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Values and Art Education

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VALUES AND ART EDUCATION

A Series of Articles
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the Graduate Faculty
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Art Education

by
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INTRODUCTION

The following series of four articles represents some of my current concerns in art education. The articles are a result of explorations in contemporary writings by people from various fields of endeavor and a condensation and evaluation of the input from these several sources. The first three articles are a progression from current rationale in art education, to the importance of art in formulating values relative to our environment, to a discussion of the use of the television medium in art education. The fourth article is in the form of a T.V. workbook that might be used in art (or other) classes to provide activities for a study of the medium.

Each article may be considered individually, expressing a complete but interrelated thought, but taken as a whole these articles help to articulate my personal approach to art education, my belief in the use of art in service to society and, specifically, my concern for the creative study and use of television in the art classroom. The concerns reflected herein stem from four year's experience teaching junior and senior high school art students and represent a desire on my part to make exploration in the field of art education eminently meaningful and applicable to everyday experience.

ARTICLE ONE

DECIDING EMPHASIS FOR ART EDUCATION

From the beginning the artist has been an integral part of society rather than at the periphery. This has fluctuated over the centuries, but we generally have come to think of art and artists as having important functions in society. (The artist can obviously not be removed from society and still perform these functions.) Edmund Burke Feldman identifies these functions and groups them into three main categories: the personal functions of art, the social functions of art, and the physical functions of art.¹ As the artist produces his work he may be performing many functions, from very personal expression to useful, large-scale designs for the community. Since his works are usually made public the artist becomes very much a part of society--the ancient view of the artist as contributor, even servant, of society persists today as many artists and sociologists see the artist's contribution as critical to the needs of modern society. Gyorgy Kepes, an architect, designer, and art educator, describes his view of the artist:

"The tasks he assumes differ from previous tasks in kind as well as in scale. The values he uncovers become the values of us all, giving sharpness and definition to the need we sense for union and intimate involvement with our surroundings. Thus the artist has moved from a marginal role to a more central role."²

And concerning the artist's role in an ever-changing "global vil-
lage," Marshall McLuhan states:

"The artist is the only person who does not shrink from this challenge. He exults in the novelties of perception afforded by innovation. The pain that the ordinary person feels in perceiving the confusion is charged with thrills for the artist in the discovery of new boundaries and territories for the human spirit."³

The stereotypical impression of the artist as "kook," non-conformist and weirdo needs to be substituted with a more realistic image of the artist as innovator, designer, commentator and improver. The reason for the perpetration of the former view probably results as much from the artist's habit of innovating and seeing beyond the immediate future as from earlier trends in abstract, non-objective art ("My three-year-old kid can do that!" "I don't understand what he's trying to say.") However, realistically, the artist must be a prototype of the alert, concerned, free-thinking citizen of our society. This is where art education enters the picture, for the importance of the artist and his art has its parallel in the importance of the teaching of art for the usefulness of society.

June King McFee states, in an article on the future of art education, that ". . . education in values and in the effects of form, light, color and space, as they relate to the use of the environment, needs to be part of the education of everyone who is going to live in a highly interdependent society."⁴

As technology speeds us into the future there is no doubt that ours will be an increasingly interdependent society, which will, in turn, demand creative solutions and human solutions to the resultant problems. It will be required of education, and art education, to ~~develop human potential to the fullest extent possible, to challenge the~~

imagination, to stimulate creativity, to produce far-sighted individuals. People living in our new interdependent society will have to be dynamic and free-thinking individuals. Abraham Maslow more aptly describes individuals who will fill tomorrow's needs:

"They must be people who are capable of coping with the inevitably rapid obsolescence of any new product, or of any old way of doing things. They must be people who will not fight change but who will anticipate it and be challenged enough by it to enjoy it. We must develop a race of improvisors, of 'here-now' creators. We must define the skillful person, or the trained person, or the educated person in a very different way than we used to (i.e. not as one who has a rich knowledge of the past so that he can profit from past experiences in a future emergency.)"⁵

Art education has always been the mainstay in the development of creativity in the overall education of children. People from within and without the field have, in the past, fought for the inclusion of art in the curriculum for the very fact that the study of art develops in the individual qualities of creativity, sensitivity, love of beauty and proportion, and many other human characteristics that may be overlooked in the other subject areas. Some psychologists insist that these qualities exist in the unspoiled child, and art must be enlisted to preserve them. Many call for an art-centered curriculum so that all learning may revolve around the preservation of humanistic and aesthetic qualities in the individual. Maslow himself considers creativity of primary importance in the self-actualization process.

"My feeling is that the concept of creativeness and the concept of the healthy, self-actualizing, fully human person seem to be coming closer and closer together, and may perhaps turn out to be the same thing. Another conclusion I seem to be impelled toward, even though I am unsure of my facts, is that creative art education, or better said, ~~Education-Through-Art, may be especially important, not so~~ much for turning out artists or art products, as for turning out better people."⁶

Many other psychologists, educators and sociologists--most notably John Dewey, Victor Lowenfeld, Paul Torrance, Calvin Taylor and Herbert Read--have encouraged the cultivation of creativity, especially through art experiences. In the past the consensus of these men and others has been widely accepted and advocated by art educators.

Recently, however, some art educators have expressed the dissenting view that the teaching of art should not be justified as much by what happens to the student as by the importance of art itself. Following is a brief summary of some of these views.

Elliot Eisener, writing in Studies in Art Education, states his belief that art teachers are operating under the influence of several myths, and that to be more effective, these need to be examined, and emphasis changed in our art classes. Specifically, he sees the fostering of creativity as being of secondary importance to educating the student for perceptual awareness. His reaction to such tactics as letting students explore media without specific structure, emphasizing the process rather than the product, concentrating on developing creativity to the detriment of aesthetics, is that we as art educators are reaching outside the realm of art to justify our existence when this is no longer necessary.⁷

Eisener's own survey of current art education literature reveals what he considers an over-emphasis by art teachers on the "side effects" of art education.

" . . . the idea that art teachers should be part therapist and part mid-wife in the service of mental health and creativity has been salient in the literature of art education. Art education, the belief holds, makes its greatest contribution when it unlocks the child's creativity."⁸

He argues that art education does not hold a monopoly on the development of creativity--creativity development is within the realm of all subject matters. Art teachers are, he says, the only ones capable and specifically enlisted to deal with visual perception, artistic visual expression and the appreciation of a given culture's production of art.

Another art educator, Vincent Lanier, has taken up this cause, seemingly after much struggle. As regards the on-going evaluation of art education in general, Lanier confesses to switching his own personal emphasis from the extra-art orientation of art education to an art related, intra-art emphasis. The by-products of art education--creativity, visual literacy, art therapy, intellectual development, communication, leisure time activities, environmental design, social responsibility, skill development, professional training, aesthetic education--have been emphasized and in some cases, have become the bases for justification of art in the curriculum. While he agrees that these "personal developments" might be promoted by art activities in the classroom he would like to "return the art to art education." Lanier has given up on his previous efforts at preaching the merits of these by-products, but professes his belief in them, citing his own personal aim of revolution through art.⁹

"All we have to insist upon is that these other facets of individual growth need not be, should not be, the principal focus of the teacher of art; that the preeminent concern of the art teacher should be development within the domain of visual transactions. If other ancillary benefits result from art activities, all the better. If, however, they do not, the educational role of art will not have been betrayed--as long as growth in visual aesthetic capabilities has taken place."¹⁰

Lanier's aim is to provide a simple, central concept for art education, the aim of which is to put art education back on the track:

"Thus the strong central concept needed by art education might be stated as simply as: increasing the scope and quality of visual-aesthetic experience."¹¹

Dick Field, author and teacher, voices essentially the same view, arguing against the rationalization of art education mainly in terms of its humanistic value by stating that:

"Because art teachers in schools have often enough felt the need to justify their subject in other's terms, they have sought for other values with which to support the inclusion of art in the curriculum. Two arguments in particular have been urged--the therapeutic and the recreational. It is easy to see how these arguments have rebounded; they imply a trivialization of the genuine qualities in children's art, and the latter in particular attacks the dignity of art as a mode of thought."¹²

These three writers represent a minority opinion in the discussion of emphasis in art education. Indeed, in presenting these views they would certainly not imply that creativity and other humanistic goals are unimportant--only that they should not be emphasized to the detriment of good solid instruction in the visual arts. The argument may indeed be a case of "two sides of the same coin." In presenting these views, however, one important aspect of education seems to have been overlooked: that of educating for some purpose rather than education for the accumulation of knowledge.

We must ask ourselves some questions: What do we expect to happen as a result of teaching art? Why should I teach art? We have a set of course goals and objectives--what do they really mean for students and teachers? As a result of having taken art the student will be . . . what? As a result of having learned all about design the student

will . . . what? After having taken art as a student the adult in society will . . . what? I believe with June King McFee that now more than ever, the social functions of art need to be developed.

"We may no longer be able to indulge in the luxury of art for its own sake; we must be equally concerned with art for humanity's sake. This requires a broad and flexible extension of our concepts of what art is."¹³

To make the choice as to the emphasis one's art class will take depends of course on one's personal values. But maybe we also have to ask, "Who will take art in the schools?," before we can place emphasis. Shall only the skillful in art be permitted to take art courses? Shall anyone who so desires be admitted into the art program? Shall all students be required to take art? The answers to these questions determine not only the content but also the emphasis in the art program--heads or tails in the emphasis debate. Author Fred Schwartz helps to put this choice into perspective:

"If (as the literature of art education suggests) the artist is latent in every child, the burden of responsibility falls on every teacher to prevent, at the very least, the destruction of that latency, if he lacks the capacities to help develop it. When art is thought to be only within the capabilities of a few, these few are relatively easy to identify, so the whole problem changes from one of mass opportunity to one of selection and cultivation of a small group. The art teacher's job becomes either broadened or narrowed, depending on which point of view he wants to support. Yet the function of an art teacher must depend upon some generalized values, in part, including a position about human potential. The totality of his moral and ethical learnings and his views of religion, politics and society may tend to precondition his thoughts and attitudes about art as an area of common or uncommon experiencing. In the last analysis, the art teacher may take the position which is most compatible with his own value systems."¹⁴

In considering these choices--who shall take art; what shall be the emphasis of the art program--the art teacher makes his decisions based on his own personal set of values rather than adherence to policies dictated by professional organizations or other individuals. The three writers reviewed earlier, Eisener, Lanier, Field, call for more art and less human-potential emphasis. However, many educators, perhaps the majority, are looking at the broader question posed earlier: toward what end are we educating in art? They reflect my own personal conviction based, of course, on my personal set of values, that given society as we know it today, art education must be put into the service of educating people for more productive and fulfilling lives. That is, by teaching art, by guiding students in visual experiences we must prepare them to make better decisions than have been made. We must make them aware of the significance of the aesthetic in making those decisions.

In all of education it is presumed that the skills and knowledge gained by the student will be put to use at some time in his life. And so it must be with art. As we teach students to draw and paint we teach them to see. As students learn to print and weave they are taught to synthesize and combine. Through their art they learn to evaluate, decide, criticize, re-think, improvise, change, transfer. It is these skills that they will use to shape our lives and environment in the future. We are not forsaking art for the cultivation of human qualities, but neither are we ignoring the pressing need of society for fully-functioning, sensitive individuals.

"Art specialists are not merely interested in teaching a subject field, nor establishing its central value for the educative process. These teachers take their visions a step further and establish art behaviors and processes as central to life itself . . . Art teachers are concerned about more than merely cultivating future painters, sculptors, ceramicists and film makers. They would hope to see all of life transformed through the process of art, and art and life becoming each other."¹⁵

ARTICLE ONE - FOOTNOTES

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2. Gyorgy Kepes, Arts of the Environment, ed. Gyorgy Kepes, (New York: George Braziller, 1972), p. 5.
3. Marshall McLuhan, War and Peace in the Global Village, (New York: McGraw-Hill, 1968), p. 12.
4. June King McFee, "New Directions in Art Education," Art Education, 27:8 (November, 1974), p. 12.
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7. Elliot Eisener, "Examining Some Myths in Art Education," Studies in Art Education, 15:3 (Winter, 1973-74), p. 7.
8. Ibid., p. 7.
9. Vincent Lanier, "Returning the Art to Art Education," Art Education, 28:3 (March, 1975), p. 28.
10. Ibid., p. 10.
11. Ibid., p. 11.
12. Dick Field, Change in Art Education, (New York: Humanities Press, 1970), pp. 11-12.
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ARTICLE TWO
VALUES IN ART EDUCATION

We are living in a time of decision. And although many eras in the past were marked by transition, our times are dangerously different. Our decisions must come more quickly as we attempt to keep pace with the onrush of technological progress that almost daily promises to change our lives drastically. In some cases our decisions are already too late, coming as a response to conditions rather than in prediction of them. Our major cities were marked by dangerous levels of pollution and congestion before some decisions were made and legislation was initiated against the problem. In other cases the technology of society is expanding more rapidly than our institutions of government, religion and education are capable of coping with it. We are at the point now of being able to cultivate human life at least semi-artificially without adequate discussion and decision as to whether this should be done.

In the decision making process, whether at the personal or community level, an individual's value system is inevitably enlisted. A current trend in our educational system is values-clarification, aimed at enabling students to identify, prize, confirm and act upon their personal values. Consideration must be given to the difference between determining correct values for the student and helping him find his own values. The purpose in education and in art education is not to force the student to accept certain values pre-determined by the teacher or

system, but rather to offer some alternatives in values that the student may not be aware of, and help him learn the process for determining his own values. The values-clarification approach is alternative to other, more common methods of developing values used in the past: moralizing - preaching what is right for the child and hoping that other outside voices will not interfere too much; laissez-faire attitude - hoping young people will find their own ways without our intervention; and modeling - trying to set a good example oneself and hoping that children will not be confused in the choice of which model to follow. The need in our society for dynamic, self-motivated, creative individuals demands that we consider values-clarification as a useful tool for filling that need.¹

In the area of art we are also aware of the importance of values and hope to direct students toward development of skills and values that will better shape their future. In art education we hope to make students aware of the aesthetic dimension of the human spirit and the importance of aesthetic, visual qualities in formulating values, to balance the influence of technological, political and economic factors.

"Inbuilt in our unguided imposing technological material accomplishments is the danger that the life of the majority may be drained of its spirit, belief, and personal meaning. To inject human sense into the external achievements of the man-shaped modern world, this world must touch the individual with all the warmth of sensory intensity. The world of the single individual is sense-bound. His contact with the outside world is through sensorial experiences which in turn give the individual his sense of himself."²

The danger in our society is that those aspects of our existence that are at the center of our humanity might be overlooked or subjugated to advanced technology without the benefit of decision or direc-

tion before a critical stage is reached. It must be the goal of art education to help students develop values that reflect human needs and dimensions so that the systems, institutions and architecture of tomorrow will be dominated by humane rather than mechanical forces. Lewis Mumford, the social historian, writes:

"The machine, conceived as an organ subordinate to the human personality, is actually an instrument of liberation; but when mechanization takes command of man, diminishing every aspect of personality that does not fit into its rigidly defined ends, it leads to a progressive sterilization of the organic and the human."³

The values we would seek to promote in art education are not at all alien to the art field. The very skills we hope to teach, and the awareness and sensitivity to our surroundings we aim to instill in our students could lead directly to the choice of aesthetic values by the new citizens of our changing society: love of beauty and simplicity, harmony with our surroundings, appropriateness of form, economy of design, appreciation of individual artistic expression, etc. There are many areas in which art related values may be helpful. I have chosen two areas, concern for the environment and use of leisure time, to serve as examples of the importance of art in offering alternative values.

Since, in art, we deal with the visual and the tactile primarily, the work of artists and architects becomes immediately a part of our lives and may be performing a definite social or physical function. Specifically, in terms of the environment, choices will be made that will affect us visually and physically, and should be studied as a part of art. The values brought to bear on the choices that affect our surroundings must now, more than ever, reflect the aesthetic dimension,

simply because of the proliferation of man-made structures and the speed with which modern technology brings about change. So, one area of values-clarification that warrants attention is the aesthetics of the environment; art and artists must continue to play an important role in shaping those values that influence the quality of our physical environment. Warren H. Anderson advocates the importance of values systems on decisions to be made for the environment:

"I think such a thing called a curriculum, based on an awareness of art as education in terms of the counter and complementary values and consciousness contained therein, could make a contribution to constructive change. Environment could become more artful through the interaction of many conflicting values. A revisioning can occur in the form of a unity if one can step aside into some self-made creative space . . . momentarily at least, to see and to shape; seeing and shaping while being aware that some of the values we might oppose have a little part of their equivalents within each of us."⁴

Architects and artists have been alerting us to this need for some time and yet the suburban sprawl continues to be the dominant characteristic of the city-scape. An article by June King McFee brings this problem into sharp focus and relates it to art education. In it she decries the development of "the strip"--that long avenue of businesses, fast food chains, discount stores, and drive-ins that blights most large city perimeters. It is a result, she claims, of a highly mobile society dependent on individual means of transportation, of competition for the attention of fast-moving consumers and of the total lack of planning for the aesthetic appeal of the environment.

"This example is only one of hundreds where the character, quality and useability of an area are changed by decisions made by using only one set of values, most often, the ~~greatest economic return for the least expenditure.~~"⁵

Choices have been made, are being made and will continue to be made. What values are operating in making those choices? Where did those values come from? Are there other, more important or more desirable values? What values will be used in the future? The answers lie in examination, possibly in an art setting. If we are knowledgeable we can examine past choices and evaluate the attendant values. If we are aware we can examine choices being made now and search for the values in operation. If we are creative we can predict choices which will soon have to be made and clarify values with which those decisions must be made.

In an art setting we can examine what has happened in the continuing advancement of technology, looking for good and bad examples of choices, as McFee has done. We must look to and listen to those designers of considerable foresight who have predicted the problems that have beset us and study their solutions--solutions usually thought absurd because they predated their problems by several decades. Students should be aware of the works of Buckminster Fuller, Frank Lloyd Wright, Saarinen, Soleri, Colombo and others, not only as art in their own right, but also as examples of ways of thinking and sets of values that should be applied to the making of key decisions in our lives. Buckminster Fuller has estimated that by current design standards we can only comfortably take care of 44% of humanity. He calculates the efficiency of man's present machinery at 4% and states that we would only have to increase this to 12% to care for everyone.⁶ Fuller's thoughts on doing more with less have evidently gone unheeded, although he has been preaching synergy for four decades.

The necessity for relevance and involvement can be met by helping make students aware of choices being made about their environment right now. Participation in the structuring and designing of the student's immediate surroundings (home, personal room, art room, neighborhood) can begin their awareness of good design. Exercises in design awareness, use of space, light and color and their effect on us are usually part of a coordinated art program.

From these, information about the shape of the community, the immediate neighborhood of the school and the town or city at large may be gathered and discussed in terms of art's relationship to environment. City and county planners may be used as resources. Although student participation in the decision-making process is limited at this level, the awareness of forces that shape the community will help clarify the values at work. Group art projects that foster cooperation, interaction and responsibility will become models for community involvement in problem-solving.

As for the future of our environment, we must work actively through art to present humanistic, aesthetic and artistic alternative values for the student's consideration, to insure future solutions that are sympathetic to human needs. Says Paolo Soleri: "The present reduction of metropolitan life to a pure struggle for survival is the reason for the conception of a more apt system."⁷ Creativity and imagination must be developed not as a side effect of art education but as tools needed to build a new society. Tomorrow's systems will need the creative use of space, shape, light, texture and color to transform our urban blight into a more restful and useable living space. John Lancaster, making a

plea for art education to be more involved with the future shaping of the environment, offers the following summation:

"It's prime role may be that of bringing young people to cultivate the aesthetic so that they appreciate and enjoy works of art created by others and so that they appreciate good design in the home and the way they themselves dress, as well as the good use, perhaps, of graphic design in the mass media. Their art allows them opportunities to be expressive. It means that they are able to use materials empirically so that they develop personal discernment through their experimentation with materials and fundamental design criteria. Consequently they develop, or are taught, manipulative skills and techniques which they are then able to put to use in solving design problems; and they develop individual craftsmanship and a sensitive awareness to their environment."⁸

A second area of concern for the clarification of values lies in the use of leisure time. Here again choices will have to be made by students and again art education may provide direction.

In 1850 Americans worked about seventy hours per week. In the mid-1970's the average work week is forty hours. As of 1973 steelworkers get a 36 hour work week and thirteen weeks of paid vacation every five years. Auto industry and government workers may now retire on pension after thirty year's continuous service. The United Auto Workers concluded a contract in October of 1973 providing full retirement for foundry workers after twenty-five years on the job.⁹ Americans in the near future will be faced with more free time as the average work week continues to drop, possibly to twenty-two hours by some predictions, and as early retirement, conceivably at age forty-five to fifty, becomes a reality. This fact coupled with longer life expectancies, improved medical care, increased pension and social security benefits, and expanded educational opportunities may well mean a radical shift in focus

from work to non-work activities as the main concern in life. The results may be positive or negative, depending on how our future citizens are educated.

"By educating citizens without a balanced ethical and psychological separation between work and leisure in preparation for a period when free-time, not work-time, will dominate their adult activities, educators may well be developing a confused and alienated attitude toward this new condition of abundant free-time. The environment may be creating a state conducive to individual boredom rather than individual growth, in that it does not educate for the constructive use of such free time."¹⁰

Increased time away from work may even change the concept of recreation as most people know it now. Our American idea of "getting away from it all" may be left behind when there is very little from which to get away. Four days of work (of from five to seven hours each) and three days of freedom will put the emphasis on the spare time as never before and thus, deemphasize the need to relax, go away, retire, etc. It may finally become too much "work" to pack up and go somewhere to relax. Perhaps, with the quantity of leisure activity increased the quality will improve. As we near this point we should look ahead to alternatives for the use of this freedom.

Free time now holds a negative association. Kids with too much spare time and nothing to do become hoods and vandals, as everyone knows. Isn't idleness the devil's workshop?

"The main point is that a majority of our population is currently spending free-time periods in pursuit of activities which in themselves do little, if anything, to promote a greater sense of personal achievement or accomplishment; and it is likely that there will continue to be an increase of the number of hours in pursuit of such engagements."¹¹

In their early years children watch between two and three hours of television per day. By the time they reach adolescence they are watching four to five hours daily, and the average adult watches six or more hours of T.V. per day. Some estimates chalk up nine years of our total life to watching T.V.¹² We know, in reality, that many alternatives exist for the constructive use of free time. Our task is to alert students to these alternatives, making them palatable and accessible. The art world holds promise for acquainting students with values conducive to good use of free time. Participation in art activities is, of course, not just recreation; it approaches re-creation, the rebuilding of ourselves through meaningful activity. In its truest form it is creative expression. Art education should be at the forefront of fostering a love of creative expression in the individual. The qualities developed in the creation of art serve the student in and out of the classroom. Hopefully this will surface not just in the increase of hobbies but more in the patronage of the arts--museum and gallery attendance, theater and symphony attendance, use of libraries, observatories, college extension courses and various other community resources. The increase in free time could conceivably be marked by an increase in personal edification and fulfillment. Dennis White believes that "Redirection of educational priorities could prepare our citizens to welcome free-time as the sphere for both wrestling with the self and testing of it."¹³

The increase in free time could also bring about a desirable increase in active community participation, and with it that sense of community so desperately needed in our cities and towns. If we educate students in the need to spend their time for the good of their community

and environment we can couple personal fulfillment with genuine community progress--progress brought about by well-informed, involved citizens who share a concern for the quality of all aspects of their lives. These constructive uses of leisure time may be encouraged through the study of art. This does not imply that the production of artwork must be subjugated to environmental studies or to a preoccupation with crafty hobbies for their carry-over value. It does suggest that while students are studying art, working with materials, and creating their own artwork, they are learning to value good design, fine craftsmanship, wise use of materials, the aesthetic qualities of nature and the creative dimension of mankind. And, in turn, these are desirable values with which to shape our future.

ARTICLE TWO - FOOTNOTES

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3. Lewis Mumford et. al., The Arts in Renewal, (Philadelphia: University of Pennsylvania Press, 1951), p. 14.
4. William H. Anderson, "Billboards, Wars, and Dirty Lakes Are Not Environmental Problems . . . Disproportionate Values Are," Art Education, 27:4, 5 (April/May, 1974), p. 20.
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7. Paolo Soleri, The City in the Image of Man, (Cambridge, Mass.: MIT Press, 1969), p. 8.
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9. Dennis White, "Economic and Technological Influences on Society, Leisure, and Art," Studies in Art Education, 16:2 (Winter, 1975), p. 18.
10. Ibid., p. 21.
11. Ibid., p. 25.
12. Ibid., p. 19.
13. Ibid., p. 25.

ARTICLE THREE
TELEVISION MEDIA IN THE ART CLASSROOM

"Search this train, dammit, I want her found."

"Where the hell do you think you're going?"

These two quotes recently helped illustrate a point. They originated in two national network T.V. shows during "prime time" viewing slots. I personally would not allow the use of such language in my art classroom, yet it has been approved for nation-wide broadcast to people of all ages. The point is that in our efforts to help students clarify their values we face an enormous obstacle. That obstacle is the pervasive influence of television in the lives of young people. Jeffrey Schrank, a noted author and proponent of the study and use of T.V., declares that:

"Television is our most popular educator, teaching what is criminal and what is heroic, what is masculine and what is feminine, what is success and what is failure. Television, a majority of people report, is their primary source of information about the world."¹

In the example above some one's or some group's values (different from my own) affected the decision about such use of language. The decision was made to include it in the script. Someone decided it was O.K. to hear. The viewer, however, has no recourse but to hear the language. He has no opportunity to consider his own values and decide for himself, but rather is subjected to someone else's set of values.

Everything happens quickly on T.V. We are carried along through succes-

sions of humor, tragedy, violence, fact and fiction at tremendous speed, causing an incredible juxtaposition of sounds, images, ideas and emotions.

"Television doesn't demand any inner reconstruction. Everything is already there, explicit, ready to be followed on its own terms at the speed it dictates. The viewer is given no time to pause, to recall, to integrate the image-attack into his own experience."²

It is not my purpose to argue against all the evils attributed to television, nor to document the effect of T.V. violence on viewers. This has been done repeatedly and, now, the results are being challenged and criticized. It is important, though, to realize just how pervasive is television's influence and more important, to realize that as we attempt to help students clarify their own values, especially in the art field, the powerful effects of the television media must be reckoned with head-on. What follows is a condensation of current opinions held by persons well known in the area of media study, my personal contribution to these ideas and a proposal for T.V. media study as part of the art curriculum.

I believe that until now, people's concern about the effects of T.V. have taken the form of uneasiness, perhaps feelings of guilt, and that they have countered these feelings by criticizing T.V. content and perhaps limiting their viewing, trying to ignore the medium. This is not enough. Television should be studied thoroughly--content and process--for only in this way can we help students understand its threat and its promise. Since television is primarily visual in nature, and since it holds enormous creative potential as an expressive medium, the art class provides an excellent format for study, examination, exploration

and production. Art is not the only subject that lends itself to the study of T.V. The language study areas of our curriculum should also become involved, as they have become with popular music and film. One thing is certain: television is such an integral part of the student's environment he necessarily needs help in sorting it out, examining its pieces, putting it all together and most important of all, focusing on the values that are offered up to him constantly. For the student alone the task is impossible.

"The medium is so overwhelming. How do you assess the importance of an activity which accompanies you practically all the time? The average working American apparently watches it for 1,200 hours per year while, for instance, book reading occupies only five hours of his time. How do you judge its role in our political life? The impact of its commercialism? Of its ordering of time? Of its ranking of what's important (therefore visible) and what's not (therefore left out)?"³

More than anyone else, Marshall McLuhan has helped make us aware of the impact of the new medium. He tries to get us to realize that it is an environment itself, and should be given serious attention.

"Television began to be experienced in the ordinary home after 1946. The television environment was total and therefore invisible. Along with the computer it has altered every phase of the American vision and identity."⁴

"Television is not a credit course in anything, but it very definitely has the marks of a natural environment in which the child forays and finds his way as much as any Indian ever did in the out-of-doors."⁵

McLuhan refers to television as an environment because of its power to involve the viewer totally. As students become absorbed by the medium--the environment--it becomes more difficult for them to separate life and reality, good and bad, and to make independent choices. McLuhan again:

"Environments are not passive wrappings, but are, rather, active processes which are invisible. The groundrules, pervasive structure, and overall patterns of environments elude easy perception. Anti-environments, or counter-situations made by artists provide means of direct attention and enable us to see and understand more clearly. The interplay between the old and the new environments creates many problems and confusions. The main obstacle to a clear understanding of the effects of the new media is our deeply imbedded habit of regarding all phenomena from a fixed point of view."⁶

In the art setting students are taught to see things from a variety of viewpoints, and to think divergently in the solution of problems. In the freedom of the art room we can encourage students to step out of that environment momentarily to take a critical look at it. We can bring T.V. into the art classroom and thus isolate it, study it, experiment with it. These types of experiences will provide practice sessions for students in evaluating the impact of television. In schools fortunate enough to have access to video tape equipment, students can practice putting television into the service of different values, as they explore its expressive and creative possibilities.

I believe these experiences will be valuable for many reasons, but primarily they will help students identify T.V. as a source of values and encourage them to examine these values more consciously. This in turn will aid the students in clarifying and acting upon their own values, and allow them to consider more seriously the alternative values we wish to present in the teaching of art.

Many critics of television have articulately identified the effects of T.V. viewing on our system of valuing; many see this area as the most urgent need in education. Robert A. Lucking states flatly:

"Regardless of how anemic we may think T.V. to be, it does teach a great deal about human values, which is perhaps the most crucial component to pursue with students . . . Myths abound in T.V.-land; for instance, first-drawing cowboys always die, good cops have unbreakable teeth, detectives fight off an average of two amorous women per case, medical aid in hospitals never fails, and rich people are pompous fools. Ask students to identify hundreds of other T.V. myths. Beyond these simple observations, however, students need to identify the middle-class values reflected on television for their own reality testing."⁷

What kinds of values does T.V. instill in us subconsciously? Answers lie in regular T.V. programs and, more insidiously, in T.V. commercials. Television is the marketplace for our new technology. To keep up the production and to stabilize the economy we are urged to consume goods and services galore. In the process of convincing us the advertisers aim to instill the necessary values for good consumerism. We are compelled to value the SIMPLE, NEW, DISPOSABLE, FROZEN, QUICK, CONVENIENT, NEW, INSTANT, ANTISEPTIC, ODORLESS, PAINLESS, CHEAP, NEW, JUMBO-SIZED in our products. Why not safe, healthy, dependable, well-designed, nutritious, reliable, enduring and adequate? There are individuals and institutions which are trying to encourage the valuing of these latter traits, but the former traits are backed by millions of advertising dollars spent on a grating and repetitive sales program that has with television become an integral part of our home entertainment. Nicholas Johnson in his book, Test Pattern for Living, says:

"Television not only distributes programs and sells products, it also preaches a general philosophy of life. Television tells us, hour after gruesome hour, that the primary measure of an individual's worth is his consumption of products, his measuring up to ideals that are found in packages mass-produced and distributed by corporate America. Many products (and even programs), but especially the drug commercials, sell the gospel that there are instant solutions to life's most pressing problems."⁸

Echoing that criticism, Lucking discusses its meaning for education:

"Our puritanical fear of our bodies is a prime target for admen; we are continually subjected to that gnawing, unsettling, queasy, creeping anxiety that we might have bad breath, bad teeth, bad hair, or of late, bad privates. Students need to probe this inherent set of values reflected in T.V.-land in light of their own feelings of need or the life they seek."⁹

Recently on T.V. a smiling gentleman, after using Orafix brand denture adhesive, smiled and said, "At last I can feel like a human being!"

Exposed and examined, such claims and statements seem ridiculous and outrageous. But consumed time and again in the context of total video environment, which allows no time for thought or response, these claims and values may be absorbed subconsciously and be reflected in the choices of viewers. If we could get students to see such claims and value statements clearly, we would be doing them a great service--we would be allowing them the freedom of choice in the values concerned.

Jerry Kozinski, a noted T.V. critic, has coined the word videot to describe the unthinking dull entity we might become with continued exposure to television. He states in an article:

"I think that young and old alike are acquiring, via television a superficial glimpse of a narrow slice of unreality. I'm not certain how such 'knowledge' is used, or what it does. Does it make life more meaningful or individuals more active? Does it encourage adventure? Does it arm an individual against the pains inflicted by society, by other humans, by aging? Does it bring us closer to each other? Does it explain us to ourselves, and ourselves to each other? Does it?"¹⁰

Unfortunately, the answers to Kozinski's questions are negative, but they do point the way to a more humanistic use of the medium--well within its scope. As of now most television consumers are pacified and

the great promise of the medium is untapped. Control lies in the hands of networks which are owned by conglomerates, which own many corporations and means of production, which have an enormous influence on government decision-makers and also can exert economic pressures on networks. Networks still claim to be following public demand as reflected in national polls and the Nielsen ratings. More sensitive viewers complain about the lack of worthwhile educational programming.

"This reality has created a growing and potentially dangerous tension between educated viewers and those who operate the television communications systems. The educated, who are articulate and influential, are pressing for some restraint on the profit motive so that the medium will serve their tastes as well as those of 'mass man'."11

The influence of the "educated" viewer is minimal compared to the influence of polls and ratings, and to the fortune spent on advertising. In reality, housewives and homemakers in the 18 - 49 year old range carry the most weight when it comes to remedying the T.V. situation. They are the heart and soul of the television audience, for they are the chief consumers of the array of products advertised on T.V. And, for the most part, their objections are to the content of children's T.V. programming rather than adult fare. Relief is not yet in sight. Relief lies not with who Martin Seiden, quoted above, calls the "educated" viewers. The really educated viewers are those who have closely examined the medium from a number of standpoints, exposed the real values hidden therein and are well equipped to sort out truth from trickery.

I would propose, then, that we include in our art curriculum a study of the television media from several points of view. We need, obviously, to examine the values presented by network programming, we

should certainly take a serious (if possible) look at the values pandered by T.V. commercials, and where equipment is available, we should experiment in the creative use of the televised image and the use of that image for better communication. Robert H. Weston urges:

"It's up to us to control the media and to begin to do that we will have to develop roles other than spectator. We'll have to begin exploring and developing other roles for ourselves, other ways of interacting with the media: critic, programmer, educator, conversationalist."¹³

Weston, a proponent of just such an organized approach to the study of T.V., offers this rationale:

"Using the media for immediate purposes rather than working toward an eventual presentation is a very real alternative for using media. Exploring the world through media is far different from exploring the world of media. VTR is probably the greatest tool for giving immediate feedback: one can see instantly what he says, does, looks and sounds like. Considering VTR as a tool for exploration, we've hardly begun to look in this direction since we tend to view VTR as a vehicle for finished programs as we've come to know them through commercial television."¹⁴

In the productive use of television by students two paths might be followed: T.V. as an instructional tool and T.V. as an expressive medium. Doubtless these areas overlap, but they are, at least, a beginning point. Students may use the videotape equipment to make demonstration programs for art methods and materials, to be used later by their fellow students in the art class. They may explore form, shape, texture, light and movement in their environment. They might produce abstract collages with light, contrast and motion. They may document visually some aspect of school life or of events in and around the school, thereby becoming more aware of their environment and helping others to become more aware. The goal is to help students become very familiar with all

aspects of the media so that they are better able to formulate, clarify and affirm their personal beliefs. The creative art teacher will be anxious to add this dimension to his curriculum, for it will go a long way toward balancing the hypnotic input from T.V. and applying values associated with the arts to all areas of life. As an art teacher, I value the following concepts:

- Art is worthwhile for all;
- Art can help people become more attentive to aesthetic dimensions;
- Art can help all people find ways to communicate with visual symbols;
- Art and its many facets have played a vital role in the development of past and present cultures;
- Artistic and aesthetic education can provide a valid framework for our daily interaction with all aspects of our community and environment.

We must be alert to the creative use of all possible media, including television, in helping people formulate values for their lives. The creative study and use of television is, of course, only one small dimension of an art program, but it has so far been underdeveloped, probably because of the equipment needed for really in-depth study. But the number of those teachers with access to video equipment is growing, as school district personnel realize its value to education. The art teacher should lead the way in discovering ways to make its use valuable and meaningful for education.

ARTICLE THREE - FOOTNOTES

1. Jeffrey Schrank, "There is Only One Mass Medium: A Resource Guide to Commercial Television," Media and Methods, 10:6 (February, 1974), p. 30.
2. David Sohn, "A Nation of Videots," Media and Methods, 11:8 (April, 1975), p. 26.
3. Ibid., p. 52.
4. Marshall McLuhan, War and Peace in the Global Village, (New York: McGraw-Hill, 1968), p. 134.
5. Ibid., p. 70.
6. Marshall McLuhan, The Medium is the Message, (New York: Random House, 1967), p. 68.
7. Robert A. Lucking, "Television: Teaching the Message and the Massage," English Journal, 63:7 (October, 1974), p. 74.
8. Nicholas Johnson, Test Pattern for Living, (New York: Bantam Books, 1972), p. 41.
9. Lucking, op. cit., p. 75.
10. Sohn, op. cit., p. 52.
11. Martin H. Seiden, Who Controls the Mass Media?" (New York: Basic Books, 1974), p. 155.
12. Ibid., p. 155.
13. Robert H. Weston, "Some Thoughts on Studying the Media," Media and Methods, 10:8 (April, 1974), p. 23.
14. Ibid., p. 25.

ARTICLE FOUR
A T.V. WORKBOOK

INTRODUCTION

This workbook is an attempt to suggest the kinds of activities that might be used to focus attention on the content and process of the television medium. In helping students clarify their values it is important to make them aware of various influences in that valuing process. Television is just one of those influences, but it is a powerful one. Instead of pretending to ignore the effects of T.V. or trying to simply avoid exposure to T.V., we should explore, examine and evaluate the medium with students.

The exercises and experiences contained in the workbook are designed with the junior high-aged viewer's needs and characteristics in mind, but with little effort they may be altered to be meaningful above or below this level. This collection is by no means complete nor exhaustive, but should be considered only a beginning step in this area.

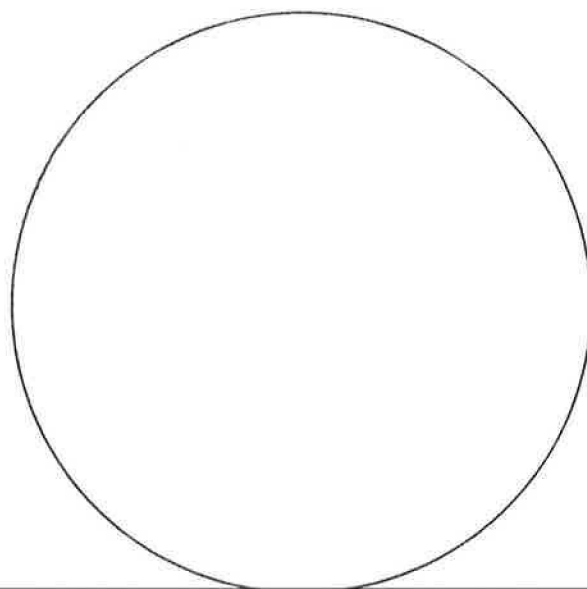
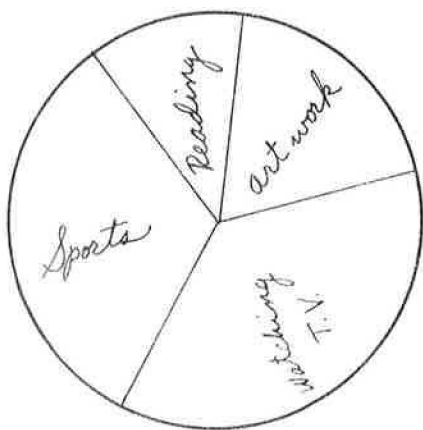
The exercises are grouped in three sections. Section I suggests activities that might be done at home, alone or with family members or friends. These exercises may then be shared with the whole class as part of group discussion. Sections II and III assume access to video tape recording equipment and T.V. monitor (such access is becoming increasingly widespread in public school systems.) Section II suggests

activities using pre-recorded materials made by the teacher (or students.) Group discussion would play a big part in the response to the materials viewed. Section III provides examples of individual, small group and large group experiences in using the VTR equipment to explore, experiment, produce and possibly present for public view. Also included in the workbook are a glossary of VTR terms, an explanation of "The Language of Advertising Claims," by Jeffrey Schrank, and an explanation of persuasion techniques based on emotional appeal.

SPARE TIME

1. Make a list of all the things you like to do in your free time.

2. Try to figure out the percentage of your free time you spend on each activity you listed. Maybe you could make a pie chart like this one!



OH NO!!!

What if . . .

A. You could only watch T.V. one hour a day? one hour a week?

What method would you use to decide what you were going to watch?

B. You didn't watch T.V. for a week? What would you do with all that extra time?

TYPICAL AMERICAN FAMILY

Suppose beings on another planet were able to watch our T.V. programs. Imagine what their idea of earthlings would be just from watching T.V. commercials! Write a brief description of some typical Americans as one of these Space Beings would describe them. (Remember, they are completely unaware of our life styles except from what they see on T.V. commercials.)

TYPICAL HOUSEWIFE:

TYPICAL TEENAGER:

TYPICAL HUSBAND:

TYPICAL NEXT-DOOR NEIGHBOR (LADY OR MAN):

COMMERCIAL REVIEWS

In T.V. guides and newspapers, T.V. shows and movies are briefly described like this:

9:00 CANNON (7): Cannon attempts to penetrate the security curtain around a young chess master and financial wizard. (Rerun.)

BARETTA (4): Disguised as a nightclub emcee and a little old lady, Baretta investigates the murder of an undercover policewoman at an exclusive pleasure palace.

Try to write some similar humorous descriptions of T.V. commercials:

7:30 (7): After he sees his friend enjoying some Kentucky Fried Chicken a young hardworking boy convinces his dad, who convinces his mom (Alice) that they should have some too. (Rerun.)

THE TOP TEN

Choose your ten favorite T.V. shows and list them in order: #1 is your favorite, #10 is your least favorite. We'll use this in class to try to decide on the top ten shows on T.V.!

THE DEMOCRATIC WAY

What happens in your home when several people gather to watch T.V. at the same time (supposing you have only one T.V.) Observe this situation in your family and briefly describe how a decision is made.

Does the same person always make the decision? If so, who?

How do you feel if you are not allowed to make the decision?

Do you ever choose to leave rather than watch what someone else has chosen?

What are your suggestions for improving this system your family uses to make such important decisions?

LEAST OBJECTIONABLE PROGRAM

When you are watching T.V. alone and you get to choose whatever you want to watch, what kind of program do you prefer?

Suppose you decide to watch T.V. when you're alone and get to decide what to watch by yourself. You get all comfortable, get a snack, turn on the T.V., spin the dial and there's nothing on that you really like.

1. Do you watch T.V. even when you're not interested in the program? Why?

2. How do you decide what to watch?

3. If you choose not to watch T.V. when it doesn't really interest you, what do you do instead?

COMMERCIAL LOG II

T.V. is like a big market - with all kinds of stuff advertised all the time. Mason Williams, the song writer, says "T.V. is an electronic medicine show camped in your living room." Do you buy what they tell you to buy? Make a log of the kinds of commercials you see in one night of viewing. Use tally marks (~~||||~~) for each commercial of that type.

DAY _____

DATE _____

TIME _____ TO _____

Example:

TYPE	NUMBER
Soap	
New Car	
Deodorant	
Cake Mix	
Soft Drink	
Beer	
Cigarette	
Laundry Soap	
Tires	
Insurance	
Others:	

ELAPSED TIME

Watch one complete T.V. show (half hour, hour or longer.) While following the action, notice how some time is skipped. (For example, the girl leaves her apartment and the very next scene shows her at the office.) Your job is to keep a list of each time this happens during the show and figure out how much time was left out all together. (For instance, it might take the T.V. girl 45 minutes to go downtown to the office.) At the end of the show add the time shown plus the time left out.

Try to notice how it is shown that the time was skipped.

LATE SHOW MARATHON

Some weekend ask permission to try this exercise! Watch a late-night movie or the Johnny Carson Show all the way through. Keep account of:

1. the number of commercial breaks;
2. the number of commercials shown during each break;
3. the total amount of time spent on each individual break.

NAME OF SHOW _____

DATE _____

TIME _____ TO _____

BREAK #	# OF COMMERCIALS	TOTAL TIME
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		
9.		
10.		
More?		

SECTION II
CLASSROOM ACTIVITIES

Here are some things we will be doing together in class. The activities you do in Section I will help you contribute to class discussions and class projects.

1. Using Schrank's list of advertising claims (Appendix A) and the list of persuasion techniques (Appendix B) found in the back of the workbook, let's examine the following pre-recorded commercials.

2. Using this tape of a popular half-hour T.V. show, let's do the following activities in class:

- a. analyze the characters - Who are they? What are they like?
- b. analyze the situation - Where do they live? What do they do?
- c. study the nonverbal communication used - actors' faces, gestures, posture.
- d. identify the plot - the problem presented.
- e. examine solutions to the problem.
- f. discuss the values involved - What alternatives were considered? How were decisions reached?
- g. discuss the outcome - Did everyone live "happily ever after?" Was the outcome real or phony? Long term solution or temporary? Was it the best choice? Why? Would you do the same thing? Why or why not?

3. Using a tape of a popular half-hour T.V. show, stop the tape half way through the show and write your own ending to the story. Tomorrow we can play the real ending and compare and discuss the various possibilities.

4. Let's examine the values presented to us on various T.V. commercials. What seems to be most important to people on these commercials? What picture do they present about life in America?

5. News programs - let's watch these two tapes of two different news programs seen on the same evening. Try to pick out any editorial comments. Are the events portrayed and reported the same in both shows? What's different? Are the reports fair? Accurate? Which news stories received the most attention (by being shown first)? What was left out of one or the other news shows? Why?

6. Let's study this tape of a popular day-time T.V. game show! Then let's discuss why these shows are on. What's the purpose of the shows, how are contestants selected? How do they act?

7. Let's study this tape of a popular day-time T.V. "soap opera." Then let's discuss why these shows are on. Why are they popular? Study the acting, the plot, the gestures and expressions of the actors and actresses. Who watches these shows most? Which products are advertised on these shows?

We can have these kinds of discussions about many types of T.V. shows: documentaries, variety shows, T.V. talk shows, etc.

SECTION III
MORE SCHOOL ACTIVITIES

These are some projects you may do after you have demonstrated your ability to set up, use and take care of the VTR equipment correctly. There are some individual projects and some small and large group projects. Be sure to check out your final plans with the instructor.

1. Tape a Documentary - about some aspect of school life. Sports, cheating on exams, the lunch room activity, favorite teacher, the job of being principal, vandalism of school property, the smoking problem, etc. Include interviews as well as on-the-spot taping. Watch the evening news and other documentaries for examples.

A documentary is a film or T.V. show made to tell about something. The film interviews people, explores problems, seeks answers, always trying to tell the whole truth about some person, place or event. It is a good way to learn because it can combine many different scenes and ideas all at once so we can get an overall picture easily. Some examples of documentaries on T.V. are: news programs, "60 Minutes," "Wild Kingdom," etc. Study the techniques they use before trying your own. Techniques include interview, live action, quick cuts, comparison shots (before/after--he said this, but it's like this), narration (a voice telling what's happening while the picture is shown.)

2. Visual Collage - this could be an art form by itself. Deal with a theme similar to a documentary but use quick cuts to combine several shots one after the other with no sound. Then dub a pop record (or some form of music) for the sound track. Make it lively to match the idea of the quick cut.

3. A Personal View - you may like to see yourself as others see you--from all angles. To do this one, arrange to use a small room sometime when you will be totally alone (the art prep room is an example.) Set up the camera and VTR and adjust it so the camera will be pointed and focused on you. Now you can just act in front of the camera and tape it. Nobody will be watching and nobody will ever see the tape because you will erase it just before you leave. Take about ten minutes to film yourself from all angles: front, back, sides, top? Also try filming your facial expressions--smiling, frowning and maybe some of your moods or feelings--surprised, bored, angry, sad, crying, serious, hurt, mysterious, excited, disappointed, etc. After you're through taping turn off the camera and replay your tape several times if you wish, then erase it before you leave.

4. T.V. Commercial - tape your own T.V. commercial for a real product, or make up your own product, or make a T.V. commercial for an up-coming school event. Use music, narration, props, etc.

5. Make a Counter-Commercial - what would commercials be like if they had to tell the whole truth about their products? Try to make an honest commercial after finding out all about some product--good and bad points.

6. Make a News Program - of the week's events at school. Try interviews and narration.

7. Television Drama or Comedy - write, produce, tape and present your own television drama or comedy.

8. Do Some Demonstration Tapes - for the art class. Tape the processes involved in some art project, for example, linoleum block printing. Show all the materials needed and the process involved in making a finished product. Use this tape and others you make for references in the art room.

9. Invent a T.V. Game Show - invent some kind of question-and-answer, chance or concentration game and use people in the class as contestants and studio audiences.

10. Make a Visual Dictionary - use T.V. to define such ideas as humor, boredom, good acting or bad acting, friendship, power, kindness, fun, (happiness is . . .), etc. Use visual ideas to show meanings instead of using words only.

11. Make a Video Tape of Your Teacher - during a class session, help him or her to see himself (herself) as the students see him (her.) Help him to improve, but also commend his good points.

12. Guess Who - make a tape showing people from the back only. Keep one person on the screen for five seconds, then have him turn around for two seconds. Then stop. Then go to the next person. Five seconds back view, two seconds front view. Next. Next. When you show the tape to the class see if they can guess who the person is before he turns around.

GLOSSARY OF T.V. TERMS

Ad Lib - doing or taping something without practicing first.

Audio - this refers to the sound portion of the T.V. presentation--
music, conversation, etc.

Cut - an abrupt stop in the action, or a quick change of scenes.

Dialogue - conversation between people.

Dub - this means to record the audio part on top of or over the scene.

Example: you may film a race and then add music or dialogue to go
with it.

F/stop - the opening of the camera lens; this controls the amount of
light that is recorded by the camera.

Fade - slowly darkening the scene by adjusting the f/stop on the camera;
a way to gently close a scene.

Flashback - suddenly showing a time or an event that happened before the
present action; a look backward into the past.

Focus - making the T.V. image appear clear and crisp--not blurred.

Monitor - the T.V. set that shows the action as it is being recorded.

Narration - describing what's happening on the screen; could be "dubbed
in."

Props - the material or things you need for shooting a particular scene;
could be tables, chairs, cereal boxes, telephone, car, etc.

Scene - the complete action that takes place at one place at one time.

~~Example: Scene 1 is in front of the grocery store where two women~~

are talking. (If they are shown somewhere else, or later, that would be a different scene.)

Script - a written-out version of what's going to happen and what's going to be said on the T.V. production. It should include scenes, camera angle, dialogue and description of action.

Set - place where the scene takes place.

Shot - what's showing or will be showing on camera.

Sound Track - usually music in the background, which you hear while you see the action.

Spot - spotlight.

Take - the process of taping a scene.

Video - the visual part of the T.V. presentation.

VTR - video tape recorder; a device to instantly record and play back action visually.

Wide Angle - when the camera takes in a large area of the set.

Zoom - changing from a wide angle shot to a telephoto shot, or vice versa, quickly; requires a zoom lens.

APPENDIX A

"The Language of Advertising Claims," by Jeffrey Schrank

Even though we say that T.V. commercials don't influence us, the advertisers know better. Advertising works at the subconscious level, especially when people think they're not being affected.

An advertising claim is a statement that the product is somehow better than others. But if we look closely at the language they use to make these claims, we will find a bit of trickery or deception. They are trying to make us buy the products by making clever claims which may or may not be true. By studying these claims and the language they use, we can get a clearer understanding of the product.

1. THE WEASEL CLAIM - this claim uses words which suggest something without really saying it.

"Listerine fights bad breath" - this means fights, not stops

"Save up to \$200!" - but maybe only \$2.00

" . . . helps keep teeth white" - helps, not makes

Other weasel words to look for are: "like," "looks like," "virtual," "almost," "as much as," "the feel of," "fortify," "enriched," "refreshes," and many others.

2. THE UNFINISHED CLAIM - this claim states that the product is better or has more of something, but doesn't compare it to anything specific.

"Magnavox gives you more" - more what?

"You can be sure if it's Westinghouse" - sure of what?

"Ford LTD - 700% quieter" - quieter than what? a bulldozer?

"Anacin has twice as much pain reliever" - twice as much as who? which pain reliever?

3. "WE ARE DIFFERENT" CLAIM - this claim tries to make us think the product is better because it has something no other product has. But that doesn't make it better, just different.

"There's no other hair spray like it."

"Cougar is like nobody else's car."

"Only Tiparillo has the unique filter."

4. "WATER IS WET" CLAIM - this says something about a product that is true for all brands of that product, so it doesn't mean anything.

"Rheingold - the natural beer" - all beer is natural

"Mobil - the detergent gasoline for your car" - any gasoline acts as a cleansing agent

5. "SO WHAT" CLAIM - when you hear this claim you might ask, "So what?" It says something about the product that's true, but doesn't make it better.

"Campbells gives you tasty pieces of chicken and not one but two chicken stocks." - does two stocks make it taste better? Maybe not.

"Geritol has twice the iron of ordinary supplements." - but is twice as much iron good for your body?

6. THE VAGUE CLAIM - this might be similar to other claims. It says something with words that sound good but don't mean anything.

"Lips have looked so luscious."

"This coffee has rich body."

~~"The end of meatloaf boredom."~~

"Winston tastes good like a cigarette should."

7. THE ENDORSEMENT - if a famous person appears in the T.V. ad and claims to use the product we think it must be good. Actually these people just get paid to do it.

"I'm Joe Namath and I'm about to get creamed."

"Here's Petual Clark for Burlington House."

8. THE SCIENTIFIC CLAIM - this claim uses some kind of scientific proof, or some statistics, or some mystery ingredient to make us think the product is better.

"Visine - with tetrahydrozoline."

"Wonder Bread helps build strong bodies 12 ways."

"Certs contains a golden drop of Retsyn."

"Easy-off has 33% more cleaning power." - this is also an unfinished claim.

9. "COMPLIMENT THE CONSUMER" CLAIM - this claim tries to butter us up by telling us how great we are.

"We think a cigar smoker is someone special."

"You pride yourself on your good cooking . . ."

"You deserve a break today . . ."

"You've come a long way, baby."

10. THE BIG QUESTION - this claim asks a question that we're supposed to answer. The answer would affirm the product's qualities.

"Shouldn't your family be drinking Hawaiian Punch?"

"Plymouth--isn't that the kind of car America wants?"

"Doesn't it make sense to be safe?"

APPENDIX B
PERSUASION TECHNIQUES

Television ads try to persuade us to buy their products. Sometimes they do this by using our feelings or emotions to make us interested in their products. We should be aware of commercials that do this so that we can make more intelligent choices when we buy products. Here are some examples of persuasion techniques based on emotional appeal.

1. SUCCESS - some ads try to make us feel we will be more successful people if we use their products. Sometimes they use "before" and "after" comparisons: before I used Lysol my guests could smell the odors in my house; now I'm a successful housewife because I use Lysol.

2. JOY - many advertisements make us feel happy or joyful, then try to associate that happiness with their products. Many humorous commercials make us laugh and feel good.

3. FEAR - some use fear to make us want their product. Example: your car battery dies some night when it's raining and there's no one around to help. If you had bought Brand X battery that would not have happened. So be smart, be safe, buy Brand X.

4. EMULATION - this means "hero worship." Advertisers use famous people to promote their products. If you use their product you'll be just like the celebrity. (Recently advertisers have been using "just plain folks" for ads, instead of heros, to make us feel we are important, too.)

5. ANGER - by getting us mad at some condition or situation advertisers hope to sell us their product to correct the situation ("Better GLAD than mad.") Most recently, advertisers have been trying to get us mad at inflation and the high cost of living, then tell us to save money buy buying their product.

6. SHAME - some ads try to make us ashamed of something we do or use, then they tell us to use their product to correct that feeling. This might be the "before" part of a SUCCESS persuasion commercial. "I was so embarrassed when she noticed SPOTS on my new glasses." After using ORAFIX on his dentures, a man said, "At last, I can feel like a human being."

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