u>
K.H.	Made him much more aware of how to use a camera.
M.T.	Our child did not complete.
F.D.	I think... (he) has gained some fair knowledge of photography now.
B.R.	It cost too much.
J.M.	Student didn't get enough practical applications of picture taking.

7. Give an anecdote or description of your child's enhanced self-esteem.

<u>Student</u>	<u>Parent Comments</u>
K.H.	More confident in knowing he could do something better with a camera.
M.T.	Can't answer because our child did not complete. He got lost very early in the class. He became discouraged because he didn't understand concepts and dropped out.
F.D.	He has achieved more knowledge about photography.

Note: Quotes are written as they appeared, without correction.
Some parents did not respond to all items.

9. Would you give a short answer regarding your response to the question about changed relationships with the school system.

<u>Student</u>	<u>Parent Comments</u>
K.H.	Has always been a good student he allows time for what he wants and needs to do.
M.C.	She showed greater enthusiasm for this class and school generally.
M.T.	Felt defeated because he didn't understand. Course need to begin at a more elementary level.
F.D.	Before attending the photo-enrichment he knew very little about using camera -- but, after 6 weeks in the class -- he certainly knows the basic photography.
J.M.	Student didn't speak happily of attending the course or didn't speak about it at all.
A.S.	School curriculum did not appear so boring to him.

11. Do you feel, based on your experience with this class, that other volunteer enrichment courses should be investigated?

<u>Student</u>	<u>Parent Comments</u>
K.H.	I feel any program could better a person and would like to see more of the same take place. It gives a student some opportunities he might not otherwise receive. Also where it is a volunteer situation on the child's part means he wants to be there & will learn more.
D.W.	Yes.
M.R.	Yes. They can be interesting and broaden ones horizons.
T.R.	Yes. I feel children need exposure to a wide range of ideas, experiences & etc.
M.C.	Yes.
M.T.	Basic idea and philosophy is good.
F.D.	Yes! What I have experienced from my son's achievement in this class, I am confident any other enrichment will helpful.
J.M.	No answer or comment.
A.S.	Yes, especially since photography is one of my son's hobbies.
P.V.	Yes, in many areas.

12. Regarding the "grandstanding" observation (See p. 1, this form.), the parents of M.R. stated:

I realize that attitudes of "Individuals" in classes do sometimes get involved with grandizing. Also some students have to have the same or more expensive things than their peer's (so they think) However I know some of the students

12. (continued) involved with this classe personally. Some of them had photographic experience before attending the classe, and were working with 35mm cameras. Therefore this must be considered along with classe attitudes before saying they were grandizing. Perhaps some were beyond the scope of the classe in thier exp. altho I am shore if they realy tried anyone could gain from the classe. (sic.)

APPENDIX B:

*DAILY MEMOS:
NOTES ABOUT THE CLASS*

DAILY MEMOS:

NOTES ABOUT THE CLASS

Day One: 3-30-81

Followed schedule. Had the kids shoot pix of each other with my Instamatic 126. Worked to loosen them up some. Problem: shyness! Images are an invasion of their "space," but also a common subject-matter denominator...a thing to talk about.

The slide presentations I'd prepared did the job...both in Instamatic 126 and 35mm. format.

Fourteen students were present. There were no behavior problems.

Day Two: 4-1-81

Followed schedule, but no student work ready. Showed them the pix they took on 3-30-81 and discussed color as a design element. Showed examples in the pix they took. Discussed value of pix as art...aside from "clear" images. Also showed them the continuum of formality to informality and spontaneity in regard to their pix. Posed two girls and found them still shy and uncomfortable on the one hand, or becoming very much at ease on the other.

Noticed some grouping. They have brought in prior peer group relationships.

Sixteen students were present. There were no behavior problems.

Day Three: 4-6-81

Added to/changed schedule somewhat. Some had asked about shooting things as well as people. Sense a lack of comfort on part of F.D. and others in invading other people's "space."

Showed transparency tray of people and things of a commercial art (poster or card use) nature rather than fine art style. Had pix of flowers, etc. in tray. Taking the focus off people pix seemed to help some.

It turns out that I know F.D.'s older sister, S. Was able to help M.T. with his Kodak Retina. Again stressed use of transparency film. J.M. is becoming less shy. T.R. is shooting a Fujica match-needle with a 43 - 80 mm. zoom lens. M.C. and J.M. are using Instamatics, although J.M. hasn't switched to transparency film yet. (She still has a roll of "family" color print film in the camera.)

Seems like the class is congealing in some ways. I let them get

extension cords, set up the slide sorter, set up the projector and run the trays.

Ten students were present. No behavior problems at all.

Day Four: 4-8-81

First student photos: A.S. showed some past work. P.V. set up and ran the projector. A.S. used the slide sorter and set up his own tray. Class participated in looking for design elements. Pix were mostly scenics: sunlight on water and boats parked in an inlet. A couple were good by any standard! He had an informal portrait of his grandfather in an automobile. A.S. has had more than the usual exposure to photography. His father makes 16mm. educational films. D.W. and M.R. seemed quite animated today... possibly rediscovering boy/girl relationships through film. J.M. is still shy. I hope I can get through to her before she becomes discouraged. N.D. was late again. I think his dad pressures him to come. I was told that N.M. had dropped. He never came. R.F. has never come. She is busy with the Hi-Lo's.

Ten students present. No behavior problems, although N.D. does not really want to be here.

Day Five: 4-13-81

Only five came today, and with prints instead of slides! Since they had something to work with, I showed them how to make ells, crop prints and watch out for extraneous stuff...like trees that grow out of heads.

Had them practice posing a classmate and shooting pix. Advised that next class period would start the business of sequencing in a sort of photojournalistic manner.

Called those who were absent. Some of those I was able to reach said that they had to quit because of the expense. Note: if expense was really the problem, I hadn't seen the results in class.

Day Six: 4-15-81

Only six came. School was in an uproar today. Easter vacation starts tomorrow. F.D. had forty black and white prints to show. I think that these are his first, ever. His composition is good, but he shoots his pictures from too far away. He's a bit shy, and can work this out.

Several of the kids seem to be waiting for Skaggs to have a special on processing. Some, like M.R. and D.W. promise transparencies on Monday. B.R.'s camera seemed to be broken. The finger on the frame counter/advance was stuck.

Demonstration: Showed the sequence personifying a banana and the sequence personifying a coconut. Showed them creative uses for reject transparencies: sandwiching them.

Day Seven: 4-20-81

Nine in attendance. M.C. came back. J.M., M.T. and P.V. missed. I was told that N.D. had definitely dropped. N.P., who had not come since day two, was also said to have dropped.

M.R. showed some nice transparencies: emotions, color, use of shadow, creative design principles, experimental night shots of the Aurora Borealis and a sequence from a soccer game. She also had three night color prints.

For a demonstration I showed "Home Again" and "The Commemoration" without sound. I then showed a Wollensak synchro-slide inaudible advance slide-tape: "Summertime in Utah." They asked to see it again.

We talked about producing a slide-tape in groups or individually. Rapped about subject matter: "A Day in School," etc. T.R. came up with the idea: "Getting Through The Halls."

Day Eight: 4-22-81

Seven in attendance. B.R. and J.M. noticeably absent. The most inhibited and the most uninhibited gone on the same day! M.C. showed some positive interest and M.T. absent, too. Suspect that cost might be a factor...along with camera prestige...in losing some of the kids, although even those with nice cameras can't always get film.

Had a "head trip" with the class about producing a slide show. T.R. and K.H. picked right up on the use of dissolve units for 35 mm. equivalents of stop-motion, or pixillated, cinematography.

M.R. wants to do "A Day at School," Fibber McGee's "Locker," sewing through her fingers with a sewing machine in home economics, etc.

Gave T.R. and K.H. each cannisters of bulkloaded 36/40 exposure Ektachrome 200-135 and told them to meet, plan together and shoot. Showed them a few tricks to put it together. Went through scene continuity, shot lists, supered and sandwiched titles, use of music and mixing on a stereo tapedeck.

We'll see how much they've absorbed. It is understood that all the class will participate together.

Day Nine: 4-27-81

Seven came. M.C. and F.D. checked in and then had to leave. I appreciated this courtesy they showed. I understand from K.H. that T.R. is dropping. M.T. is no longer coming, as is the case with J.M. Reasons? I don't know. One week there is excitement. The next week comes, and the excited kid has dropped. It makes no sense at all.

A.S. was back again. He's missed three days. Several have had a rather spotty attendance, but have continued to come. Curious how the ones who remain are those for whom different teachers

have expressed widely differing opinions...of average intelligence to brilliance...of behavioral problems to model students. These who remain seem to be learning, and some produce very creative, very well thought out material upon occasion. An example would be the mirror portraits done by M.R.. K.H. has also done some admirable work. He shot the film I gave him last week, but wants to do it over. He will get the "extra" film from T.R..

B.R. manipulates. D.W. dramatizes. B.R. had me pick up a carousel tray for her (She paid for it.), and showed slides today... boys! Spontaneous and primitive images, and some were very good! M.R. had new stuff to show, and I had the opportunity to show her how to sandwich a sky into a picture lacking one.

Only three more class periods to go. I believe that this sort of a class should be held for a longer time. Instamatic users need to learn to see with a camera, without worrying about photo technicalities, just as I'd conceived the Project in the first place. People using 35 mm. cameras should not mix with the others. It divides the focus of teaching between sight and technique.

Day Ten: 4-29-81

Five came. Nobody brought transparencies. Alex Davis, a former ceramics student of mine from the previous year, had loaned me a few pix that her sister had done in black and white at Logan High. Although she was not in the photo-enrichment class, Alex was a peer of many of those who were (and had been) in the class. Many knew her sister. This was student work.

We used these prints to discuss elements of composition. I used the prints to promote the highschool photographic program taught by Elliot Brunson. Elliot also taught printing and graphics and had been my student Spring Quarter, 1977, when I had taught the same subject for the Bridgerland Area Vocational Center.

K.H. had a new idea for a sequence inasmuch as the composition of the class had changed. M.R. and D.W. said they would help him with it.

Day Eleven: 5-4-81

Four came. A.S. came by with K.H.. We looked at K.H.'s Practica. He had been having trouble with underexposure. He'd set the ASA on the electronic flash mark instead of the film speed pointer! Ergo, no exposure.

D.W. finally showed some slides. She likes them now that she has done them. She's paying her way with photo expenses by babysitting, and gets her film processed on special sale prices at Skaggs. More to write, but I'm exhausted. Nearly 1 A.M.. Been up since 6:45 A.M..

Day Twelve: 5-6-81

Planned a surprise party for the class. I didn't know how many to plan for, so I got eighteen-plus donuts, rootbeer and cups.

M.R. came by and said that she and D.W. couldn't come. They had song-leader practice. B.R. and K.P. have been AWOL the last two times. A.S. didn't come today, but K.H. did. We had a talk about photography, and what he wants out of it. It can be an expensive hobby.

K.H. has a novel way of earning income, however. He salvages old cars! I suggested that he document his work on film. Who'd believe that a fourteen year-old made his money that way?

APPENDIX C:

PROJECT PROPOSAL

IMAGES AND SEQUENCES:

*A DEMONSTRATION PROJECT ON THE USE OF PHOTOGRAPHY
AS A TOOL FOR ACADEMIC MOTIVATION
IN LOGAN JUNIOR HIGH SCHOOL*

by

H. Gordon Hilden

*For the Degree: Master of Science
Department of Communication
The Graduate School
Utah State University
Logan, Utah*

Revised:

1 March, 1981

PROJECT PROPOSAL

For the Degree: Master of Science
 Department of Communications
 The Graduate School
 Utah State University
 Logan, Utah

Statement of the problem.

It has been my observation, as a substitute secondary instructor, that there exists a subculture in the Logan Junior High School population which may be identified by the following characteristics: (1.) Much misguided energy, (2.) A lack of self-discipline, (3.) Average, or above-average comprehension, (4.) Excessive testing of rules and authority, and (5.) Emotionally stylized behavior the affect of which runs from apathy to outright hostility.

Many of the students described above are "good kids" who are "coasting" through school, learning the minimum and performing marginally in social as well as academic patterns alien to their peer groups.

I believe that it is likely that some of these students would do better in other subjects, relate to the school as a place of learning, would form relationships outside their peer groups, and would become more self-disciplined if they were involved in an extra-curricular "class" to which they felt some commitment.

Method to be followed.

I propose to provide a photographic enrichment class for eighteen-to-twenty students. The course will run for approximately six weeks. And the emphasis will be artistic rather than technical. Simple cameras and transparency film will be used. Costs will be held to a minimum so that no one need be excluded.

The curriculum has been formulated and tested with equipment that the students should be able to locate in their homes, from friends, or purchase with less money than a pair of jeans or tennis shoes. Materials will be spaced out through the six-week period, and should be no more expensive than an evening of entertainment per week. Laboratory and materials fees in ceramics or crafts classes would probably be more expensive than anticipated costs for this class.

The class will be held in facilities provided by Logan Junior High on Wednesday and Friday afternoons, after school, from 2:45 P.M. until 4:00 P.M.. Students will ride the activity bus home at this hour.

Selection of students.

I will provide an announcement to be read with the morning messages over the school intercom, to be modified as necessary by Principal Haslam. I will provide a dittoed "sign-up sheet" for interested students. The form will have a space for parental approval, and a disclaimer that will advise that should an excessive number of students apply, the class will be divided into a Wednesday and a Friday section. Students requesting entrance may be chosen by lottery should the numbers (a) surpass one section, but not justify two, or (b) surpass two sections.

Counselor intervention in the selection process.

Please re-read the problem statement above and note that the Logan Junior High School counseling and administrative staff will select from the list of applicants, one half of the enrollees based upon the four criteria mentioned above.

There might be a remote case for supposing that such a class, chosen in such a manner, is nothing more than a systematized reward for poor behavior. In order for the class to have a feel of legitimacy for all students involved, there has to be a careful mixture of school sub-cultures. Indeed, as will be shown below, one criterion of evaluation depends upon such a selective mixture. Counselor and teacher bias in a sample project of this size might well provide statistical error, and would weigh against trusting the validity of such measurements. For this reason, other evaluative devices have been devised. A sample is attached.

Elements of performance and performance carryover.

During the course of this "class," I will keep a performance log that will take into consideration interest, attitude changes, social performance, mood swings, subject involvement, creativity, behavior shifts and subject involvement.

At the beginning of the course, I will ask each teacher of the students enrolled to fill out a performance profile which I will store without reviewing. The teacher will be requested not to keep a copy.

At the conclusion of the course, I will again ask each teacher to fill out a second performance profile (identical form as used in first evaluation). When the course is ended, I will have teacher input on a before-after basis which may be used for guarded inferences.

During the course I will supply administration/counseling/attendance with a list of photo students designed to measure the (a) occurrence and severity of outside problems (but not the type), (b) the frequency and interval in counseling situations (but not the type), and (c) the frequency and interval of absences without legitimate excuses.

At the end of the course, I will write (for my report) a one-to-three paragraph summary for each student, identifying each student only by initials, sex, grade and inclusion in the "test" group or the "control" group.

Delimitations of the problem.

Because of the sample size and the term of the project, results should be considered no more than suggestive. While an hypothesis might be entertained considering the positive effect of a photo enrichment course, validation of such an hypothesis or demonstration of a null hypothesis would be nothing more than an exercise in staticulation. Perhaps the clearest value of such a short project will be to point the way toward a longer study of several, concurrently-operating enrichment classes. Several instructors with several subject-areas of interest, and with different teaching-styles and personalities would certainly provide a clearer picture. Nevertheless, perhaps this project can pave the way for others.

Logan Junior High School
Intercom Announcement: Photo-Art Class, "Images and Sequences"

FOR THOSE OF YOU WHO ARE PHOTOGRAPHERS, WOULD-BE PHOTOGRAPHERS AND
ARTISTS WITH A CAMERA, LOGAN JUNIOR HIGH WILL BE OFFERING A SIX-WEEK,
AFTER-SCHOOL PHOTOGRAPHY CLASS ENTITLED "IMAGES AND SEQUENCES."
THE COURSE WILL BE FOR NON-CREDIT, AND WILL RUN FROM MARCH 30
THROUGH MAY 5. FURTHER INFORMATION IS AVAILABLE IN THE OFFICE.

Lozan Junior High School
Announcement for incorporation in the faculty home-room bulletin:
Photo-art Class: "Images and Sequences"

Students interested in taking an after-school photo class entitled "Images and Sequences" should sign the interest sheet and obtain an information and parental release packet in the office.

The focus of the class will be to capture images, and images in sequence, on transparency film to show as slides. No prior knowledge of photography is necessary.

The class will be held on Monday and Wednesday afternoons after school, and will be over in time for students to ride the activity bus home.

The class is scheduled to begin on March 30 and end on May 5.

Students will need to provide their own supplies. The class has been designed to work with the old Kodak Instamatic 125 camera. Other cameras that will take transparency film will be fine.

Over the six weeks of the class, students may use as much as six rolls of film...or more, if they wish. Costs are to be held as low as possible. Ask for a cost sheet for projecting expenses at the office, also.

IMAGES AND SEQUENCES

PHOTO-ART CLASS

PROJECTED COSTS AND MATERIALS

1. If you do not have a Kodak Instamatic 126 camera, and cannot locate one among family and friends, Skaggs sells the Kodak Instamatic X-15F for \$14.99 as of the date of this writing. I checked other distributors in Logan and found Skaggs to be the cheapest.
2. If you have nothing but money, Skaggs also carries the Kodak Instamatic X-35F which has the advantage of an automatic exposure control and a setting for taking close-ups to two feet from the lens. This camera costs \$49.88. I'm not certain I would recommend this camera for serious use. For approximately twice as much you can get a pretty good 35 mm. rangefinder camera if you shop around.
3. Kodak advises that its 110 format cameras can shoot transparency film. I've never tried it. The slides can be shown in a regular projector if they're mounted properly. Otherwise, they each need adaptors. I would suspect the image to be grainy and unclear.
4. If you already have a 35 mm. camera (such as an old Argus C-3 or Kodak Retina 3-C) but don't know how to use it, don't buy something else for the class. I'll work out some extra time for basic instruction ...the class, however, will concern itself with images, not technicalities.
5. The cheapest place I have found for Ektachrome 64 transparency film in 126 cassettes is Skaggs's. As of this writing, these cost \$3.09 plus tax.
6. Likewise, Skaggs seems to be the least expensive processor. They charge \$1.49 plus tax. Sometimes they have \$.39 specials, too. The fastest place for processing I have found is Utah State University Photo Services. They have overnight processing for a project discounted price of \$2.25 plus tax. Unless you identify yourself as a student in this project, however, they may not be able to serve you.
7. If you want your own Kodak Transvue 80 Carousel trays, I can get them (at today's prices) for \$3.95, plus tax.
8. If enough people are using 35 mm. cameras of their own or borrowed, I can get re-loadable cassettes for \$.25 to \$.40 each and buy Ektachrome in bulk. I haven't priced it out, but it could probably save quite a bit.
9. You will probably want to shoot about one cassette or one 126 cartridge per week. If you use an Instamatic, you'll need some flashcubes. In a package of three (12 shots) these run \$1.49 at Skaggs. You can pay \$.30 more for the same thing at Grand Central. Batteries for the Kodak 126 Instamatic cost \$2.19 at Skaggs, also.

Sit down with a paper and a pencil and work out a budget. Photography IS NOT AN INEXPENSIVE HOBBY, but it is incredible training for sharpening your powers of observation.

Date _____

To Principal Haslam, Mr. Hilden, Logan Junior High School and the Utah State University Art Department...

Yes, I would like my child (or ward) _____
(name)

to participate in the after-school photo-enrichment class entitled "Images and Sequences" being taught by Mr. Hilden.

I understand that there will be six weeks of instruction on Wednesday and Friday afternoons at 2:45 P.M. at Logan Junior High, beginning on March 30, and ending on May 6, 1981.

I understand that there will be some expense for film, developing and materials, and that my child (or ward) will need to have, or have access to, an Instamatic 126 or 35 millimeter camera. I understand that it is the responsibility of my child (or ward) and/or myself to provide these needed materials.

I further understand that this class will be evaluated and analyzed as to its usefulness and effectiveness in planning such future classes, and grant to the schools and to Mr. Hilden permission to share pertinent information and summary findings which will help in the decision-making process. To preserve privacy, Mr. Hilden will use only initials, gender, and class-ranking to categorize and individualize persons participating in the class in his written evaluation.

Copies of the written report will be made available to the Logan Junior High School, the Art Department, the Department of Communications and the Secondary Education Department of the Utah State University. Library copies will also be deposited with the Merrill Library, U.S.U..

In return for the opportunity to participate in this enrichment program for my child (or ward), I absolve the Logan Junior High School, the Utah State University and Mr. Hilden and any wards, agents, officers or affiliates of any of the above of any liabilities arising out of, or which may arise out of the photo-enrichment class. I understand that liability for my child's (or ward's) safety is my own, and that my child (or ward) should be covered by adequate health and accident insurance as for any other after-school activity.

Signed: _____
(Parent or Guardian)

Accepted by: _____
(Instructor or Representative)

Note: If enrollment exceeds expectations, the class will be divided into two sections each meeting one day per week. If enrollment surpasses these parameters, class inclusion will have to be by lottery or a similar method.

IMAGES AND SEQUENCES
A SELECTION OF ASSIGNMENTS
PHOTO-ART CLASS

1. *Individual expression: a single picture showing one emotion.*
2. *Individual expression: two, three or four pictures showing one predominant emotion.*
3. *Individual expression: more than one picture showing a mood-change sequence.*
4. *Individual expression: more than one picture, showing one person in a setting unique to him/her.*
5. *Individuals: single pictures showing individuals doing identifiable things.*
6. *Individuals: two or more people in a single-concept image.*
7. *Short story: one or more people, doing one thing, having a beginning, a middle and an end.*
8. *Longer story: one or more people, doing one task-centered thing, having a beginning, a middle and an end, and showing emotions.*
9. *Documentary: a longer story, preferably a how-to sequence, which may or may not have an accompanying sound tape.*

TERMS AND TECHNIQUES

1. *Establishing shot: tells you where you are and sets the scene.*
2. *Long shot: several people at a distance, for instance.*
3. *Medium shot: One person, not so far away.*
4. *Close up: A head and shoulders shot.*
5. *Tight shot: Focusing in on expression.*
6. *Pan shot: Following horizontal action with the camera. Done right, the subject is clear and the background is blurred.*
7. *Tilt shot: This is a horizontal pan shot.*
8. *Process shots: A sequence showing a movement through space and time... passing through a door...going from one scene to another.*
9. *Transition shot: A shot which is sometimes symbolic, showing a movement from one idea to another, one time to another or one place to another. The sequence of a clock face and the passage of time, the sun setting and rising, a campfire going out, a bus embarking and disembarking.*

IMAGES AND SEQUENCES: STUDENT QUESTIONNAIRE

1. Why did you enroll in this after-school class activity? (It's all right to admit that you did because of a friend who is taking the class.) _____

2. Do you own a camera? If so, what kind? _____
3. Do you have somebody you can borrow an Instamatic 126 or a 35 mm. camera from if you don't already have one? _____ Who? _____

4. Do you read comic books? (Don't be bashful!) _____ Which ones? _____

5. Do your parents or brothers or sisters take pictures? _____
Snapshots? _____ Slides (transparencies)? _____
Have they showed you how to do it, too? _____
6. Did you and your parents (or guardians) read the sheet entitled "Projected Costs and Materials"? _____ How do you plan to finance the costs of the class? _____

- Did you make a budget? _____
7. If you read the sheet entitled "A Selection of Assignments," you will have noted that we will be taking pictures of people. For your own pictures, after you have seen the demonstration slides, choose a person-type you would like to work with most. Examples would be: (1.) babies, (2.) small children, (3.) kids at play, (4.) sports activities (or cheerleaders), (5.) pretty girls, (6.) adults, (7.) people at work, (8.) grandparents, and combinations of these or others. Pictures should be in good taste, unoffensive to parents or school personnel. Think about what you would like to do, and tell me about it in a short description below (after you have seen the demonstration slides). Thank you.

8. If you plan to do a "documentary" that will not stand alone on the basis of the picture content, and needs an accompanying tape, please see me early on in the class so that we can analyze just what you are doing, and how to construct the tape.

Gordon Hilden
563-6706

STUDENT EVALUATION FORM

Student Name _____ Date _____

1. Please check the appropriate box in the scalar responses below.
2. Please make only one check mark per line.
3. Please do not pre-read the form. Answer spontaneously. And do not change any answers. Thank you.

Attendance:												
Regular												Irregular
Tardy:												
Never												Often
Completes work:												
Always												Never
Talks in class:												
Seldom												Often
Horses around:												
Seldom												Often
Disturbs others:												
Seldom												Often
Is interested in subject material:												
Usually												Never
Is healthy:												
Usually												Seldom
Has acne:												
Mildly												Severely
Has habits of personal cleanliness:												
Yes												No
Dresses cleanly:												
Yes												No
Daydreams:												
Seldom												Sometimes
Gets along with others:												
Usually												Never
Guessimation of intelligence:												
Bright												Dull
Motivational source:												
Self												Others
Liked by peers:												
Yes												No
Present letter grade:												
A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F+	F

Teacher Name _____ Class _____

THIS FORM IS CONFIDENTIAL. PLEASE DO NOT DUPLICATE FOR YOUR RECORDS.

IMAGES AND SEQUENCES

PHOTO-ART CLASS

Exit Evaluation Format: Photo Content

- In what respect did the student learn to compose images?*
- In what respect did the student learn to sequence images?*
- Did the student make use of process shots and transitions?*
- How self-directing was the student in his/her work?*
- What imaginative techniques/materials were used?*
- Was sound incorporated?*
- Was the work successful?*
- Did the student feel the work to be successful?*

Exit Evaluation Format: Self-Image and Appearance

- What characteristics indicated a movement in appearance?*
- What characteristics indicated a movement in self-image?*
- What correlation could be found in ancillary records?*

Exit Evaluation: Behavior Characteristics

- What photo class observations indicated behavior modification?*
- What ancillary observations indicated behavior modification?*
- Were the changes, if any, socially acceptable?*
- Were the changes, if any, socially unacceptable?*
- What factors suggest reasons for change?*

Exit Evaluation: Interest in Subject

- Did the student stay for the entire period of the course?*
- For students who dropped out, were any reasons given?*
- For students who remained, what indications were there for a continuing involvement in photography?*
- Have students asked that the course be continued?*
- Have students asked that the course be expanded to cover other areas?*

Exit Evaluation: Application in Other Subjects

- Have the entry/exit forms submitted by the student's other teachers indicated any positive changes in their courses?*
- Have indicated grades, as provided by the other teachers, improved?*
- Have the students let the work in other courses slide?*
- Is there any indication of a negative behavior change in other courses?*

Exit Evaluation: Economic Factors

- Is the course designed inexpensively enough?*
- Is there difficulty between the more affluent and the less affluent students in the class?*
- Have "advanced" students dropped a "Mickey Mouse Class"?*
- Have less affluent students dropped because of materials expenses?*

Exit Evaluation: Course Design

- What student input could be implemented in a follow-up course of this sort.*
- What were the major evaluative weaknesses that were found?*

Photo-Art: "Images & Sequences"

A six-week, after school, non-graded, non-credit class in conceiving and producing photographic images and organizing images into story-telling or illustrative sequences.

The following is what we will be doing in the six-week period by date. It is not rigid or absolute. If we find something more interesting, we may spend longer on it. If we wish to skip to individual projects, we will do so...provided that the students who wish to do so have the basics they need for what they plan.

In whatever you do, keep a notebook to record what you wanted to do...and what you did.

Date: What we will do:

- 3-30 Introductions. Getting acquainted with materials. Cost estimating. Explanation of numbers 1 - 6 on p. viii, "A Selection of Assignments." Demonstrations (projection transparencies) of assignments and the results that can be obtained with the materials we will use. In-class shooting session...everyone will shoot a classmate.
- 4-01 Demonstration of in-class shooting session. First student work to show, if ready. Problems and possible solutions.
- 4-06 Second student work to show. Problems and possible solutions. Artistic qualities, composition, lighting effects, field-ground theory, rhythm, harmony, balance, symmetry/asymmetry, statement/overstatement, proximity, parsimony, color design and color affect (psychology). We will be thinking about these things throughout the six weeks. I am not concerned that you memorize terms, but that you get a feel for these artistic concerns, in practice, in the pictures that you take. Student in-class shooting session.
- 4-08 Third student work to show. Problems and possible solutions. Student-generated questions. Rap session. Outside shooting, if weather permits.
- 4-13 Fourth student work to show. Problems and possible solutions. Student-generated questions and mutual self-help. First specialization, explanation and demonstration of numbers 7 - 8 on p. viii, "A Selection of Assignments." Demonstrations: "Home Again," and "The Commemoration."
- 4-15 Fifth student work to show. Problems and possible solutions. Student-generated questions and mutual self-help. Making simple title slides. Idea session for simple story-telling. Individual and group production units formed as wanted/needed.
- 4-20 Sixth student work to show. Problems and possible solutions. Student-generated questions and mutual self-help. Demonstration of simple title slides...possibly with some shorter "sequences." Demonstration: "Summertime in Utah."

Photo-art: "Images & Sequences," page two of handout.

- 4-22 Seventh student work to show. Problems and possible solutions. First of individual and/or group productions. Demonstration of transitions, passages and process shots. Evaluation: How are we doing at this point?
- 4-27 Eighth student work to show. Problems and possible solutions. Advanced techniques in photo imagery: abstractions, impressionism, expressionism...students may or may not wish to follow this track. Experimentation with stock transparencies is encouraged, however. Student-generated questions and mutual self-help. Individual and group production problems.
- 4-29 Demonstration: "Images and Sequences." Ninth student work to show. Individual and group problems.
- 5-04 Demonstration: How to make a simple sound-track for a slide-tape show...for very little money and with a minimum of equipment (available at home, school or the public library).
- 5-06 Last student work presentation in class. Individuals will select their best work for presentation. Presentation of individual and group problems.

To Be Arranged Presentation of student work to school, or to school/parent audience.

To Be Arranged Presentation of a selection of duplicate transparencies (or possibly, duplicated slide or slide/tape programs) to the school for retention and future demonstration.

Images and Sequences
Logan Junior High
Confidential Student Questionnaire

1. Please fill this form out by yourself. Don't ask for help from family, friends or others...not even for spelling.
2. Please complete this form in black ball point or felt tip pen, not pencil. I have not given you written assignments, and doubt if I could recognize any handwriting on this form. Some of you use ink that is a different color, and I might unconsciously identify you if you use colored inks.
3. Be frank and honest. Answer the way you feel, not the way you think you are supposed to feel. And do not sign this form! Seal your form in the envelope provided, and I will get it back from you later.
4. If there is anything else you wish to tell me personally, feel free to do so...or write me a note. And, if I haven't said, "Thank you" for being in the photo class, please accept my "Thank you" now.

Robert W. Hilder

1. There were 12 days of class. How many times did you come? _____
2. There were 10 opportunities to show your work. How many times did you show work you had done? _____
3. There were expenses involved in the course. How did you handle these?
 - _____ My parents paid for them.
 - _____ My parents helped. 1/4th _____. 1/2 _____. 3/4 _____. Other: _____.
 - _____ My parents did not know about it.
 - _____ My parents helped, but waited for film and processing sales.
 - _____ I supported my costs entirely. How? _____.
4. The film size (format) that you used was:
 - _____ 110 Instamatic/ Ektralite/ etc.
 - _____ 125 Instamatic.
 - _____ 35 mm., rangefinder, adjustable.
 - _____ 35 mm., single-lens reflex.
 - _____ 35 mm., single-lens reflex, automatic exposure.
5. The pictures you took were:
 - _____ projection transparencies.
 - _____ color (drugstore) prints.
 - _____ black & white (drugstore) prints.
6. You took about:
 - _____ 12 to 20 pictures.
 - _____ 20 to 40 pictures.
 - _____ 40 to 50 pictures.
 - _____ more than 60 pictures.
7. There were more than 600 transparencies shown to the class for demonstration purposes, including two slide-story sequences, one synchronized slide-tape show I produced, and one Eastman Kodak slide-tape show. You saw:
 - _____ 1/4 of the presentations.
 - _____ 1/2 of the presentations.
 - _____ 3/4 of the presentations.
 - _____ all of the presentations.

Confidential Student Questionnaire

8. You found the in-class presentations:

- somewhat helpful.
 helpful
 not very helpful.
 boring.

9. You took pictures mostly of:

- boyfriends.
 girlfriends.
 family, brothers, sisters, etc.
 animals.
 buildings, landscapes.
 all of the above.

10. We talked about numbers of things including, but not limited to, color/design (analogous, complementary and primary colors, hue, shade and intensity), rhythm, harmony, contrast, the Law of Thirds, movement, proximity and strong images. Tell me about the area in which you learned most, in a few sentences. Use the back of this form, also, if you like. _____

11. What, specifically, did you like most about this course? _____

12. What, specifically, did you like least about this course? _____

13. Would you rather attend this course in a regular school day as another type of art course for credit? yes. no.

14. Do you think that the school should offer other after-school, non-credit courses? yes. no. If your answer was "yes," what course(s) would you suggest? _____

15. How do you think your parents feel about your involvement in this photo-enrichment class? _____

16. How do you feel about your experiences in the class?

- Too simple.
 Too hard.
 Too vague.
 Interesting.
 Not very interesting.
 I learned something.
 I learned a few things.
 I didn't learn anything I didn't already know.
 I learned a lot.

17. Do you feel comfortable about taking pictures of others? yes.
 no.

18. Are you comfortable about having your picture taken? yes. no.

19. Are you comfortable with your camera? yes. no.

20. Please, if you have any other comments, write them on the back. Thank you.

Images and Sequences
Logan Junior High
Confidential Parent Questionnaire

1. Your child/ward is being asked to complete a confidential student questionnaire relating to the photo-enrichment class completed this term at Logan Junior High. Please help him/her by providing a quiet place and a black ball point or felt tip pen.
2. No one, yourselves included, should help complete the student form. From an analytical and statistical point-of-view it could cause a "contamination effect."
3. I have, following, a short form for parents, generated from observations made in the classroom. I would appreciate your completing the questions, and also keeping these confidential from your child or ward.
4. I found, also, that many of the parental release forms did not manage to find their way back with the student. Rather than go through an extra sorting process as I deliver these forms, I am enclosing another to be kept with the photo enrichment class records. Please sign the release form, but do not sign the question form. If your signature closely resembles your handwriting, one parent might wish to sign, and the other to complete the form.

The photo-enrichment class has been a learning experience for me. There were over 600 transparencies shown the class over the six-week period. And something like 160 of the transparencies were taken with a Kodak Instamatic 126 that is now about thirteen years old.

The curriculum-development was fun. The shooting with an Instamatic again after all these years was exciting. But seeing your young people become excited about photography and photographic images was the most self-satisfying. Thank you for sharing your young person with me for the six-weeks!



1. There were expenses for film and developing involved in the class; how were these handled?
 I paid for them.
 I paid for part of them.
 My child/ward paid for them. How? allowance. baby-sitting.
 paper route. savings. other employment.
 (Indicate source, please, even if your child/ward paid for part.)
2. Cameras were obtained in many ways. How did your child/ward obtain his/hers? _____
3. With all of the bother and involvement of short courses such as this one, do you feel that the effort was worth the results? yes.
 no. Comments: _____

Confidential Parent Questionnaire

4. If you were to specify a particular skill learned by your child/ward in the six-week photo-enrichment class, what would it be?
 overcoming shyness.
 greater ability to be self-directive.
 greater appreciation for the photographic image as art.
 better photo/mechanical understanding of the picture-taking art.
 better understanding of color/design and art composition.
 no observable differences.
5. Did the photo-enrichment class, with its time requirements, interfere in any manner with your child/ward's other school class assignments?
 Yes. No. (If "yes," please check amount below.)
 Mildly. Moderately. Severely.
6. On the other side of the issue, did the photo-enrichment class give you any indications that your child/ward's self-esteem had been enhanced?
 Yes. No. (If "yes," please check amount below.)
 Mildly. Moderately. Positively.
7. If your answer to number six, above, is "yes," could you describe an anecdote describing the change in a few sentences without giving away your child/ward's identity? (Please use the other side if more space is needed.)

8. Overall, how would you evaluate this photo-enrichment course in terms of your child/ward's relationship to the school system?
 Reinforced positively.
 No change.
 Insufficient observation upon which to make a judgment.
 Reinforced negatively.
9. Would you provide a short anecdote to illustrate your answer in number eight, above, please?

10. This question will sound a lot like question number eight. It is different, however. And it is this: Have responses from the school and faculty indicated...
 More positive feelings about your child/ward.
 No change in feelings about your child/ward.
 Insufficient information upon which to make a judgment.
 More negative feelings about your child/ward.
11. I am a certificated teacher and a photographer. I am also a parent. My photographic skills allow me to provide enrichment opportunities that students might not otherwise be able to have. Based on our mutual short experience in photo-enrichment, do you feel that other volunteer enrichment courses should be investigated, designed and programmed? Comments, please:

12. One final comment: There seemed to be some grandstanding done on the parts of one or two of the students to pressure parents into buying expensive cameras. Did you have any of this pressure from your child/ward? Yes. No. The program was designed to be completed with a Kodak 126 Instamatic! I hope kids weren't scared off!

VITA

H. Gordon Hilden
Candidate for the Degree
Master of Science

Plan B Project: Images and Sequences: A demonstration Project on the Use of Photography as a Tool for Academic Motivation in Logan Junior High School

Major Field: Communication

Other Education:

Secondary Certificate in Journalism and English with an endorsement in Graphic Arts/Printing. Utah State University, 1976 - 77.

Certificate in Graphic Arts/Pressroom techniques. Laney College, The Peralta Community College District, Oakland, California, 1974-1976. Graduated with highest honors, earning a scholarship from the East Bay Club of Printing-House Craftsmen.

Graduate Studies: Mass Media/Communications. The Brigham Young University School of Graduate Studies, Provo, Utah. 1970 - 72.

B.A., English Literature. Minor in Speech Arts. The Chico State College, Chico, California. June, 1964.

Schools and Seminars:

Project CAUSE (Counselor Aide University Summer Education), The San Diego State College School of Graduate Education, San Diego, California, 1964.

Graduate Assistantship:

Supervised the operation of the audio/video programming and production functions of the Business Education Control Room, Eccles Business Building, Utah State University, 1976 - 77.

Affiliations:

Phi Delta Kappa.

Employment:

Secondary instructor teaching art, photography, yearbook and English.