A DESCRIPTION OF ELEMENTARY LEVEL CLASSROOM ACTIVITIES IN CREATING TELEVISION PROGRAMS FOR IN-STUDIO PRODUCTION

By

Edith E. Larson

A THESIS

Submitted to the College of Communication Arts
Michigan State University of Agriculture and
Applied Science in partial fulfillment of
the requirements for the degree of

MASTER OF ARTS

Department of Speech

1958

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To Dr. Gordon Gray, Dr. Gordon Thomas, and Dr. William Farquhar, who advised and guided the development of this thesis, I wish to express my thanks. I would also like to express my appreciation to those who made possible the television project on which the study is based: Woodward C. Smith, Olive Potrude, and my daughter, Mary Margaret.

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ABSTRACT

Problem

From 1956 until 1958, television viewers in the north-central section of Michigan had the opportunity to watch an experiment in educational television. This experiment consisted of the creation of television programs for in-studio production as class activity on the elementary school level. The programs were televised over stations WWTV, Cadillac, and WPBN, Traverse City.

The problem of this thesis involved (1) an examination of the objectives for the use of elementary level participation in television production, (2) an analysis of the methods used in creating and producing the television programs, (3) an evaluation of the objectives and of the effectiveness of the methods, and (4) suggestions for the future use of this type of teaching tool.

Procedure

To secure the necessary information, a questionnaire was set up for teachers whose students had participated in the creation and production of television programs. The questionnaire served as the basis for personal interviews with twenty-five elementary school teachers. Twenty administrators and six television people who had direct contact with the program were also interviewed. A parents' poll was taken by sending short questionnaires home with students.

In addition, a mail survey was made covering eighteen representative educators in the educational television field in order to discover other areas where similar experiments were being conducted.

Conclusions

The mail survey disclosed extensive child participation in television performance, but relatively little in planning the programs. Most of the production participation reported was on the secondary level; none of it was on the scale being studied.

It was found that the promotion of more reading was the original objective of the child created television programs entitled "Let's Turn the Page." Gradually the objectives shifted to motivation for intensive unit study, enriching child and teacher experience and, in some cases, better public relations for the school.

For analysis the methods used in the classroom were broken down into nine steps: (1) choice of subject area, (2) reading and research, (3) planning the television program, (4) writing the script, (5) making scenery and/or visual aids, (6) choosing the cast, (7) costuming, (8) securing properties, (9) rehearsing with special emphasis on speech improvement. The extent of child participation in each step varied according to the difficulty of the process and the age and ability of the children; but the survey

indicated that a major share of all steps was assumed by the children. The methods reported were the normal classroom methods used in unit teaching with as many television techniques superimposed as the children could absorb.

All attempts at evaluation received such enthusiastic responses that they give the impression of being weighted. Almost all teachers, administrators, television personnel and parents of participants were agreed (1) that the television project was a learning experience for the children well worth the time spent on it, (2) that the experience resulted in desirable child growth, and (3) that, incidentally, the school benefited from the favorable public reaction to the programs. It was found that in spite of the professional polish lacking in a child created program, the series has developed an audience of its own, consisting of both adults and children.

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CHAPTER I

INTRODUCTION

Statement of Purpose

From May 11, 1956 until April 24, 1958, television viewers in the north-central section of Michigan had the opportunity to watch an experiment in educational television. This experiment used the classroom for the creation and production of live television programs as a teaching tool. Most of this experimentation centered in elementary schools.

The purpose of this thesis is (1) to examine the objectives for the use of television in elementary grades, (2) to analyze the methods used in creating and producing the television programs, (3) to evaluate the objectives and the effectiveness of the methods, and (4) to offer suggestions for future utilization of this type of teaching tool.

Brief Description of "Let's Turn the Page"

The experiment in educational television consisted of weekly production during the school year of a children's television program series entitled "Let's Turn the Page," The programs were aired through the facilities of Channel 13, WWTV, Cadillac, and, since January 11, 1958, through the facilities of Channel 7, WPBN, Traverse City. Since October, 1956, Central Michigan College has

sponsored the programs. Such sponsorship consists primarily of publicizing the series and providing a television consultant to advise participating groups on the technical problems that arise in the course of television production and to act as coordinator between the group and the station.

As a rule the words "children's television program" may be defined as any television show intended for child viewers. "Let's Turn the Page" adds its own by-line to that definition: "The television program for children and by children."

The basic educational purpose in this experiment in television is the learning experience for the participant. The purpose is implemented by the following procedures:

(1) The participants choose the subjects for their own programs. "Let's Turn the Page" is a series title only. There are no subject restrictions but most of the subjects are chosen from everyday school work.

(2) The programs are written and the production details worked out in the classroom by the children under the guidance of their own teacher.

(3) The planning, writing, and rehearsing of such a program covers a time span of from four to eight weeks, during which time the children learn about each phase of television production as they work with it.

(4) The teacher decides whether the major learning emphasis is on school work or on television or is evenly distributed between the two.

(5) All programs are reviewed by the consultant before they go on the air, but any conformity is due to teacher and children having watched other programs and not to a fixed format. Creativity is encouraged both in format and content.

(6) "Let's Turn the Page" participants come to the television studio with a fifteen-minute program ready to go on the air with a minimum of help from adults, whether teachers or studio personnel.

(7) All participants on the air show are children, ranging in age from kindergarten groups through senior high school.

(8) Numbers are not restricted. Usually an entire class participates.

Over 1,800 children have shared this learning experience while producing seventy-two programs. They represented fifty schools in fourteen counties.

The Psychological Basis for Using Television Participation as a Teaching Tool

The major premise.--"Let's Turn the Page" is presented to teachers as a teaching tool; its recommended procedures are those of unit teaching involving extensive student activity. Television was chosen as the tool because of the interest children have shown

in this medium.[1] Television as a teaching tool is based on the premise that children will learn more because of the high degree of motivation and because of the variety of the direct experience learning situations involved.

Interest as a factor in learning.--Harold A. Larrabee, in discussing how the human brain functions, says:

> Learning new associations requires a factor of incentive or interest, an emotional stress which will change to satisfaction when the lesson is learned or the problem solved.[2]

Modern educational psychologists seem to be agreed that interest or incentive is basic in learning.[3] James B. Stroud goes as far as to say, "It is a serious question as to whether any unmotivated learning takes place."[4] But motive can be anything from

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[1]Lee Bogart claims that no other mass medium has equalled television in the "power to generate fads and to create popular heroes among children." It has "fascinated children since the first ancient Krazy Kat cartoon cavorted over the air waves." See his chapter on "Television and the Juvenile Audience" in The Age of Television (New York: Frederick Ungar Publishing Co., 1956), p. 231.

[2]Harold A. Larrabee, Reliable Knowledge (Cambridge: Houghton Mifflin Co., 1945), p. 35.

[3]Compare such works as Psychology Applied to Education by James Ward (ed. G. D. Hicks [Cambridge: University Press, 1926]), pp. 14-15; Philosophy of Education by William Heard Kilpatrick (New York: The Macmillan Co., 1951), pp. 274-282; or the article on "Guidance" by M. R. Trabue (ed. Charles E. Skinner, Educational Psychology [3rd. ed. rev., New York: Prentice-Hall, Inc., 1950]), pp. 572-3.

[4]James B. Stroud, Psychology in Education (New York: Longmans, Green and Co., 1952), p. 601.

the desire to take home a good report card to the fear of taking home a poor one.

J. M. Stephens in his 1956 study of educational growth emphasizes the importance of using the child's natural interests instead of looking outside of them for motivation. He suggests that academic learning can and should be tied to such interests, using care, however, not to overload the activity with learning beyond the child's grasp for fear of draining the large project of its inherent interest. He adds, "When strong interests are already developed, it is foolish not to use them."[1]

Leo Bogart's compilation of the results of all major research projects in television emphasizes the strength of the child's natural interest in television. Surveys of time spent in watching television indicate the extent of that interest. A recall study made by Florence Brumbaugh indicated that children retained spelling of television advertised brand names even though many of them were harder than words on school spelling lists.[2] Thus it seems evident that the use of television as a teaching tool is psychologically sound from the standpoint of motivation for learning.

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[1]J. M. Stephens, Educational Psychology: The Study of Educational Growth (New York: Henry Holt and Co., 1956), p. 306.

[2]Bogart, op. cit., p. 244. The chapter, "Television and the Juvenile Audience," cites survey after survey supporting these facts concerning the influence of television on children, pp. 231-274.

Learning through direct experience.--Thus far our discussion could be applied to the use of television viewing for instructional purposes without active participation in creating and producing a "Let's Turn the Page" type of program. The "Cone of Experience," as presented by Edgar Dale, classifies the effectiveness of learning situations according to their directness. He places television viewing seventh from the base of the cone, according it only slightly more power to motivate direct learning than movies, radio or recordings. However, according to the following description, class activity based on the creation and production of television programs would beleng at the base of the cone.

> The base of the cone represents direct reality itself as we experience it at first hand. It is the rich, full-bodied experience that is the bed-rock of all education. . . . It is the unabridged version of life itself. . . .[1]

Dale goes on to point out that such first hand experiences are not only direct; they are also purposeful. They offer direct participation with responsibility for the outcome.[2] Here lies the very foundation of the premise on which television production in the schools is based. The children are not studying about television nor are they watching some one else's productions on the screen. They are actively engaged in first hand experience with

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[1]Edgar Dale, Audio-Visual Methods in Teaching (2d ed. rev.; New York: The Dryden Press, 1954), p. 42-43.

[2] Ibid.

the medium. According to Edgar Dale, then, they are participating in the most effective method of learning.[1]

Creativity.--However, as J. M. Stephens pointed out, the activity must be within the child's ability to understand or he will lose interest.[2] Most people with television experience will question whether a child, particularly on the elementary school level, is capable of creating a television program worthy of air time.[3]

Psychologically, there is support for the belief that children can and should be encouraged to create artistic forms. In an essay on "Creative Learning and Expression," John Madison Fletcher points out that sufficient data has been collected to

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[1]In Better Learning through Current Materials (Stanford, California: Stanford University Press, 1952), p. 158, Lucien Kinney and Katherine Dresden define a "good learning situation" as one in which "the pupils are interested and participate, demonstrate resourcefulness and leadership, carry on activities of [public] interest, and in which the teacher is competent to carry on effective procedures."

[2]Stephens, supra, pp. 4-5.

[3]In A Television Policy for Education (ed. Carrol V. Newsom [Washington, D. C.: American Council on Education, 1952]), p. 67, Bob Banner, producer of "The Fred Waring Show," states that ". . . amateurish programs can do more harm than good [to the school]. . . . Nonprofessional shows will make for ridicule and make the words . . . 'public service programs' synonymous with uninteresting." Also, in Audio-Visual Procedures in Teaching (New York: The Ronald Press Co., 1956), p. 469, Lester B. Sands (speaking of school-produced radio programs) warns that only parents will listen unless "the program is particularly arresting. Many school programs are so far from fetching to adult listeners that commercial stations are extremely chary of giving them time."

the medium. Accordingly to Marshall, then, the medium [illegible] is the most effective method of learning.[1]

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[1] In Better Learning through Use of Instructional [illegible] (Los Angeles, California: Academy University Press, 1971), p. [illegible], Lester Kinsey and Katherine Bowden define a "world learning attitude" as one in which "the pupils are [illegible] artificial, [illegible] abstract reasoning, and [illegible] [illegible] of [public] interest, and in which the teacher is [illegible] to carry on effective discussions."

[2] Stephens, Ibid., p. 4-C.

[3] In A Television Editor for Everyone (ed. Donald V. Newman [Washington, D. C.: Association [illegible], 1[illegible]], p. 67, Bob Banner, producer of "[illegible]," states that ". . . materials prepared [illegible] school [illegible] school]. . . . Commercial shows will make for ridicule and make the words . . . 'public service programs' synonymous with uninteresting." Also, in Audio-Visual Procedures in Teaching (New York: The Ronald Press Co., 1956), p. 460, Lester B. Sands (speaking of school-produced radio programs) warns that only parents will listen unless "the program is particularly arresting. Many school programs are so far from catching to adult listeners that commercial [illegible] [illegible] [illegible] chance of giving their [illegible]."

prove that the ability to create is "common to all human beings." His essay makes a plea for developing this innate ability.[1]

Winifred Ward's experience with creative dramatics is the foundation for her belief that

> . . . every child can, if given even a little encouragement and help, express himself well enough to make his life richer and happier.[2]

Satisfaction as a factor in learning.--The question still remains whether or not this universal creative ability is on a high enough plane to include the creation of television programs acceptable to the viewing audience. The child's motivating desire to place his own production and himself in front of the camera presents him with a problem which cannot fulfill the learning conditions laid down by Larrabee unless it is solved with satisfaction.[3] The extent to which participation in a "Let's Turn the Page" program produces the necessary satisfactions to complete the learning process is discussed in Chapter IV.

Summary.--The creation and production of television programs in the classroom seems to have a sound psychological basis as a learning situation: it affords a high degree of interest for

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[1]John Madison Fletcher, "Creative Learning and Expression," Educational Psychology, ed. Charles E. Skinner (3d ed. rev., New York: Prentice-Hall, Inc., 1952), p. 233.

[2]Winifred Ward, Creative Dramatics (New York: Appleton Century Co., 1930), p. 3.

[3]Supra, p. 4.

motivation; it involves a purposeful real life experience; the possibility of satisfaction is present if the product created is accepted.

Limitations of This Study

Although this study properly comes under the heading of educational television, it is not concerned with educational television as most educators conceive of that medium.[1] The study is not concerned with the use of television viewing for instructional purposes. Although in-school viewing of "Let's Turn the Page" programs is encouraged through publicity from Central Michigan College, such viewing is a by-product rather than a primary purpose. Viewing is mentioned in this study only as a method of evaluating results.[2]

The study is not primarily concerned with the development of program content specifically designed to promote better public relations for the school. However, "Let's Turn the Page" bears a

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[1]In reporting on his 1955 survey of educational television in 260 public and private school systems, David C. Stewart classified his results under only two heads: "programming produced for actual instructional purposes in the school" and "programming produced with the general public relations purpose of acquainting parents and other citizens with interesting aspects of the school system." "School Telecasting--A Report," The Journal of the Association for Education by Radio-Television, XV (April 6, 1956), 10-14, cited by Leo Bogart, loc. cit., p. 283.

[2]See Chapter IV.

definite resemblance to the public relations type of program; the two are often confused, sometimes even by participating teachers. The primary purpose of the public relations school program often makes it advantageous for the producer to utilize school children as talent.[1] The primary purpose of "Let's Turn the Page" always makes it necessary to utilize school children not only as the talent, but as writers and cooperative producers. The programs resulting from these two purposes may look the same to the television viewer.

The study is not concerned with the creation and production of television programs on the secondary school level or by institutions of higher education. Such programs have been accepted even by the television profession. The introduction of the same learning situation on the elementary level has been questioned; the study is limited to the controversial question of elementary level creation and production of television programs.

For greater efficiency in the participating sample's ability to recall, the study is limited to programs televised since January 1, 1958.

Justification for This Study

Distinctiveness.--From the discussion of the limitations being imposed, it will be seen that there are certain unique features in the approach to television which is the basis of this study.

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[1]See Appendix A.

Extensive library research has not located any book that does for television participation what Jennie Waugh Callahan's Radio Workshop for Children does for radio, although whatever the two media have in common can be found in her text.[1] Instructional television has an exhaustive bibliography recently compiled by Hideya Kumata.[2] A bibliography of equal length could probably be compiled on the public relations type of school television programs. However, a bibliography on the use of television participation as a teaching tool might conceivably be confined to the three printed articles on "Let's Turn the Page."[3]

Furthermore, according to Leo Bogart, the emphasis in television research has been on the statistics of audience measurement. This, he feels, has left a weakness "on the qualitative side." He points out the need for intensive case histories of individual television programs or program types.[4]

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[1]Jennie Waugh Callahan, Radio Workshop for Children (New York: McGraw-Hill Book Co., 1948).

[2]Hideya Kumata, An Inventory of Instructional Television Research (Ann Arbor, Michigan: Educational Television and Radio Center, 1956).

[3]"'Let's Turn the Page' A TV Success Story!" The Bell Ringer, August, 1957, p. 4; Olive M. Potrude, "Now, TV by the Children," The School Executive, LXXVII (November, 1957), 56-58; Jack M. White, "Let's Turn the Page," Michigan Education Journal, XXXV (February 1, 1958), 233 and 242.

[4]Bogart, loc. cit., p. 317.

Research was not confined to library sources. Eighteen educators well-known in the educational television field were queried by mail.[1] Fifteen responses were received, their contents adding up to a very impressive picture of the types of educational television surveyed by Mr. Stewart.[2] Many cases of child participation in front of the camera were cited.[3] For example, Mrs. Kathleen Lardie reported that all Detroit Board of Education television programs use students as talent. Participants are chosen at auditions held every Wednesday. The audition winners participate in a television workshop; then they are cast in suitable parts in the regular instructional telecasts. Participation is in small groups except on music programs; sometimes entire vocal classes or large instrumental groups are used to demonstrate music. Although there is no child planning of any programs, kinescopes are sometimes shown to the children in order to secure their reactions and subsequently use these reactions as a springboard in adult planning.[4]

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[1]The educators were suggested for this purpose by Dr. Armand L. Hunter, Director of Television Development, Michigan State University, after he had expressed belief that "Let's Turn the Page" was a unique experiment in educational television. (Personal interview, August, 1957.)

[2]Supra, p. 8.

[3]See Appendix A for the responses to this mail query.

[4]Telephone interview with Mrs. Kathleen Lardie, Director of the Department for Educational Radio-Television, Detroit Board of Education, June 20, 1958.

It will be seen that the Detroit plan for child participation stems from a different motive than the "Let's Turn the Page" plan. The purposeful use of television participation as a teaching tool was reported on the high school level but not on the elementary school level.[1] Educators seem to recognize the benefits to be derived from participation without having utilized this phase of television to the extent described in this study.[2]

Therefore, it can be concluded from the results both of library research and of a mail query that the utilization of educational television as described and analyzed in this study is probably unique.

Intrinsic merit.--This study would place in the hands of teachers a teaching tool which fits into the recognized objectives of modern education. In the description, analysis, and evaluation

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[1]See Appendix A for the use of television production as a teaching technique in the Seattle, Washington, high schools. An experiment of the same type was reported in the minutes of the Saginaw Valley Educational Television Steering Committee by Catherine Jean MacDonald, secretary. According to the minutes, students at Jim Handy High School, Bay City, Michigan, have been pre-planning, scripting and producing their own live television programs for two years under the tutelage of Clarence Murphy. By special arrangement with WNEM, Channel 5, Bay City, Mr. Murphy expects to include television directing in the course during the 1958-59 school year.

[2]In Teaching through Radio and Television (New York: Rinehart and Co., 1952), pp. 344-46, William B. Levenson and Edward Stasheff stress the importance of "doing" television but also point out that opportunities are limited. They cite several examples of classrooms on the air (presumably with the teacher), of high school workshops, and of other types of child participation programs. There is very little discussion of methods within the classroom for utilizing the television participation as a learning experience for the children.

of the methods used in creating and producing elementary level classroom television programs for in-studio production, it is hoped that teachers will find the help they need for a better understanding of television and its possibilities in today's elementary school curriculum.

Procedure

The primary survey.--In order to analyze the degree and kind of learning resulting from the classroom creation of television programs and in order to describe the methods used in their production, a survey was necessary.[1] The survey consisted of personal interviews with twenty-five elementary school teachers who had used "Let's Turn the Page" programs as a teaching tool in regular classrooms between January 8 and April 24, 1958. These interviews were conducted from two to three months after the programs were on the air in order to allow time for the teacher's reactions to stabilize.

The writer prepared a questionnaire covering the fourfold purpose of this study. This questionnaire was pre-tested with six interviews and discarded because its use of free-answer

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[1]In Elements of Research (New York: Prentice-Hall, Inc., 1950), p. 160, F. L. Whitney points out that a survey is not only a "cross section of the present"; its "purpose is to get groups of classified, generalized and interpreted data for guidance of practice in the immediate future."

questions made summarization impossible.[1] A more detailed questionnaire of the check list type was then set up. The answers given on the pre-tests plus the writer's own knowledge of the television projects made it possible to include almost all possible answers on the check lists. Whenever it was felt that a check list might influence the validity of the answer, free-answer questions were substituted.[2]

Secondary surveys.--Since evaluation by participating teachers might be weighted because of personal interest, administrators, television station personnel and parents of participants were also asked to evaluate the "Let's Turn the Page" concept.

Twenty administrators of participating schools were interviewed personally. The interview utilized free-answer questions to allow leeway for personal reactions to the program.

Six television professionals who had direct contact with "Let's Turn the Page" programs were also interviewed personally. However, two of the men preferred to commit their evaluations to writing. The questions asked of these six men depended upon their positions at the station. Directors were asked for suggestions for improving the production of "Let's Turn the Page" programs.

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[1]In The Art of Asking Questions (Princeton, New Jersey: Princeton University Press, 1951), pp. 42-44, Stanley L. Payne discusses the difficulties encountered in the use of free-answer questions.

[2]See Appendix B for a summary of the contents of the primary survey.

Child participants took home short evaluation questionnaires for their parents to fill out and return.[1] Because this parent survey was made late in the school year, only twenty of the twenty-five elementary schools included in the primary survey were included in the parent survey. The preoccupation of both teachers and students with the closing of school reduced the number of returns still further. However, the two hundred twenty-four parents who responded represent a large enough cross section for their answers to have some value. There are more serious objections to the validity of this survey than the number of responses; the parents knew the filled-in questionnaire would pass through the teacher's hands; the questionnaire was subject to the problems that confront mail surveys since the child played the role of mailman.[2] The tables which resulted from this survey should be studied with these factors in mind.[3]

Plan of Organization

Chapter I includes (a) a statement of the purpose of this study, (b) a brief description of "Let's Turn the Page" for the purpose of clarifying this particular concept of educational television, (c) a discussion of the psychological basis for using

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[1]See Appendix B.

[2]Payne, loc. cit., p. 7.

[3]Tables 4.8, 4.9 and 4.12.

television participation as a teaching tool, (d) a statement of the limitation of the study, (e) a discussion of the justification for the study, (f) an outline of the procedure followed in making the study, and (g) the plan of organization to be followed in presenting the study.

Chapter II contains background material about "Let's Turn the Page," including (a) the origin of the idea, (b) the history of the four series of television programs which have been presented under that title, and (c) the motivation of participating teachers and the effects of participation on teacher attitudes.

Chapter III includes a description of the methods used in creating and producing a "Let's Turn the Page" television program in a particular classroom and the analysis of the methods used in the twenty-five elementary schools surveyed. The methods are divided into eleven steps: (a) the choice of subject area, (b) the use of secondary subject areas, (c) reading and research, (d) program planning, (e) scripting, (f) casting, (g) making scenery and/or visual aids, (h) costuming, (i) properties, (j) rehearsals, and (k) in-studio production. Wherever evaluations apply to one specific step, such evaluations are included after the analysis of the method.

Chapter IV deals with evaluations of the project as a whole by (a) participating teachers, (b) the administrators of participating schools, (c) television station personnel, (d) the parents of participants, and (e) viewers.

Chapter V offers suggestions for the future utilization of the creation and production of elementary level television programs in the classroom. The suggestions include (a) time of the programs, (b) teacher preparation, (c) content of programs, and (d) techniques.

CHAPTER II

BACKGROUND OF "LET'S TURN THE PAGE"

Origin

"Let's Turn the Page" originated in Wexford County, Michigan, August, 1955, as a project to encourage children to read. The idea was inspired by the sight of almost empty reading rooms and by the frequent complaint of parents, teachers and librarians that watching television had taken the place of reading books. The original program used books as the exclusive source of material.

Although many changes of emphasis have taken place in the "Let's Turn the Page" idea of television production by children since its origin, two basic principles remain unchanged: (1) as far as their age permits, children plan and write their own programs; (2) participation in planning, writing, and performing is open to all children.

Mrs. Gladys Cardinal, acting director of the Cadillac-Wexford County Library, approved the program idea. A tentative commitment was also given by station WWTV, Cadillac. At the suggestion of Lee Gregory, the new county library director, the idea for the project was presented to women's groups and Parent Teachers Associations. Mr. Gregory worked out a tentative budget based on

one hundred dollar contributions from any ten organizations, of which he hoped the library would be one. He also suggested that the program was better adapted to the schools than the library.

In accordance with this plan of spreading the costs, the plan was presented to the Cadillac Council of the Parent Teachers Associations, the Cadillac Youth Recreation Association, the Wexford County School Board, the Cadillac-Wexford County Library Board, the Manton Library Board, the Manton Philathea Club, and the Manton Parent Teachers Association. Out of these groups, came the following pledges of support: (1) Manton Philathea Club, three dollars a month for the duration of the project; (2) Wexford County School Board, two hundred dollars in a lump sum; (3) Manton Parent Teachers Association, fifteen dollars a month for the duration of the project; (4) the Manton Library Board, books and space for rehearsal. Although some members of the other groups were interested, the project was voted down by the groups as a whole.

Since the sum contributed was adequate to cover the expenses, the writer decided to donate her time in order to put a pilot series of "Let's Turn the Page" programs on the air.[1] A new program director at WWTV, Daryl Sebastian, confirmed the tentative commitment of his predecessor.

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[1]The encouragement of the writer's teen age daughter and of Olive Potrude, Wexford County School Superintendent, were in a large measure responsible for this decision.

The First Series

"Let's Turn the Page" activities began in January, 1956, with the formation of "TV-Reading Clubs" in the Manton Consolidated School and five Wexford County one- and two-room rural schools. The "clubs" met during school hours, but participation was voluntary. The teachers could use the motivation supplied by the children's interest in the "clubs" or not, just as they wished. Many of the teachers did, helping the children with reading choices, correlating the writing of script material with language arts and the rehearsing of parts with speech.

Since the programs were not officially a part of school work, the writer was the only adult really responsible for the success of the project. However, the writer was assisted by large numbers of Manton high school students who were anxious to learn about television production. One of these is now a professional radio announcer and another is preparing for a career in television.

Four months of reading, writing and learning about television went into the first program.

A public rehearsal was held in the Manton gymnasium the night before the air show. This brought the children from rural schools together with the town children for the first time and gave parents and teachers a glimpse of what goes on behind the scenes in a studio. Two banks of flood lights, made by one of the high school boys, illumined the scene "on-the-air" while the

usual set and cast changing went on in semi-darkness. Stockinged feet were the rule from the moment the high school floormanager called, "Quiet in the studio!"

The School Executive carried the story of the first in-studio production:

> One May morning in 1956 [May 11], 40 excited youngsters from a consolidated school and a 2-room elementary school out here in northern Michigan invaded the studio of Cadillac WWTV. These youngsters pioneered a new type of educational television that day. They took over everything except the control room and the two cameras. The youngest were second graders, there to dramatize their favorite Indian story; the oldest was a high school senior on the set-moving crew.
>
> During the half-hour show, five dramatic groups presented playlets written by their own members around books they had been reading. They acted in front of 10-foot sets they had constructed, with the aid of high school students, out of building paper and lath and had painted with appropriate scenes.
>
> The activities of the five groups were tied together by a freshman girl who acted as master of ceremonies. She interviewed a narrator from each group, bringing out pertinent facts about how and why each playlet was put on.
>
> During these interviews, high school set crews and prop crews hastily rolled up the old scenes to reveal the new ones behind them and changed the furniture for the next playlet. Out in the middle of the studio, the high school boom mike operator and floor manager performed their carefully planned duties. Over at the side, high school girls were making up youngsters for the last playlet.
>
> The entire studio was a scene of orderly confusion correctly associated with television production. Its uniqueness lay in the age of the participants--eight years and up.
>
> Thus began "Let's Turn the Page," the children's TV show that is not only for children but by children.[1]

School closed after the third program of a six-program series. Many children remained with their "TV-Reading Clubs" during the months of June and July. They met at the Manton Public

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[1]Potrude, loc. cit., pp. 56-57.

Library to read and discuss books, wrote their scripts at home, then met at the library again to rehearse. Mrs. Irene McDaniel and several high school student directors assisted with the rehearsals.

The first five programs were thirty minute shows, but the time of the final and sixth show was lengthened to forty-five minutes in order to accommodate all of the other children who had prepared skits.

> Central Michigan College came into the picture when Woodward C. Smith, Vice-president in charge of Public Services, alerted to the program's possibilities by Miss Potrude, asked Edwin Spacie to take a look at this grass-roots TV project. The latter visited WWTV and saw forty-five girls and boys, from second grade through high school, go through the intricacies of a live TV production with the self-assurance of veterans. Recognizing the educational potential of such a project, Spacie recommended that Central get behind the program, thus opening it to a wider area.[1]

The Second Series

Dr. Spacie's recommendation was followed but not until after the writer had accepted a regular teaching position at Manton. Field Services of Central Michigan College agreed to pay mileage and incidental expenses and a flat sum of two hundred dollars in order that the program might be enlarged and other schools offered the opportunity to participate. After the programs started again, an additional sum was added to pay a substitute for the writer two afternoons a week so that the latter could visit the participating schools and give direct help. It

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[1]White, loc. cit., p. 242.

will be seen that the time of the coordinator was again virtually a donation.

A comprehensive outline was prepared and distributed widely among schools near station WWTV. The outline contained step-by-step methods for classroom use of television participation. The idea was so novel and teachers generally so fearful of a medium they knew little about that the first four programs had to be solicited. Publicity attracted attention to these pilot programs and within two months all dates for the second series were filled and a waiting list started for the ensuing year. Except for schools in the city of Cadillac, the participating schools were either rural or semi-rural consolidated schools.

From the end of January, 1957, until the close of that school year, Central Michigan College employed the services of a television coordinator, Jack M. White, for all television programs emanating from the college. His assistance with "Let's Turn the Page" took some of the pressure off the writer. He handled publicity and made one visit to each participating school as director. In the studio he conducted the final rehearsal which always preceded the air show and then went into the control room to direct the final production. Because he had the advantage of two rehearsals with the children instead of one and because he was interested in experimenting with cameo techniques, the picture quality of "Let's Turn the Page" improved steadily throughout the spring months.

When school closed, twenty-four programs had been added to the original six and slightly over six hundred children had shared this experience.

Changes during second series.--Gradually, certain changes had taken place. Instead of several different classes and schools sharing one program (each class represented by a comparatively small number), the entire program, now only fifteen minutes long, was turned over to one class, making it possible for all of the group to take part if they so desired. For the first and only time, non-school groups took part. The Manton Boy Scouts put on one program and the Benzonia Girl Scouts another.

There was also a gradual change in subject matter. About half of the programs followed the original format of presenting the contents of specific books by narration, dramatization, or other means; but the tendency, so prominent today, to let the subject matter cover the high spots of a study unit, began during this year. In most cases, the original motive of utilizing television for reading stimulus was not lost but gained by the wider use of books for background material. Outstanding examples of this type of program in the second series were two on Michigan and one based on unit study of the Eastern states.[1]

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[1]The programs were: Doyle School (one-room), Missaukee County, Mrs. Lora Sherman, teacher--a map tour of Michigan industries, a model of an early home and a skit of pioneer life.

Sixth grade, Cass Elementary School, Cadillac, Mrs. Leona Nugent, teacher--a map tour of Michigan scenic and historic places, dramatization of early fur trading and pioneer social life, models

The school closed, seventy-four students had been added to the original six and efforts over the budget crisis had caused this expansion.

Lunch-time recreational program.--Gradually, certain change had taken place. Instead of several different classes and schools of varying per pupil costs (each class accompanied by a coordinate small number), the entire school, now only fifteen students large, was turned over to one class, making it possible for all of the group to take part in the program. For the first and only time, non-school people came into it. The fixation of school and community and the "everybody into school" idea was real.

There was also a marked change in subject matter. Most half of the programs folly of the original format of presenting the contents of specific books by narration, dramatization, or other means; but the technique, as mentioned before, is not the subject matter, except the high points of a study unit, upon which this year. In most cases, the minimal notions of multiplication tables relation for reading activities are not left but gained by the aid of lines for background material. Interesting examples of this type of program in the second grade were the reading and are based on unit study of the [illegible] Indians.[1]

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[1] The programs were: Dorothy Wood (one-room), "Dorothy Wood", June, June Lessons, 1. [illegible]--a one hour of [illegible] tribe, a model of an early [illegible] and a visit of [illegible] life.

Other grade, Miss Hemmingway school, [illegible], June. Lesson "[illegible]", trading--a [illegible] of [illegible] scarce and [illegible] dramatizations of early [illegible] [illegible] pioneer social life, [illegible]

The time of the programs had been changed from the late afternoon hour of the first series to 10:00 A.M. Saturday mornings. Going into new schools during the next winter, the writer constantly found boys and girls who had the ten o'clock Saturday morning listening habit the year before. Though a good listening time, early morning worked some hardships on the participants, especially if they came from a distance. The high school crew, which always accompanied the writer to the studio, will never forget the sleet storm through which they walked the last two miles to the station. On the way, they discussed plans to substitute for the children who sat mournfully at their desks in nearby Cadillac. The climax of that hike came when the crew found that the engineers had been unable to arrive early enough to get the station on the air.

The last and most welcome change during this second series was WWTV's new studio. The writer's own sixth and eighth grade combination room at Manton had the honor of giving the first live broadcast from the new studio, November 19, 1956.[1] Today

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representing the past and the present (an Indian village and the Caberfae skiing area).

Fifth grade, Franklin Elementary School, Cadillac, Mrs. Louise Heuss, teacher--Out of their study of the Eastern states, the children chose to dramatize the Boston Tea Party and present their regular unit work on New York State through talks, pictures and examples of products and natural resources.

[1]The Telegraph. Samples of this script were widely distributed for study purposes. It belongs to the early type of script in which two books were presented by name.

when the new studio seems crowded with thirty or forty youngsters, the crews wonder how they ever produced programs in a studio hardly large enough to move the cameras around. Again much of the credit goes to the high school crews, which controlled the flow of talent in and out of the studio and changed scenery under such crowded conditions that anything taken down had to be carried out of the building. Under the improved conditions in the new studio, the high school crews were cut from seven or eight to three people each.

The Third Series

The third "Let's Turn the Page" series on WWTV began earlier in the fall in order to accommodate as many schools as possible before viewing audiences fell off in the spring. The twenty-six programs of the 1957-1958 season brought television experience to six hundred thirty children.

Changes during third series.--Several important changes were made. The writer was placed on half-time salary by Central Michigan College with the official title of "Children's Television Consultant" and full responsibility for the program. This particular television service was removed from Field Services and placed in Information Services under Gilbert O. Maienknecht. At his suggestion, a clinic was organized for teachers who planned to participate. The latter were invited to Cadillac to observe the final rehearsal and air show of the first program, October 9th, at

4:00 P.M.[1] After this introduction to studio procedure, the group of thirty-two teachers repaired to a nearby resort for an intensive session devoted to a study of the outlines and supplementary materials.

Information Services also instituted and carried on through the entire school year a weekly letter service which proved to be the needed type of publicity. Formerly, publicity had consisted of an advance schedule put out for two months at a time and mailed to superintendents in the listening area plus such newspaper write-ups as could be secured in the localities where participants lived. The new plan consisted of a letter written by each group of participants, mimeographed by Information Services and mailed with a cover letter from the writer to teachers of the participating grade level, requesting that the children's letter be read to the pupils. A third grade teacher, for example, would receive four or five such letters in the course of the school year.

By means of these letters, concrete suggestions were made as to how the Cadillac programs, now changed to three o'clock and within school hours for most people, could be viewed by interested classes. As a result, many teachers imported portable television sets for the first time; and many others took their pupils on field trips to some nearby home.

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[1]"Safety First--Safety Last--Safety Always," 4th Grade, Manton Consolidated School, Mrs. Thelma Sprague, teacher.

Another innovation was a demonstration, September 30th, at the Michigan Education Association Conference of Regions 14 and 15. The Manton fourth grade under Mrs. Thelma Sprague made the long trip to Cheboygan to give interested teachers an opportunity to see a typical classroom rehearsal of their forth-coming television program.[1] High school students operating mock cameras[2] and a home-made boom mike hooked up to a public address system gave a realistic flavor to the rehearsal. Dr. E. G. Spacie acted as moderator[3] and seven teachers whose pupils had participated the previous school year spoke on the outstanding features of their projects.[4] Over one hundred fifty teachers and administrators attended the meeting. By popular request, a similar one was scheduled for the 1958 Regional Conference in Cadillac.

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[1]Much of the credit for making this demonstration possible goes to Supt. Hessell Shotwell. He and Mrs. Sprague (Elementary School Principal) supported "Let's Turn the Page" from its inception.

[2]Pattern for mock cameras came from the University of Michigan Speech Department. The pattern is available on request.

[3]Dr. E. G. Spacie, Guidance Consultant, Central Michigan College. (See p. 23.)

[4]Mrs. Josephine Harris, Lincoln School, Cadillac, 6th grade, spoke on correlating a television project with English and art.

Mrs. Carmen Johnston, Mesick Consolidated School, 8th grade, discussed building a program around a field trip.

Mrs. Ida Dewey, Bellaire Elementary School, 3rd grade, told how group script writing functions.

Mrs. Leona Nugent, Cass School, Cadillac, 6th grade, spoke on the effects of the program on personality development, especially with backward children.

Mrs. Hilda Whipple, Lake City Elementary School, 1st grade, gave her estimate of what the youngest groups of children

Consultant visits.--With no teaching load, the writer was able to devote more time to visiting participating schools. An average of four visits were made to each school:

1. During the initial visit, the consultant talked with both pupils and teachers about television techniques in relation to the topic the group had chosen. With upper elementary children this talk frequently included board talks on aspect ratio and the way to set up a floor plan. With even the youngest groups, it included examples of contrast actually used on preceding programs[1] and a demonstration of the functions of a viewing box.[2] Most teachers gave the children an opportunity to ask questions.

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gain from this type of learning experience although they can neither read nor write scripts.

Mrs. Viola Moffit, Greenwood school, (one-room), Wexford County, told how she integrated the project with the normal work load of a rural school.

Mrs. Lora Sherman, Doyle School (one-room), Missaukee County, explained the committee method of research and script writing and the utilization of local people as source material.

[1]Frequently the samples of contrast used took on added meaning because the children had already seen them on the television screen. This was particularly true of a bridge painted by the first grade of the Cooley School in Cadillac (Mrs. Nellie McDaniel, teacher) for the "Three Billy Goats Gruff." Painted in shades of gray on a large carton, this first grade masterpiece bore little resemblance to the realistic bridge the children remembered from the screen.

[2]Edward Stasheff, Associate Prof. of Speech at the University of Michigan, granted the writer permission to use and reproduce the directions for making the Bretzbox found in the book he co-authored with Rudy Bretz. (The Television Program [New York: Hill and Wang,

2. The next visit was usually late in the planning stage when the pupils could present the plans they had made. These were reviewed and suggestions offered. In some groups planning overlapped with attempts at script writing; sample scripts were shown the consultant for advice. Here again the blackboard was used to advantage. A floor plan showing the layout planned by the group in relation to camera and boom microphone movements quickly showed any flaws in the planning. This gave the consultant the opportunity to emphasize basic rules in planning for television.[1]

3. The third visit usually came early in script writing if no script was ready on the previous visit, or late if some script had already been reviewed. Preferably the visit included a script run-through with the sets laid out in order around the schoolroom. Even though the students were reading from incomplete scripts,

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Inc., 1956], pp. 302-3.) Since the directions were intended for older students and involved angles too difficult for most elementary pupils, the pattern for a simple viewing box used by William H. Tomlinson at Michigan State University was substituted during the 1957-58 season.

[1]Several common errors were: (1) failure to allow time for camera and mike movement, (2) expecting close-ups in sequence that would tie up two cameras just before a scene switch, and (3) failure to follow a sequence that minimized the distance cameras and boom mike had to move.

the importance of careful planning for talent movement became obvious. Since most "Let's Turn the Page" programs involved larger numbers of talent than the usual live program on local stations, organization at this point was often the difference between smooth performance and chaos.

4. The last visit was for the purpose of reviewing the finished product and usually came within a few days of air time. Timing and plans for a "cushion" were important considerations during this visit. Almost all groups, left to their own devices, would have come to the studio with a program too short. Material that took twenty minutes to rehearse a week or ten days before the program often took twelve minutes on the air. Many teachers felt that the need to provide for a "cushion" was the hardest problem for children to handle. A common device was to end the program with an appropriate song or dance and let the picture fade out when the time was up. Those who "cushioned" with a speaker were sometimes disappointed to see the child more interested in watching for time signals than in his audience!

Often, on this last visit, the teacher had to be reassured. Since a facsimile rehearsal with the

> children all in place around two or three walls of a classroom bore little resemblance to the familiar stage rehearsal where one group appeared at a time as the curtains opened, viewers at this point in the preparations needed previous television experience or an excellent imagination to form a mental picture of what the screen would show out of the confused whole.

Subject matter.--Subject matter during this series of programs centered largely around units of study, with only three or four schools clinging to the old method of story or book dramatization and presentation. Some schools used special units, especially if their date coincided with major holidays; but even these were normally study units where the factual knowledge involved was well worth the student's time spent in research.

Program director.--WWTV assigned Wayne Bishop to the program as director; he served "Let's Turn the Page" in that capacity for the entire season, the first long period of time that the program had the advantage of only one director. His familiarity with the type of scripts used and the possible lay-outs, plus his liking for children, even in large numbers, were a great asset to the program. Even though he caught his first glimpse of the show during the two-thirty studio rehearsal conducted by the high school floor manager, by air time, with the help of the script, he knew what to expect and how he could best use his cameras. One of his

shows brought praise even from WWTV's rivals at Traverse City's WPBN.[1]

The Fourth Series

The pressure for another series came from Traverse City teachers who attended the Michigan Education Association Regional section meeting and the clinic in Cadillac. For policy reasons, Supt. Glen E. Loomis refused to allow these teachers to bring programs to Cadillac, but promised full cooperation of his school system if "Let's Turn the Page" could be produced live on WPBN. Having cleared a new series with Gilbert O. Maienknecht and Woodward C. Smith at Central Michigan College, and knowing that the addition of another station would mean full time work for half pay, the writer approached Robert Detwiler and John Anderson at Traverse City.[2]

Tentative approval for a series to start after January 1, 1958, was received on October 22, 1957, from Robert Detwiler. In addition to the Traverse City Schools, three schools already scheduled for the Cadillac station were closer to WPBN. These were rescheduled for that station since the writer knew from

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[1]"Puppets," 3rd Grade, Pullen Elementary School, Mt. Pleasant, Mrs. Dorothy Lynch, teacher.

[2]Robert Detwiler, general manager of the Midwestern Broadcasting Company, and John Anderson, station manager of WPBN-TV, Traverse City, Michigan.

experience that open dates in Cadillac would be filled quickly.[1] The Grand Traverse County superintendent of schools, Byron Anger, called a meeting of county administrators and teachers to alert them to the opportunity represented by "Let's Turn the Page." Bruce Miles, audio-visual coordinator for the Traverse City schools, was assigned to alert the city teachers. All available dates were taken before the first program appeared on the air.[2]

Sixteen programs on WPBN added four hundred fifty-four children to the number who had shared this learning experience.

Subject matter.--In general, subject matter on the Traverse City station followed the pattern already set at Cadillac, although there was a tendency to use more special units and even an occasional program that was not a study unit at all, but a portrayal of a regular school activity. This latter trend appeared in Cadillac, too, before the end of the season; however, most programs remained the results of much reading and research on the part of the children.

Changes during fourth series.--One innovation on WPBN attracted some controversy. To provide a "cushion," the teacher was asked to appear at the end of the program.[3] If there was any time

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[1]All WWTV dates had been taken by the end of October.

[2]One school cancelled in February, but the opening was promptly filled.

[3]This was a shattering of precedent: "The show is specifically BY and FOR children. Throughout last year's broadcasting schedule of 25 [24] programs not ONE adult appeared on the show." ("'Let's Turn the Page': a TV Success Story!" loc. cit., p. 4.)

left, she was to say a few words; otherwise, she was merely introduced by the student master of ceremonies. A few teachers refused to appear in front of the camera; their programs followed the WWTV pattern of providing filler material for a "cushion." A poll indicated four times as many teachers were opposed to even this brief glimpse of an adult as were in favor.[1] However, several of the teachers who did not appear on the air found the home audience disappointed.

Teacher Response to "Let's Turn the Page"

It will be noted that, beginning with the second series of broadcasts, the classroom teacher assumed the responsibility for the development and production of the individual programs. No matter how much writing and planning was done by the children, the teacher's role as instructor and guide was vital and demanding.

Observers have frequently asked three questions about teachers and teacher attitudes: (1) "How do teachers find out about 'Let's Turn the Page'"; (2) "Why are teachers willing to undertake a project as difficult as classroom produced television"; (3) "What effect does working with 'Let's Turn the Page' have on the teacher's attitudes toward television."

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[1]The methods survey included the question: "Should the teacher appear on the program? Yes 5 No 19 Undecided 1."

Although not properly a part of methods, these questions were included in the methods survey on which this study is based.

Contacts.--The sources of first and second contacts with "Let's Turn the Page" for the twenty-five elementary school teachers who were interviewed for the survey are summarized in Table 2.1.

TABLE 2.1

SUMMARY OF SOURCES OF PRELIMINARY CONTACTS WITH "LET'S TURN THE PAGE" FOR 25 ELEMENTARY SCHOOL TEACHERS WHO USED THE PROGRAM AS A TEACHING TOOL BETWEEN JAN. 8 AND APR. 26, 1958

Source of Contact	1st Contact		2nd Contact	
	f	%	f	%
Saw the program on TV	4	16	4	16
Knew teachers whose pupils had participated	4	16	4	16
Heard about program from school administrator	4	16	3	12
Through Central Michigan College publicity	4	16	2	8
Acquainted with program from its inception	2	8	...	...
At local teachers' meetings where participation was discussed	7	28	1	4
Attended demonstration at MEA Regional Conference	...	...	2	8
Attended clinic for participating teachers	...	...	6	24
Contacted personally by TV consultant	...	...	3	12

Local teachers' meetings were the most effective means of first contact, accounting for 28 percent of the total responses.

The television demonstration at the Michigan Education Association Conference at Cheboygan, the clinics at Traverse City and Cadillac, and personal contacts by the consultant were not mentioned as primary sources of contact with the program; however, in the earlier days of "Let's Turn the Page," consultant contacts were occasionally a primary source.

It is interesting to note that six respondents came directly to a clinic for participating teachers after only one contact. It is probably only a coincidence that the least frequency of response for second contacts was given to local teachers' meetings. Of greater significance is the fact that only eight teachers (32% of the respondents) had seen "Let's Turn the Page" programs as a source of first or second contact. Previous to the letter campaign of the 1957-1958 school year, school room queries often indicated that children were more familiar with the program than teachers.

Motivation of teachers.--The role of the administrator was as important in the early days as it is today. Without the backing of Superintendent Hessel Shotwell of the Manton Consolidated School and Miss Olive Potrude, Wexford County school superintendent, there would have been no programs at all. Mrs. Wilma Tremain, Missaukee County school superintendent, set up the first teachers' meeting to explain what "Let's Turn the Page" could mean in the classroom; Mr. Ray McKernan, director of elementary education for the Cadillac schools, promoted the project in his system.

However, the desire of the administrator to have his teachers use television educationally was never enough incentive for most teachers. The reasons listed by the teachers themselves may be classified into five categories as shown in Table 2.2. The most frequent response given (27%) was the fact that an activity program like television production fitted the requirements of the teacher's own teaching techniques. The anticipated effect of the television program itself on the school's public relations was the least frequent response, a fact which would seem to indicate that the usual public relations motive for school sponsored child participation television programs is comparatively unimportant when "Let's Turn the Page" is under consideration.

TABLE 2.2

SUMMARY OF THE REASONS GIVEN BY 25 ELEMENTARY SCHOOL TEACHERS FOR USING THE CREATION OF "LET'S TURN THE PAGE" PROGRAMS IN THEIR CLASSROOMS

Reasons	Frequency of Responses	Percentage of Total Responses
Child growth	9	21
Requested by administration	8	18
Personal interests	10	23
Public relations	5	11
Utilization fits requirements of own teaching techniques	12	27

Attitudes toward television.--Curiously enough, most of the responses summarized in Table 2.2 make no reference to television itself. Of the nine responses under "Child growth," five indicated that television experience was important in the development of the modern child. Only three teachers indicated any personal interest in television because it is television, but seven said they were always interested in anything new. Only three respondents spoke of teaching techniques in terms of on-screen results.

This is particularly significant in relation to the answers to survey questions intended to bring out teachers' reactions to television after their "Let's Turn the Page" experience. Twenty-three of the twenty-five respondents (92%) gave an affirmative answer to the question, "Would you like to learn more about television?" (Table 2.3) Especially significant is the affirmative response of twenty-one teachers to the question, "Would you like to repeat this experience?" These responses were given with varying degrees of enthusiasm, but there is no reason to doubt their sincerity.

The large percentages of the affirmative answers, ranging from 92% to 76%, give more significance than usual to the negative responses. For this reason, the negative responses have been commented on in footnotes to the table by references to teacher motivation and other pertinent data.

TABLE 2.3

SUMMARY OF RESPONSES OF 25 ELEMENTARY TEACHERS TO QUESTIONS DESIGNED TO INDICATE THEIR ATTITUDE TOWARD TELEVISION AFTER A "LET'S TURN THE PAGE" EXPERIENCE

Question Asked	Affirmative Responses	Percentage of Total Responses	Negative Responses	Percentage of Total Responses
Did this experience increase your interest in using TV in the classroom?	22	88	3[a]	12
Would you like to learn more about TV itself?	23	92	2[b]	8
Are you interested in taking a college course in the use of TV in the classroom?	19	76	6[c]	24
Are you interested in using TV listening as a basis for classroom work?	21	84	4[d]	16
Would you like to repeat this experience?	21	84	4[e]	16

[a]Of these 3 respondents, 1 had a public relations motive; 1, desire to please her administrator; and 1, the belief that this type of project might motivate more consistent effort on the part of a disinterested group.

[b]One respondent used the project at the request of her administration and 1 is retiring from teaching this year.

[c]Two respondents indicated that they were not interested in any courses because they had all the credit they needed; 1 is retiring; and 1 evaded the question and cannot be considered a clear negative.

[d]Two lower elementary teachers questioned the value of this type of use on their grade level; 2 evaded the question--not a clear negative.

[e]Two respondents evaded the question with qualifying statements: "Not right away" and "Ought to be passed around"; 2 evaded the question. None of these 4 were clear negatives.

Summary

"Let's Turn the Page" originated as a "TV-Reading Club" project in six schools of Wexford County. From a modest beginning of six programs, it spread into other schools in the listening area of WWTV and WPBN for a total of seventy-two programs by the end of the school year 1957-1958. The reading club idea gradually merged into classroom activity units under the classroom teacher. The change was largely due to the sponsorship of Central Michigan College.

Although at first hesitant to attempt television projects, teachers became more interested after a few programs had appeared on the air. The program became popular enough that schedules were filled well in advance.

Approximately 1,800 children have shared the experience of creating and producing live television programs in a project intended to utilize their natural interest in television for the promotion of reading and other school learning processes.

CHAPTER III

CLASSROOM METHODS USED FOR "LET'S TURN THE PAGE"

There is no specific "Let's Turn the Page" unit to be followed by teachers in minute detail. Each teacher uses his own methods, with only a suggested outline for guidance if any is desired. The function of the writer during the second, third, and fourth series of productions, was to act as a consultant in television techniques. Even in this specialized area, arbitrary decisions were used by the consultant only when required by station policy.[1]

In spite of the many differences in program development resulting from such a policy, a description of the methods used in a sample classroom is advisable as an introduction to the detailed analysis of methods in this chapter. Since there is no "typical" group, the two-room school at Grawn has been selected arbitrarily for this purpose.

Mrs. Irene Russell and Miss Pauline Bates were new teachers in a rural school where they felt the children needed the learning experiences possible in television program preparation and

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[1]For example: the director at WWTV during the 1957-1958 series stipulated that the M. C.'s set be placed in the right hand corner nearest the control room and all other sets along the two walls to the M. C.'s right, because of a second live show back to back with "Let's Turn the Page."

performance. Their date fell on Washington's birthday so that the topic choice was obvious.

They decided to combine the two rooms rather than leave any of the sixty-two children out of the program;[1] however, the research and planning were done in the upper grade room. The youngest children created a minuet from having seen them on television and having listened to records. Miss Bates had no direct experience with minuets and gave all the credit for successful performance to leaders among the children.

The children in the upper grades formed committees, each intrusted with one section of the script. When the writer visited the school during the planning stage, the committees had their desks pulled into four circles for ease in working together. Shelves and desks were piled high with library books and other reference material.

One committee wrote the narration while the other three developed dramatic skits; one skit was from Washington's childhood, the second from the Revolutionary War period, and the third from the signing of the Constitution. Visual concepts of the last two scenes came from famous pictures.

The older groups in the room proved capable of script writing with very little help from Mrs. Russell; her assistance was given mainly to the younger committees. In between the skits, narration covered the outstanding events of Washington's life.

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[1]Sixty-one children took part; one child was refused parental permission for religious reasons.

These narrative bits were written long enough to permit scene changing; all of the skits were planned for performance on one set with minor scenery changes. Figure 1 shows the final floor plan and format of the show as submitted to the WPBN director, Charles Leipham. Throughout the planning period, the children and teachers watched other "Let's Turn the Page" programs on the air and discussed their techniques.

Each committee did its own casting, some preferring to take, on the air, the parts they themselves had written; others voting for the classmates they felt best qualified. These older committees assigned parts to children in the lower grade room whenever it became necessary to use the younger children.

Costumes were suggestive, cotton wigs for the boys creating the necessary colonial flavor when supplemented with neckcloths. The children were very much interested in deciding which items in their own modern wardrobes reflected the styles of colonial times. If they had no clothes in the correct style, they borrowed in the neighborhood.

Volunteers painted a window on unbleached muslin to add realism to the indoor scenes and made a flag with thirteen stripes and thirteen stars to be used by a sewing group in the Betsy Ross scene and then hung for a background for the signing of the Constitution. These simple but effective pieces were the entire scenery. The minuet dancers performed before a rich-looking curtain belonging to the studio.

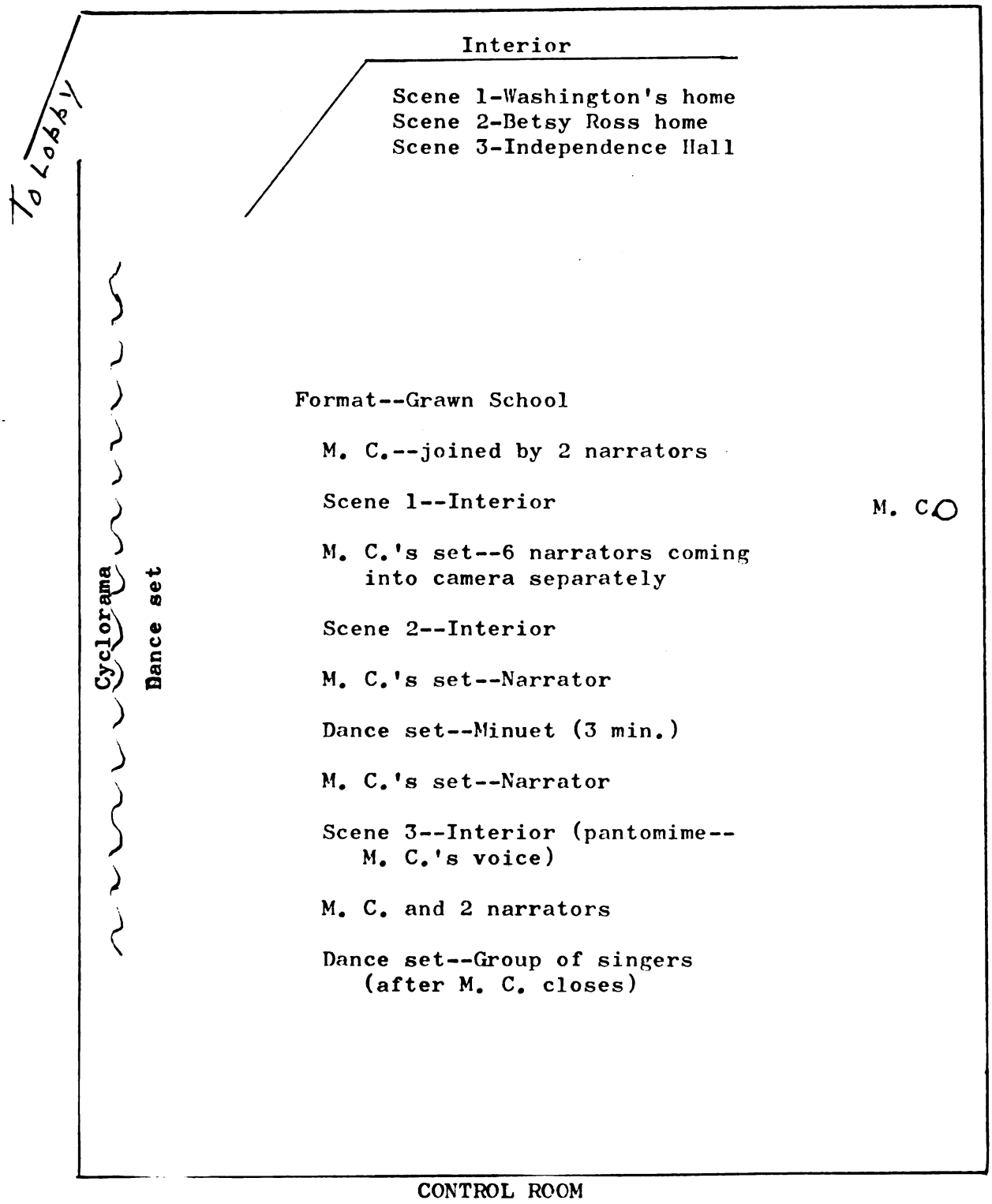

Fig. 1.--Floor plan and format Grawn School

The older boys were appointed property men, shifting the scenes in rehearsal as well as at the studio. One week before air time, a high school crew from Manton Consolidated School brought two large mock cameras into the classroom, seats were shoved back into a corner, and the regular high school floor manager conducted a facsimile rehearsal. Seeing for themselves the importance of the floor manager, the group chose one of their own number to act in that capacity the following week.

Although the children had spent six weeks in research, planning, and script writing, only two were needed for rehearsal. Most of the time was spent on speech techniques. Having had no previous experience, the children spoke too rapidly and had a tendency to slur or omit middle and final consonants. A tape recorder was used effectively and the group became a committee of the whole to watch for and point out inadequate speech habits. Improvement was noticeable.

The upper-room children arrived at the studio first so they might have a conducted tour of the entire television plant. The mechanics of television and the method of program production were filled with many new concepts for them. However, they fulfilled their duties with the aplomb of veterans when air time came. Mrs. Russell and Miss Bates felt their presence in the studio unessential, and sat in the lobby through part of the program, enjoying the final product on the air. Since the number was large, it was fortunate

that WPBN had never insisted on a fifteen minute limit. Playing time for "George Washington" was nineteen minutes.

As the tables in this chapter indicate, there are many variations of the method used by Mrs. Russell and Miss Bates in their endeavor to bring an enriching experience to their students. The twenty-five elementary school programs surveyed show a cross-section of the possible methods for using television as a teaching tool through the creation and development of classroom units and programs.

The First Step

In both the first outline of method and a shorter outline prepared for distribution at teachers' meetings during the fall of 1957, the carefully considered decision to prepare a program is listed as Step I.[1] The decision is followed immediately by a request for a date, since the schedule is often full early in the season. Then:

> Watch a few Let's Turn the Page programs and let the class analyze them. What type of presentation was most effective? What kind of material shows up well on the screen? How does a television program differ from other programs such as those the children have seen on the school stage?[2]

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[1]See p. 24 for the first outline. The second outline, much shorter than the first, was entitled "Central Michigan College Offers You the Opportunity to Use Television as a Teaching Tool in Your Classroom."

[2]"Central Michigan College Offers You--," pp. 1-2.

These preliminary stages show little variation in the twenty-five classrooms studied.

Choice of Subject Area

> The subject matter: Whatever in your every day school program appeals to you [the teacher] and the children as suitable material to be molded into television pictures.[1]

The lack of regimentation implied in the above statement has resulted in a great variety of subjects presented on the air.[2] During the twenty-five interviews forming the basis for this survey, four teachers volunteered the statement that they liked the variety resulting from this latitude of choice. A summary of the subject areas used will be found in Table 3.1. The preponderance of social study units in the 1956-1957 series is still observable (34% of the total responses) in spite of the new and timely emphasis on science (20%). Language arts with only one response (4%) seemed to have the least appeal as a possible television subject.

Who chooses the subject?--All material sent out through the college suggested that the teacher choose the subject together with the children. In Table 3.2, it will be noted that eleven teachers (44%) followed the suggestion. However, in ten cases the children were not consulted until after the teacher (seven responses, 28%) or the teacher and administrator (three responses, 12%) had reached a decision.

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[1] *Ibid.*, p. 1.

[2] See Appendix C.

TABLE 3.1

SUMMARY OF CHOICE OF SUBJECT MATTER FOR "LET'S TURN THE PAGE" PROGRAMS IN 25 ELEMENTARY SCHOOLS

Subject	Frequency of Response	Percentage of Total Responses
Art.....	2	5
Language arts.....	1	2
Music.....	7	16
Physical education.....	4	9
Reading.....	6	14
Science.....	9	20
Social studies.....	15	34
Totals	44[a]	100

[a]Some programs cut across subject lines.

TABLE 3.2

SUMMARY OF RESPONSIBILITY FOR CHOICE OF SUBJECT AREA FOR 25 ELEMENTARY LEVEL "LET'S TURN THE PAGE" TELEVISION PROGRAMS

Choice Was Made By	Frequency of Response	Percentage of Total Responses
Children, unguided.....	4	16
Children guided by teacher...	11	44
Teacher.....	7	28
Teacher and administrator....	3	12

[illegible]

[illegible]

[illegible]

A comparison of Table 3.2 with those that follow in this chapter will show that teachers tend to take more responsibility on themselves in this step of development than in any other. It is, therefore, interesting to note that the only teacher who felt that she had a poor choice of subject matter had made that choice together with the administrator without consulting the children.

Basis for choice of subject.--To quote from the latest outline of method again:

> Together with the children, choose a subject area that will be reaching a climax near the date of your scheduled TV appearance. Don't be afraid of duplicating what some other group is doing. No two classes have ever presented the same subject from the same viewpoint, nor are they apt to.[1]

In spite of the emphasis on regular school units in all literature put out by the college, only eleven schools (44%) used regular units as the basis for their programs. Special study units were the basis for nine programs (36%) and five (20%) were not study units in the real sense of the word at all, but rather should be classified as special programs. (Table 3.3)

A special study unit is defined as a study unit set up specifically for the production of a television program as opposed

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[1] "Central Michigan College Offers You--," loc. cit. The last statement was aptly illustrated by two programs on WPBN one week apart. Each dramatized the Betsy Ross and the flag incident, but so differently that neither group received any comment on the duplication though both reported wide public reaction to their programs. The first group set up their scene to conform to an artist's picture hanging on the wall of their schoolroom. The second filled the Ross home with neighbors in order to involve more children. The first had Washington enter alone; the second, with two aides.

TABLE 3.3

SUMMARY OF THE BASES FOR THE CHOICE OF SUBJECT AREA FOR 25 ELEMENTARY LEVEL "LET'S TURN THE PAGE" TELEVISION PROGRAMS

Basis For The Choice	Frequency of Response	Percentage of Total Responses
Unit taught regularly.....	11	44
Special study unit.....	9	36
Special program for TV.....	5	20

to one which is given every year. When a special unit is the basis for choice, teachers are likely to find that the time absorbed by the study and research outside the normal curriculum plus the time concentrated on television preparation makes too large a dent in the already crowded school day. A program based on a unit that is part of the normal study program not only highly motivates the unit but also requires surprisingly little extra time.

Ordinarily in this study, the word "program" refers to whatever is put on the air, but "special program" in this instance is used to denote those which most nearly resembled school assemblies, traditional school Christmas programs, et cetera, and involved little or no study of subject matter. The five programs so classified included two dramatizations of favorite fairy tales, recreational dancing, a safety patrol club, and an Easter religious program. The last named could be classified as a Bible study unit.

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Involvement of secondary subject areas.--Although an occasional teacher treats a "Let's Turn the Page" project as an extraneous program, the responses in Table 3.4 clearly indicate that most teachers allow the preparation of a television show to involve as many subjects as possible. It is natural that the most frequent response should occur in speech and language arts (twenty-four responses each, or 96%). Reading also rated a high frequency of response (twenty-one, or 84%).

TABLE 3.4

SUMMARY OF SECONDARY INVOLVEMENT OF SUBJECT MATTER IN DEVELOPING 25 "LET'S TURN THE PAGE" PROGRAMS IN ELEMENTARY LEVEL CLASSROOMS

Subject Area	Frequency of Response	Percentage of Classrooms
Arithmetic.....	13	52
Art.....	20	80
Language arts.....	24	96
Composition other than script writing.....	9	36
Letter writing.....	21	84
Oral reports.....	16	64
Script writing.....	22	88
Music.....	14	56
Reading.....	21	84
Science.....	9	36
Social studies.....	18	72
Speech.....	24	96
Spelling.....	9	36
Total.....	220	...

In Table 3.4 language arts have been broken down into the divisions that showed most frequently on the survey. Composition other than script writing includes the composing of sentence charts for reading in the first and second grades as well as written reports on research (nine responses, 36%). Motivated letter writing as a by-product of the program has been used by twenty-one teachers (84%). Four types of letters were commonly used:

1. Publicity. This includes the original letter mimeographed at Central Michigan College and distributed to over 200 grades of the same level. Some groups add more personal letters to local schools and individuals.
2. "Thank-you" letters. Bus drivers, parents, television station, consultant, administration, et cetera, are the recipients of this type of letter.
3. Answers to "fan" mail. Teachers report that many children are still corresponding with "pen pals" from this source.
4. Miscellaneous correspondence. This includes letters to the consultant during the planning stage, requests for materials, et cetera.[1]

Many teachers failed to list arithmetic as a subject area involved, but a glance at the details given by those who did list

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[1]Examples of several types of letters will be found in Appendix E.

it would indicate that its usage is probably more general than the table shows (thirteen responses, 52%).

1. Timing. In the lower elementary grades, timing may be an introduction to clock reading; in the upper grades, practice of previous learning.[1] Many children learned how to use a stop watch.
2. Number concepts. Lower elementary teachers find the project helpful in teaching number concepts. A third grade teacher reported three new number concepts as a direct result of the research done on the program.
3. Measuring. This usually consists of measuring practice areas, but several other usages have been reported; e.g., a group of second graders measured their child furniture at home to determine which set to borrow; fourth graders, building a doll house, used measurement in applying wall paper and bricks; and several groups reported the use of measurement in making viewing boxes and spacing block letters.
4. Drawing to scale. Floor plans may be laid out in the classroom. Two groups reported using graph paper to enlarge designs.

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[1]During the second series, a fifth grade teacher discovered that her group had had inadequate training in telling time. She used the program to rectify the lapse.

5. Counting. Counting is used primarily in the lower grades, but a fifth grade reported making an audience count by having each individual report his own count and then adding the items on the board. They were stunned by the size of the resulting figure.

6. Arithmetic uses incident to the topic. These included dates, percentages, converting francs, figuring costs, adding acreage, et cetera.

The spelling included in Table 3.4 refers only to spelling lists which were a direct result of the project; the correction of spelling used in writing appears in Table 3.19. The practice of using unmotivated lists from a standard speller is so general that a fifth grade group were triumphantly told by their peers in the adjoining room that their television project was putting them "behind" in spelling. They were learning to spell ionosphere, atmosphere, constellation and similar words.

There was a wide variation in the extent to which different teachers involved secondary subject areas. In Table 3.5 responses indicate a spread of from four to twelve subjects per class. Four, five and six subjects per class were involved in three classrooms (12%). The highest number of subjects (twelve), however, had a frequency of four or 16% of the total number of classrooms. It will be noted that responses are infrequent until the median number (eight) is reached. The average number involved per class is nine.

The purposeful involvement of secondary subjects is a commentary on the possible scope of a television participation program

TABLE 3.5

SUMMARY OF THE NUMBER OF SUBJECT AREAS INVOLVED PER CLASS IN DEVELOPING 25 "LET'S TURN THE PAGE" PROGRAMS

Number of Subjects	Frequency of Response	Percentage of Total Classrooms
4	1	4
5	1	4
6	1	4
7	2	8
8	6	24
9	3	12
10	2	8
11	6	24
12	4	16

in cutting across subject lines in unit teaching. Not all latent possibilities have been explored. Further possibilities will be found among the suggestions in Chapter V.

Reading and Research

Sources of materials.--Because even the special programs required some background study, they are included in Table 3.6, in which the source materials used both for unit study and television techniques are summarized.

Books received the highest number of responses as a research source with library books used in twenty classrooms (80%), encyclopedias in seventeen (68%), and text books in fifteen (60%).

TABLE 3.6

SUMMARY OF SOURCES FOR RESEARCH USED BY STUDENTS IN 25 ELEMENTARY SCHOOLS FOR PREPARING "LET'S TURN THE PAGE" TELEVISION PROGRAMS

Source	Subject Area Research		Television Research	
	f	%	f	%
Library books.....	20	80	12	48
Text books.....	15	60	2	8
Encyclopedias.....	17	68	2	8
Magazines.....	3	12	1	4
Newspapers.....	2	8	...	...
Free materials requested by mail..	4	16	...	...
Teachers' files.....	8	32	...	...
Movies.....	4	16	1	4
Film strips.....	3	12	...	...
TV programs.....	1	4	24	96
Experimental research[a]	7	28	...	...
Talks by visitors....	8	32	22[b]	88
Field trips.....	8	32	1[c]	4

[a]Includes experimental work in dramatics while searching for the best form as well as science experiment.

[b]In 21 instances, the TV consultant was the source person.

[c]The final field trip to the studio is not included since it serves no purpose as preparatory study. Advance field trips were discouraged because they took up so much studio personnel time.

The one response for television programs came from a teacher whose students used space as their subject. They found telecasts like "Mr. Sun" very helpful. The fact that the low frequencies are all

[illegible]

in current sources of material (television, newspapers, and magazines) may signify either that the subject matter of "Let's Turn the Page" is seldom current or that teachers tend to neglect this more difficult source of research.

Only two classes found any useful television material in their textbooks (8%) or in encyclopedias (8%). The lack may or may not be a commentary on the age of the books. Other evidence, such as the lack of response under newspapers, free materials requested by mail, teachers' files, film strips and experimental research, might indicate that teachers are so unaccustomed to thinking of television as a study area that they may not use the available materials to the best advantage. The fact that magazines and newspapers were used so little or not at all points up this argument. It is to be hoped that teachers' television files were bulging at the end of the project even though they were empty at the beginning.

Although not used as a source of subject material, television program watching was reported by twenty-four of the twenty-five teachers as a source of techniques. Most of the groups watched "Let's Turn the Page" for this purpose, but several reported studying other programs, also.

Participation in research.--A comparison of the columns in Table 3.6 bears out the claim that "Let's Turn the Page" is a school program first and a television program second. However, the limited research in the area of television should not be taken to imply lack of interest on the part of the children. Table 3.7 also offers a

comparative study, but with noticeably different results. The highest response given (nineteen, or 76%) indicates that everyone in the class participated in research both in subject matter and in television.

TABLE 3.7

SUMMARY OF THE UNIVERSALITY OF PARTICIPATION IN RESEARCH BY STUDENTS IN 25 ELEMENTARY CLASSES WHILE PREPARING "LET'S TURN THE PAGE" TELEVISION PROGRAMS

Number	Subject Area Research		Television Research	
	f	%	f	%
Everyone in the class	19	76	19	76
Almost everyone	1	4	2	8
Approximately half the class	3	12	2	8
A few volunteers	1	4	1	4
No students	1	4	1	4

By comparing Table 3.7 with Table 3.2, it can be seen that, although there were ten instances where the children were not consulted in the choice of subject, there is only one instance of a program that does not involve child participation in research in the subject area and one in television. The single instances were not in the same classroom. The recreational dance program used no pupil research in the subject area and one of the lower elementary level projects had no pupil participation in the study

of television. The second graders who used dancing as their subject had a portable television set in their classroom by means of which they made an intensive study of several "Let's Turn the Page" programs before deciding what to do themselves. Their final choice was based on what seemed to them the most interesting activities on the screen.

Motivation for research.--If the subject area is one that will usually be studied anyway, the question arises as to whether the addition of a television program adds any research. On the survey, the question was put in this form: "Would they [the children] have done all, some, or none of the subject area research anyway?" The responses reported in Table 3.8 indicate that eighteen of the groups (75%) would only have done some of the research without the added motivation of a television project. Four teachers (17%) reported that the television project added no research to their usual program while two teachers (8%) claimed that all of the research was over and above normal classroom work.

It will be noted that Table 3.8 contains the responses of twenty-four teachers instead of the usual twenty-five. The reason will be found in the one response to the "No students" item appearing in Table 3.7. One would expect, however, that all five of the special programs for television reported in Table 3.3 would involve no research.[1] On the contrary, the dramatization programs

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[1] Supra, p. 52.

TABLE 3.8

SUMMARY OF THE EXTENT TO WHICH SUBJECT AREA RESEARCH WOULD HAVE BEEN DONE IN 24 ELEMENTARY CLASSES WITHOUT THE MOTIVATION OF A "LET'S TURN THE PAGE" TELEVISION PROGRAM

Children Would Have Done	Frequency of Responses	Percentage of Classes
All of the research anyway	4	17
Some of the research anyway	18	75
None of the research	2	8

were the result of extensive reading and experimentation;[1] the safety patrol club, although its study of safety was completed earlier in the year, undertook a study of parliamentary procedure;[2] and the Easter program was the result of extensive Bible study.[3]

It can be concluded from the large response under the heading "Some of the research anyway" that "Let's Turn the Page" acts as a study stimulus. Typical voluntary remarks in response to this question were: "Some, but the program gave the push,"

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[1]"Giving," 1st and 2nd Grade Combination Room, Cass School, Cadillac, Mrs. Kate Murphy, teacher; and "We Help One Another," Gentle School, Wexford County, Mrs. Sara Tidey, teacher.

[2]"Safety in Action," 6th and 7th Grades, Bertha Vos School, Acme, Mrs. Rose Gates, teacher.

[3]"What Easter Means to Us," Kindergarten through 6th Grade, Haney School, Grand Traverse County, Mrs. Ina Robb, teacher. The lower elementary children used a science theme for their portion of the program. Grades 4-6 studied Bible themes.

"Some, but not quite in the same way--more enthusiasm for work," "Did a lot more research this way."

Effect on other school work.--What effect does a television project have on other school subjects? Do they suffer from the children's enthusiasm for a new activity? This question, too, was asked. None of the respondents would admit that the television project detracted from other school work. Of the twenty-one teachers (84%) who considered the project a stimulus even in unrelated subjects, a large percentage gave their responses quickly and enthusiastically. Among those who hesitated, there may have been some weighting of the response because "stimulated" was so obviously the most acceptable answer. The responses are reported in Table 3.9.

TABLE 3.9

SUMMARY OF THE EFFECT ON OTHER SCHOOL WORK OF PARTICIPATION IN A "LET'S TURN THE PAGE" PROGRAM BY THE CHILDREN IN 25 ELEMENTARY CLASSES

Effect on Other School Work	Frequency of Response	Percentage of Classes
Detracted from.....	0	0
Had no effect on.....	4	16
Stimulated.....	21	84

There is another aspect of the effect of the program on other studies which was not brought out by the wording of the question; i.e., does the time needed for this program interfere with

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the time required for other school subjects? Unfortunately, this question was never asked in a form that allows analysis; therefore, the voluntary responses concerning this subject will be treated in Chapter IV.

Program Planning

The term "program planning" as applied to "Let's Turn the Page" has two phases: (1) planning material for audience acceptance, and (2) applying television techniques to the material selected.

The current outline for teachers suggests that during the research stage, pupils should weigh

> the material they read from the viewpoint of how it could be adapted for television. Does it lend itself to dramatization, demonstration, exposition--or a combination of several types of presentation? Spend a period or two evaluating the ideas that have accumulated, narrowing them down to those best suited to the abilities of the class, the number who want to take part, and the material that would offer the most interest to the potential audience.[1]

Planning for audience acceptance.--The paragraph quoted contains the first reference to the audience. This casual treatment of "Let's Turn the Page" audiences often startles television professionals; they are inclined to question the validity of a television show that is aimed at the participant and not the audience. They make the mistake of assuming that the writer's concern for the children's learning experience must result in neglect of the important factor of audience acceptance. The writer makes two assumptions

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[1]"Central Michigan College Offers You--," loc. cit., p. 2.

concerning public reaction to the programs: (1) there is always an audience interested in what children are doing, and (2) the children and their teacher are aware of the audience and its possible reaction. Utilizing this awareness is in line with the general policy to let the children take all of the responsibility they are capable of handling. Chapter IV reports the extent of audience acceptance "Let's Turn the Page" programs have received.

Techniques used in planning.--Occasionally a program is all dramatization or experimentation, but most programs use more than one method of presentation. Once the units within the program are decided upon, the children are ready for what, to them, is the most fascinating part of planning, the application of their ideas to a television studio.

> Television programs are laid out around the wall of the studio, leaving one end of the studio free for observation from the control room and the center free for camera and boom mike operation. Some of the children will be interested in drawing a floor plan using the dimensions of the studio to scale. On it, they can plot the movement of the program, the amount of space it requires, and the requirements of the operating equipment. This [floor plan] should be checked by a consultant for practicability. Then the measurements can be transferred to the classroom floor for rehearsal purposes.[1]

Additional hints on planning are included in an outline of practical suggestions "for making your program effective on the screen."[2] It should be remembered that these outlines were written for laymen and must necessarily contain details that seem obvious to professionals.

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[1]Ibid., p. 3.

[2]"Let's Learn How to Be on Television," duplicated outline for use in preparing programs for WPBN.

> Actually, our television cameras can give us any one of three pictures [WPBN cameras use 3 lenses; WWTV, 4] from any given position on the studio floor--a. a wide picture showing a whole scene called a cover shot, b. a smaller portion of the same scene, such as two people from the waist up, (sometimes called a medium shot) and c. close up of one person's head and shoulders or the page of a book. To help us see what the camera sees and nothing else, we can make a simple viewing box with openings in the side to represent the different lenses.
>
> With a box like this, as we set up our program, we keep checking the pictures we plan to use. We will soon see that all of our pictures are the same shape no matter how large or how small a scene they cover. The proportion is about 3 units high and 4 units wide. . . . (Technical name: aspect ratio). . . .
>
> The sequence of pictures should be so planned that cameras, microphones and actors will always be <u>where</u> they are needed <u>when</u> they are needed. . . .
>
> . . . your uninterrupted series of pictures is achieved by planned economy of movement for equipment and people.
>
> Your poorest pictures come from large groups, but the same number of people can appear effectively in a series of smaller groups. Even as few as five people talking back and forth hit and miss across the group will result in an ineffectual picture. The same five people and their talk can be grouped in small sequences that involve only two at a time, letting the cameras use tighter pictures--but the sequence must be set up in a logical order for the director to follow. All other things being equal, having the speaker come into the camera instead of forcing the camera to seek him out, is the simplest way of being sure the right person is in the picture at the right time.[1]

<u>Student participation in planning</u>.--The grouping of students for planning the television program is reported in Table 3.10. In eight classrooms (32%) all of the children took part in what was evidently a class planning session. In eight other classrooms this general planning group broke up into smaller committees with every child participating. Thus, sixteen teachers (64%) reported general

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[1] <u>Ibid</u>., pp. 1 and 6.

participation while only five (20%) reported the planning being done by small groups (special committees) of children and four (16%) reported teacher planning without student assistance. Three of the schools where small groups did the planning were rural schools. The older children planned for the younger children.

TABLE 3.10

SUMMARY OF ORGANIZATION OF STUDENT GROUPS FOR PLANNING 25 ELEMENTARY LEVEL "LET'S TURN THE PAGE" PROGRAMS

Organization for Planning	Frequency of Response	Percentage of Total Programs
Committee of the whole.....	8	32
Committee of the whole followed by smaller committees involving entire group.....	8	32
Special committee(s) involving only part of the group.....	5	20
No student planning.....	4	16

It should be noted that Table 3.10 is not set up by grades; of the four teacher-planned programs reported, three were from lower elementary grade rooms.

Teacher assistance.--In Table 3.11 responses reported indicate that only two teachers (8%) felt that they were able to give a minimum amount of assistance to students in planning. High frequency of response (six, or 24%) went to the item "Much assistance" and five responses each (20%) were given to "A great deal of

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assistance" and "Approximately half of the planning." Of the five teachers who reported giving a great deal of assistance in planning, three taught lower elementary grades and a fourth taught a one-room rural school with a large percentage of lower elementary level pupils. The older pupils in this school were all boys.

TABLE 3.11

SUMMARY OF TEACHERS' ESTIMATES OF AMOUNT OF ASSISTANCE GIVEN STUDENTS IN PLANNING 21 "LET'S TURN THE PAGE" TELEVISION PROGRAMS

Teachers' Assistance	Frequency of Response	Percentage of Total Programs
A great deal of assistance.....	5	20
Much assistance.....	6	24
Approximately half of the planning.....	5	20
A little assistance.....	3	12
A minimum amount of help.....	2	8

It will be noted that percentages in Table 3.11 were computed on the basis of twenty-five programs although only twenty-one of the total number of programs are included in the table. The other four were teacher planned.

Consultant assistance.—Although teacher assistance with planning concerned itself with both the general phases, consultant assistance dealt almost exclusively with technical aspects. Usually such assistance was given after the group had made plans; it

consisted of suggested changes (often with several alternatives) in the interest of smoother operations in the studio. In Table 3.12 the number of changes which resulted from consultant assistance are summarized. The high frequency of response given to "2 major changes" (ten, or 40%) makes this frequency almost a numerical average as well as the median figure. The two ends of the spread ("More than 3 major changes" and "Minor changes only") have the same frequency (three, or 12%).

TABLE 3.12

SUMMARY OF THE NUMBER OF CHANGES MADE IN PLANS FOR 25 ELEMENTARY LEVEL "LET'S TURN THE PAGE" TELEVISION PROGRAMS AS A RESULT OF CONSULTANT ADVICE

Number	Frequency of Responses	Percentage of Total Programs
More than 3 major changes.....	3	12
3 major changes.....	3	12
2 major changes.....	10	40
1 major change.....	6	24
Minor changes only.....	3	12

It should be remembered that the students and teachers were working in a new element, one in which there are no texts for elementary level and none on any level that apply directly to classroom usage. Teacher training for handling television

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techniques consisted of a three-hour clinic[1] where there was a chance to observe a program being televised and to ask questions. Reference material consisted of three or four duplicated or mimeographed outlines or sample scripts, the former hastily put together as the need arose and the latter uncorrected for errors. These facts make the number of changes seem surprisingly small.

The types of changes, because of their intrinsic interest, have been summarized in Table 3.13. The highest frequency of response (thirteen, or 52% of the teachers responding) is found in the area of picture improvement through better blocking, greater simplicity, or better angles in relation to the camera. The low frequency of response (three, or 12%) in the category of better usage of the rear view projector was to be expected, partially because half of the groups had no opportunity to use such a projector and partially because such usage represented an unfamiliar technique, which could be avoided without noticeable effect on the program.

Meaningfulness to children.--In Table 3.14 the extent is shown to which planning techniques take on meaning for the children. Concepts which have no meaning at first become a part of the child's thinking by the time he has completed the experience. These concepts seem to become a matter of great pride to the youngsters from about the fourth grade on. In analyzing the table, it will be noted that

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[1]Two teachers did not attend the clinics, although one of these visited a program being televised.

TABLE 3.13

SUMMARY OF TYPES OF CHANGES RESULTING FROM CONSULTANT SUGGESTIONS IN THE PLANNING PHASE OF 25 ELEMENTARY LEVEL "LET'S TURN THE PAGE" TELEVISION PROGRAMS

Types of Changes	Frequency of Response	Percentage of Total Programs
More convenient arrangement of sets	9	36
Use of fewer sets	6	24
Improve pix by better blocking, greater simplicity, or better angles	13	52
Better use of visuals	5	20
Talent movement into camera to reduce panning	7	28
Arrangements for successful panning	4	16
More cushion	2	8
Better use of rear projection screen	3	12
Total	49	

TABLE 3.14

SUMMARY OF THE EXTENT TO WHICH TELEVISION TECHNIQUES USED IN THE PLANNING OF 25 ELEMENTARY LEVEL "LET'S TURN THE PAGE" PROGRAMS BECAME MEANINGFUL TO THE CHILDREN

Techniques	Without Meaning		Partially Meaningful		Generally Meaningful		Fully Meaningful	
	f	%	f	%	f	%	f	%
Use of sets	2	8	7	28	10	40	6	24
Camera and mike movements	1	4	14	56	6	24	4	16
Use of small groups	..	..	17	68	2	8	6	24
Controlled talent movement	2	8	4	16	12	48	7	28
Camera angles	19	76	5	20	1	4	..	..
Aspect ratio	5	20	11	44	7	28	2	8
Lens changes	1	4	10	40	9	36	5	20

the low frequency responses in the "Without meaning" column were given for the simplest and most obvious techniques: small groups for better pictures, no response; changing lenses for variety of pictures, one response or 4%; and moving the camera from set to set, one response or 4%. Except in three items (use of sets around the walls of the studio, the careful control of talent movement from set to set, and the utilization of the principles of camera angles) the "Partially meaningful" column contains the highest frequencies. For the first two of the three items, "Generally meaningful" has the highest frequencies. The use of small sets and the movement from set to set are concepts seemingly within the grasp of elementary students. The third item, camera angles, has the highest frequency in the "Without meaning" column (nineteen, or 76%). This concept might be considered difficult by professionals. The generally low frequencies in the "Fully meaningful" column, ranging from no response to seven, would indicate that most respondents felt that techniques were still not fully understood.

The original intention was to break Table 3.14 down by grades, but an analysis of the figures proved that the breakdown would have little significance. Although it is true that most of the "Without meaning" column figures represent lower elementary grades, the scattering of the same figures through the other levels seemed to indicate indifference to television on the part of the teacher rather than child interest or capacity. Indeed, second grade children, in a room where the teacher was unusually interested

in television, acquired rather clear concepts, while several of the "Partially meaningful" column figures represent older grades where very little time was allotted to group discussion of techniques.

Teachers of groups who were thorough in their study of the television production art, are often amused at the solemnity of the critical comments made by their students about other programs. Nor do the children confine their remarks to "Let's Turn the Page" offerings; the networks get their share of comment. The children notice backgrounds, costumes meant for color that are wrong for black and white, unconvincing expression, failure to pay enough attention to the aspect ratio, poor lighting, "flubs" and many other details. This increase in perception may be an aid if the same children are ever exposed to closed circuit television teaching.

The Script

Most teachers and students consider the script the hardest part of the project, but without a script of some kind, the director would be lost. He rarely sees any of these rather complicated programs more than once, if at all, before he puts them on the air.

Types of scripts.--The types of scripts used in the production of "Let's Turn the Page" programs are summarized in Table 3.15. Eighteen teachers (72%) reported using complete scripts which included every word the children intended to say. Of the seven who did not report complete scripts, three (12%) submitted

just an outline and four (16%) reported using almost complete scripts. From the latter, a few ad lib portions were omitted; e. g., the dialogue in a puppet play.

TABLE 3.15

SUMMARY OF TYPES OF SCRIPTS USED FOR 25 ELEMENTARY LEVEL "LET'S TURN THE PAGE" PROGRAMS

Types of Scripts	Frequency of Response	Percentage of Total Programs
Complete scripts.....	18	72
Complete except for short ad lib portions.....	4	16
Outline only.....	3	12

The complete script, which looks so popular in Table 3.15, has been the subject of much argument. Many teachers feel that use of a "word-for-word" script results in some stiffness or parroting of lines. To settle the argument, if that were possible, the survey contained the question: "If you were doing it again, would you use the same kind of script?" Twenty-two respondents (88%) gave affirmative answers (Table 3.16).

The three teachers who answered "No" gave the following reasons: (1) two of them wanted to experiment with ad lib dialog, and (2) the other one felt that more action cues would be a benefit

to the director.[1] Additional comments indicated that teachers felt young children needed the feeling of security the complete script gave them. Said one, "We tried to ad lib, but the children left out too much. They're too young to ad lib a timed program." Nevertheless those whose students used ad libbing gave affirmative answers also. Two teachers commented that a complete script did not prevent students from ad libbing if they wrote the script themselves. The children felt free to change their own words at any time; the script served merely as a guide and timing device.

TABLE 3.16

SUMMARY OF ANSWERS TO THE QUESTION "IF YOU WERE DOING IT AGAIN, WOULD YOU USE THE SAME KIND OF SCRIPT?" ASKED OF 25 ELEMENTARY LEVEL TEACHERS

Affirmative Answers	Percentage of Total	Negative Answers	Percentage of Total
22	88	3	12

Methods used in scripting.--The methods by which the children did their own scripting is the subject of Table 3.17. The term "Group orally" is used to give credit for scripting to small children who delight in figuring out what each one is to say, but who are too young to write the script for the director

[1]Appendix D contains samples both of a complete script and of an outline script. The absence of action cues is noticeable in the complete script.

(nine responses, or 36%). The most frequent response (thirteen, or 52%) indicates that the most popular method is allowing each child to write his own part. It will be noted that the low response (three, or 12%) went to "No child participation" or teacher-written scripts. Comparison with Table 3.10 shows that there is one less response for teacher-written scripts than for teacher-planned programs.

TABLE 3.17

SUMMARY OF METHODS USED TO ALLOW CHILD PARTICIPATION IN SCRIPTING 25 ELEMENTARY LEVEL "LET'S TURN THE PAGE" TELEVISION PROGRAMS

Method	Frequency of Response	Percentage of Total Programs
Group orally.....	9	36
Entire group in committees.....	3	12
Some children in committees....	5	20
Each writes his own part.....	13	52
No child participation.....	3	12
Total	33[a]	...

[a]Several groups used more than one method, particularly when a few children out of the group wrote their own parts.

Teacher assistance.--Responses which show the extent to which teachers felt they must fill in and edit the children's writing are shown in Table 3.18. The favorite method of each child writing

his own part requires considerable tying together on the part of the teacher. However, several teachers report that if they change the wording very much, it is promptly changed back to the original form in rehearsal. It will be noted that the greatest frequency of response both in first writing and in editing is given to those items which indicate little or no help. The figures would indicate that most teachers were satisfied to put on the air programs which were largely child written.

TABLE 3.18

SUMMARY OF THE EXTENT OF TEACHER ASSISTANCE GIVEN CHILDREN IN SCRIPTING 25 "LET'S TURN THE PAGE" TELEVISION PROGRAMS

Extent of Assistance	1st Writing		Editing	
	f	%	f	%[a]
Minimum amount of help.....	7	28	12	48
Some help.....	6	24	7	28
An average amount.....	4	16	3	12
Quite a lot of help.....	3	12	...	...
A great deal of help.....	2	8	...	...
Entirely teacher written.....	3	12	...	...

[a]This column does not total 100% because the 3 teacher-written programs required no editing.

In interpreting the above table, it should be remembered that the more help the teacher gives with the original writing, the less editing the script will require. On the other hand, three

teachers reporting a minimum of help needed with the original script, also said they did a minimum of editing; and three others who reported giving "some" help in the beginning, are likewise down for a minimum of editing. Child written scripts are easily recognized by the reader, but recognition on the air is not so easy. Sentences that seem choppy when read sound natural when spoken by children. Furthermore, children tend to make any script their own by changing the wording if it seems unnatural to them.

Utilization of scripting for teaching English fundamentals.--One of the many details the survey attempted to establish was the extent to which teachers made use of script writing in teaching the fundamentals of composition. In Table 3.19, the responses tell the story, not of what could be done, but of what was done. Percentages are based on twenty-five programs although all affirmative respondents are included in the sixteen (high frequency, 64%) who used the project to promote the usage of good English. Because many teachers started with the more familiar area of report writing on the results of subject area research, the summary in Table 3.19 includes both uses, script writing and report writing. The low frequency of paragraphing (one response, or 4%) is partially accounted for by the fact that many of the teachers who used the project to good advantage in teaching composition were doing so in the lower grades.

With punctuation and sentence structure responses at thirteen, the drop to twelve in the spelling response needs explanation.

TABLE 3.19

SUMMARY OF THE EXTENT TO WHICH SCRIPT WRITING AND/OR REPORT WRITING PRELIMINARY TO SCRIPT WRITING WERE USED TO TEACH FUNDAMENTALS OF ENGLISH COMPOSITION DURING PREPARATION OF 25 ELEMENTARY "LET'S TURN THE PAGE" PROGRAMS

Fundamentals Used	Frequency of Response	Percentage of Programs
Good English usage including vocabulary improvement.....	16	64
Punctuation.....	13	52
Spelling[a].....	12	48
Sentence structure.....	13	52
Paragraphing.....	1	4
None.....	9	36

[a]Spelling here refers to use of dictionary to spell a needed word and the correction of misspelled words. The use of spelling to create lists for class use is found in Table 3.4, page 53.

This comes from a third grade where the teacher used the project to motivate interest in sentence formation.[1] The sentences were written on the blackboard as the children formed them. Terminal punctuation was suggested by the children, but the teacher did the writing. She felt that concepts might be confused if spelling were involved. Another third grade reported use of the project for improving sentence concepts, but the sentences were written by the children on paper.[2]

[1]Third Grade, Old Mission Peninsula School, Traverse City, Mrs. Viola VanVorst, teacher.

[2]Third Grade, Elementary School, Beaverton, Mrs. Blanche Witer, teacher.

Nine teachers did not use the program for its most obvious correlation. Four of the lower elementary teachers are among the nine non-users, leaving five in the higher grades. The usual reason given by the latter is lack of time. "We were after ideas," said one. Another wrote the script himself. However, only two of the three teachers writing scripts are among the non-users of project motivation for teaching English fundamentals. The third teacher was confronted by an exceptional situation.[1] The children of a rural school had known little self-discipline for several years. Project work, if started, was never finished. A new teacher was hired to correct the situation. She chose "Let's Turn the Page" as the remedial project she needed because of the high motivation it offers. She used a script writing method fairly common; the children wrote reports on their research first. These reports were checked for English fundamentals and rewritten in the children's notebooks. Her next assignment would normally have been letting the children combine the individually gathered material into a script. At this point, however, she felt that these particular children had already worked beyond any previous discipline and had stretched their present capacity to its limit. Rather than let interest in the project bog down in a second writing assignment, she wrote the script herself, using the notebooks as the source of material. By this compromise, she brought the entire television

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[1]Arlene School, Missaukee County, Mrs. Lora Sherman, teacher.

project through to a successful conclusion and was able to report that the children's pride in their own accomplishment had materially raised school morale.

Use of script form.--In using the term "script writing" most teachers are evidently referring to the audio portion of the television script, if one judges by the low frequency with which respondents sent in scripts with both audio and video columns filled in (five, or 20%). Most of the scripts (twenty-three, or 92%) were professional in form when submitted, but the video column was left to the director's imagination. Usually, the writer had to fill in enough detail for director understanding. Although the lowest frequency of response (three, or 12%) indicates that very few children learned to write a professional looking script, respondents felt that in seventeen groups (78%) the children understood the form. This was particularly true in the thirteen groups (52%) that had duplicated copies of the final script for all the children (Table 3.20).

The writer found that her pupils liked to assume a professional attitude, that they wanted to handle the script form themselves. With the use of viewing boxes, they became quite camera conscious; attention to the creation of video directions motivated some of the exacting work of script writing.

Evaluation of script writing.--Of all the activities involved, scripting seems to be the hardest and most potentially tedious for young television producers. If this is the case, is

TABLE 3.20

SUMMARY OF EXTENT TO WHICH PROFESSIONAL SCRIPT FORM WAS USED AND UNDERSTOOD IN SCRIPTING 25 "LET'S TURN THE PAGE" TELEVISION PROGRAMS

	Frequency of Responses	Percentage of Scripts
Children wrote all or part in professional form.....	3	12
Children understood professional form.....	17	68
Children had duplicated copies of their script in professional form.....	13	52
Teachers sent in scripts in professional form.....	23	92
Audio and video complete[a]	5	20
Mostly audio	10	40
Entirely audio	8	32

[a]Video directions are held to the minimum necessary for director understanding of group planning.

it worth including in the over-all project? Teachers' answers to this question are found in Table 3.21. Seventeen of the twenty-five respondents (68%) felt that script writing for children was a worthwhile part of the project. The least frequent response (three, or 12%) was given to a complaint heard the previous year, "Child written scripts are too bookish." "Scripting too difficult for some children" brought only five responses (20%), but to these might be added the three teacher-written scripts (12%).

TABLE 3.21

SUMMARY OF THE RESPONSES IN AN EVALUATION OF SCRIPT WRITING FOR CHILDREN IN SCRIPTING 25 ELEMENTARY LEVEL "LET'S TURN THE PAGE" TELEVISION PROGRAMS

Evaluating Statements	Frequency of Responses	Percentage of Total Programs
Worthwhile part of project.....	17	68
Fosters originality.....	10	40
Child written scripts are too bookish.....	3	12
Child written scripts are time consuming although this time is well spent.....	6	24
Scripting too difficult for some children.....	5	20
Teacher wrote script.....	3	12

In addition to the responses to questions asked on the survey, many teachers volunteered statements:

1. "Script writing isn't too practical on the second grade level."
2. "Writing the script was the hardest part, but the children became aware of the fact that we study composition in order to <u>use</u> it."
3. "The project brought out the failure of previous training to instill sentence concepts. Children had lots of ideas but had trouble putting them on paper."

4. "It's certainly the equal of any creative writing, but correlation should be planned early to use the motivation to the greatest advantage."
5. "It didn't consume much time because each committee worked on a different section of the script."
6. "The children wrote an hour long script and gained good practice in evaluating for cutting and summarizing. Research went way beyond requirements of the script because the children wanted to learn."
7. "Script writing gave the children important practice in expressing themselves in clear sentences."

Script copies.--The chief source of information on scripting came to teacher and children through duplicated scripts of other shows. All teachers who reproduced multiple copies of scripts were encouraged to send in the extra copies, which were distributed according to the age of the writers and the subject matter. Twelve of the twenty-five teachers rated these scripts as the most helpful of the printed materials they received.

Casting

Universality of participation on the air.--Casting for "Let's Turn the Page" differs from most television casting because of the well-established precedent that all who want to take part should have the opportunity. This means that the program itself must be planned with many minor parts.

> Because any TV program is made up of a series of small pictures, the class can be divided and sub-divided until every child who wants a part, has one. The fascination of TV tends to draw out the latent abilities of children who are ordinarily indifferent to school work.[1]

The extent to which this democratic principle is carried out is indicated in Table 3.22. The entire class participated in ten programs (40%).

TABLE 3.22

SUMMARY OF EXTENT TO WHICH STUDENT PARTICIPATION ON THE AIR INCLUDED THE ENTIRE CLASS IN 25 ELEMENTARY "LET'S TURN THE PAGE" PROGRAMS

	Frequency of Response	Percentage of Classes
Entire class	10	40
All but 1 child	9	36
All but 2-4	5	20
Select few	1	4

In the above table, the one group that discarded the democratic principle stands out more prominently than the facts warrant. This was a seventh grade group.[2] Hesitance about appearing before the cameras normally begins late in the sixth or early in the seventh grade. In this particular seventh grade group, however,

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[1] "Central Michigan College Offers You--," loc. cit., p. 2.

[2] "The International Geophysical Year," 7th Grade Panel Discussion, Mason County Central School, Scottville, Mrs. Blanche Hansen, teacher.

there were twice as many volunteers as appeared on the air. The others were given the opportunity to appear before school assemblies instead.

Furthermore, Table 3.22 contains no explanation for a few children being left out of fourteen programs. The reasons for their non-appearance on camera are shown in Table 3.23. Nine children (40%) were left out because of illness, the response receiving the highest frequency. Two items, "Parents took children out of town" (two responses, 9%) and "Parental permit slips lacking (five responses, 23%), are the type that cause teachers to turn gray. Perhaps the most significant item is the last one, "Pupil failed to show up for bus" (three responses, 14% of the missing youngsters). One of these was a sixth grader who said, "I got to playing and forgot to go home." The teacher interpreted this to mean, "I was nervous about appearing on camera."

TABLE 3.23

SUMMARY OF THE REASONS GIVEN FOR SLIGHTLY LESS THAN 100% PARTICIPATION ON THE AIR IN 14 CLASSROOMS PRODUCING ELEMENTARY LEVEL "LET'S TURN THE PAGE" PROGRAMS

Reasons	Frequency of Responses	Percentage of Responses
Illness.....	9	40
Parents took children out of town..	2	9
Parental permit slips lacking.....	5	23
Pupils enrolled late in project or were about to leave.....	3	14
Pupils failed to show up for bus...	3	14
Totals	22	100

Choosing the cast.--The outline of methods for producing "Let's Turn the Page" programs makes only one casting requirement:

> Choose a master of ceremonies from the group. His function is to make introductions and necessary explanations, and thus to tie the segments of the program together. If he needs a helping hand, a narrator or two can be chosen.[1]

The use of a master of ceremonies is, of course, universal on these programs. Therefore, in the schools covered by the survey, twenty-five children have had the exciting experience of being the first of their group on camera. The use of a child in this capacity is one of the unique features of the program. Because of this fact, Table 3.24 is organized in such a way that the master of ceremonies is separated from the rest of the cast. It is interesting to note that his importance as the first representative of the group has made nine teachers (36%) single out this part for their personal decision, although high frequency (eleven responses, or 44%) goes to the entire group of children. For an outstanding part like master of ceremonies, only two children (8%) picked the honor for themselves.

However, when the responses concerning the rest of the cast are considered, the individualistic item, "Each choosing his own part," has the high frequence, nineteen (76%), more than double the response to any other item. The low frequency, five (20%), is found for "Committee(s)."

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[1]"Central Michigan College Offers You--," loc. cit.

TABLE 3.24

SUMMARY SHOWING DIVISION OF RESPONSIBILITY FOR CASTING 25 ELEMENTARY LEVEL "LET'S TURN THE PAGE" PROGRAMS

Casting Done by	Master of Ceremonies		Rest of Cast	
	f	%	f	%
Entire group.....	11	44	7	18
Committee(s).....	3	12	5	12
Each choosing his own part.....	2	8	19	48
Teacher.....	9[a]	36	9[a]	22
Totals	25	100	40	100

[a]In spite of the fact that each of these responses equals 9, only 6 teachers are included in both responses.

With so much of the casting in the hands of the children, the question naturally arises as to the wisdom of their choices. Some typical comments by teachers on this point are:

1. "They weren't my choices but everything turned out all right."
2. "As long as the children wrote the material, they should have the fun of giving it on the air."
3. "At first I was surprised at some of the choices, but later I was surprised at how right the children were."
4. "Several wanted the same parts and by my letting them make the decisions, they gained experience in giving

.....

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.....

.....

way to playmates they thought were better able to do the job."

The only adverse comment concerned a self-chosen part in an instance where the child seemingly was over-confident.

An interesting by-product of short parts with many children writing their own, is the ease with which children became familiar with each other's lines. Most of the groups found no difficulty in substituting for absentees. A few took the precaution of practicing with a stand-in for the master of ceremonies, but many depended successfully on impromptu substitutions.

Basis for casting.--The basis for casting is reported in Table 3.25. This phase has been partially covered in statements about children taking the parts because they had written them. However, this basis was included in the new table for the sake of complete coverage. With large casts and many motives for using the project, it becomes obvious that the same basis may not be used for all parts in any given group with the result that the total number of frequencies is thirty-eight instead of twenty-five.

Again the high frequency (twelve responses, or 48% of the total number of programs) is found for the item "Individual preferences." Tryouts (nine, or 36%) often ended in a group vote, though occasionally the teacher was the judge. The tryout method was commonly used in selecting the master of ceremonies. The least frequent response was given to the item "Group vote without tryout" (four, or 16%).

TABLE 3.25

SUMMARY OF THE METHODS USED AS THE BASIS FOR CASTING 25 ELEMENTARY LEVEL "LET'S TURN THE PAGE" TELECASTS

Method	Frequency of Responses	Percentage of Responses	Percentage of Programs
Tryouts.....	9	24	36
Criteria set up by class..	6	16	24
Special ability.....	7	19	28
Individual preferences....	12	31	48
Group vote without tryout.	4	10	16
Totals	38	100	...

In order to determine whether teachers were satisfied with the methods used for casting, they were asked for their reactions. Twenty-three teachers expressed themselves as satisfied; they would use the same method again. The two who were not gave the following comments:

1. A teacher who had not used tryouts felt that she should have.
2. Instead of individual tryouts, another group held auditions for several complete dramatic casts. As a result, the teacher felt that better actors in unsuccessful casts were left with minor parts in the air show.

Variety of parts.--Trying to find suitable parts for a whole room full of children tends to give variety to the methods used in portraying each theme. Table 3.26, designed to show the various types of parts used, also shows that the programs averaged four types per program.[1] To clarify the use of similar terms, it would be well to mention that narration is used to designate those parts which assist the master of ceremonies in tying the program together; interview-type narration, the same parts if the narration is a conversation between the master of ceremonies and the narrator and is not directed at the camera;[2] and exposition, those parts which are explanatory talks within the main body of the program.

Aside from the master of cermonies, the most frequent response (seventeen, 68%) was given to the favorite method of adult educational telecasters, exposition with visuals to illustrate the main points. But with children, dramatization ran a close second with fifteen responses (60%). Only one group of the twenty-five (4%) reported using the effective television device of puppets; the same low frequency applies to pantomime. Only two groups (8%) actually performed experiments on the air although seven groups (28%) used demonstrations. These numbers have added significance in the light of audience responses reported in Chapter IV.

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[1]Table 3.26 was compiled from the scripts and not from the survey.

[2]In one instance, the interview was a scene in itself, an example of how to conduct a newspaper interview. "Little Beaver," Third Grade, Beaverton Elementary School, Mrs. Blanche Witer, teacher.

TABLE 3.26

SUMMARY OF TYPES OF PARTS AVAILABLE FOR CASTING 25 ELEMENTARY "LET'S TURN THE PAGE" PROGRAMS

Types of Parts	Frequency of Responses	Percentage of Programs
Master of ceremonies.....	25	100
Narration.....	8	32
Interview-type narration.....	4	16
Exposition without visuals.....	4	16
Exposition with visuals.....	17	68
Demonstration.....	7	28
Experiment.....	2	8
Dramatization.....	15	60
Singing.....	8	32
Dancing.....	6	24
Pantomime.....	1	4
Puppeteer.....	1	4
Totals	100	...

Small parts encourage even the timid to try. They also reduce the time spent in rehearsal, an important factor in a busy schoolroom. However, so many faces and so much variety creates a problem of its own; how to maintain a sense of continuity. Whether a feeling of continuity is there or not cannot be reported in tabular form. However, several devices have been used to try to create such a feeling; for examples, a master of ceremonies was

occasionally used between scenes; one or more children were sometimes employed in a transitional role, progressing from scene to scene as visitors whose faces become familiar to the audience.

Making Scenery and/or Visual Aids

Scenery available at studios.--Basic scenery for these twenty-five programs was available at the studios. At WWTV, Central Michigan College stored seven flats, three for outdoor scenes and four plain flats to which the group could add any desired item. A detachable window frame went with the flats; any outdoor scene could be placed behind the window to create the illusion of a living room. In addition, the station offered the usual cyclorama.

WPBN offered most of its scenery for use; included was a rear view projection screen. The use of the latter represented such a radical change from anything teachers were accustomed to on stage that only three took advantage of it. Two of these teachers were not entirely satisfied with results because new slides failed to show up on time, a fact which necessitated the last minute substitution of old ones. The third teacher was eminently satisfied, commenting, "People at home said those boys really looked lost in the woods!"

Scenic aids made in schools.--Although the making of elaborate scenery was never encouraged for these projects, bits of detail and graphics of various types were made prolifically.

WPBN used an opaque projector which accommodated two-dimensional material three inches by four inches. After the first

two programs this was sometimes used for "supering" the name of the school over the master of ceremonies at the close of the program. Hand-drawn pictures or mounted photographs ("telops"), projected by the opaque projector, received the highest frequency of response, eight (32%), in spite of the fact they were used on only one station. A window to set the locale of an interior received the same response. Low frequencies of one response (4%) went to puppets and ceramics, each of which was the subject of a single program.

TABLE 3.27

SUMMARY OF ART WORK MADE FOR 25 ELEMENTARY LEVEL "LET'S TURN THE PAGE" TELEVISION PROGRAMS

Kind	Number Made	Percentage of Total Number	Frequency of Response	Percentage of Programs
Complete background	8	4	4	16
Window	8	4	8	32
Flag	17	9	3	12
Chart	15	7	7	28
Map	3	2	3	12
Poster	9	4	6	24
Name placards	12	6	6	24
Telop	27	14	8	32
Pencil drawings	22	11	4	16
Puppets	35	17	1	4
Flannelgraph	2	1	2	8
Ceramics	10	5	1	4
Parts of costumes[a]	25	13	2	8
Miscellaneous[b]	7	3	4	16
Totals	200	100	...	...

[a]Paper hats, wings for birds, tails for squirrels, etc.

[b]Includes a totem pole, a doll house, papier mache frog legs, a 2nd grade "movie," etc.

The frequency of response does not give a true picture of the quantity of art work used. One program used thirty-five puppets (17% of the items made), representing six different ways of making them. Seventeen flags (9%) were used on three programs. The most ambitious art work is reported in the eight complete backgrounds (4% of items made) which were used on four programs. Two flannelgraphs (1% of items made) were made for two programs. Charts, posters, and maps were sometimes used as background, but more often stood on an easel or were held in the hand. Hand holding of visuals was discouraged as much as possible, but some students persisted in holding their visual aids; perhaps the tangible item provided them with a sense of security.

Participation in art work.--A little finer distinction is necessary in discussing the participation of children in the production of art work. Table 3.28 contains a breakdown of the total responses to show the percentage of art work done by the children and the approximate number of children who participated in the activity in each response. In the breakdown, the highest frequency was given to two items, "All of the children" and "Child volunteers," which accounted for 100% of the art work on five programs each (20%). It will be noted that although adult help, either from teachers (seven, or 28%) or from other adults (two, or 8%), has a total of nine responses, the breakdown indicates that the help accounted for 60% or less of the total amount of art work in the particular programs.

The seeming discrepancy of one in the total frequencies of the child participation items is due to the fact that one of the twenty-five programs used no art work.

TABLE 3.28

SUMMARY SHOWING THE DIVISION OF PARTICIPATION IN PRODUCTION OF ART WORK FOR 25 ELEMENTARY LEVEL "LET'S TURN THE PAGE" TELEVISION PROGRAMS

Made by	Percentage of Art Work per Room				f	%
	0-30%	31-60%	61-90%	100%		
All of the children.....	1	4	1	5	11	44
Best child artists	...	...	1	4	5	20
Child volunteers	...	1	2	5	8	32
Teachers	3	4	...	...	7	28
Other adults	2	...	...	...	2	8

Both cases of help from other adults involved the necessary use of perspective. Only in the fifth or sixth grade did the writer find children using perspective themselves. One of the most effective pictures drawn by children was a "telop" of the new Mackinaw Straits bridge. The tiny drawing was "blown up" on the screen in perfect perspective.[1]

[1]Sixth grade, Willow Hill School, Traverse City, Mrs. Teresa Dowd, teacher.

Teachers reported that a great deal of the art work produced during the course of the project was never shown on the screen. Often the unused items were displayed in the homeroom; only the best were taken to the studio.

Use of television art techniques.--The principles of color and contrast fascinated the children and they earnestly followed the instructions:

> We speak of black and white television, but what we really see is a gray picture--all shades of gray from the light shade that looks white on the TV screen to the dark shade of gray that looks black. . . . Do you know what shade of gray cobalt blue or burnt orange will become on the TV screen? . . . The safest rule to follow to get that all important contrast in your scenery, art work, models and costumes is to use contrasting shades of the same color: blue, brown, green, gray. . . . Not too sharp a contrast, but enough to show up.
>
> Since the television camera does not reproduce small details so that they are noticeable, simplicity is also important. You can suggest an orchard with one tree. . . .[1]

Each room drew on a rich resource of past experience in art. Most teachers found the familiar media and materials of the classroom adequate for the art needs. Consultant advice, when sought, stressed the fact that a carton painted in shades of gray is as effective as an expensive backdrop. Table 3.29 indicates the extent to which the principles of contrasting color versus change of color became meaningful to the participating groups before they went on the air.

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[1]"Let's Learn How to Be on Television," loc. cit., p. 1.

TABLE 3.29

SUMMARY OF THE USE OF COLOR AND CONTRAST IN MAKING ART WORK FOR 25 ELEMENTARY LEVEL "LET'S TURN THE PAGE" TELEVISION PROGRAMS

Color	Frequency of Response	Percentage of Total Programs
Shades of gray.....	10	40
Contrasting shades of one color.....	6	24
Contrasting shades of more than one color.....	9	36
Mixed colors.....	12	48
Total	37	...

It should be noted that, although twelve programs (48%) contained art work in the familiar mixed colors, almost as many tried the new method of using shades of gray (ten responses, or 40%). If those who used contrasting shades of one color (six, or 24%) and of more than one color (nine, or 36%) are added to the users of gray, we find an impressive amount of art work done in techniques easy enough for children to adapt them for television.

Although most of the children secured contrast simply by using dark and light shades, a few secured effective results through outlining and/or shading. Only a very few tried high lighting, perhaps because most of the art was done under the room teacher and not art specialists.

The extent to which the basic principles of television art work became meaningful to the participating groups, judged on the basis of what was actually used on the air, is reported in Table 3.30. This rating was made by the writer; teachers either lacked the background or were too involved in the production to judge.

TABLE 3.30

SUMMARY OF THE EFFECTIVENESS OF THE UTILIZATION OF TELEVISION ART TECHNIQUES IN THE PRODUCTION OF 25 ELEMENTARY LEVEL "LET'S TURN THE PAGE" TELEVISION PROGRAMS

Technique	Not Used[a]		Partially Effective		Generally Effective		Fully Effective	
	f	%	f	%	f	%	f	%
Contrast.....	..	..	3	12	9	36	13	52
Proportion.....	3	12	11	44	10	40	1	4
Wide lines.....	3	12	6	24	7	28	9	36
Spacing.....	1	4	6	24	17	68	1	4
Simplicity.....	1	4	5	20	9	36	10	40
Perspective.....	14	56	3	12	6	24	2	8

[a]Includes programs that avoided art work involving the technique as well as the occasional violation.

The technique used effectively with the greatest frequency (thirteen responses, or 52%) was the one that seemed to fascinate children the most, contrast. The simplicity which is characteristic of television art work was also used with great effectiveness on ten programs (40%). The harder the technique, seemingly, the less it was used or the less effectively. Perspective was not used at

all on fourteen programs (56%) and on eleven programs (44%) the use of proportions suitable to television pictures was only partially effective.

Evaluation of art work as learning experience.--Three months after a certain school had been on the air, the writer noticed a highly effective library bulletin board which exemplified television art techniques. "Yes," said the teacher, "the children haven't forgotten. All of their art work reflects what they learned during their TV project."[1]

Many groups spent a great deal of time on visuals, and two questions naturally arose: "Did the children learn enough in art to justify the time expenditure," and "Did the television project add new learning not ordinarily found in the regular art course." (Table 3.31)

Twenty-three respondents (92%) answered the first question in the affirmative and twenty (80%), the second.

Painting on cloth, making their own designs and patterns, using block letters, emphasizing with outline, and using contrast were named most frequently as the types of new learning that interested the children.

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[1]Fifth Grade, Oak Park School, Traverse City, Mrs. Alberta Lynch, teacher.

TABLE 3.31

SUMMARY OF TEACHERS' EVALUATION OF ART WORK AS A LEARNING EXPERIENCE IN THE PRODUCTION OF 25 ELEMENTARY LEVEL "LET'S TURN THE PAGE" TELEVISION PROGRAMS

Evaluating Statement	Frequency of Response	Percentage of Programs
Children learned enough about art to justify amount of time spent.....	23	92
TV project added new learning not ordinarily found in their art lessons.....	20	80

Costuming

Extent of costuming.--"Let's Turn the Page" policy has always been opposed to expensive and elaborate costumes.

> You can suggest . . . a militiaman with a three-cornered hat. Too much detail distracts, but line is important. And don't forget--the soft colors of old clothes are more effective than hard surfaced new ones.[1]

The extent to which costumes were used in the programs surveyed is reported in Table 3.32. In spite of the fact that every group was told that new clothes were not an essential on television, teachers reported receiving telephone calls from parents who wanted to know what they must buy. The teachers themselves co-operated whole-heartedly in keeping costuming inexpensive and

[1]"Let's Learn How--," loc. cit.

within the reach of all pocketbooks. Suggestive costumes (ten responses, or 40%) were often a part of the art work.[1]

TABLE 3.32

SUMMARY OF THE EXTENT TO WHICH COSTUMING WAS UTILIZED IN THE PRODUCTION OF 25 ELEMENTARY LEVEL "LET'S TURN THE PAGE" TELEVISION PROGRAMS

	For a Few Children		For Most Children		For All Children		Total
	f	%	f	%	f	%	%
No costumes.....	4	16	11	44	10	40	100
Complete costumes[a].	4	16	5	20	..	..	36
Suggestive costumes[a]	9	36	1	4	..	..	40

[a]Four groups used complete costumes and suggestive costumes both.

Two of the teachers used a device for inexpensive costuming fairly common on programs aired the year before. They asked the children to bring old sheets or table cloths to school and had a "dyeing bee," usually using gray or pastel dyes. The children then made paper patterns and cut out the needed costume parts. Thus birds acquired wings and elves acquired hats, items which delighted the children.

It will be noted that none of the twenty-five schools surveyed used costumes for everyone although ten (40%) used no costumes

[1]See Table 3.27.

at all. As a rule, the master of ceremonies and narrators are not in costume (and none were in this sample), but for a Pilgrim program at Thanksgiving time, costumes were worn by the entire cast.[1]

Responsibility for costuming.--To what extent did the children take responsibility for costuming? For the younger children, a great deal of help might be expected. Ten teachers (67% of the programs using costuming) reported enlisting the aid of mothers, especially for complete costuming; seven teachers (47%) did it the hard way, themselves. While Table 3.33 does not indicate the percentage breakdown within the room, the high frequency of twelve responses (80%) is still indicative of the extent to which children took responsibility in the area of costuming. The total frequency of response (twenty-nine) indicates that the responsibility was shared in many groups by both adults and children.

Choice of clothing.--Children everywhere were keenly interested in what they should wear on television. Whether it was a costume or regular clothing, question after question was hurled at the teacher and/or consultant. The writer developed the habit, when the teacher referred the question to her, of walking around the room and analyzing the probable picture effect of what different students were wearing that day. In the survey, an effort was made

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[1]Fifth Grade, Kingsley Area School, Mrs. Mabel Henschell, teacher.

TABLE 3.33

SUMMARY OF RESPONSIBILITY FOR COSTUMING 25 ELEMENTARY LEVEL "LET'S TURN THE PAGE" TELEVISION PROGRAMS

Person Responsible	Frequency of Response	Percentage of 15 Programs
Teacher	7	47
Children	12	80
Parents of participants	10	67
Total	29	...

to determine whether or not children understood the screen effects of poor choices in clothing and the reason for the effects.

In Table 3.34, the high frequency of response (twenty-one, or 84% of the total programs) was given to the item "Children understood what clothing to wear on TV." However, only eight responses (32%) indicated that the understanding included some concepts of how the television picture was made.

Respondents reported eight instances of poor choices made by the children; e.g., an exceptionally loud plaid, a white sweater that washed out a little blond mistress of ceremonies, a gawdy Hawaiian head scarf (the more striking because it was used in a Betsy Ross scene), an outsize white shell necklace. Most of the articles represented something dear to the heart of the wearer; wearing them or not wearing them made little difference in the show as a whole.

TABLE 3.34

SUMMARY OF THE EXTENT TO WHICH CHILDREN PARTICIPATING ON 25 ELEMENTARY LEVEL "LET'S TURN THE PAGE" PROGRAMS UNDERSTOOD GOOD CHOICE OF CLOTHING FOR TELEVISION

Children Understood	Frequency of Response	Percentage of Total Programs
What clothing to wear on TV.....	21	84
Picture quality reasons for selections.....	8[a]	32

[a]Three teachers specified "Partially understood."

Both the director and the writer were fearful of an Uncle Sam costume which seemed to be all stripes; however, fear that the stripes would "crawl" proved groundless. The colors were pastel, making contrast negligible. The chief effect was to make Uncle Sam a rather pallid character.

The children's excessive interest in personal appearance led to an incident that was humorous in spite of the trouble it caused in the control room. Little Goldilocks arrived at the studio in a dress that contrasted beautifully with her blond curls and that was styled just right for a six-year old. Then she began to move and the control room sought the source of an annoying, grating sound. The dress was taffeta and rustled harshly with every movement. When the sound was first heard, a narrator was telling the story on a separate mike and the child was using pantomime,

so the director switched off the boom mike, only to be caught a minute later with the mike off and the three "bears" speaking on the set. Those who work with children in television like to claim that this sort of mishap is what makes life interesting.

Properties

The making of all types of properties which involve art work has already been considered in the section on "Making Scenery and/or Visual Aids," which begins on page 93. This section, therefore, deals only with those hand properties and items of set dressing which involve no art or are not made by the students or teacher. For the purposes of this study, science experiments are considered as involving no art even though the students may have made such things as model electric motors and home telegraph outfits.

Amount of properties.--Again, in the area of properties, the accent was on simplicity and utilization of a minimum number. Whenever possible, properties belonging to the studio were used. Both studios had about the same types of set dressing available except that WWTV had risers and WPBN did not. In addition, literally hundreds of items were brought into the studio for use on the twenty-five programs surveyed. These included special furniture for dramatizations, models, experimental materials, items for demonstrations and exhibits, books, musical instruments, and one complete puppet theatre.

At WWTV, the master of ceremonies always sat behind a desk on a chair; at WPBN, he sat on a stool with nothing between him and the camera.

Procurement of properties.--For the purposes of this study the amount of responsibility taken by the children in procuring the properties brought into the studio is more important than the sheer numbers. Table 3.35 shows the spread of responsibility. The children procured all the properties in two instances, 61-99% of the properties in seven, 31-60% in nine, and up to 30% in three, making a total of 21 programs (84%) on which the children assumed responsibility. Procurement of properties by adults falls into the lower percentage brackets in all but two instances. One of the latter was a program using a single "prop," a model of a satellite loaned by Brooks and Perkins of Detroit.

One principal said that the children had become first class scroungers, but he seemed to think the experience was very good for them.[1] Perhaps responsibilities taken by the teacher might often have been left to the children; but teacher, too, sometimes was carried away with enthusiasm for what she was doing. Sometimes the children's interest at school ended in forgetfulness at home. One teacher, instead of taking over the children's responsibility (in this case to bring yarn to mark the orbits of the planets around the sun) handed them a ball of school twine, much too thin

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[1]Interview with James Roberts, Principal Kinney School, Mt. Pleasant.

for their purpose, and let them dye and braid it. The braiding was a long and tedious task, well calculated to overcome forgetfulness.[1]

TABLE 3.35

SUMMARY OF SPREAD OF RESPONSIBILITY FOR PROCURING PROPERTIES USED ON 25 ELEMENTARY "LET'S TURN THE PAGE" PROGRAMS

Procured by	Percentage of Props per Room				Total	%
	0-30%	31-60%	61-99%	100%	f	
Children	3	9	7	2	21	84
Teacher	7	5	...	...	12	48
Parents	5	1	...	...	6	24
Other adults[a]	5	3	...	1	9	36
School	4	2	1	...	7	28

[a]Includes Bell Telephone Co., Brooks and Perkins of Detroit as well as local stores and individuals.

Production teams.--As children become older, the desire to appear in front of the camera is submerged in some individuals. These, however, were drawn into interesting participation if a full crew of production people was set up: cameramen, mike operator, floor manager, stage manager, prop men, all add a feeling of professionalism to the schoolroom studio. Many teachers ignored this opportunity, usually because they lacked knowledge of

[1]Fifth Grade, Oak Park School, Traverse City, Mrs. Alberta Lynch, teacher.

the functions of production teams, but sometimes because they felt the children were too young. Where the children assumed such responsible positions from the beginning of rehearsals, they usually were able to carry through with responsibilities delegated to them in the studio.

It will be noted in Table 3.36 that many teachers clung to the simpler method of having each child take care of his own properties. Except in the case of property men or stage managers, the production team showed some tendency to break down in the studio. Even in these positions there was a drop in child responsibility between rehearsal and studio partially due to duties taken over by the high school crew. In the case of scene shifting, the assumption of responsibility by older students was intentional. Of the twelve programs requiring scene shifting, all but two were entirely the responsibility of the children as long as they were in the classroom (talent responsibility, three responses; property men, seven). On the air, the high school crew hastily recruited talent (an increase of two responses) and other adults (three) to take over part of the duties of the regular classroom crew. Occasionally, the change was due to the children's interest in their new surroundings; they were so enthralled they neglected the duties assigned them. Two of these cases may have been due to the duties being assigned the children late in the preparation rather than being something they were used to.

TABLE 3.36

SUMMARY OF PARTICIPATION IN HANDLING PROPERTIES AND SCENERY IN THE PRODUCTION OF "LET'S TURN THE PAGE" PROGRAMS

Handled by	Hand Props on 23 Programs								Scene Shifts on 12 Programs							
	0-40%		41-80%		81-100%		Total f on the Air	Percentage of 23 Programs	0-40%		41-80%		81-100%		Total f on the Air	Percentage of 12 Programs
	Rehearsal	On the Air	Rehearsal	On the Air	Rehearsal	On the Air			Rehearsal	On the Air	Rehearsal	On the Air	Rehearsal	On the Air		
Talent	3	4	3	5	11	10	19	83	..	4	..	1	3	..	5	42
Prop men	2	2	6	6	4	2	10	43	..	1	..	5	7	1	7	58
Teacher	..	..	1	..	1	2	2	9	..	..	1	1	2	..	1	8
H. S. crew	..	..	..	1	..	..	1	4	..	4	..	4	..	2	10	83
Other adults[a]	..	1	..	1	..	..	2	9	..	2	..	1	..	..	3	25

[a]Consultant, an occasional administrator, student teacher or even parent, though parents are usually not allowed in the studio during a production.

In the responsibility for hand properties, the pattern set up in the classroom had more carry-over in the studio. Most of the shift (two responses) was from appointed property men to child talent.

Table 3.36 is based partially on the writer's studio reports and partially on teacher responses.

Evaluation questions.--The survey contained several evaluation questions relating to the section on properties and set dressing. In order to summarize the answers in Table 3.37, they have all been worded to require an affirmative answer. Any answer not appearing in the table can be assumed to be negative.

TABLE 3.37

SUMMARY OF EVALUATIONS BY 25 TEACHERS OF UTILIZATION OF PROPERTIES AND SET DRESSING ON ELEMENTARY LEVEL "LET'S TURN THE PAGE" TELEVISION PROGRAMS

Evaluating Statements	Frequency of Response	Percentage of Programs
Had right number of props.....	21	84[a]
Props pre-judged for TV adaptability	18	72
All hand props showed up on TV screen	17	68
Screen showed set dressing placed effectively.....	18	72
Children fulfilled responsibilities in regard to handling props and set changes.....	21	84

[a]Two programs without props are included.

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Failure of hand properties (eight responses, 32%) and set dressing (seven, 28%) to show effectively on the screen was probably due to lack of familiarity with camera angles and "tight" shots. It will be noted that teachers gave twenty-one affirmative responses (84%) to the item "Children fulfilled responsibilities in regard to handling props and set changes," a number slightly higher than the figures in Table 3.36.

The specific reasons given by teachers for ineffective screen results are summarized in the following list:

1. Set dressing was placed on background too high, especially if children were seated. In attempting to correct this, it was placed behind the children's heads a few times.
2. Properties blocked each other, especially on tables.
3. Tables blocked talent and/or properties or other set dressing.
4. Children holding props failed to bring them into tight shots.
5. Some objects were too bright, such as plastic book covers.

A large black spider for Miss Muffet was the classic example of a property that no one saw on the screen. One of the boys had the idea of shooting it across the floor on a skate. Miss Muffet did a fright act and ran off camera, but the audience never saw what frightened her. The spider rolled in below the shot with such

speed neither the director nor cameraman caught the motion until too late. Failure to slow up action is often just as important a cause of mistakes[1] on these programs as failure to think of shots in proper ratio.

The evaluation questions elicited other voluntary remarks: "Everybody helped; the girls even helped the boys put on their make up"; "When the bus failed us, the children went out and dug up the cars themselves on a moment's notice"; "Everybody tended right to business."

Rehearsing

Teachers constantly express surprise at the small amount of rehearsal a "Let's Turn the Page" program requires.

> You are now moving into the last week or ten days before air time and are ready to rehearse. It takes very little general rehearsal for a program the children have put together themselves. More important is the help you can give individual children who do not speak clearly or who lack expression.[2]

Rehearsal techniques.--If the group follows the rehearsal pattern recommended in the outlines, all rehearsals will be on sets the exact size of those used in the studio, with floor positions marked with tape whenever necessary. Even the distances between sets should correspond with studio measurement if possible. A complete production crew should be using viewing boxes for

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[1]To the children, mistakes are "booboos". Participants almost always count their "booboos" after a program.

[2]"Central Michigan College Offers You--," loc. cit., p. 3.

cameras, real or mock microphones, and moving properties and scenery. The floor manager should be performing all the studio duties of that office. Many groups added a timer to the recommended production crew.

Early use of all properties was strongly recommended, though many groups found the substitution of mock properties for fragile or borrowed things worked very well. The greatest frequency of response in Table 3.38 (twenty-two, or 88%) was given to complete property rehearsal, indicating that teachers generally appreciated the importance of children working with real properties in rehearsal.

While summarizing their rehearsal techniques for the survey, teachers were asked to rate the techniques they found most valuable. In Table 3.38, the average number of times a room used each technique is reported also. The most frequent average number (ten) was given to rehearsals in the order of sets to be used at the station. The least frequent was given the tripod mock cameras and the high school floor manager. High school students were needed to operate the cameras and were rarely available because of the conflicting hours. The high ratings given the use of these cameras (four first ratings and two second ratings out of eight uses) indicates the arrangement was unfortunate.

To facilitate grouping the techniques into their respective categories, suitable divisions have been made in Table 3.38. However, totals are not given for the divisions because there is some

TABLE 3.38

SUMMARY OF THE UTILIZATION AND EVALUATION OF REHEARSAL TECHNIQUES IN THE PRODUCTION OF 25 ELEMENTARY LEVEL "LET'S TURN THE PAGE" TELEVISION PROGRAMS

Rehearsal Techniques	Frequency of Response	Percentage of Programs	Rating 1st f	Rating 1st %[a]	Rating 2nd f	Rating 2nd %[a]	Ave. No. Times Used per Room
Mock Camera							
Viewing box.....	21	84	1	5	5	24	8
Tripod mock cameras[b]...	8	32	4	50	2	25	1
Floor Plan							
Laid out to scale.....	6	24	3	50	2	33	9
Sets in order not to scale	20	80	3	15	1	5	10
Microphone							
Mock microphone.....	2	8	1	50	1	50	8
Live microphone.....	16	64	4	25	3	19	2
Floor Manager							
Child as floor manager.	11	44	1	10	2	18	8
H. S. student floor manager[b]	8	32	1	13	..	..	1
Teacher as floor manager	11	44	1	10	..	..	5
Dress Rehearsal							
With costumes[c].....	14	56	1	7	1	7	2
With complete props[d]...	22	88	6	27	2	9	4
With almost complete props	17	68	..	..	..	..	6
Complete scene shifts[e].	10	40	1	10	..	..	5
Almost complete shifts.	3	12	..	..	..	..	9
With an audience.....	18	72	6	33	7	39	2

[a]Percentage of frequency of response for this item (column 2).

[b]Require high school students who are not always available during school hours.

[c]Total number programs using costumes = 15.

[d]Total number programs using props = 23.

[e]Total number programs using scenery shifts = 12.

repetition of groups; e.g., the same group may have used both complete and almost complete prop rehearsals.

It is interesting to note that, in general, the highest rating percentages (50%) went to those techniques which most nearly simulated studio conditions; i.e., floor plans to scale, the use of the mock cameras and mock microphones. The high ratings (33% first rating, and 39% second rating) given to audience rehearsals are specially interesting since television is primarily a non-audience medium at the place of production.

In the inevitable comments that the discussion of techniques elicited, the most frequent were: "Next time, I'd start using these techniques sooner"; "We should have used a live mike more often"; and "I didn't realize how important television concepts were."

Time span for rehearsals.--How long a time span should the rehearsals cover? Frequencies reported in Table 3.39 indicate that teachers differ. Some preferred to rehearse less frequently over a longer period of time; two teachers used four weeks (8%) and seven used three weeks (28%). Others preferred concentrated work over a shorter period; four groups (16%) did all their rehearsing in one week. The greatest frequency was given two weeks (nine responses, or 36%).

According to the teachers' responses, however, the shorter time span seemed to be the favorite. One of the two teachers using

four weeks and three of the seven using three weeks indicated that the time was too long. Two of the five teachers using short time spans indicated that they preferred more time. The two weeks time span seemed to give the greatest percentage of satisfaction, only one teacher out of nine favoring change. The usual reason given for favoring a longer time was to spread the practice more; for a shorter time, the danger of the project going stale and being over-rehearsed.

TABLE 3.39

SUMMARY OF THE TIME SPAN SPENT IN REHEARSAL OF 25 ELEMENTARY LEVEL "LET'S TURN THE PAGE" PROGRAMS

Time Span	Frequency of Response	Percentage of Programs	Want Time Changes			
			More		Less	
			f	%	f	%
1 week.....	4	16	1	4	..	..
1½ weeks.....	1	4	1	4	..	..
2 weeks.....	9	36	..	..	1	4
2½ weeks.....	2	8	..	..	1	4
3 weeks.....	7	28	..	..	3	12
4 weeks.....	2	8	..	..	1	4
Totals	25	100	2	8	6	24

Speech improvement.--One of the many by-products of a television project is the opportunity it affords for motivated speech practice. In Table 3.40, the greatest frequency is given

to some improvement in speech resulting from the project (fourteen responses, 56%). Three responses (12%) indicated great improvement. Frequencies in the table do not total twenty-five because the dance program did not involve speech except for the master of ceremonies.

TABLE 3.40

SUMMARY OF THE EXTENT TO WHICH 25 ELEMENTARY LEVEL "LET'S TURN THE PAGE" TELEVISION PROGRAMS RESULTED IN IMPROVEMENT IN SPEECH

	Some Improvement		Much Improvement		Great Improvement	
	f	%	f	%	f	%
Speech improvement?	14	56	7	28	3	12

The survey not only queried the extent of speech improvement, but also the methods by which the improvement was attained. In Table 3.41, the highest frequency was given the method of using criticism by the class as a whole (nineteen responses, or 76%). Class discussion of techniques received sixteen responses (64%). Only two groups (8%) received assistance from a speech teacher. Many teachers said emphatically that the children learned more from each other and would take more criticism from each other than from any adult. Tape recorders were used in fifteen groups (60%).

TABLE 3.41

SUMMARY OF THE METHODS UTILIZED TO SECURE SPEECH IMPROVEMENT FOR 25 ELEMENTARY LEVEL "LET'S TURN THE PAGE" TELEVISION PROGRAMS

Method	Frequency of Response	Percentage of Total Programs
Tape recorder.....	15	60
Public address system mike.....	1	4
Help from a speech teacher.....	2	8
Suggestions from consultant.....	13	52
Imitating the teacher.....	12	48
Suggestions from audience(s).....	4	16
Class discussion of techniques.....	16	64
Criticism from the class as a whole...	19	76
Children giving individual help to classmates.....	9	36

Child understanding of microphones.--Two questions were asked in an attempt to determine the amount of understanding behind child use of microphones. In Table 3.42, nineteen responses (76%) indicate that most of the groups understood what they must do to be heard effectively, although a few teachers added, "They didn't practice everything they knew," or "We should have used the microphone in the classroom more often for better results." A correspondingly few teachers said, "They surprised me, they learned so quickly."

Nevertheless, only five responses (20%) indicated that the children knew how the microphone operates.

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TABLE 3.42

SUMMARY OF 25 TEACHERS' EVALUATIONS OF CHILD UNDERSTANDING OF MICROPHONES AS SHOWN IN "LET'S TURN THE PAGE" PROJECTS

Children Understood	Frequency of Response	Percentage of Projects
How to speak effectively over a microphone.....	19	76
How a microphone operates.....	5	20

In The Studio

The final rehearsal was always in the studio with the studio director in charge at WPBN and the high school floor manager at WWTV. In both cases, it was the control room director's only opportunity to see the show before he had to put it on the air.

Orientation.--The children came into the studio with stars in their eyes, so awed by their surroundings that some device was needed to make them feel at home. Whenever time permitted, the high school students took the children on complete tours of the studio,[1] preferably before the rehearsal. The tour and the rehearsal combined had the effect of making the children feel at ease so that when they faced live cameras, comparatively few showed any nervousness. In fact teachers frequently remarked, "I don't know how they do it. I couldn't!"

[1]Twenty tours were taken altogether; four 2nd or 1st grade groups did not tour because their teachers felt they were too young, and one 6th grade group arrived too late.

Interest in equipment.--The cameras themselves excited the greatest interest on the part of the children. One hundred percent of the twenty groups that toured the station mentioned cameras in response to the question, "What interested you the most in the studio?" (Table 3.42) The control room ranked second with twelve responses (60%) and lights third with eleven responses (55%). Probably the control room, transmitters, and film-slide cameras suffered a little in frequency of responses because this part of the studio was visited by only seventeen groups. Rarely were groups below the fourth grade taken into the directors' and engineers' quarters.

Many groups prepared themselves for the tour in advance. To add to their interest in delving into things technical, the writer sometimes suggested in the classroom that the high school guides liked to answer questions, the more difficult the better. Trying to stump the guides became a favorite sport; two groups succeeded, much to their elation.

Summary

The creation of television programs for in-studio production as a classroom activity seems to involve two processes: the regular methods of developing a study unit and the application of television techniques to selected material in the unit.

TABLE 3.43

SUMMARY OF CHILDREN'S INTEREST IN TELEVISION STATION EQUIPMENT AS SHOWN IN 20 TOURS IN CONNECTION WITH ELEMENTARY LEVEL "LET'S TURN THE PAGE" TELEVISION PROGRAMS

Greatest Interest Shown in	Frequency of Response	Percentage of Tours
Cameras.....	20	100
Lights.....	11	55
Boom microphone.....	7	35
Monitor.....	5	25
Scenery for other programs.....	3	15
Professional talent seen previously on screen.....	8	40
Rear view projector screen (WPBN)	3	15
Newsroom (WWTV).....	3	15
Control room.....	12	60
Transmitters.....	2	10
Film and/or slide cameras.....	3	15

Analysis of the tables on method shows that both processes were essential parts of the program.

Since a classroom activity becomes a learning process in almost direct proportion to the extent of child participation in all phases of the activity, the tables on participation are also significant. The extent of child participation varies from step to step of the production process. Choice of subject area has the lowest percentage of child participation, and performance on

the air show has the highest. In spite of the variations, however, the figures show that "Let's Turn the Page" is essentially the children's own show.

CHAPTER IV

EVALUATION

Evaluation of a project of the magnitude described in Chapter III becomes very important, not only to the teacher, but also to the administration and the television station.[1] Normal schedules have been disrupted, station personnel have worked extra hours under conditions which the industry considers difficult, much time has been taken from the school day, time which parents may feel ought to have been spent on basic drill.

Because evaluation, to be valid, needs to present many viewpoints, teachers, administrators, station personnel, and the parents of participants were queried. These people are probably in the best position to know whether the program attains its object in providing an enriching experience for the children. However, according to the standards of the television world, audience acceptance is the final evaluation. Gilbert Seldes said:

> If the mass media merely serve their audiences, the measurement of size is a sound business practice; if they go further and create audiences for themselves, the conclusions they draw from their statistics become important to society at large.[2]

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[1] Levenson and Stasheff, op. cit., p. 209.

[2] Gilbert Seldes, quoted by Leo Bogart, op. cit., p. 306.

Accordingly, insofar as facts are known about the audience created by "Let's Turn the Page," they will be reported although an audience survey was not the purpose of the study.

Evaluation by Teachers

According to Edgar Dale, "The best way to evaluate any teaching is by seeing how closely the resulting behavior resembles the behavior we set out to teach."[1]

Child growth.--To the teachers who looked on television participation as a means of promoting child growth, both individually and socially, the responses in Table 4.1 will be of interest. All participating teachers, in considering child growth, were asked to think in terms of growth only during the project. Characteristics already strong were reported separately. Thus where the frequency of four responses (16%) was given under the heading "Characteristic Already Strong" (see the item "Ability to work as a team"), it was to be expected that these same four groups would be rated as having had "Some" or "No growth" during the project. The same reasoning can be applied to all of the responses under the heading "Characteristics Already Strong." It will be noted that "Awareness of own limitations" and "Pride in group accomplishment" had no responses under this heading.

High frequency of response (twenty, or 80%, under "Great") was given to group pride in what the children had accomplished by

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[1]Dale, op. cit., p. 11.

creating and producing a television program. Increase in the children's understanding of television rated next with eleven responses (44%) under both "Great" and "Good " growth. Ability to work as a team and increase in self-confidence had eleven and ten responses, respectively, under "Great". The item, "Awareness of own limitations," received the least frequent response; i. e., nothing under "Great" and the highest frequency (eleven, or 44%) under "No growth." This is a satisfying response because such an awareness would be likely to mean that children found themselves inadequate to the task imposed by the project.

TABLE 4.1

SUMMARY OF 25 ELEMENTARY SCHOOL TEACHERS' EVALUATIONS OF STUDENT GROWTH DURING THE CREATION AND PRODUCTION OF A "LET'S TURN THE PAGE" TELEVISION PROGRAM

Characteristic	Extent of Growth						No Growth		Characteristic Already Strong	
	Great		Good		Some					
	f	%	f	%	f	%	f	%	f	%
Self-confidence	10	40	8	32	6	24	1	4	3	12
Awareness of own abilities	2	8	10	40	8	32	5	20	1	4
Awareness of own limitations	..	..	5	20	9	36	11	44	..	..
Appreciation of the abilities of others	9	36	8	32	7	28	1	4	2	8
Understanding of TV	11	44	11	44	3	12	..	..	..	..
Ability to work as a team	11	44	5	20	7	28	2	8	4	16
Group initiative	7	28	9	36	7	28	2	8	1	4
Pride in group accomplishment	20	80	5	20	..	..	..	..	..	..

No table could tell the complete story of student growth during a "Let's Turn the Page" project. The mere mention of the category brought individual instances to the respondents' minds. Space permits the use of only a few examples:

1. Group acceptance: In a city school, Mexican children grew in stature in the eyes of themselves and their playground peers.

   From a fifth grade came the report that the "runt" of the class won much needed recognition for himself for his efficiency as master of ceremonies.

   A sixth grade had four retarded students who worked hard and enthusiastically on very minor parts. Just the effort to create parts these backward mates were capable of handling seemed to give the other students a new awareness of the boys as human beings with problems of their own. A similar report from a fourth grade affected two boys. The fact that all of these students gave creditable performances in front of the camera heightened the acceptance afterwards.

2. Teacher-pupil relations: A fifth grade chose a boy for a dramatic lead who had been a source of annoyance to the teacher from the opening of school. During rehearsals, his fellow students put an end to his show-off

tendencies and bore down on him so hard he was going to quit. Belated recognition of the nature of his problem caused the teacher to give him personal help; he stayed in the program with her backing; and a new, more understanding relationship between them resulted. Incidentally, he gave a very successful performance. In correlating spelling with the television project, a fourth grade teacher abandoned her usual weekly fifty word list and began giving five words at a time from television terminology or unit work with television project motivation behind it. A boy, long since given up as a hopeless speller, at once jumped into the 100% right group. The teacher re-appraised his case and decided that she had been the cause of his trouble by her use of long, unmotivated word lists. She reorganized her approach to spelling. The boy is still doing well in the subject.

3. The mentally disturbed: A sixth grade boy who had received psychiatric care more than once presented his radio hobby on one of the science shows. Several of the men in the community complimented him both on the presentation and on the hobby. Result: a boy who at least temporarily has found needed self-importance. Another boy so unsure of himself that his speech was affected and he refused even to go to the store alone,

took a part voluntarily. Then he found he could not remember his lines. To ad lib was beyond his ability. He was encouraged to make cue cards; after all, even President Eisenhower uses a tele-prompter. With this crutch, he gave a creditable performance. His mother reported with delight, that he runs errands alone, does better work in school, and has found a measure of acceptance among his peers.

4. The timid: Many instances were reported of shy children gaining self-confidence through the use of the television project. To the timid, the camera can be presented as a cold, indifferent machine, not a bit like an audience; the people in the studio are too busy to pay any attention to the talent. This approach encourages the timid child to try, and a follow-up after the program cements the gain. A fourth grade boy had never taken part in any school assembly or program because of excessive shyness. He began his participation as "camera man" behind a viewing box. He steadily refused a speaking part for two or three weeks. Finally, his desire to face the other end of the camera overcame his timidity. His parents were surprised and relieved. The teacher reported the gain likely to be permanent, judging by his response in school since the program.

5. The physically handicapped: The selectivity of picture possible to the television camera has encouraged crippled children to participate even though they might be sensitive about physical handicaps. An outstanding example in the groups surveyed was a fourth grade girl with a badly twisted cheek. The teacher maneuvered until the logical place for the child was at the end of the table with the defect away from the camera. On the screen, the child was beautiful. After the program, the compliments she received changed her attitude toward the once dreaded operation which doctors say will restore her twisted cheek eventually. Another teacher encouraged participation on the part of a boy who was unduly sensitive about people seeing his club foot. He finally became confident to stand in front of the camera realizing that on a close up no crippled foot would show. Then, in the middle of the child's narration, a careless engineer flipped the intercommunication system switch and filled the studio with a coarsely worded query. When the alien sound interrupted the boy, he froze. The prompter had lost the place; the teacher was too startled to act; the child stood. Then, with visible effort, he pulled himself together and after a break of seconds, went on with the narration to finish his part. He left the

> studio, his self-confidence shattered. But the end result was better than the teacher had expected when she urged his participation. Children and parents alike greeted the boy with awe. "How did you ever have the nerve to go on!" and "I'd have died right there in my tracks!" were typical of the comments that made the child realize he had met a difficult situation with fortitude. He acquired a new, more firmly rooted self-confidence.

A somewhat similar incident, but with no physical handicap involved, marked one of the two unfortunate incidents reported on the survey. A master of ceremonies was a child who needed group acceptance. He lost his place in the script while watching for closing time cues; the playground element made certain he knew their reaction: "You were the <u>only</u> one who goofed." But in this group also, the classmates began to feel that the comment was unfair. The boy had done all right until the very end of the program when he became tangled in trying to read filler and watch the floor manager at the same time. His classmates began to defend him so that two months later the teacher felt that his position in the group was actually strengthened by the experience though she had worried excessively immediately after the program.

The other unfortunate incident involved running out of time before two fourth grade girls had a chance to say anything. They had been chosen to prepare the filler. Either one of them

was prepared to ad lib for five minutes and neither said a word on the air. The camera showed them seated on either side of the master of ceremonies as he closed the program--and that was the wonderful television appearance for which they had worked so hard! One parent felt that overcoming disappointment was a good growth experience for her child. There was no report on the other child.

Learning experience.--In addition to the effect of the program on child growth, teachers are naturally concerned with evaluating the experience as a learning process. Many of them used the project because it fitted in with their regular teaching techniques. Did it produce learning as effective as the other projects they had used? Table 4.2 contains the responses to this question, responses overwhelmingly in favor of this highly motivated method of learning. Twenty-three teachers (92%) reported that the project resulted in more effective learning than other activity projects they had used. None of the respondents felt that it was less effective.

Another of the questions asked on the survey was directed toward evaluating the impact of the learning experiences: "Which one of the learning processes involved had the most lasting impact on the class?" Teachers' responses, broken down into four general categories, are tabulated in Table 4.3. Child growth, although discussed in a section of its own, appears again in the more inclusive

TABLE 4.2

SUMMARY OF 25 ELEMENTARY SCHOOL TEACHERS' EVALUATION OF A "LET'S TURN THE PAGE" TELEVISION PROGRAM CREATION AND PRODUCTION PROJECT AS A LEARNING ACTIVITY

	As Effective		Less Effective		More Effective	
	f	%	f	%	f	%
In comparison with other methods, this project was	2	8	..	..	23	92

TABLE 4.3

SUMMARY OF 25 TEACHERS' SELECTION OF THE LEARNING AREA IN WHICH PARTICIPATION IN AN ELEMENTARY LEVEL "LET'S TURN THE PAGE" TELEVISION PROJECT HAD THE GREATEST IMPACT ON STUDENTS

Learning Area	Frequency of Response	Percentage of Projects
Child growth.....	7	28
Television.....	7	28
Regular school subjects.....	6	24
Cooperative development and completion of a unit activity.	5	20

question asked here.[1] It should be remembered that the responses are not total responses to a general question about the various learning processes that took place, but one response per teacher to a specific query directed toward determining the greatest learning impact. No check list was used for fear of weighting the responses. It is therefore interesting to note that there is no significant difference in frequency among the four learning areas into which the twenty-five answers fall. Child growth and knowledge of television have a slight edge of one response over regular school subjects and two responses over the development and satisfactory completion of a unit activity.

After the second series of "Let's Turn the Page" programs, Ray McKernan, director of elementary education in the Cadillac schools, called a meeting of the five teachers in the system who had used the television project that year. They brought out six points which effectively summarize most of what has been said by other teachers since then:

> 1. The requirements of such a program are so diversified that they offer opportunity for every child to contribute according to his talents and interests, whether he is a top student or a poor one. With a spot for everyone, jealousies disappear.

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[1]Compare V. T. Thayer, Caroline B. Zachry, Ruth Kotinsky, Reorganizing Secondary Education (New York: D. Appleton-Century Co., Inc., 1939), p. 18. "As a matter of fact it is impossible merely to add knowledge, skills, and habits to the equipment of the individual, because he is changed as a whole person by the events that befall him. . . . His learning is creative, making him a different person, and simultaneously reshaping his activities and their effects upon others."

2. The program is peculiarly adapted to bringing out the shy, misfit children since all children (and teacher) approach it with equal inexperience.

3. It presents challenging new fields to conquer (such as script writing, constructing a viewing box, laying out a studio around the classroom walls). Success in these fields tends to increase self-confidence.

4. It offers an unusual exercise in self-discipline, not only the disciplines of a well-organized project but also the discipline that comes from undertaking a large task and carrying it through to completion.

5. It affords remarkable motivation for almost any type of school work. The related subjects which it motivates directly are legion. Even unrelated subjects seem to benefit from the enthusiasm for school work the program itself engenders.

6. It gives children a new and clearer concept of what TV is all about and the time and teamwork that goes into every 15-minute show.[1]

A typical "Let's Turn the Page" learning experience took place in the third grade at Beaverton. The little master of ceremonies and his two narrators spent a considerable amount of time in the hall writing their script portions. Afraid that such unsupervised effort might be too poorly worded for the air, the teacher wrote a script over the weekend. The children read their script to the group, the teacher read hers, and then everybody, teacher included, voted that the children's script was the best and the one to be used on the air.[2]

So completely engrossed in their projected trip to Switzerland did Mrs. Bacon's fourth grade become, that one of the boys asked when they were leaving for Europe. However, the children

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[1]Potrude, loc. cit.

[2]"Little Beaver," loc. cit.

made the studio trip a very "real" excursion to the country they had been studying by naming the Cadillac hills (enormous looking to children from the plains of Mt. Pleasant) for famous Swiss Alps.[1]

Difficulty of classroom production.--In keeping with the program's purpose, most of the teachers' evaluations thus far have dealt with the children and the values they received. But no such evaluation is complete unless the values gained are balanced against the loss. What about the time loss from other subjects? Is it really worth while to become so involved in the techniques of television just to air a program? Is it really worth while to put in the extra time to prepare students for conducting a program without adults when it would be so much easier (and safer!) for the teacher to act as master of ceremonies for the air show? The responses to these four questions are summarized in Table 4.4. A total of twelve answers were attended by qualifying statements so that they could not be clearly classified as affirmative or negative. Most of the qualifying statements appear in the footnotes to the table. It will be noted that twenty-two of the twenty-five teachers (88%) did not feel that the program was too complicated for effective classroom use or that the programs would be just as effective with less emphasis on television techniques. Twenty

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[1]"Our Trip to Switzerland," Fourth Grade, Kinney School, Mt. Pleasant, Mrs. Jennie Bacon, teacher.

teachers (80%) definitely felt that the children should continue to conduct the program on the air; nineteen (76%) said the programs were not too much work for the amount of gain.

TABLE 4.4

SUMMARY OF RESPONSES FROM 25 ELEMENTARY SCHOOL TEACHERS TO QUESTIONS EVALUATING THE DIFFICULTY OF "LET'S TURN THE PAGE" PROGRAM PRODUCTION

Evaluating Statements	Yes		No		Neither	
	f	%	f	%	f	%
TV programs take too much work for the amount of gain.....	1	4	19	76	5[a]	20
Program too complicated for effective classroom use.....	1	4	22	88	2[b]	8
Programs would be just as effective with less emphasis on TV techniques.....	1	4	22	88	2	8
Teacher should conduct program on the air, not the children..	2	8	20	80	3[c]	12

[a]"On this grade level," "a lot of work for anything below 3rd grade," "1st time, but wouldn't be again," "I took too much time from other subjects," "too much for present work load."

[b]"For 2nd grade," "for our type of program."

[c]"Sometimes," "might be an interesting show, but couldn't compare in results with present type," "if the subject that is being used requires a teacher."

Several of the teachers who said, "No, the teacher should not conduct the program on the air," added comments: "The children would be disappointed; they like the idea that this is their program," "It would change the atmosphere entirely," "It would defeat the purpose of the program," "Refreshing as is."

Public reaction.--In a communications medium like television, public relations can be made a secondary purpose, but the audience still remains a potent force in the end result. The children take the response of their public very seriously and "fan" mail is greatly prized. Therefore, teachers were asked to give responses indicative of the public reaction to each program.

Table 4.5 contains a partial analysis of the receipt of letters following each program. The figures have to be considered very carefully before drawing any conclusions from them because of the existence of so many variables. For instance, two of the three o'clock Wednesday programs received over thirty pieces of mail and three other Wednesday programs received between ten and thirty, while none of the four o'clock Saturday programs received over ten. Nevertheless, it would be a mistake to think that the day and the time were the sole reasons for the discrepancy. The Wednesday programs were on WWTV which had carried the series for two years and had built up a following of steady listeners. The Saturday programs were the first ever broadcast over WPBN. Again, WWTV has a broader listening area because of its more powerful signal. Every antenna that WPBN can reach, WWTV can reach at the same time, but the reverse is not true. Even such variables as the percentage of administration inspired programs apparently affected the type and in consequence the response.[1] Teachers

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[1]See Table 2.2, p. 39 . Of the 8 teachers who said they were asked to participate by their administrators, 2 gave that request as their only reason for taking part. One of these programs

whose programs were postponed or subjected to other time changes, were convinced that being off schedule was the determining factor.[1] However, many of these off-schedule shows were late in the season, and there are many statistics to show that season has a pronounced effect on the audience.[2]

TABLE 4.5

SUMMARY OF PUBLIC RESPONSE TO 25 ELEMENTARY SCHOOL LEVEL "LET'S TURN THE PAGE" TELEVISION PROGRAMS AS INDICATED BY THE NUMBER OF LETTERS RECEIVED BY PARTICIPANTS

Number of Letters	WPBN 4:00 Sat.			WWTV 3:00 Wed.			Off Schedule		
	f	%c	%t	f	%c	%t	f	%c	%t
Over 30	..	..	..	2	22	8	..	..	..
10-30	..	..	..	3	34	12	..	..	..
3-9	4	44	16	2	22	8	1	14	4
1 or 2	3	34	12	1	11	4	3	43	12
None	2	22	8	1	11	4	3	43	12
Totals	9	100	36	9	100	36	7	100	28

%c = Percentage of total responses in this category.
%t = Percentage of total number of participating groups.

received 3 letters, the other none. Two of the teachers gave a second reason and 4 gave 3 or more reasons, all 6 implying that the administration request coincided with their own inclinations. Of the 6, 3 received no letters, 2 received 1 apiece, and the last one received 5 or 6 letters.

[1]Of the 7 programs off schedule, 4 were on WPBN and 3 on WWTV. Two of those on WPBN and one on WWTV received no mail. The highest number of letters, 3, went to a WWTV program.

[2]"The size of the audience depends not only on the time of day but on the time of year. Viewing and listening are at their height in the winter months, and drop down in the summer, when outdoor activities beckon." Bogart, op. cit., p. 72, citing A. C. Nielson Co. charts of 1955.

The highest number of letters received by any one group was one hundred nine in response to a program on Switzerland presented by the fourth grade of the Kinney School in Mt. Pleasant under Mrs. Jennie Bacon. Next to the highest number of letters was "over forty." These were received by the fifth grade of the Evart Public School in response to their dramatization of the Carol Ryrie Brink book, All Over Town. Mrs. Bonnie Neuman was their teacher.

Answering "fan" mail was a pleasant experience for the children who received letters. At the time of the survey, several teachers reported that their students were still exchanging letters with other children from whom they had received "fan" mail.[1]

For public reaction expressed orally, respondents were asked to rate the response as "Favorable," "Very Favorable," "Extremely Favorable," or "Mixed Reaction." In tabulating the results of the rating in Table 4.6, another column was added for lack of comment. It will be noted that the most enthusiastic reactions came from parents with 60% of the teachers rating parents' responses as extremely favorable and no one indicating lack of comment. Both cases of mixed reactions (8%) were to programs on which the children talked too rapidly, making it difficult to understand them. Even then, only a few parents were critical. However, all of the mixed reaction responses from people other than parents

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[1]See Chapter II, p. 28, for an account of the initial letter sent by the participants to possible listeners. Many of these included an invitation to write and a promise to answer.

came from one or the other of these two programs. Incidentally, neither school had used a tape recorder. Nevertheless, one of these two programs received the highest response from school children when an informal survey was made to discover what programs children liked best.

TABLE 4.6

SUMMARY OF 25 TEACHERS' ESTIMATES OF PUBLIC REACTION TO THEIR "LET'S TURN THE PAGE" TELEVISION PROGRAMS AS INDICATED BY ORAL COMMENTS

	Extremely Favorable		Very Favorable		Favorable		Mixed Reactions		No Comment	
	f	%	f	%	f	%	f	%	f	%
Parents	15	60	4	16	4	16	2	8	..	..
Other teachers	5	20	5	20	13	52	1	4	1[a]	4
Administrators, including school boards	5	20	7	28	10	40	1	4	2[b]	8
Other schoolmates	5	20	8	32	7	28	1	4	4[c]	16
Community not directly connected with class	8	32	7	28	7	28	..	..	3	12

[a]In giving this response, the participating teacher said, "They were jealous."

[b]Rural schools.

[c]Of course, the 4 rural schools in this figure had no other classmates.

It will also be noted that the response of other teachers in the school system is rated the lowest. In a few systems, the respondents seemed to feel that the other teachers were favorably impressed with the program; but the greatest frequency of response (thirteen, or 52%, under "Favorable") indicated that other teachers, while not actually critical, were rather non-committal. Perhaps, there was undue sensitivity in this area.

The teachers who were queried repeated many of the comments made to them. The following comments are typical:

1. "The other second grade teacher was the first to congratulate the children."
2. "I was surprised at the number of people not even connected with the school who stopped me on the street to say they'd seen the program and enjoyed it."
3. "There were ten telephone calls before I'd been home an hour."
4. "I think all parents watched; one father who travels, located a set in a city one hundred miles from home."
5. "The superintendent came in and thanked the children for representing the school so well."
6. "Other teachers said, 'How did you ever do it! It went so smoothly!'"
7. "My husband even received compliments on the program when he went to the Kiwanis Club."

8. "When we got home, we went into a local restaurant and the place exploded with 'Were you good!' This sort of thing lasted a week."

9. "Other children on the playground greeted mine with 'TV stars' and other such names, but it was all good-natured."

Queries about newspaper reaction brought the response that most local newspapers carried articles in advance of the programs,[1] but a few articles indicated public response after the performance. State-wide newspaper publicity followed the appearance of the Scottville panel discussion group because of the research they had done for "Let's Turn the Page."[2] One editorial should be quoted here:

> Ever since the Russians put their Sputnik in orbit last October, the American educational system has come under concentrated fire for alleged deficiencies in scientific instruction . . .
>
> With much of the criticism launched at our schools of late we have been compelled to agree. The basic fundamentals, we fear, have in too many cases been sacrificed . . .
>
> But this week a group of Mason County Central seventh graders has given tangible proof that all is not as black as painted for our schools. These young people, under the guidance of their teacher, Mrs. Blanche Hansen, have made several local appearances with a panel discussion on the subject of the International Geophysical Year. They climaxed their week with an appearance yesterday on T. V.

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[1] An occasional newspaper still refuses to print anything about television even when it concerns the education of local children.

[2] See p. 85.

> . . . That these young people know and grasp the facts about this satellite age in which we live has been readily apparent to all who have had the pleasure of hearing and seeing them. . . . We hope and trust that they are truly representative of the high type of intelligent young Americans who will be our country's leaders in years to come.[1]

Evaluation by Administrators

During the interviews for the primary survey, it soon became evident that the responses of participating teachers were heavily weighted in favor of the project to which they had given so much time. In the belief that an administrator might view the program more objectively, informal chats were held with principals, superintendents, and elementary supervisors if they happened to be available at the time the teacher was interviewed. The chief purpose of the conversation with the administrator was to query him in regard to participation of the same school next year. Only a few general questions were discussed with administrators. Usually they were more positive in their answers than the teachers; they used such words as definitely and certainly more freely. Table 4.7 contains the responses of twenty administrators speaking about twenty-two projects. There were five principals, four elementary supervisors, and nine superintendents in the group, but responses show no significant differences in this breakdown; therefore the table is set up without it.

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[1] "All is Not Dark," editorial, The Mason County Press, March 27, 1958.

The most frequent response (nineteen out of twenty, or 95%) was given to the desire to use the television programs in the same school another year. Seven of these affirmative responses specified that future programs must be voluntary on the part of the teacher. This specification is in accord with "Let's Turn the Page" policy.

TABLE 4.7

SUMMARY OF RESPONSES FROM 20 ADMINISTRATORS REPRESENTING 22 CLASSROOMS TO EVALUATION QUESTIONS ON THE CREATION AND PRODUCTION OF "LET'S TURN THE PAGE" PROGRAMS

Creation and Production of the Program	Frequency of Response	Percentage of Responses
Resulted in observable child growth..	17	85
Was a worth while learning experience for the time spent.....	18	90
Had good-to-excellent public relations results.....	17[a]	85
Will be used in this school next year.....	19	95

[a]The total frequency of 17 is comprised of 5 responses specifying "Good" and 12, "Excellent." The third negative response came from a program postponed because of a late Tiger ball game.

The negative responses were never more than three in number (15%) and were usually from the same sources; i. e., a new administrator who didn't seem to have any opinions about the project and a woman principal who was consulted about the program <u>after</u> the teacher and children had requested a date. Any other negative

responses were due to failure to answer that particular question in an informal interview rather than to a negatively expressed attitude.

Administrators added a new facet to the evaluation: nine of them volunteered the statement that the project resulted in teacher growth in professional stature. The teacher growth was often as noticeable as the child growth. This comment was usually the result of a discussion of the use of the project the following year. Should the same teacher try the project again whenever a new group of children was involved? In the interests of economy, Field Services had suggested that the same teacher continue to represent the school if he were willing. Certainly, he would do so with increased efficiency in television production. Although the administrators queried were willing to concede the last point, thirteen of the twenty came out strongly in favor of passing the opportunity around and two others admitted that they would prefer other teachers to have the opportunity. Although teacher growth and experience were the usual reasons given, the danger of professional jealousy was also mentioned by five administrators, who felt this hazard was augmented by the amount of publicity and the warm public response most programs received.

It is interesting to note that all four elementary supervisors were very definite in their desire to pass the experience around to as many teachers as possible. "'Let's Turn the Page' offers an excellent opportunity to work with unit teaching methods,

an experience most of our teachers need," was the comment from Ed Johnston, supervisor of Traverse City's elementary schools.

According to reports from administrators, five schools hoped to own television sets next year as a direct result of their "Let's Turn the Page" project. Two of the schools acquired sets during the 1957-1958 season.

Casual remarks interpolated by the administrators tended to be more illuminating than any table.

Comments on child growth.--Seventeen administrators (85%) said they observed child growth which they attributed to the project.

1. "This gain was badly needed by children in our community."
2. "There was very definite child growth. These children needed the rough edges rubbed off and the project did it. They're much better behaved now."
3. "A television project is a more modern approach to poise and self-confidence."
4. "All the participants seem to have a higher value of themselves, but it's particularly noticeable in those of Spanish descent."

Comments on the project as learning experience.--Eighteen administrators out of twenty (90%) considered the learning gained

from the project well worth the time spent on it. The other two evaded the question.

1. "The children gained a lot; there's no question but that the time lost from other subjects was more than made up in other learning."
2. "There's bound to be lots of carry-over in science from such intensive research."
3. "This project was the biggest learning value of the year; the field of television itself has so much to be learned."
4. "This is the kind of learning you can't measure."
5. "Facts learned in an activity like this stay with the children."
6. "The children had the time of their lives."

Comments on public relations.--Seventeen of the administrators queried (85%) rated the public relations resulting from the use of a "Let's Turn the Page" project from "Good" to "Excellent."

1. "Everyone I talked to thought it was a most worth while and educational project."
2. "The program seems to have had a large audience, at least there was lots of comment."
3. "This program made the community more cognizant of what the school is trying to do."

4. "The community accepted our own programs, but it may take another year to motivate parents to watch for 'Let's Turn the Page' regularly."
5. "Ours is a high socio-economic level community with lots of college graduate parents who are unfavorable to the activity type of learning. To be frank, we didn't get much response after the program although several called up when the program was delayed by the ball game."
6. "The parents felt that more people should have seen the program so they had the children repeat it for PTA. It was well received there."
7. "This was a good project to promote parent participation."
8. "There was a larger audience than we at first realized--we expected the parents to listen, but there was community wide interest as well."
9. "This project did more to improve our public relations than any other event of the year. The public's estimation of this teacher has gone up ten-fold."
10. "I didn't hear any comment. Perhaps I didn't run into the right people."

It will be noted that the responses of administrators tended to be weighted just as heavily in favor of the project as did the responses of participating teachers.

Evaluation by Television Personnel

In order to secure a well balanced evaluation of "Let's Turn the Page," it was necessary to interview the television station personnel most closely associated with the program.

WWTV.--At WWTV, Director Wayne Bishop, Program Director Paul Hill, and Assistant General Manager Daryl Sebastian had the necessary contact with the program to evaluate it from the standpoint of station policy.

Wayne Bishop directed all but two of the 1957-1958 season programs as well as a few the preceding year. Twenty-eight was the average number of children on each of the twenty-five programs of this study. Many directors are opposed to such large numbers of children. However, Mr. Bishop said:

> If children know what they're supposed to do, that's half the battle. These kids used to surprise me--they knew what to do so well. The teachers surprised me, too. They have no TV experience, yet they come up with good TV programs. The average person doesn't even know what you're talking about when you talk techniques, but these teachers direct and rehearse real TV programs right in the classroom and are all ready to go on the air when they come into the studio![1]

As program director for WWTV, Paul Hill wrote about the program in terms of public relations:

> While every broadcasting station is required to commit a given number of hours to public service programming, it is not always easy to schedule suitable programs of this nature.

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[1]Interview with Wayne Bishop, June 3, 1958.

> The excellent opportunity to fulfill this obligation while at the same time provide suitable viewing for a mixed audience, is incorporated in WWTV's airing of "Let's Turn the Page." . . . The telecasting of the "Let's Turn the Page" series has proved quite satisfactory from a scheduling standpoint as well as beneficial in overall public relations. . . . As a personal observation, I feel that our work with you as the series director and all the various school groups has been a rewarding undertaking.[1]

Daryl Sebastian, program director of WWTV at the time "Let's Turn the Page" started and now assistant general manager of that station, has had more experience with the program than any other television professional. He says:

> "Let's Turn the Page" has most certainly been a unique program in the history of "educational television" on commercial outlets. And the program has also been unique in its value to Station WWTV.
>
> It goes without saying that the opportunity of being able to present their work on the television screen has been a satisfying experience for the participating children, and for their teachers. Seldom have we at WWTV seen such enthusiastic and interested groups as those who have arrived each week to present "Let's Turn the Page."
>
> And, although some adults in search of "higher things" might have disagreed, "Let's Turn the Page" was successful entertainment for the children of grade school, and in many cases, high school age.
>
> It goes without saying that seeing their sons and daughters performing on television was a wholly satisfying experience for the proud parents.
>
> It couldn't help but follow that Station WWTV would benefit from the telecasting of a program of the nature and standards of "Let's Turn the Page." Many favorable comments, mostly verbal and some in writing, were received by the station. Dissatisfaction, if any, was certainly very limited.
>
> The relationship between the station and the teachers and students of the participating schools was greatly improved by the experience gained on "Let's Turn the Page." The visiting actors, their stage crews, and their instructors came to know the "inside" of television, and WWTV in particular. Many of the children clamored to return as guests on one or more of the station's regular television shows.

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[1]Letter from Paul A. Hill, June 4, 1958.

> Parents who came with the children, and those who wrote in, expressed great happiness that WWTV would cooperate in such a project. And just plain viewers seemed to both enjoy and appreciate the work that other peoples' children were able to do on television.
>
> WWTV also felt that "Let's Turn the Page" greatly assisted in cementing the valuable bond between the station and Central Michigan College, which gave much assistance to the production of the program.
>
> All in all, WWTV believes that "Let's Turn the Page" has been an outstanding example of how a commercial station, in cooperation with school groups, can render a valuable public service, and at the same time promote its own "membership" in the community which it serves.[1]

WPBN.--Responses from WPBN personnel agreed in general with the responses from WWTV people. Director Charles Leipham, who directed fourteen of the sixteen WPBN programs, added:

> I had just as much fun as the children. It's a good little show, giving the director plenty of opportunity for interesting reaction shots. There's no boredom when you change subject matter and groups every week like that.[2]

A favorable public reaction to "Let's Turn the Page" programs on WPBN was reported by Robert Detwiler, general manager of the Midwestern Broadcasting Company, the corporation which owns the station.[3] Following the first month of broadcasts, Station Manager John R. Anderson wrote:

> Congratulations on your first several "Let's Turn the Page" programs over Channel 7. Comments from our viewers have been extremely favorable.

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[1]Daryl Sebastian, an untitled paper evaluating "Let's Turn the Page," June 13, 1958.

[2]Interview with Charles Leipham, April 24, 1958.

[3]Interview with Robert Detwiler, April 24, 1958.

> The TV staff has been very impressed with the way the programs are organized and at how much the children seem to get out of the series. I personally feel one of the nicest parts of the program is the understanding the participants get of television. After all, television does play a pretty big part in the lives of everyone today.[1]

In conversation at the close of the series, Mr. Anderson not only indicated his satisfaction with the current programs but he also expressed the hope that the programs might be continued another year. "This is an educational experience the new generation needs. It lays the ground work for good public speaking and public relations in the future."[2]

Evaluation by Parents

As Mr. Sebastian pointed out, many parents voiced their opinions at the time the programs went on the air. Teachers and administrators reported parent opinion in connection with responses on public relations.

However, because these reports were second hand, a more direct method of securing response from parents was sought. A survey in any depth that would reflect parents' opinions presented enormous difficulties. The method finally used has only moderate value statistically because of certain elements inherent in it. Nevertheless, it indicates the trend of parental thinking and will therefore be summarized here.

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[1]Letter from John R. Anderson, February 8, 1958.

[2]Interview with John R. Anderson, May 26, 1958.

The method used was to send a slip home with the child for the parent to fill out. This method had several obvious defects: (1) the returns were not complete;[1] (2) parents may not have been entirely frank on questionnaires that were being returned through the child's and/or the teacher's hands; (3) parents had to interpret the questions themselves; and (4) since all slips were sent home at about the same time, there was a wide range of time lapse since the various programs were broadcast.

Two hundred twenty-four parents of children in twenty rooms (average of 11.4) filled out and returned the questionnaire slips. The first question sought to determine the percentage of parents who felt their children received direct benefit from participation in the project. Two hundred ten (94%) gave affirmative answers (Table 4.8). One parent (0.4%) specified that the child "said he benefited." Four parents (1.6%) said "No." Probably most of the nine people (4%) who did not check the item can be assumed to feel that the benefits were slight if any. A blank here may easily indicate self-consciousness about a negative answer being read by the teacher.

Some teachers expressed the opinion that the table actually is a fair representation of the percentage of parents who would

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[1]Part of the incomplete returns were due to the fact that the survey was made late in the school year. It was so late that only 20 of the 25 participating schools were surveyed at all and the preoccupation of both teachers and pupils with the close of school reduced the returns in most of the others.

feel the child did not benefit. This opinion is based on the premise that those parents who think time is wasted on projects are rarely hesitant to say so.

TABLE 4.8

SUMMARY OF RESPONSES FROM 224 PARENTS TO THE QUESTION "DO YOU FEEL THAT YOUR CHILD BENEFITED FROM PARTICIPATING IN A 'LET'S TURN THE PAGE' PROGRAM?"

Parent Response	Frequency of Response	Percentage of Total Responses
Child benefited.....	210	94.0
Child did not benefit.....	4	1.6
Left item blank.....	9	4.0
Child said he benefited.....	1	0.4
Totals	224	100.0

Since positively stated questions tend to receive more automatic checks after the word "Yes" than after the word "No", a space was left on the questionnaire for parents to fill in the specific benefits they had noticed. Of the two hundred ten parents giving affirmative responses, one hundred fifty-two filled in the space provided. If a check list had been used, the number would undoubtedly have been greater, but free answers were used to secure maximum validity. Eighty-two of the one hundred fifty-two gave multiple answers. In addition, forty-two used generalizations that implied multiple benefits. As so often happens in free answer

questions, there were many similar categories. In reducing the number of categories, every answer was carefully considered to make certain that it was being placed in the category of the parent's intent. No attempt was made to phrase the categories in the language of the educator unless teacher-parents had already done so. Such items as cooperation and teamwork were combined because of their similarity in meaning. Wherever the combination appeared doubtful (as self-confidence and overcame shyness), the items were left separate (Table 4.9).

The highest frequency of response was given to the area of child growth (100 responses, or 37% of the total). Within this category, self-confidence received the highest frequency of response (thirty-three, or 33% of the responses in child growth). A sense of personal importance (three responses) and the feeling of being necessary to the group (three responses) were low frequencies.

The general category of improvement in school work was second high in frequency of response (eighty-one, or 29%). Improvement in the ability to speak before the class or any other audience received forty-three responses (53% of the responses in this category). The acquiring of specific knowledge as the result of research during the project received nineteen responses (23% of the category), but learning to do and like research received only seven (9%).

The benefit of the television experience itself was mentioned by fifty-nine parents (22%). An additional thirty-one respondents

TABLE 4.9

SUMMARY OF FREE ANSWER RESPONSES FROM 152 PARENTS LISTING BENEFITS RECEIVED BY THEIR CHILDREN IN CREATING AND PRODUCING "LET'S TURN THE PAGE" PROGRAMS

Child Growth	Frequency of Response	Percentage of Subtotal Responses	Percentage of Total Responses
Learned cooperation.....	16	16	6
Gained self-confidence....	33	33	12
Overcame shyness.....	10	10	4
Acquired poise.....	11	11	4
Sense of personal importance	3	3	1
Felt necessary to group...	3	3	1
Feeling of accomplishment.	10	10	4
Learned to appreciate others	3	3	1
Growth in general.....	11	11	4
Subtotals	100	100	37
Improvement in School Work			
Increased interest.....	12	15	4
Improved public speaking..	43	53	16
Learned to do and like research.....	7	9	2
Acquired specific knowledge	19	23	7
Subtotals	81	100	29
TV Experience			
Learned how TV is produced	26	44	10
Increased interest in TV..	7	12	2
A needed real life experience.....	26	44	10
Subtotals	59	100	22
Miscellaneous			
Good learning experience..	31	..	11
Lots of fun.....	4	..	1
Subtotals	35	..	12
Totals	275	..	100

(11%) used ambiguous terms to indicate that presumably the entire experience, in the classroom and at the studio, was a good learning experience.

It must be remembered that four out of the two hundred twenty-four parents checked "No" as their answer to the question "Did the child benefit?" They did not offer a reason for their response; however, the questionnaire also queried "Let's Turn the Page" viewing habits and so they were known to be non-viewers.

Evaluation by Viewers

The ease with which a television set can be turned off or tuned to another program makes the act of viewing an evaluation in itself.

Child viewing.--The child is the audience with which "Let's Turn the Page" is primarily concerned. The National Broadcasting Company's committee for reviewing children's programs (1955) pointed out that "what is planned for children must seem good to them as well as be good for them."[1] In a program that accentuated child writing and planning, the question of acceptability to children became increasingly important.

There have been several informal attempts to determine the extent to which children viewed "Let's Turn the Page." The writer, going into a strange classroom as a consultant, usually

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[1]Giraud Chester and Garnet R. Garrison, Television and Radio (New York: Appleton-Century-Crofts, Inc., 1956), p. 53.

asked the children, "Have you seen 'Let's Turn the Page'?" The response varied from fifty to ninety percent of the children present depending on the distance from the television station and the age of the group. The greater the distance, the less response; the older the children, the less response. Although the majority of secondary school children apparently have little interest in the program, many isolated instances of constant watchers in this age group have been reported.

In the informal queries there was no attempt to secure quantitative answers; however, most rooms contained at least one child who found an opportunity to say proudly, "I watch all the 'Turn the Page' programs."

However, one effort has been made to secure quantitative statistics on child viewing. At the beginning of the 1957-1958 season, Wexford County rural teachers were asked to announce the opening "Let's Turn the Page" program on WWTV, October ninth, and then report how many children viewed it. Twelve schools reported. Of the two hundred sixty children in the twelve schools, one hundred thirty-four (51%) said they saw the program. The response, however, was undoubtedly weighted by the announcement the previous day. On the other hand, it should be noted that the program was at 4:00 P.M. on a sunny fall afternoon. One teacher added the comment that it was not a good viewing time.

Another attempt to inquire into child viewing habits was included in the methods survey on which this study is based. The

questions were not directed toward an analysis of overall viewing habits; instead, they attempted to determine whether or not children's interest in watching "Let's Turn the Page" lagged after their own participation in a program. The results of the inquiry, reported in Table 4.10, are inconclusive because children whose programs were late in the schedule did not have an equal opportunity to watch after their own participation. Five schools (20%) reported no viewing of "Let's Turn the Page" after their own program. One of the schools reporting no viewing had the last program on that station; three others were within one or two programs of the end of the schedule. The fifth report was from a teacher who was no longer teaching and said she had no way of knowing whether the children listened or not. She presumed they did listen because she knew they were interested.

TABLE 4.10

SUMMARY OF RESPONSES FROM 25 ELEMENTARY SCHOOL TEACHERS CONCERNING STUDENT VIEWING OF "LET'S TURN THE PAGE" TELEVISION PROGRAMS BEFORE AND AFTER PARTICIPATING

Children Viewed Programs	Frequency of Response	Percentage of Groups
Before their own.....	24	96
After their own.....	20	80

It will be noted that twenty-four schools reported viewing other programs before attempting to put one on the air. In the

one school where no viewing was reported, school was dismissed at the exact hour of the programs. After participation, this group was dismissed early whenever the program was on that age level in order that non-bus children might be home in time to view it.

The responses in Table 4.10 were given by the teacher for the group as a whole. Apparently the area of child viewing has been insufficiently covered by this study. In the future, some attempt should be made to secure quantitative data in this area.

Teacher viewing.--Teacher viewing was surveyed from the same angle as child viewing; i. e., a comparison of the extent of viewing before and after the class participated on the air. Such a comparison, it was felt, would indicate whether teachers watched the programs because of intrinsic interest or because of the methods which could be studied through viewing other programs. The comparison in Table 4.11, like that in Table 4.10, is not entirely valid because teachers whose students participated in programs late in the season did not have an equal opportunity to view after such participation. There is, however, some increase in validity since the teacher was answering for herself and giving quantitative answers.

Responses indicate that the drop in teacher viewing after the ulterior motive ceased to exist was actually very slight. Of the seven teachers (28%) who stopped viewing the programs, five mentioned the fact that their programs were either the last or very late in the season, a fact which limited their viewing opportunities.

Another teacher was unable to view the programs because of Saturday classes. The seventh teacher did not have a television set at home and evidently was not enough interested to seek one elsewhere.

TABLE 4.11

SUMMARY OF THE EXTENT TO WHICH 25 ELEMENTARY SCHOOL TEACHERS VIEWED "LET'S TURN THE PAGE" TELEVISION PROGRAMS BEFORE AND AFTER THE PROGRAM IN WHICH THEIR STUDENTS PARTICIPATED

Number of Programs Viewed	Before		After	
	f	%	f	%
Over 8	4[a]	16	3	12
7 or 8	3	12	...	..
5 or 6	7	28	3	12
3 or 4	5	20	5	20
1 or 2	6	24	7	28
None	..	..	7	28

[a]Responses over 8 were 11, 12 and "all".

Viewing by other adults.--Although discussions of public response to "Let's Turn the Page" in the earlier portions of this chapter have indicated that there was an adult audience other than the parents of participants, the only figures available were obtained from the parent's questionnaire sent home with the children. The poll to which two hundred twenty-four parents responded included two questions on viewing: (1) "Did you watch your school on 'Let's Turn the Page'?"; and (2) "Approximately how many other 'Let's Turn

the Page' programs have you seen?" Two hundred fourteen of the two hundred twenty-four respondents (96%) saw their children on "Let's Turn the Page." This was an anticipated response. The second question was the important one.

Because of the wide geographic area represented on the programs, respondents would not normally be expected to have a local motive for viewing more than one or two. The fact that listening at all meant viewing at three o'clock on a Wednesday afternoon and usually four o'clock on Saturday should be taken into consideration when examining the figures in Table 4.12.

High frequency of response (thirty-five, or 24% of the viewers) was given to viewing three or four programs other than those in which the respondent had children. The viewing of five or six programs received almost as high a response (thirty-one, or 21%). The responses did not decrease consistently as the number of programs viewed increased: "Over 10" and the ambiguous "Almost all" items have together a response of twenty-one (15%). Since those responses that gave words instead of numbers were extremely difficult to convert accurately into numbers, they were inserted in the list where they approximately belonged. In most cases it would be valid to add them to the figure above the item expressed in words.

The most interesting figure in the table is the subtotal one hundred forty-five, which indicates the number of parents who

viewed programs without the incentive of parental relationship to the participants. This figure represents 65% of the total respondents.

TABLE 4.12

SUMMARY OF THE EXTENT TO WHICH 224 PARENTS VIEWED "LET'S TURN THE PAGE" TELEVISION PROGRAMS OTHER THAN THE PROGRAM IN WHICH THEIR CHILDREN PARTICIPATED

Number of Programs Viewed	Frequency of Response	Percentage of Viewers	Percentage of 224 Parents
Over 10[a].....	8	6	3.5
Almost all.....	13	9	6.0
9 or 10.....	7	5	3.0
7 or 8.....	13	9	6.0
Several.....	9	6	4.0
5 or 6.....	31	21	14.0
3 or 4.....	35	24	16.0
A few.....	6	4	2.5
1 or 2.....	21	15	9.0
Parts of some.....	2	1	1.0
Subtotal	145	100	65.0
None.....	34	..	15.0
Item not checked.....	45	..	20.0
Subtotal	79	..	35.0
Totals	224	..	100.0

[a]Twenty was the highest number given.

Many viewers added comments at the bottom or on the back of the questionnaires. Typical comments were: "I thought they were all good," "It really shows how hard the children work for

something like that," "They were all very well written and staged," "Of course the ones in which my own children have been were best, but all programs are very good [saw ten]," "Most of the children seemed at ease and did well," "I thought there was an exceptionally good variety [saw most of them]."

Summary

Teachers were agreed that student participation in the creation and production of live television programs as a class activity resulted in noticeable child growth and group solidarity. Many of the teachers cited individual instances of exceptional growth in desirable directions. Almost all of the teacher respondents found the televised program an effective means of furthering good relations between the school and the public. Administrators, on the whole, agreed with their teachers concerning the benefits derived from utilization of the program. All but one of the administrators interviewed expressed a desire to continue using this type of program.

Television personnel agreed that "Let's Turn the Page" fulfilled their requirements for a program in the public interest because of its content, its value to children, and its appeal to a mixed viewing audience.

Almost all parents responding indicated specific benefits which their children had received as a result of participation in the creation and production of a television program.

Reports from children, teachers and parents indicated that "Let's Turn the Page" had an audience other than the audience with immediate personal motivation. Parents watched programs on which they had no children. Students and teachers reported watching after the study of other programs had any direct value in preparing for their own participation. The exact size of the audience is unknown.[1]

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[1]Leland Baxter, writing on "Educational Television," (Atlantic Monthly, November 1955), includes among the seven "delusions" inhibiting the growth of educational television the belief "that every television audience must be large." (Cited by Bogart, op. cit., p. 283.)

CHAPTER V

CONCLUSION

Before summarizing the conclusions that have been reached as a result of the study of the creation of television programs for in-studio production in elementary level classrooms, it seems pertinent to list the suggestions made by respondents in the course of the survey. Such suggestions are, in effect, the conclusions of interested observers of "Let's Turn the Page."

Ever since the origination of the program, suggestions have come from many sources. An analysis of the program's history in Chapter II indicates that such suggestions were frequently followed. It was natural that the surveys on which this study is based should lead to discussions of many of the problems connected with effective use of the program and possible solutions for such problems.

Most of the problems can be divided into four categories: (1) problems related to time; (2) problems arising out of the need for teacher education in the field of television; (3) the desire to improve the methods utilized in the classroom; and (4) the problem of variety in program concepts.

Problems Related to Time

"Let's Turn the Page" had two types of problems related to time: (1) the time of day for broadcasting, and (2) the length of the programs.

Time of day.--The most frequent suggestion from both teachers and parents concerned changing the time of day for broadcasting the program. Three o'clock on Wednesday afternoon was a good time for school groups that wanted to view the program together but a poor time for many groups who were just climbing aboard the buses to go home. It was to be expected that schools without television sets would object to the time. Working parents also objected.

The people who hopefully suggested a better time of day for the broadcasts were taking an unrealistic view of commercial television. Unless a station has live broadcasting on Saturday, non-commercial programs are doomed to early afternoon hours on weekdays. WPBN did have live broadcasting on Saturday and did offer more than one time slot. The choice was among late Saturday noon, after the Saturday ball game, and early any other afternoon. The final choice of time, after the Saturday ball game, proved to be a poor one. When WPBN's source of network basketball games switched to another program at four o'clock and "Let's Turn the Page" appeared to interrupt an exciting game, many a ball fan blamed the innocent children. Then, when baseball started, the

network source carried the entire game regardless of time, so that several children's groups were late getting on the air or had to change dates. Although the alternative times were not considered particularly good from the audience standpoint, the program actually seemed to have its own audience which often tuned in just for the one broadcast. This type of audience was as likely to listen early on Saturday as later.

Length of the program.--"The time is too limited for each program to really get any meaning," wrote a parent. A similar criticism accuses some groups of trying to "stuff" everything they know about a subject into fifteen minutes.

"Let's Turn the Page" began as a thirty minute program, then shortened to fifteen minutes when the entire time was given to one group. Younger children often found fifteen minutes all they could handle, but older children just as often found it hard to compress their material into the shorter time. As one principal said, "My teachers have done a very good job of handling the project, but it's difficult to include a whole class in fifteen minutes. Maybe expanding to thirty minutes would help." Another principal added, "A fast moving fifteen minutes is better than a slow thirty minutes, but a good thirty minute program would be best."

It has been suggested that the 1958-1959 programs might experiment with using both times, offering fifteen minute shows to schools that prefer them, but setting up a series of thirty minute shows for experimentation, especially by older groups.

Teacher Preparation

In spite of the compliment Mr. Bishop of WWTV paid participating teachers when he said their ability to direct and rehearse real television programs right in the classroom surprised him,[1] a great many of the teachers themselves have expressed a need for better preparation for using a television project.[2] Several suggestions for satisfying the need came from the twenty-five teachers interviewed for the survey:

1. Condense and classify the outlines so that the teacher and/or children can find what is pertinent to their own situation.
2. Keep a file of scripts which can be borrowed for study purposes.
3. Develop a sample unit outline on a specific subject.
4. Print a list of program suggestions, or at least a list of the subject areas not adequately covered in the past.
5. Describe and list the types of situations that children have been able to handle well and those that they could not handle on the air adequately.
6. Hold two clinics instead of one. The first one is needed to orient the teacher; but, just before

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[1]See p. 150.

[2]See Table 2.3, p. 41, and Table 4,4, p. 137.

rehearsals start, there is need for a refresher clinic in techniques.

Most of the suggestions from teachers can and probably will be implemented at an early date.

Another suggestion came from Superintendent Byron Anger of Grand Traverse County:

> I am of the opinion that some sort of an extension course on television program planning should be given in the fall of 1958 or in the spring of 1959.
>
> From the response I get from the teachers, they indicate that they are extremely interested in the television programs, but feel quite inadequate in their preparation for such. The extension course I have in mind would be one which would prepare teachers in such a manner that they would be able to arrange their own television programs after they had learned the fundamentals of program planning.[1]

This suggestion made in the fall, was echoed by both administrators and teachers during the winter. The suggestion was put into effect in May, 1958, at a joint meeting of representatives of Field Services and the Education Department of Central Michigan College. A committee was set up under Dr. Curtis Nash to plan the content of an education workshop course in television for teachers. The course was described as a study in the utilization of television as an educational device in furthering the unit method of teaching. The first experimental courses were scheduled for fall of 1958 at Cadillac and Traverse City. Both WWTV and WPBN were to cooperate with the instruction.

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[1]Letter from Byron Anger to Woodward C. Smith, November 26, 1957.

Improvement of Methods

A great many suggestions for improvement of methods were made in Chapter III as each method in the development of a "Let's Turn the Page" program was discussed separately. Most of the suggestions given here are in addition to those mentioned earlier; a few are repeated because of the emphasis they received when teachers and principals were offering suggestions.

Reading and research.--This step in the project received the most suggestions:

1. Plan the reading and correlation with other subjects from the beginning of the year.
2. Enrich the research by bringing in authorities both in the subject area and in television.
3. Take advantage of the rich resource materials offered free by the large commercial companies and the networks. A child's investment in a two cent postcard can result in current materials of great interest to him.
4. On age levels where there is no suitable material in print, help the children develop their own reading material, mimeograph their little stories and let them make the sheets into books. One group varied this method by writing the material in the form of a newspaper. An older group, although able to read the available material, still felt it worthwhile to collect and assemble it in the form of a scrap book.

5. During sight reading periods, use scripts for material. A great deal of interest is added to sight reading if the children take the different parts.
6. If the group is large or the time short, divide the subject research into three or more areas with a committee investigating each one and reporting back to the group. However, some teachers prefer individual investigation with individual reports to the group.
7. Encourage the children to listen to television. List coming programs of interest on the blackboard. Assign specific things to watch for. One group made an intensive study of the projection of personality by famous television stars as the basis for class study of personality.
8. In cooperation with other teachers and the local stations, develop a TV listening guide.
9. Encourage the children to bring in the pictures of studios and cameras they find in the magazines. Study the pictures for orientation.
10. Use movies on television and kinescopes of children's programs.
11. Whenever possible, rearrange the order in which other subjects are being studied in order to take advantage

of the motivation the television project will give to specific sections; e. g., during the project use the English unit in letter writing or the science unit in sound.

Program planning.--Program planning by children is one of the unique features of "Let's Turn the Page." Even though the extent of planning the children are able to do varies from grade to grade and group to group, it is advisable to let them become aware in this early stage that theirs is the responsibility. The desire to take responsibility seemed to increase with this awareness, but teachers had difficulty trying to superimpose a sense of responsibility at later stages if the teachers began the planning themselves. Respondents offered several practical suggestions for this phase:

1. Divide the entire group into committees covering all of the productive phases. Include such functions as publicity, transportation, and securing properties as well as script writing, stage management, et cetera. One fifth grade group, using this type of organization, also elected a room chairman, who conducted the meetings with the consultant and tied the work of the committees together.
2. Plan a longer program than needed, then condense it.
3. Plan to use natural situations; e. g., three or four children in a group can present just as much material in conversation as they could coming before the camera

one by one with straight exposition. After the establishing shot, the camera will usually pick up the individual speakers anyway.

4. Plan plenty of floor room. If the classroom has immovable desks or too many desks, use an activity room. A thirty by forty foot space permits setting up a scale studio for rehearsal.

The script.--One suggestion on scripting appears over and over again: try for more informality. Ad lib portions tend to give a feeling of intimacy if the children feel secure in the subject matter.

One teacher suggested that using a flannelgraph stimulated creativity and helped the children to overcome self-consciousness because they concentrated on the flannelgraph story and forgot the audience.

Two suggestions were made on organization for script writing:

1. Have script writing committees, each committee being responsible for a definite section of the final script. One teacher tried labeling the duties within the committee; e. g., one child took care of the source materials they wanted woven into the script; a second child, word usage and spelling; a third, sentence structure; and a fourth, the actual writing. All contributed to the line by line development of the script, but each was doubly aware of responsibility for a specific angle.

2. Let each child write parts of the script; then hold a group or committee discussion to adopt the best wording. The class that recommended this method had a "secretary" to write down the script as the decisions were made.

One teacher strongly recommended that the unit study be completed before the script was started. She found that the children stopped looking for material when they started writing.

Casting.--Since the primary purpose of "Let's Turn the Page" is not developing specific platform talents, encourage the children to cast along existing lines of ability. However, it is well to remember that television does not require the voice projection that the stage does. Very often a good television performance will come from that telegenic youngster with the soft voice who was left out of the Christmas play.

If the children form the habit of filling in for classmates who are absent from school, substitution becomes no problem.

Techniques.--Many of the respondents suggested more stress on television techniques, especially the techniques related to the use of the camera and the microphone. Those who did not have an opportunity to use the large, tripod cameras suggested that some arrangement be made so that all children could have the benefit of facsimile rehearsal with them.

More practice with a live microphone was also suggested. The first step in correcting poor speech habits is child awareness of what others hear when he speaks.

The directors mentioned the fact that a few groups have brought in visuals which would look well on the wall of the schoolroom, but which were not designed for television. They recommend constant awareness of the principles of aspect ratio and contrast as applied to television. A few groups would have benefited from more attention to the total picture and less concentration on what they were going to say.

Variety in Programming

"Let's Turn the Page" is often complimented for its variety. After directing sixteen programs on WPBN, Charles Leipham said, "I never got bored with 'Let's Turn the Page.' Different subject matter, different children, different approach every week, all added up to lots of good variety."[1]

Nevertheless, maintaining variety of audience interest becomes a problem after seventy-two programs. One administrator stressed the fact that topics should be carefully selected for a learning situation. A second administrator suggested, "The subject matter must seem educational to adults."

Types of programs with audience appeal.--Audience reactions tend to bear out this position with one exception. Dramatization, particularly by younger children, has a great deal of appeal for adults. However, an informal survey of program preferences taken among children showed a strong preference for those shows that

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[1]Interview with Charles Leipham, April 24, 1958.

contained demonstration and unusual facts. As one teacher said, "Let's have something doing, not just talking."

To the children, there is tremendous satisfaction in being told by an adult, "I liked your show; why, some of those things I didn't even know myself!"

Even for the participants, new learning is vital to the complete success of the project. So delve deeply into a subject until the satisfying of the child's insatiable curiosity proves that material with audience appeal has been unearthed. It was no accident that the programs on space, satellites, Switzerland, puppets and story dramatization resulted in the most letters. They represent the two ingredients audiences seem to prefer: new and imaginative information or dramatic quality. The two ingredients combined is even better than one alone.

Science as a subject area was touched briefly in the third and fourth series of programs. It still offers limitless opportunities. Mathematics has never been used, except incidentally in connection with other subjects. The only English grammar program was well received. Social studies, too, have great unexplored areas of interesting information.

Depth versus skimming.--How deeply can a group go into a subject in one short program? In skimming the surface of any subject for a short presentation, groups have had a tendency to use the more obvious basic approaches to the subject. Consequently, the program content is likely to be familiar to the audience and

some attraction other than content is necessary to hold attention. This dilemma occurs most frequently in lower elementary programs on social studies themes. If the content is already familiar to the audience (though it may have been new learning to the participants), the program may still be interesting to the viewers if there is an original, artistic, or dramatic approach to the familiar subject.

On the upper elementary level several teachers have suggested that more depth could be obtained by having several groups present different aspects of the same subject during a given month. With widely scattered schools, such a suggestion was not practical in the past. However, a pattern might be worked out through the proposed college course in utilizing television in the classroom. As one teacher said, "A good program limits its area to give the audience lasting concepts rather than crowding a short period with information to show off the group's brilliance."

Summary

"Let's Turn the Page" represents a unique approach to television for children because of its accent on child participation in the creation and production of the program as well as in performance before the cameras. The idea of children writing and producing their own scripts was first developed in Wexford County with "TV-Reading Clubs" serving as the focal point for operations. After Central Michigan College became the sponsor, classroom study

units were found to be the ideal focal point. Teachers found that students studied enthusiastically when a study unit was motivated with television production. Such motivated research probed deeply and its subject matter apparently was remembered better than most learning. Retention was to be expected since the television project fulfilled the requirements of an effective learning situation; i. e., a real life experience in an activity motivated by current interests.

Approximately 1800 children have shared in the creation of television programs for in-studio production over station WWTV, Cadillac, and WPBN, Traverse City. Most of the seventy-two programs were produced under the direction of elementary school teachers with the assistance of a television consultant who made three or four visits to the classroom. Teachers had many reasons for undertaking such an unfamiliar project; the reasons given most frequently were suitability of the project to the unit method of teaching, the teacher's personal interest in new methods, and the opportunity for enriching child experience. Teachers found their own interest in television stimulated by the experience.

The production of a "Let's Turn the Page" program in the classroom has been divided into nine steps for convenience in discussing the methods involved. The teacher had outlines for guides but was under no obligation to follow them. Therefore, the methods tended to reflect several facets of modern pedagogy. The twenty-five elementary level programs produced between January 1 and April

26, 1958, were surveyed to obtain data on these methods for the benefit of other teachers. The most prevalent methods used in each step of production are summarized here.

1. Choice of subject matter.--Social studies is the subject area most frequently used as the basis for the television programs. Science, however, was used on nine programs. The children, usually guided by the teacher but sometimes alone, chose the majority of subjects used. In eleven instances the choice was based on regular study units; in nine instances it was based on special units; e. g., George Washington's life, the development of the American flag, and the lives of famous people having birthdays in February.
2. Reading and research.--In nineteen of the twenty-five classrooms, all of the children participated in reading and research both in the subject area to be presented and in television background necessary for production of a program. Books were the source of most of the research, but field trips, movies, talks and other sources were used in a few groups. Twenty teachers indicated that adding a television project to a unit encouraged research in the subject area in excess of what would normally have been done. Twenty-one teachers felt that the children's interest in the television project stimulated other school work not

related to the subject area of the program. Teachers also found that learning necessary for the production of the program motivated learning in many secondary subject areas such as spelling and arithmetic.

3. Planning.--Some type of committee organization involving all of the children was the favorite grouping for planning the programs. A floor plan was often developed on the blackboard first. Although the television concepts were so new that teachers found they had to give a great deal of guidance and assistance in the planning stages, the committee form of organization gave the children a feeling that this was their program. Classroom planning was usually reviewed by the consultant and an average of two major changes made as a result. Changes recommended were usually in the interests of greater simplicity of picture and ease of production. The use of small sets and small groups, the movement of cameras and microphones, the controlled movement of talent, all became meaningful to most of the children; aspect ratio and lens variety available also became meaningful to many of them. Children who understood these techniques were more critical and observant in their viewing of television.

4. Script writing.--Writing the script was considered by most teachers the hardest step in producing the program.

Because of the sense of security a complete script gives the children, most of the groups wrote a word-for-word copy. However, ad lib portions were used successfully by some groups. The favorite method of producing the script was for each child to write his own part and then the group or the teacher put the parts together. A majority of the teachers said they contributed little to the actual writing; they served rather as an authority to whom the child could bring the finished product for approbation or correction. Sixteen of the groups correlated script writing with instruction in one or more of the fundamental processes of composition. Twenty-three of the scripts were submitted in professional form, but in most cases the teacher himself had converted the children's original writing to that form. Seventy-seven percent of the teachers felt that script writing was a worthwhile part of the total project in spite of the time it took.

5. Casting.--In all but one program, the entire class or most of the class were in the final cast to appear before the cameras. A majority of the children chose their own parts; however, in eleven cases the entire group chose the master of ceremonies. Because of the large numbers, parts were short and most members of a group could substitute for each other without notice.

Explanatory parts with visuals and dramatic parts were the most common types, except, of course, for a master of ceremonies who conducted each program.

6. Art work.--In addition to the basic scenery available at both studios, two hundred pieces of art work were made for scenery or visual aids. In many cases contrasting shades of gray or contrasting shades of one or more colors were used. Children became particularly conscious of the need for contrast and simplicity. Proportion, spacing and lines suitable for television were also used effectively by a majority of the groups. Although all of the children worked on the art projects in eleven groups, more of the art work was done by the better artists in the group or by child volunteers. Twenty-three of the teachers felt that the children learned enough in art techniques to justify the time spent on art work for the programs.

7. Costumes.--Most of the programs used no costumes; if they were used at all, the tendency was for a few children to wear suggestive costumes rather than complete costumes. Children, parents and teacher, shared in the responsibility for costuming. In judging the application of the principles of color and contrast for television to clothing worn on the air show, twenty-one teachers felt that the children understood what

to wear but only eight teachers said they knew why.

8. Properties.--In addition to art work, the children used large quantities of other properties. The children were responsible for making or securing the majority of these properties and for handling them in the studio. Twelve groups had specially chosen property men, but in most of the other groups, the talent handled their own properties. During the air show, a high school crew which always accompanied the consultant to the studio, took charge of scene changes and made some property changes. However, the children usually assisted. Twenty-one teachers felt that the children fulfilled their responsibilities in regard to handling properties and scene changes even under the bewildering conditions of studio production.

9. Rehearsal.--Most teachers found that two weeks or less was adequate for rehearsals for the final program. Having written the material, the children had no difficulty mastering it. Rehearsals with large mock cameras and live microphones and rehearsals before an audience were rated the most effective preparation for the final production. Most of the groups used a viewing box, a floor manager and complete properties as aids in rehearsing. All teachers felt that the motivation

of live television resulted in speech improvement; the only regret expressed was the failure to allow enough time to take better advantage of the opportunity for speech work. Fifteen groups used a tape recorder and one used a public address system microphone for rehearsal; lack of microphone practice was considered a handicap by most of those who did not have the opportunity to use one. Criticism from their peers was rated the most effective method of improving child speech habits for on-microphone effectiveness. Nineteen teachers felt that their children did know how to use the microphone effectively, but only five teachers said their groups understood how the microphone works.

The climax of the project was the final rehearsal and air show in the studio. Twenty groups took guided tours of the studio. Children showed the most interest in the cameras, but the lights and the control room were also frequently mentioned as sources of great interest.

Teachers, administrators, station personnel and parents furnished evaluation material for this project which emphasizes child participation from the beginning of a television program to the end.

In reporting on child growth during the project, teachers placed the greatest gains in the categories of pride in group accomplishment, ability to work together as a team, understanding of

television, self-confidence, and appreciation of the abilities of others. They recited many instances of individuals who had made extraordinary personal growth in desirable directions.

In reporting on the project as a learning experience, twenty-three teachers rated it more effective than other learning activities they had used. An attempt to pin point the area of greatest impact of the project resulted in a stalemate; teachers' opinions were almost evenly divided among child growth, the television experience, learning in regular school subjects, and the cooperative development and completion of a significant unit activity. In general, it was felt that the television project offered diversified activity for all children, attracted the misfits as well as the capable, presented challenging learning experiences, offered unusual exercise in self-discipline, motivated many other subjects, and gave children a clearer concept of what television is all about.

Public reaction to the programs reported by teachers was almost entirely favorable. The children particularly prized "fan" letters; nineteen programs received letters.

Administrators generally gave responses similar to the teachers, though some of the former were more emphatic in their praises. Nineteen of the twenty administrators interviewed expressed interest in using "Let's Turn the Page" in their schools again. Nine administrators pointed out that the teacher "grows" as well as the child in a project involving new methods and experiences.

Television personnel indicated that "Let's Turn the Page" filled their requirements for public service programs of interest to a mixed audience. They complimented the organization of the programs and the conduct of the children in handling their individual programs. They felt that the children received a great deal of benefit from the experience.

Parents, too, reported that the children received benefits from participation in the project. Thirty-seven percent of the parents listing benefits mentioned some phase of child growth; twenty-nine percent, improvement in school work; twenty-two percent, personal contact with television; and thirty-one percent, a good learning experience.

There has been no adequate audience survey of "Let's Turn the Page." The figures available indicate that a majority of participating children continued to watch after their own programs were over. The same was true of teachers. Of the two hundred twenty-four parents surveyed, one hundred forty-five reported some viewing of programs other than the ones in which their children performed. The viewing varied from one program to over ten, with the greatest frequency of response between three and six programs. There is no general audience data available.

Recommendations

The audience reactions of people with special interest in even one "Let's Turn the Page" program can hardly be considered

disinterested. Because the program is unique and because child created and planned television does not have the polish of professional shows, a complete survey of audience reaction would be a subject worthy of another study.

The content of the proposed college course in television for teachers suggests another field for investigation. What are some of the ways in which the teacher can use the motivation television offers? What learning experiences can be enriched by viewing? What activities can grow out of viewing? Such questions may offer areas for further research.

Television's constant need for variety might be the basis for a study or several studies in what constitutes variety. "Let's Turn the Page" is praised for its variety, yet there is a certain sameness to the programs. Since public relations programs from all schools using television have a similar problem, a study of what constitutes acceptable variety in the content of school programs might be beneficial.

Teachers say that retention of subject matter is increased by the use of a television project, but there has been no scientific testing to establish the extent of increase. Anyone who has had close contact with the children will agree that the increased retention is there, but the degree is unknown. A careful study in this area might have implications in the field of curriculum improvement.

The question of speech improvement motivated by the desire to speak effectively on the air is another area in which testing might have significant results. A speech correctionist used "Let's Turn the Page" production in her elementary level classes. She claimed no previous method produced half the effect of motivated speech study for a television program. Incidentally, favorable audience reaction to the program was expressed immediately in numerous telephone calls.

Because the creation of television programs for in-studio production as an elementary classroom activity is a new concept in the extent of responsibility that children can take beneficially, there needs to be further study of this type of activity and its influence on child growth.

GLOSSARY

ad lib. To depart from the script or to proceed without script.

aspect ratio. The proportion of picture dimensions in television; relation of height (3 units of measurement) to width (4 units).

audio. The sound phase of television.

back-to-back. Two live programs one right after the other without intervening film.

blow up. To enlarge small slides or other picture material on the screen.

booboo. Also called flub, goof, or bloop. An obvious error in acting, lines, direction, or any phase of production.

boom mike. A microphone suspended from a telescoping metal arm which is mounted on movable apparatus.

contrast. Degree of brightness relationships between various elements in a picture.

control room. The portion of a television studio in which the signals from the cameras and microphones are monitored and controlled, and where camera pictures are mixed and switched on the air.

crawl. A term used to describe the tendency of striped or checked material to expand beyond its actual size. Also may mean a revolving drum for rotating titles.

cue card. A large card or sheet of paper with the talent's lines printed for readability at a distance. Often called "cheat sheets" or "idiot sheet."

cushion. Music or talk used to fill in the time when a program runs short.

cut. A deletion of material to fit the prescribed time. Also means to stop the performance.

dolly. The action of moving the camera steadily toward or away from the subject.

dressing. Properties, set decorations, et cetera, added to the set to provide character or interest.

establishing shot. A camera shot containing the entire scene. Usually taken at the beginning of a sequence to establish the relationship of talent to each other.

facsimile rehearsal. Rehearsal with cameras, microphones, properties and sets simulating the final production.

flipstand. A stand for holding art work done (or mounted) on cardboard. Designed so that cards can be changed (flipped) quickly.

flat. A wooden frame covered with painted material suitable for a background. The basic unit of scenery.

floor manager. A director's assistant who remains in charge of the studio when the director retires to the control room. All messages from director to talent are transmitted through the floor manager.

floor plan. Scaled diagram of studio showing the location of walls, sets, doorways, playing areas, etc.

in-studio production. The act of using all the physical and material requirements of a television program including scene design, construction and execution, painting, art work, wardrobe, make-up, properties, titling and special effects, both visual and sound, in the place where the television program is being televised.

kinescope. A film recording of a program photographed directly from the picture tube. Correctly used as the brand name of a particular picture tube.

lay-out. n. The pattern of sets and movement on the studio floor.
f. To establish the pattern.

lens changes. Television cameras have from three to four lenses mounted on a turret on the front of the camera. Changes from one lens to another are made readily by twisting a knob in the back of the camera.

limbo. A scene shot outside and independent of the regular action set; applies particularly to graphic inserts.

live production. Televising of real things and people as opposed to film or still pictures.

tripod mock cameras. A mock camera similar in size to the real television camera but without any electronic equipment. Lenses are simulated by various sized holes in a large turret which can be turned, bringing the desired size into place in front of the box through which the "camera man" looks. The box itself is mounted on a swivel head attached to a tripod. A triangular platform on rubber castors holds the tripod in place. Patterns are available from the Speech Department of the University of Michigan.

monitor. A screen on which the talent can see the picture going out over the air. The same term is used for the screens in the control room showing the pictures from each camera.

on the nose. A program which ends precisely on time.

pan or panning. To turn the camera smoothly from right to left (or vice versa) in a horizontal plane in order to follow the action or to carry the eye from one section of a set or object to another.

properties (props). All physical materials used in a scene except costumes and scenery; e. g., furnishings, decorations, et cetera.

hand prop. As distinguished from set dressing, a property handled by the talent in the course of the action.

property or prop men. The persons whose function it is to place and move props.

rear view projection. The projection of a scene on the rear of a translucent screen to provide background for a set.

run-through. A rehearsal.

script. The words to be said (audio) and the directions for acting (video) in a program. Professional forms contain one column for audio and another for video.

set. The background scene for any given part of the program. Often used loosely to include the playing area. Also used to mean a television receiver.

signal. The sound or picture after it has been changed into electricity or radio waves.

super or supering. Short for superimpose. Overlapping of an image produced by one camera with the image from another, both pictures being visible at the same time.

talent. Any one who performs in front of the television camera.

telegenic. Anyone who looks well on television.

tele-prompter. A manufacturer's name for a device to roll the script of a speech so that it can be read without interruption while the speaker appears to be talking to the audience.

telop. Two dimensional material to be used on a "telop", a manufacturer's name for an opaque slide projector.

time signals. Hand signals given at specified intervals to inform talent of remaining time.

transmitter. The electronic device that makes the radio-wave current and combines the television signals with it.

video. The picture phase of a television program.

viewing box. A six-sided box designed to confine the field-of-view of the eye so that it can see only the horizontal and vertical angle-of-view of the camera lens. Carefully calculated openings are cut in the sides so that the person looking through one opening will be seeing with a specified angle-of-view through the opposite opening.

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APPENDICES

APPENDIX A. REPORT ON RESULTS OF MAIL INQUIRY

Respondents

Eighteen educators well-known in the educational television field were queried by mail to determine the extent of child participation in creating, planning, producing, writing and performing for television programs in school systems across the nation. Fifteen educators responded either personally or through other members of their organization:

Uberto T. Neely, General Manager, Greater Cincinnati TV Educational Foundation

John W. Dunn, Director, The Oklahoma Educational Television Authority

Ron Hull, Production Director, University of Nebraska Television

John W. Taylor, Executive Director, Chicago Educational Television Association

Richard B. Hull, Director, Radio and Television Broadcasting, Ohio State University

Kathleen N. Lardie, Director Department of Education through Radio and Television, Detroit Public Schools

Raymond D. Hurlbert, General Manager, Alabama Educational Television Commission

Vernon Bronson, Director, Community Television Foundation of South Florida, Dade County Board of Public Instruction, licensee, Miami

Ola B. Hiller, Administrative Assistant in charge of Communications, Flint Public Schools

Loren B. Stone, Manager, Community Television Service, University of Washington, Seattle

James F. Macandrew, Director of Broadcasting, Board of Education, City of New York

Martha A. Gable, Director of Radio and Television Education, Board of Education, School District of Philadelphia

Haskell Boyter, Director Radio and Television Education, Board of Education of the City of Atlanta

James Case, Producer-director-manager, KRMA, Denver Public Schools

Marguerite Fleming, Manager KSLH, St. Louis Board of Education

Responses

Because some of the responses contained frank statements of financial inability to carry on children's programs and others, even franker prejudices against child participation, names have been omitted in reporting the responses to the mail survey. While the omission may save embarrassment in some cases, it also prevents giving credit to the many wonderful examples of progressive educational broadcasting. Although the responses failed to bring to light any programming of the "Let's Turn the Page" type, they did indicate extensive child participation in television.

The responses may be summarized in four categories:

1. No child participation was reported. No further comment is needed on the three responses in this category.

2. The writing and production of television programs by students on the secondary school level was reported in two responses. The following excerpt illustrates this type:

> We carried one series of 10 programs, 1 per week, called "High Times" written, produced and performed entirely by high school students, thru Inter-High council, among the 8 Seattle High schools. This series dealt with activities of the students at school, both scholastic and extra curricular. It had a minimum of teacher supervision and was a well-done series.

3. Five responses fall into a third category: extensive child participation was reported, usually in public relation presentations but occasionally in school teaching situations. Adults planned the programs and conducted them on the air. The benefit the child received was incidental to the purpose of the program. The response quoted below in detail is a typical example; other responses in this category differ only in the number of child participants and the number of programs.

I. Television programs produced . . . September 18, 1957 - June 11, 1958.

A. "Look, Listen and Learn"

1. 15-minute program
2. 38 programs produced
3. 19 with child participation

B. "The Road Ahead"

1. 30-minute program
2. 24 programs produced
3. 7 with child participation

C. See enclosed sheets to determine degree of child participation.

II. Primary purpose of programs.

The purpose of these programs is to interpret the school system . . . to the parents and taxpayers of the city. Only incidentally are they designed for child development. Our programs are public relation presentations.

III. Basis for determining who shall participate.

Adult participants of our programs are for the most part automatically selected when the content of any particular program is determined. For example, a broadcast exhibiting the work being done in the reading clinic will necessarily involve some qualified personnel of the reading clinic. The decision to include children in the program is made by the adult participants.

The basis for selecting particular children varies, but in general chief consideration is given to ability. A program showing the training and special help a pupil receives in the reading clinic, for example, could be successfully presented with or without children.

IV. Integration with school curriculum.

Our television programs are not designed to integrate with the school curriculum; they are designed to interpret it for the public.

V. Extent of adult participation with the children on the air.

Our programs are presented by adults. When children are used on the air, they are used to demonstrate some aspect of the content.

4. Five of the responses were so worded that it was difficult to determine exactly what, if anything, the children did in connection with program preparation.

To prevent the omission of any material that might apply to the subject of this study, applicable excerpts are quoted with only names deleted.

> The . . . schools present a series of programs in which children are used. We have been doing this for ten years. The programs are for in-school use. The . . . presents a public relations program on Sundays . . . on which children are used sometimes. Adults and children work together in preparation, planning and presentation.
>
> I am enclosing for your use and interest a television schedule of THE LIVING BLACKBOARD . . . produced . . . for use in the classroom. Children participated on the following programs [A list of ten program titles follows.] The choice of participant was placed in the hands of the Board of Education producer who is also a licensed teacher, and consulting personnel in the various divisions of the Board of Education.
>
> We have purposely avoided this area [the local production of children's programs] for the simple fact that we are not staffed to do a creditable job. Most of the ideas which come to us from various organizations are of such poor quality that we have turned them down. . . . Our closest approach to a children's program is CONVERSATIONAL GERMAN for children. This is a small class of about 20 children who work with a member of the Modern Languages Department. . . . This is on a voluntary basis, the children agreeing to be regular in attendance and working hard. The series is not a part of any of our in-school programs.
>
> Several adults work with the group on the air and the style is rather informal in an endeavor to get away from the classroom situation.
>
> Our regular schedule includes five daily live half hours of children's programming. Only one of these includes children as talent, and this is not frequent. . . . Its format is a weekly trip to a foreign country. . . .
>
> This program was a 30-week series. Our purpose in using a child (and we only used children of

other lands) was to give our little viewers a chance to meet some children their own age, who happen to live a long way from it. . . . The child "guest" usually told a story from his country and chatted with . . . the puppets. This particular activity was not associated with the regular school curriculum in any way.

Thus far the network has used very few children as talent. Last summer the . . . Board had a "Talent Review" and staged some dramatizations of fairy tales which used upper elementary and high school students.

We have discovered telecasts designed to interest youngsters at home lose their appeal to the viewers when children are in the studio. The only exception to this has been where the children actually take part in the teaching process. . . .

An elementary enrichment course has been broadcast on the network for the past three years. . . .

The . . . child guidance departments have used some children in their "teaching" demonstrations but these appearances have been infrequent. On a few occasions, groups such as [blind] or other handicapped children's schools have made appearances on . . . to show their handicraft.

To my knowledge we have not had any telecasts presented written by children.

Boy Scout Troops . . . single programs demonstrating Indian lore, etc. University Laboratory School . . . series of 3 programs on travel using pupils who had worked up the programs with direction from teachers. . . . Only in the case of the Boy Scout programs and the Laboratory School projects and in the case of an occasional one time performance by a group, not an institution, did the children plan and produce the program. Those programs that were handled in this way took more time for the station Producer-Director to whip into shape and make suitable quality-wise than he could spare.

APPENDIX B. QUESTIONNAIRES

The Primary Survey

The primary survey utilized the following questionnaire as the basis for personal interviews with the twenty-five elementary school teachers whose students participated on "Let's Turn the Page" between January 8 and April 26, 1958.

LET'S TURN THE PAGE

School_____ Grade_____ Teacher's Name_____

Station: WWTV____ WPBN____ Subject_____

Date of program_____ No. children in room_____
of interview_____ in program*_____

*If number in program is less than number in room, give reason for difference.

I. Teacher

A. First and second contact with "Let's Turn the Page": (No. in sequence)

Local teachers' meetings_____ Saw it on TV_____
MEA section meeting _____ CMC publicity_____
Participating teachers _____ Clinic _____
Administration _____ Other (specify)_____

B. Why did the teacher decide to use this project?

C. Influence of project on teacher attitudes toward TV:

Did this experience increase____, decrease_____, or not influence_____ your interest in using TV in the classroom?
Would you like to learn more about TV? Yes____ No____
Would you be interested in taking a college course in the utilization of TV in the classroom? _____ _____

Are you interested in using TV listening as a basis for classroom work? Yes ____ No ____
(In what subjects?_____)
Would you like to use "Let's Turn the Page" in your classroom again? ____ ____

II. Choice of Subject Matter

A. Who chose the subject area?

Teacher_____
Children had free choice_____
Children guided by teacher_____
Adm. and teacher_____

B. What was the basis for the choice?

Unit taught regularly_____
Special unit_____ (Why?)
Special program_____ (Why?)
Other (specify)_____

C. Involvement of project with regular subjects:

Underline the subject used for program subject and check all others used in unit:

Social studies	_____	Arithmetic	_____	English	_____ _____
Spelling	_____	Speech	_____	Letter writing	_____
Science	_____	Music	_____	Oral reports	_____
Art	_____	Reading	_____	Script writing	_____
Other (specify)	_____	Composition other than script writing	_____		

III. Reading and Research

	Subj. Area	TV
A. Library	_____	_____
Texts	_____	_____
Encyclopedia	_____	_____
Movies	_____	_____
Film Strip	_____	_____
Talks by Visitors	_____	_____
Field Trips	_____	_____
Magazines	_____	_____
Newspapers	_____	_____
Teachers' File	_____	_____
Other (specify)	_____	_____

B. How many children took part in this phase?

	Subj. Area	TV
All	_____	_____
Almost all	_____	_____
Half	_____	_____
A Few Volunteers	_____	_____
None	_____	_____

C. Would they have done all _____, some _____, none _____ of the subject area research anyway?

D. Do you feel that this project detracted from _____, had no effect on _____, stimulated _____ other school work?

IV. Planning the TV Program

A. The planning was done by:

		Amount of teacher help:	
Group as a whole	_____	A great deal	_____
Entire group in committees	_____	Much	_____
Special committee(s)	_____	Approx. half	_____
Individual pupils	_____	A little	_____
Teacher	_____	Minimum	_____

B. Consultant help: Number of visits devoted to planning _____

List most important changes due to consultant help:

C. TV techniques considered in planning:

	Meaningfulness to Children			
	No Meaning	Partially	Generally	Fully
Floor plan (use of sets)	_____	_____	_____	_____
Planning for camera and mike movement	_____	_____	_____	_____
Use of small groups	_____	_____	_____	_____
Controlled talent movement	_____	_____	_____	_____
Camera angles	_____	_____	_____	_____
Aspect ratio pictures	_____	_____	_____	_____
Variety of lens possibilities	_____	_____	_____	_____

V. The Script

A. Kind of script:

Complete _____
Partially (ad lib) _____
(Were you satisfied with the ad libbing?) _____
Outline _____

B. If you were doing it again, would you use the same kind of script?

Yes _____ No _____ Why not? _____

C. How was the script written?

Group orally _____
Entire group in committees _____
Some children in special committee(s) _____
Each child his own part _____
Specially chosen individuals _____
By the teacher _____

D. Extent of teacher help in script writing:

	1st Writing	Editing
Minimum	_____	_____
Some help	_____	_____
Average amount	_____	_____
Quite a lot	_____	_____
A great deal	_____	_____

E. Correlation of script writing (or report writing preliminary to script writing) with language arts:

Good English usage _____ Punctuation _____
Sentence structure _____ Spelling _____
Other writing fundamentals (specify) _____

F. TV script form:

Children used it _____
Only teacher used it _____
Children understood it _____
Submitted it in usable form _____ (Consultant rating)
Children had printed copies _____

G. Evaluation of script writing for children:

Worthwhile _____
Brings out originality _____
Children tend to copy too much from books _____
Too difficult _____
Takes too much time _____
Other comments _____

VI. Casting

A. Casting was done by:

Entire group _____
Committee(s) _____
Each choosing own part _____
Teacher _____

If not done by teacher, would you have made same choices?

B. Basis for casting:

Try-outs _____
Criteria set up by class _____
Class vote _____
Individual preferences _____
Special ability _____
Other _____

C. Would you use the same method again?

Yes ____ No ____ Why not? _____

VII. Art Work

A. Kind and amount made for program:

	No.		No.
Complete background	_____	Charts	_____
Window	_____	Maps	_____
Pictures	_____	Posters	_____
Flag	_____	Name cards	_____
Telops	_____	Other (specify)	_____

B. Who did the art work?

	%		%	
All the children	_____	Teachers	_____	
Best artists	_____	Other adults	_____	(Why?)
Volunteers	_____			

E. Color:

	%
Shades of gray	_____
Contrasting shades one color	_____
Contrasting shades more than one color	_____
Mixed colors	_____

How did you insure contrast?

F. Effectiveness of art technique utilization:

	Not Used	Partially Effective	Generally Effective	Wholly Effective
Proportion	____	____	____	____
Contrast	____	____	____	____
Thickness of line	____	____	____	____
Spacing	____	____	____	____
Simplicity	____	____	____	____
Perspective	____	____	____	____

G. Evaluation:

Do you feel that the children learned enough in art to justify the time spent? Yes ____ No ____

Did this project add new learning not normally in their art course? Yes ____ No ____

Were you satisfied with the screen effects of your art work? Yes ____ No ____

(If not, why not?)

VIII. Costumes

A. Did you use costumes? Yes ____ No ____

	For Most Children	For a Few Children
Complete	_____	_____
Suggestive	_____	_____

B. Who was responsible for costuming?

Teacher _____ Students _____ Parents _____

C. Color choice:

Did the children understand use of contrast and color?
Yes _____ No _____

Did the children understand the reasons for the effects of contrast and color? Yes _____ No _____

Did you notice any poor choices showing up on the screen? Yes _____ No _____

What were they?

IX. Properties

A. Procured by:

	%
Volunteers among children	_____
Teacher	_____
Administration	_____
Parents	_____
Other adults	_____
Others (specify)	_____

B. Handled by:

Hand Props	In rehearsal %	At studio %
Talent using them	_____	_____
Appointed prop men	_____	_____
Teacher	_____	_____
High school crew	_____	_____
Others (specify)	_____	_____

Scenery	In rehearsal %	At studio %
Talent using them	_____	_____
Appointed prop men	_____	_____
Teacher	_____	_____
High school crew	_____	_____
Others (specify)	_____	_____

Number of scene shifts _____

C. Evaluation:

	Yes	No
Were props judged for TV adaptability?	_____	_____
Were set dressing placed effectively? (Include art work)	_____	_____
Did all hand props show up on screen?	_____	_____
Do you think you used too many props?	_____	_____
Do you think you used too few props?	_____	_____
Did children fulfill all responsibilities?	_____	_____

D. Give details of ineffectiveness that might help some future group.

X. Rehearsals

A. Length of time:

1 week _____ 3 weeks _____
2 weeks _____ No. weeks _____

Looking back, should you have taken more time _____, same time _____, less time _____? Why?

B. Rehearsals: No. times used

_____ With viewing box (no.____) _____
_____ College mock cameras (no. ___) _____
_____ Floor plan to scale _____
_____ Set order not to scale _____
_____ Mock microphone _____
_____ Live microphone _____
_____ Pupil floor manager _____
_____ High school floor managers _____
_____ Teacher floor manager _____
_____ Costume rehearsal _____
_____ Complete prop rehearsal _____
_____ Almost complete prop rehearsal _____
_____ Complete scene shifting rehearsal _____
_____ Almost complete scene shifting rehearsal _____
_____ Rehearsal with audience (Who?) _____

Number in order of value those which were most helpful.

C. Methods used to insure speech improvement:

	Yes	No
Tape recorder (No. of times _____)	___	___
Imitating teacher	___	___
Help from speech teacher	___	___
Children giving individual help to mates	___	___
Criticism by group as whole	___	___
Suggestions from consultant	___	___
Public address system mike (no. of times _____)	___	___
Class discussion of techniques	___	___
Other (specify)	___	___

D. Evaluation:

How much speech improvement resulted from this project?
Great ____, Much _____, Some _____, None _____.
Do you feel that the children understood how to speak effectively over the microphone? Yes _____ No _____
Did they understand how the microphone operates?
Yes _____ No _____
Do you feel you could have improved rehearsal techniques?
Yes _____ No _____ How?

XI. The Studio Trip

A. Who provided the transportation?

Parents _____
Teachers_____

School:
By car _____ By bus _____

B. Did your students take a studio tour?
Yes _____ No _____ Why not?

What interested them most at the studio?

Cameras	_____	Newsroom	_____
Control room	_____	Professional talent	_____
Film and slide cameras	_____	Rearview projection screen	_____
Lights	_____	Settings for familiar programs	_____
Microphones	_____	Transmitters	_____
Monitor	_____		
Other (specify)	_____		

C. Were the children satisfied with the trip?
Yes _____ No _____ Why not?

XII. Personal Growth of Pupils

A. Evaluation of Growth:

	Increase Rate			
	Great	Good	Some	None
Self-confidence	____	____	____	____
Awareness of own talent	____	____	____	____
Awareness of own limitations	____	____	____	____
Appreciation of ability of others	____	____	____	____
Teamwork	____	____	____	____
Group iniative	____	____	____	____
Pride in group accomplishment	____	____	____	____
Understanding of TV	____	____	____	____

B. List any of the above attributes which were already strong.

XIII. Public Relations

A. Reactions to program:*

	Favorable	Mixed	Unfavorable
From parents of children	_____	_____	_____
Other school children	_____	_____	_____
Other teachers in the system	_____	_____	_____
Community outside the school	_____	_____	_____
Administration	_____	_____	_____

*Use one to three checks to indicate degree of response.

B. Letters received:

Number _____ Solicited? _____ From whom? _____

XIV. Viewing

A. Student viewing:

Did your students watch "Let's Turn the Page" before their own program? Yes _____ No _____
Did they watch it after their own performance? Yes _____ No _____

B. Teacher viewing:

Did you watch programs before your own? Number ____
Do you watch them since your own? ____

XV. Evaluation

A. Effects of the project:

Of the learning processes involved, which one had the most lasting impact on the class?
In your opinion, did this project produce learning as effective _____, more effective _____, less effective _____, than other methods you have used?
Have you seen any evidence that the children's attitude toward TV was influenced by this experience?
Yes _____ No _____ In what way?

B. Personal reactions:

	Yes	No
Do you feel that the "Let's Turn the Page" type of program involves too much work for the amount of gain?	___	___

	Yes	No
Do you feel that "Let's Turn the Page" is too involved for effective classroom utilization?	___	___
Would you have liked to have been able to use more TV techniques in the project?	___	___
Do you feel that this type of program could be used effectively with less emphasis on TV techniques?	___	___
Should the teacher conduct the program on the air?	___	___
Should the teacher appear on the program?	___	___
Would you have preferred a longer clinic than the one you attended?	___	___
Comments:		

XVI. Suggestions

A. List any utilization of this project in regular classes that might be of special interest to other teachers.

B. Suggestions for improving "Let's Turn the Page."

The Secondary Surveys

Administrators.--Interviews with administrators were informal; however, the interviews were based on four questions:

1. Did the project result in observable child growth?

2. Do you consider the project a worthwhile learning experience in relation to the amount of school time spent?

3. To what extent, if any, did the project benefit the school's public relations?

4. Are you planning to use the project in your school next year?

Parents.--In order to take a poll of parent's opinions, the following questionnaire was sent home with participating students just before the end of the school year. Twenty schools were included in this survey.

"LET'S TURN THE PAGE"--Children's TV Show

Parent's Poll

Name of School _____ Grade your child is in _____

Do you feel that your child benefited from participating in a "Let's Turn the Page" program? Yes _____ No _____
If you answered "Yes", in what way or ways did your child benefit?

Did you watch your school on "Let's Turn the Page"? Yes _____ No _____

Approximately how many other "Let's Turn the Page" programs have you seen? _____

Which ones did you like best? _____

APPENDIX C. SCHEDULES

Schedules of coming programs in the "Let's Turn the Page" series were mailed from Information Services, Central Michigan College, every two months. The coverage of this advance publicity included all superintendents and/or principals in the listening area of WWTV and WPBN and any other school personnel who requested this service.

The following schedules for the winter and spring months of 1958 include not only the twenty-five elementary school level programs surveyed for this study, but also the five secondary school level programs and the two special programs (music and speech correction) which were interspersed with them.

WWTV

LET'S TURN THE PAGE

CENTRAL MICHIGAN COLLEGE AREA TELEVISION PROGRAM, station WWTV, Cadillac, Channel 13, every Wednesday at 3:00 P. M.

Please post on bulletin board.

Jan. 8 Cass School, Cadillac, Grades 1 and 2, Kate Murphy, teacher.

GIVING

The children dramatize two stories, "The Elves and the Shoemaker" and "The Christmas Picnic," to illustrate the spirit of giving.

Jan. 15 Lake City Elementary School, Grade 6, Daisy Whitney, teacher.

PAUL BUNYAN AND HIS CAMP

A greenhorn visits Paul Bunyan's camp where he learns a great deal of the lore surrounding this legendary hero and sees some of the tools, etc. of the lumbering era.

Jan. 22 Kinney Elementary School, Mt. Pleasant, Grade 4, Jennie Bacon, teacher.

OUR TRIP TO SWITZERLAND

We visit many places in Switzerland and show you what they do there. One place has a festival and you will see a dance there.

Jan. 29 Evart School, Grade 5, Bennie Neuman, teacher.

ALL OVER TOWN

The girls and boys have chosen to dramatize scenes from this beloved book by Carol Ryrie Brink.

Feb. 5 Manton High School TV Workshop, Grades 10-12, Edith Larson, teacher.

A LOOK BEHIND THE SCENES

High School students who ordinarily work behind the scenes, are coming out in front of the cameras to explain and demonstrate some of the technical aspects of "Let's Turn the Page."

Feb. 12 Gentle School, Wexford County, all grades, Sara Tidey, teacher.

WE HELP ONE ANOTHER

"The Old Woman in the Shoe" finds her problems solved when the children learn to help one another with story telling, games and other fun.

Feb. 19 Franklin School, Cadillac, Grade 2, Mable Jones, teacher.

DANCES OF OUR PIONEERS

We are going to dance the favorite dances of pioneers in different parts of our country.

Feb. 26 Copemish Consolidated School, Grade 4, Margaret Thompson, teacher.

A PEEK INTO THE PAST

A patriotic program based on the famous Americans whose birthdays come in February.

Mar. 5 Pullen Elementary School, Mt. Pleasant, Grade 4, Grace Pitts, teacher.

ELECTRICITY--THE MODERN MAGIC

The theory of electricity, featuring the experiments we do in our fourth grade science unit and including an original Ben Franklin skit.

Mar. 12 Traverse City High School, Science Department, Philip Krull and John Groomes, teachers.

WHY WE LIKE SCIENCE

Discussion of gases, illustrated with experiments and diagrams.

Mar. 19 Arlene School, Missaukee County, all grades, Lora Sherman, teacher.

TREES

Our 4-H Conservation Club will present TREES from planting through tree products.

Mar. 26 Mason County Central School, Scottville, Grade 7, Blanche Hansen, teacher.

THE GEOPHYSICAL YEAR

A panel discussion with the emphasis on research and experiments of members of the class.

Apr. 2 Beaverton Elementary School, Beaverton, Grade 3, Blanche Witer, teacher.

LITTLE BEAVER

Little Beaver is the children's own newspaper. In building a TV show around it, we plan to dramatize some of this year's special items.

Apr. 9 Pullen School, Mt. Pleasant, Grade 3, Dorothy Lynch, teacher.

PUPPETS

With paper and paint, wire and cloth,
Leather, wood and glue,
They're easy to make--more fun to play--
Tune in...we'll share them with you!

Apr. 16 Cadillac High School, Science Department, Edward Babcock, teacher.

SOUND: SPEED AND MEASUREMENTS

Discussion and experiments developing the theory of sound.

Apr. 23 Whittier School, Cadillac, Grades 6 and 7, Stanley Levandusky, teacher, and Anna Nelson, music teacher.

MUSIC THROUGH THE YEAR

We have built a program around the seasonal songs we love to sing as a part of our regular elementary music program.

WPBN

LET'S TURN THE PAGE

CENTRAL MICHIGAN COLLEGE AREA TELEVISION PROGRAM, station WPBN, Traverse City, Channel 7, every Saturday at 4:00 P.M.

Jan. 11 Traverse Heights Elementary School, Traverse City, Grade 2, Maxine V. Carlson, teacher.

COMMUNITY HELPERS

What would happen if we had no community helpers--no milkman, no postman, etc.? Dramatization and a home-made movie bring out their importance in our lives.

Jan. 15 Oak Park Elementary School, Traverse City, Grade 5, Alberta Lynch, teacher.

A LOOK AT SPACE

This timely science subject will be presented under three topics--Atmosphere, Traveling in Space and Living in Outer Space.

Jan. 25 Kingsley Area School, Grade 3, Frieda Snyder, teacher

FUN WITH READING

A flannelgraph and dramatization are among the methods used to show how many kinds of books we have.

Feb. 1 Junior High School, Traverse City, English Grade 9, Mrs. Carl Lautner, teacher.

TRIAL BY GRAMMAR

Some characters who "murder" the English language are brought to trial, convicted and sent to a "good English reformatory." Rehabilitation so improves their speech, they find better jobs.

Feb. 8 Fife Lake Consolidated School, Grades 4 and 5, Agatha Steele, teacher.

CERAMICS

The students demonstrate the steps in making your own ceramics.

Feb. 15 East Bay School, Grand Traverse County, Grade 4, Irma Snelling, teacher.

DEVELOPMENT OF THE FLAG

The history of our flag centering around original reproductions of various flags used during the early years of our country. Dramatization of high spots in flag's story.

Feb. 22 Grawn School, Grand Traverse County, Grades Kindergarten through 7, Irene Russell and Pauline Bates, teachers.

GEORGE WASHINGTON

This group plan to dramatize some of the outstanding phases of our First President's life.

Mar. 1 Williamsburg Consolidated School, Grades 5 and 6, Dale Stilson, teacher.

THE TELEPHONE

Dramatization of the discovery of the telephone, telephone manners, and up-to-the-minute facts about modern telephone equipment.

Mar. 8 Bertha Vos School, Acme, Grades 6 and 7, Rose Gates, teacher.

SAFETY IN ACTION

You are invited to be present at a meeting of the Safety Patrol for reports and discussion of safety activities.

Mar. 15 Bellaire Public School, Grade 6, Ethelyn Buhland, teacher.

SCIENCE ON THE 6TH GRADE LEVEL

We want to show you the most interesting experiments and projects from our annual Science Fair.

Mar. 22 Traverse City High School, Science Department, Philip Krull and John Groomes, teachers.

WHY WE LIKE SCIENCE

We plan to discuss and show a few of our individual science projects.

Mar. 29* (4:45) Old Mission Peninsula School, Grade 3, Viola Van Vorst, teacher.

THE CHERRY PENINSULA

How our peninsula became the heart of Cherryland; how we raise and process our famous product; and how we use a project like this in our classroom--even in arithmetic.

Apr. 5 (Apr. 7) Haney School, Grand Traverse County, all grades, Ina Robb, teacher.

WHAT EASTER MEANS TO US

We are telling the meaning of Easter in music, original poems, talks and stories.

---

*Figures in parenthesis under the original date indicate variations in the announced schedule due to commercially sponsored baseball games.

Apr. 12 (Apr. 17) Grand Traverse County Speech Correction Classes, all grades, Mrs. Pat Ingwersen, teacher.

NEW PATTERNS IN SPEECH

A glimpse of modern methods in speech improvement in action.

Apr. 19 (1:15) Willow Hill School, Traverse City, Grade 6, Teresa Dowd, teacher.

WE STUDY MICHIGAN

The state that is known as the Heart of Nature's Playground and the industrial giant of the Union, is also proud of its agricultural and historical contributions.

Apr. 26 (Apr. 24) Gaylord Community School, Grade 5, Robert Bailey, teacher.

A VISIT TO OLD MACKINAC

On our visit to Michigan's famous island, we delve into its history and legends.

APPENDIX D. SCRIPTS

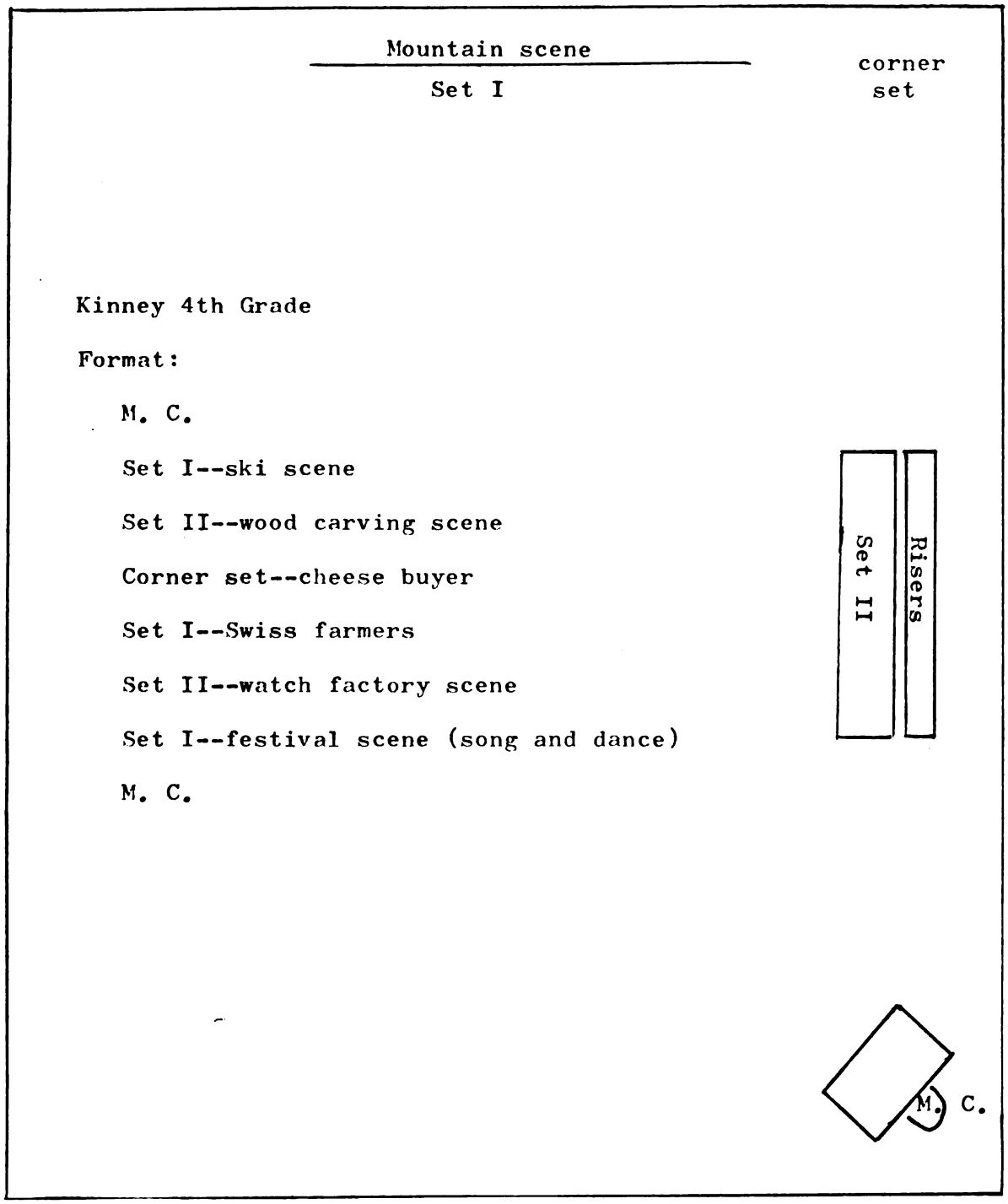
Scripts are submitted in so many forms that the two scripts presented here in full should be considered as individual samples rather than as typical ones. A minimum of necessary video directions are added to the script copy that goes to the director.

These samples illustrate the complete script and the outline script. The former presents a major writing effort on the fourth grade level; the latter is intended for an ad lib show. As shown by these two samples, subject matter content has a tendency to dictate the type of script the group can use. The complete script, an outline, and a combination of the two types are used on both stations. All directors have expressed themselves as preferring a complete or almost complete script, unless the routine of the program is as easy to follow as the one produced from this outline script.

The scripts are strictly utilitarian, so that the reader receives no mental picture of the actual sets.

The rather choppy effect of fourth grade sentence structure disappears on the screen. The children have a tendency to revert to their natural speech no matter how formally they wrote.

The introduction and closing come from an unseen station announcer. The children's program begins and ends with the master of ceremonies.



CONTROL ROOM

Fig. 2.--Floor plan and format Kinney School

WWTV
Channel 13
Cadillac

LET'S TURN THE PAGE

OUR TRIP TO SWITZERLAND

4th Grade
Kinney School
Mt. Pleasant
Mrs. Bacon,
teacher
1/22/58

VIDEO	AUDIO
SLIDE	MUSIC: UP 8 SEC. AND UNDER...
	ANNOUNCER: Central Michigan College welcomes you to "Let's Turn the Page."
DISSOLVE TO M.C. RIGHT CORNER	MUSIC: UP AND OUT
	M. C.: Welcome to our program on "Let's Turn the Page." This is Phil Howard inviting you to a program by Mrs. Bacon's Fourth Grade of Kinney School in Mt. Pleasant, Michigan. This month our school is working on Switzerland. Here are two of my classmates, Toni and Frank. They are traveling to Switzerland. First they are taking us to Zermatt.
SET I IN FRONT OF MOUNTAIN SCENERY--2 CHILDREN STANDING AS TRAVELERS ENTER	
	TONI: My name is Toni and this is my friend Frank. We are from the United States and are staying

VIDEO	AUDIO
	TONI: for a few weeks in a hotel in Zermatt. We would like to take part in some sports.
	DIANE: I am Grettle Martin.
	BOB: I am Joseph Loom. We teach skiing.
	DIANE: We are from the official ski-school run by the champion Gottlieb Perren.
	BOB: How much skiing have you done?
	FRANK: We have done just a little skiing.
	BOB: We have a standard Swiss technique providing thorough training. We train the beginners to ski safely and stylishly and then into all-around cross-country snow-sportsmen.
	DIANE: You will need your own ski clothing. All skiing equipment can be rented at fixed prices.
	BOB: The chair-lift takes only eleven minutes from Zermatt to

VIDEO	AUDIO
	BOB: Sunnigga 7,480 feet up. We have a restaurant there and a sun deck with chairs. There are many peaks to admire from there. The Matterhorn can be seen very easily. The ski trail leads down through several villages.
	DIANE: If the snow isn't good there we can take the ski-lift for another ten-minute ride up to Blawherd one thousand feet higher. We can ski there all year round.
	BOB: We have curling matches and hockey each day at Zermatt if you care to watch.
	DIANE: We also have a skating school where you can learn to skate.
	TONI: That sounds good to us.
JAY AND DAVID WALK IN	BOB: Here come two brothers. They are mountain climbing guides. I'd like you to meet Peter and Hans Antonio. This

VIDEO	AUDIO
	BOB: is Toni and Frank. They might like to try some mountain climbing.
	DAVID: How do you do, Toni and Frank? Welcome to Zermatt. How did you get here?
	FRANK: We came by cogwheel train. We were certainly surprised that we could not get to Zermatt by car or bus because no roads are built over the mountains around it.
	JAY: Have you had any experience?
	TONI AND FRANK: No, we have never climbed before.
	JAY: Then we think you should try Stockhorn. That is a small mountain. Later in the year you can try Matterhorn.
	DAVID: I think we had better climb only half way up Stockhorn.
	JAY: Yes, that would be better.
	DAVID: We'll probably stay at a chalet. A chalet is a Swiss

VIDEO	AUDIO
	DAVID: house. Some chalets are like inns. It is built so that it goes in at the bottom and is wider at the top.
	JAY: If you want to we'll begin tomorrow. It will cost $30.00 a day for each guide.
	DAVID: We will furnish all the equipment. Be sure to let us know by tonight.
	DIANE: Yes, be sure to tell us, too.
	ALL: Goodbye.
	FRANK: We must hurry and go to the woodcarving school at Brienz.
ALL BUT THE TRAVELERS LEAVE	
SET II AROUND TABLE-- TRAVELERS ENTER	
	VICTOR: Good morning. Welcome to Brienz woodcarving school.
	TONI: How did you become interested in carving?
	VIRGINIA: My name is Trudy. My brother taught me to carve.

VIDEO	AUDIO
	RICHARD: My name is Anton Rami. I'm eleven. My father taught me how to carve when I was five. I lived in Berne. My father was a very famous man.
CLOSE UP ANIMALS	He carved a lot of animals in his time.
	VICTOR: My father taught me to first carve when I was eight years old, and when I got good at it my father sent me to this woodcarving school.
	VIRGINIA: I went to this school three months.
	RICHARD: I have been in this school for two months.
	VICTOR: I have been going to this school for eight months.
CLOSE UP CARVING	VIRGINIA: Our special piece is this man who is William Tell.
	RICHARD: We carve William Tell so much because he saved Switzerland from Governor Gessler. Governor Gessler was a cruel man.

VIDEO	AUDIO
	RICHARD: They made William a prisoner because he didn't salute to the duke's hat which had been put on top of a pole. Governor Gessler took Switzerland because he was so cruel. He ruled Austria, too.
	VICTOR: Would you like to buy a carving or two?
	TONI: Yes. (PICKS OUT CARVING)
	FRANK: We have an appointment with Hans Birri, the cheese buyer.
	TONI: Let's go now.
	ALL: Goodbye.
BETWEEN SET I AND SET II ON CORNER	
HANS STANDING--TRAVELERS ENTER	
	GENE: Hello, Toni and Frank. I'm Hans Birri. You wrote to me, remember?
	FRANK: Yes, I wrote to you because we wanted to come with you to buy cheese.

VIDEO	AUDIO
	GENE: Each year I buy about 500 tons of cheese to ship to other places. Last year cheese brought in about $20,000,000 to Switzerland.
	TONI: Does the United States buy the most cheese?
	GENE: No, we shipped only 3,600 tons to your people last year. Italy bought 4,900 tons. Well, let's get going up the mountains to see the Rubli family. I buy their cheese each year. They are hard workers and know how to make good cheese.
WALK ONTO SET I	
WITH FAMILY AND PILE OF CHEESE BOXES	Here are the Rubli family. These two, Toni and Frank, are my friends from the United States. They came with me this year to buy your cheese.
	ALL: Hello Hans, Toni, and Frank.
	GENE: My, you're looking fine. (SHAKES HANDS)

VIDEO	AUDIO
	PETER: Thank you.
	GENE: How is your cheese crop this year? (SHAKES HANDS)
	EDDIE: Very good, thank you.
	GENE: Did you work very hard and make a lot of cheese for me? (SHAKES HANDS)
	HELEN: We sure did. We have about twelve rounds of cheese to sell you this year.
	GENE: Can you make cheese as good as your mother can, Irmagard?
	PAM: I can do it pretty good.
	GENE: I like this type of cheese best, Her Rubli, because of the small holes. This makes a better cheese even though the people in America like the larger holes. (SAMPLES CHEESE)
	PETER: Don't you think it has a fine flavor?
	GENE: Yes, it is very good. This cheese sounds very solid. (THUMPS CHEESE)

VIDEO	AUDIO
	HELEN: The weather was just right for curing.
	PAM: Mother told me to watch the temperature in the curing sheds very carefully.
	PETER: We have 830 pounds of cheese.
	GENE: This is an exceptional crop, and I'll pay a premium price for it. (PAYS)
	ALL: Thank you (etc.).
	EDDIE: Now that the summer cheese making is finished, father won't be needing me because there is less to do. I'll be going to the city to work in a factory.
	PAM: Yes, Mother said that I could go to work this year in the chocolate factory in Berne.
	PETER: I'll be doing woodcarving at home. I sold all that I carved last winter.
	HELEN: I guess I will be making cheese by myself this winter.

VIDEO	AUDIO
	HELEN: We make less cheese in the winter. The cows give less milk in the winter than they do in summer.
	GENE: Well, I'll see you next year, Her Rubli. Hope your next crop is a good one. This year's crop is very good.
	TONI: We had better hurry to Geneva. Nobody ever leaves Switzerland without buying a Swiss watch.
	FRANK: Yes, I want a watch too.
SET II CHILDREN AROUND TABLE FULL OF CLOCK PARTS--TRAVELERS ENTER	
	CHARLOTTE: Welcome to the Geneva factory. We are very glad to see you. We make watches and clocks and all of them are beautiful.
	TONI: How did you happen to become a watch-maker?
	CHARLOTTE: I was born one. My great-great-grandfather had his own watchmaking business.

VIDEO	AUDIO
	CHARLOTTE: Both of my grandfathers are 76 and are still watch-makers. Here are some of the girls that work with me in the factory.
	CAROL: Did you know that Swiss watches were invented in Switzerland more than three hundred years ago by a Burgudian who settled in Geneva. This skilled work can show the patience and the willingness of my people to work hard.
	CHRISTINE: Parts of the watch or clock movements are quite often made in the homes by families who for years have been experts in making perhaps just one little part. The watches are taken to the factory to be put together.
	ERNA: Here men and women adjust and put clocks together. They test watches that probably

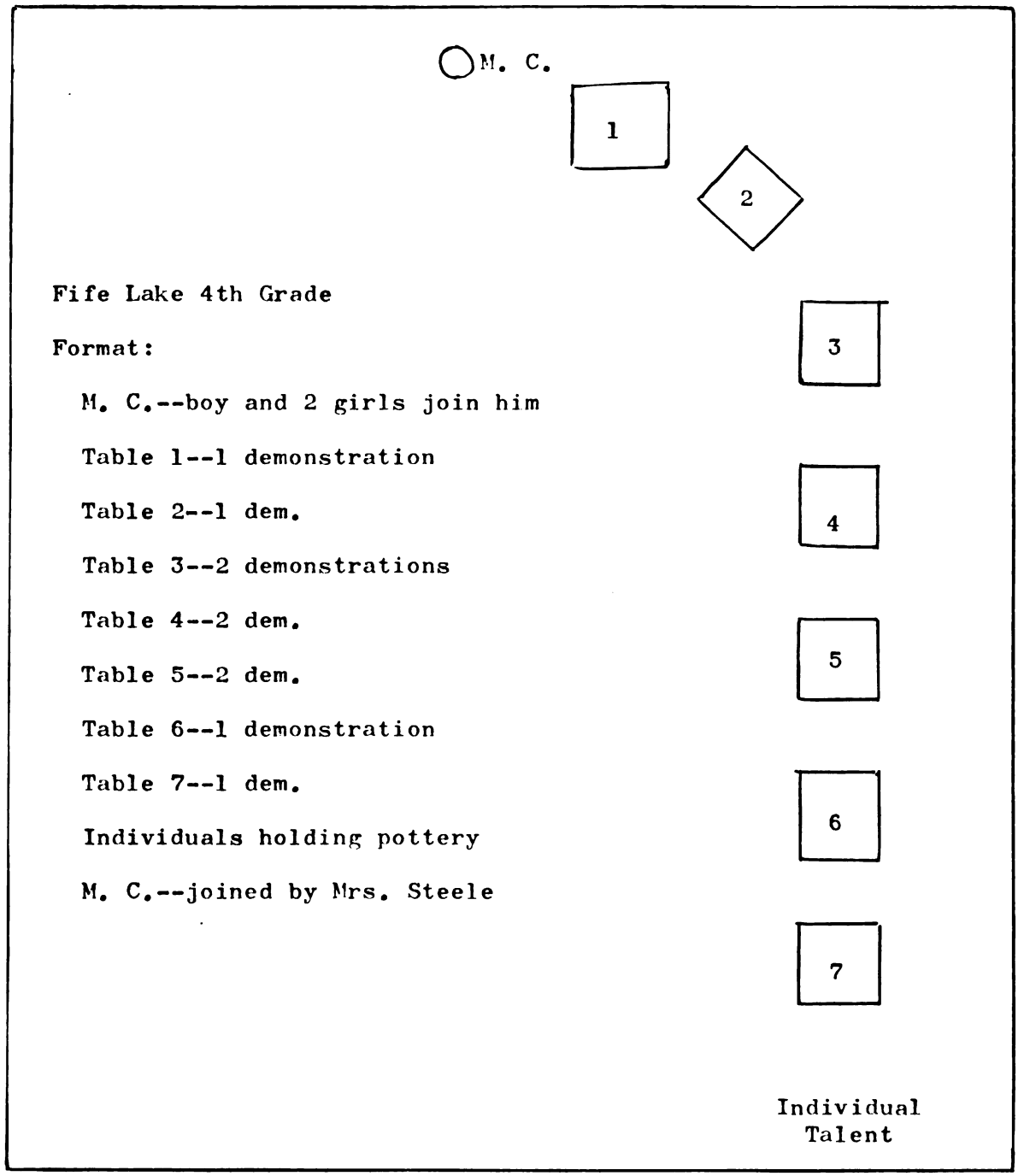
VIDEO	AUDIO
	ERNA: will keep time for people in far distant parts of the world.
	LINDA: I knew that I would never be happy unless I was a watch-maker. I love the delicate coiled springs of a watch, it's tiny screws, and it's bits of hard jewels. All the hundred wee pieces that make up a watch charmed me.
	ROQUE: Did you know a watch must not lose 3 seconds or gain 12 seconds a day? In Geneva a good watchmaker can tell a lot by the tick of a watch.
	ERNA: Nearly three-fourths of our watches go to the United States and help to pay for products coming into our country.
	LINDA: We prefer working in clean, well-lighted factories to spending long lonesome winters in the country.

VIDEO	AUDIO
	TONI: May we buy a watch here?
	ROQUE: They are for sale in the front office.
	FRANK: We had better hurry to Interlaken to the festival.
	ALL: Goodbye.
SET I--SINGERS, TRAVELLERS ENTER	
	SINGERS: (AT END OF SONG SINGERS SEPARATE, BECOME AUDIENCE AS DANCERS DANCE ON)
	FRANK: (AFTER DANCERS DANCE OFF) I'm glad we got here in time to see some of the festival.
	TONI: I'm sorry our trip through Switzerland is over, but we'll have to go and pack now. The plane leaves tomorrow morning for home.
M. C. RIGHT CORNER	
	M. C.: We all wish we could have taken a trip to Switzerland. Linda and Su Ann will tell you where we got some of our information to write in our program.

VIDEO	AUDIO
	LINDA AND SU ANN WILL FILL IN ANY EXTRA TIME WE HAVE.
	M. C.: Boys and girls, we hope you have enjoyed our program about Switzerland. We would enjoy hearing from you. Send your letters to Fourth Grade, Kinney School, Mt. Pleasant. Goodbye.
SLIDE	
	MUSIC: UP 8 SEC. AND UNDER...
	ANNOUNCER: Thank you, girls and boys... You have just been watching the fourth grade of the Kinney School at Mt. Pleasant in an original program featuring a trip to Switzerland. Mrs. Jennie Bacon is the teacher. "Let's Turn the Page" is brought to you each week by Central Michigan College in cooperation with WWTV and the public schools of the area. (For further information about this series of educational TV programs by and for

VIDEO	AUDIO
	ANNOUNCER: children, write to Information Services, Central Michigan College, Mt. Pleasant. The director of today's show was Wayne Bishop and the producer, Edith Larson.)* Next week, the 5th grade from the Evart Consolidated School will dramatize scenes from a favorite book. Mrs. Bonnie Neuman is the teacher.
	MUSIC: UP AND OUT.

*Omit material in parenthesis unless children's program runs short.



CONTROL ROOM

All tables elevated

Fig. 3.--Floor plan and format Fife Lake School

WPBN
Channel 7
Traverse City

4th and 5th
Grades
Fife Lake
Mrs. Steele,
teacher

LET'S TURN THE PAGE

CERAMICS

VIDEO	AUDIO
TELOP	MUSIC: UP 8 SEC. AND UNDER...
	ANNOUNCER: Central Michigan College welcomes you to "Let's Turn the Page," the TV program for children and by children.
DISSOLVE TO M. C. ON LEFT	MUSIC: UP AND OUT.
	M. C.: (WELCOME SPEECH TELLING WHY THEY CHOSE TO BRING CERAMICS TO LET'S TURN THE PAGE.)
M. C. JOINED BY BOY AND 2 GIRLS	
	(INTRODUCES GREG, JUDY AND MARGO.) Let's watch Judy and Greg as they show their visitor the many processes needed to make a piece of pottery.
FOLLOW BOY AND 2 GIRLS	
	(THE BOY AND 2 GIRLS BEGIN AT SMALL TABLE ON THE LEFT END OF ROW OF SMALL TABLES AND WORK

VIDEO	AUDIO
	RIGHT DOWN ROW, USING INFORMAL INTRODUCTIONS, QUESTIONS, AND EXPLANATIONS OF THE DEMONSTRATION ON EACH TABLE. THE FOLLOWING IS AN OUTLINE OF WHAT EACH DEMONSTRATION IS ABOUT.)
TABLE 1	BILLY: (PREPARATION OF CLAY: a. CONDITION OF CLAY b. WEDGING)
TABLE 2	BEVERLY: (SHAPING POTTERY: a. THINKING OF DESIGN b. PLAYING AROUND WITH CLAY c. USING HANDS AND FINGERS TO PUSH CLAY INTO DESIRED SHAPE d. CRACK DANGER e. HELP FOR MISTAKES)
TABLE 3 (2 DEMONSTRATIONS)	GARY: (SHAPES WELL SUITED TO CLAY: a. NO SHARP CORNERS b. FLOWING LINES TELLS HOW PIECE MUST NOW DRY TO FORM CRUST)

VIDEO	AUDIO
	LINDA: (SHOWS A COMPLETED FORM AND EXPLAINS HOW IT MUST BE NEXT DRIED FOR FIRING.)
TABLE 4 (2 DEMONSTRATIONS)	JUDY: (SHOWS HOW A POTTERY PIECE IS SCOOPED OUT: a. TOOLS USED b. MAKING GUIDE LINE c. HOW TO SCOOP d. THINGS TO BE CAREFUL OF)
	BEVERLY: (TELLS HOW SHE USES HER FINGERS, PALM OF HAND, IN SMOOTHING SCOOPED PIECE)
TABLE 5 (2 DEMONSTRATIONS)	MIKE: (SHOWS HOW BACK OF SPOON IS USED)
	LINDA: (SHOWS BISCUIT WARE EXPLAINS FILM AND ITS WORK)
TABLE 6	GARY: (GLAZING PROCESS: a. WELL FILLED BRUSH b. NUMBER OF COATS c. DON'T OVER BRUSH)
TABLE 7	ALICE: (PUTTING ON DESIGN: a. UNDERGLAZING b. USE OF SCRAFFITO TOOL c. OTHER WAYS OF MAKING DESIGNS d. USE OF TRANSPARENT GLASS

VIDEO	AUDIO
CLOSE UP OF INDIVIDUALS EACH ONE COMING ALONE INTO CAMERA WITH FINISHED POTTERY	
	10 CHILDREN: (FEW REMARKS EACH ABOUT OWN POTTERY)
THE BOY AND 2 GIRLS	
	MARGO: (THANKS OTHERS FOR SHOWING HER AROUND AND TELLING ABOUT THEIR HOBBY)
M. C. MRS. STEELE	
	M. C.: (THANK YOU SPEECH. INTRODUCES TEACHER)
	MRS. STEELE: (FILL IN IF NEEDED.)
TELOP	MUSIC: UP AND UNDER...
	ANNOUNCER: Thank you, girls and boys and Mrs. Steele. This program has been sponsored by Central Michigan College in cooperation with WPBN and the public schools of this area. Next week we will bring you the fourth grade of the East Bay School, Mrs. William Snelling, teacher. Your director was

VIDEO	AUDIO
	ANNOUNCER: Chuck Leipham and your producer, Edith Larson.
	MUSIC: UP AND OUT.

APPENDIX E. LETTER WRITING

"Let's Turn the Page" offers teachers an opportunity to motivate their regular classes in letter writing. Appendix E contains three types of letters commonly written by the children:

1. Invitations to listen. These are written by participants, mimeographed at Central Michigan College and mailed to teachers of children on the same grade level as the writers.
2. Letters from viewers. Many classes view "Let's Turn the Page" programs as a group and have a follow-up lesson on letter writing.
3. Letters of appreciation. Bus drivers, chaperones, television station personnel, and many other people are the recipients of student-written "thank you" notes.

O'connor School
Luston, Michigan
October 11, 1957

Dear Boys and Girls,

We studied about Rifle River Area itself and the things we would find there. We picked Rifle River area because it is a public recration place close to our school.

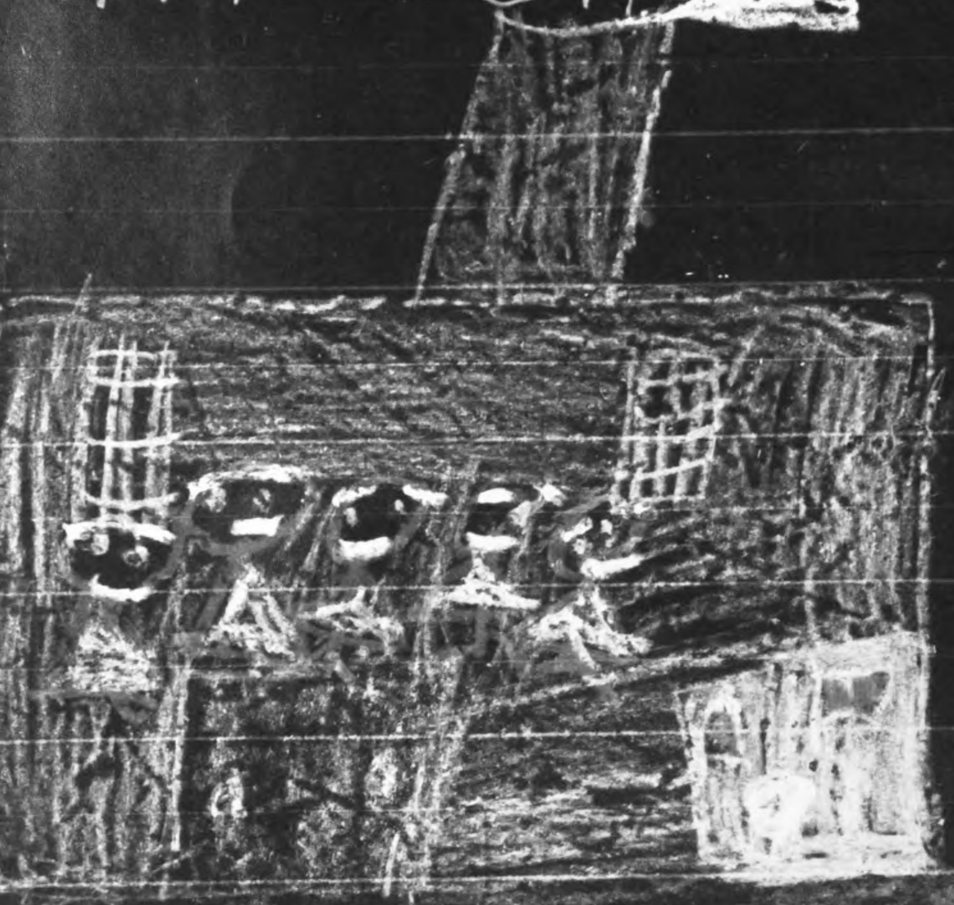
We are going to be on "Lets Turn the page." It is on channel 13 Cadillac. WWTV. It will be at 4:P.M. Wednesday October 23, 1957. We would like to have you watch us, and then write and tell us what you liked about it. We would like to hear what you are studying about in science.

Yours Truly,
O'connor School
Luston, Michigan

(4)

Dear Miss Larson,
We saw the T.V. show
"Let's Turn the Page on
October 30. We went
to Mrs. Bursian's house
to see it We liked it
very much We made
a movie about it Thank you for

The show. Janifer



(5)

Manton, Michigan
October 30, 1951

Dear Mrs Larson,

We liked your letter.

We liked making up the program about safety

It has helped us to be more careful

We got nineteen letters.

I thank you for your compliments.

We wish we could put on another program on "Lets Turn the Page.

Sincerely Yours,
Charles Lee Fowler

Bellaire, Mich
Apr. 15, 1957

Dear Mrs. Larson and Crew

Thank you for coming and helping us.

We had a very nice time when we were on the show. We had fun coming to Cadillac.

We played games on the way down and coming back too.

We had Hamburgers milk, and ice cream on the way back.

Your, friends
Third Grade