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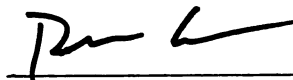
AGAINST ALL ODDS
The Bittersweet Youth

presented by

Yu Ying Wu

has been accepted towards fulfillment
of the requirements for

M.A. degree in Telecommunication



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**AGAINST ALL ODDS:
The Bittersweet Youth**

By

Yu Ying Wu

**A THESIS
Submitted to
Michigan State University
In partial fulfillment of the requirements
For the degree of
MASTER OF ARTS**

Department of Telecommunication

2001

ABSTRACT
AGAINST ALL ODDS
The Bittersweet Youth
By
Yu Ying Wu

The young people in Taiwan experience a very constricted life due to the rigid educational system and traditional social value. Their time of youth is full of exams that force them to postpone their dreams for the future. However, they still keep the hope to find whom they are and what they want to do in the future.

This thesis will provide the production of a documentary that will reveal the struggle between these young people's self concept and the outer world. Ultimately, it is intended to help the audiences understand that the congruence of self-concept and choice in life would help them find a better life.

This paper is a supplement to the video program in which the producer's motivation and video design methods are revealed; important documentary theories and methods are briefly reviewed; and the result of a group evaluation and its implications are presented.

ACKNOWLEDGMENT

The making of this thesis would not have completed without a lot of people's kind help and support. I'd like to thank them here for helping me step into a new stage of my life.

I have learned so much from Professor Robert Albers. His instructions of how to make a good documentary will always be an important guide for me to keep on the track of making documentaries in the future. I also have to thank him for his patience to help me translate my interview into English at the postproduction stage of making this documentary.

My committee member, Lisa Whiting, and Tom Lietz support me greatly by help me through some technical problems of editing. Lisa also gave me the greatest confidence on what I have made and what I will be making in the future.

I would like to thank engineer Gary Roettger for his time to help me when I need it. I am grateful to any one who participates in the production procedure.

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CHPATER I

Introduction

People begin to ask the question of who am I, what am I going to be during their early adolescence. In Taiwan, under the competitive education system that stresses scores on exams and the National Entrance Exam to higher education, young people have to strive harder find their direction. This thesis will involve the production of a documentary that will reveal the struggle between these young people's self-concept and the outer world.

Both Lin Rau Chieh and Conrad Hsien have grown up under the educational system in Taiwan. They had to pass one entrance exam before senior high school, and another one before college. The drilling preparations for these exams and the high expectations of their families forced them to postpone their dreams for their future. However, these dreams are not forgotten. Once they are freed from the constriction of the Taiwanese educational system, they try to listen to their own voice and live the life that they really love.

Besides their stories, this documentary also examines the social systems and values that influence our young people today. Within a society that categorizes

people into elite and non elite by these exams, young people could easily lose their own voice and lead their life trying to meet the standard and expectations of others.

By using real life footage and interviews, this documentary paints a picture of these young people's experience. Ultimately the producer hopes the audience will understand that congruence of self-concept and choice in life would lead them to a better life.

CHAPTER II

The Education System and Youth Self Concept In Taiwan

Nationwide College Entrance Examination

1. Introduction

In Taiwan, about one hundred thousand high school graduates engage in a national ritual of taking the Joint Entrance Examination of Universities and Colleges each year. Yet only about 40- 50 % of students will actually get to enter a university or college.¹ This competitive selection process for admission to higher education has brought various social criticisms and psychological concern for these young adolescents into the spotlight. In the psychological dimension, there is permanent tension, achievement motives mingled with chronic anxiety, the overwhelming pressure of the expectations of family members, the elation of success, and in most cases, the despair of failure. The exam system has been criticized for the heavy psychological burden it places on both youngsters and their families. The intensive drilling and rote memorization involved in preparing for the exams has also been

¹ Lin Wen Yin, *The effects of National Entrance Exam of Colleges and Universities*, Education Research Information, 1993.11, p. 105

denounced as suffocating students' potential creativity and handicapping them to pedagogical innovation.²

2. The Education and Selective System

When a high school graduate registers for the Entrance Exam, he/she decides the basic field in which he/she would like to study. There are four areas: Group A- Natural Science and Engineering; Group B- Arts and Humanities; Group C- Biological, Medical and Agriculture Science; Group D- Social Science, Commercial and Legal Studies. All the departments of the universities and colleges are also classified into the above mentioned four groups. Each applicant can only apply for admission to departments within any one of the four groups. On his/her application form, an applicant indicates his/her preference in departments as well as the institution to which the department is attached. He/she has to list these choices according to the order of his/her preferences. This is a very important step because, afterwards he/she will be admitted to a department of a specific university or college based on that order and no change would be allowed. Many applicants list up to some sixty or more choices of department they would like to attend. However, only those with very high scores gain admission to both the field of study and institution of

² Wei-fan Kuo, "Nation-wide College Entrance Examination –Current Practice and Critical Issues." National Taiwan Normal University press. 1993, p 3-4

their first choice. In most cases, choices are not honored since entrance to a certain department is based on the score of the exam.

3. Current Issues

The high school curriculum and teaching are greatly influenced by the powerful effect of the Entrance Exam. Children are exposed to the pressure of the entrance exam early in their education. As Professor Kuo wrote, “They are conditioned to view schooling as truly relevant only when it helps them to climb up the education ladder and to be successful in the next level of entrance exam.”³ A common assumption is that getting into one of the better high schools is a good indicator of one’s chance of being admitted into a more prestigious institution of higher learning. This assumption clearly leads to hot competition for admission to high schools that are highly ranked academically. “High schools are criticized for only serving as preparatory agents for the entrance exam by confining their educational processes toward this single purpose.”⁴

The coaching service is an enterprise that developed in responsive to the Entrance Exam competitiveness. Students come to coaching schools for drilling after their regular classes. Some coaching services are designed for students who

³ Wei-fan Kuo, p. 6

⁴ Wei-fan Kuo, p. 8

failed the Entrance Exam in the previous year to devote their whole time to prepare exclusively for the Entrance Exam. As portrayed in the documentary, Nan-Yang Street in Taipei is known for its coaching services.

The preparation for the test is another issue. The debate centers on whether the test construction for the JEE subjects should be an achievement test based on the estimation of what has already been learned in high school, or rather a scholastic aptitude test aimed primarily at forecasting a student's success in his/her future at a university.

Self Concept Development

1. Chinese and Western Perspective

The term self-concept has many definitions and meanings. It is often treated "like people often treat money; highly important but spent carelessly."⁵

Generally, self-concept is central to personality. In modern terms, it is represented as a central self-schema. According to Baron and Byrne, self-concept is "a system of affective and cognitive structures about the self that lends coherence to each

⁵ Graaafsma & Bosma, *"Identity and development : an interdisciplinary approach,"* ed. Hark A. Bosma, Thousand Oaks, Calif., 1994, p. 181

individual's self relevant experiences.”⁶ A person's self-schema serves the function of a cognitive framework, to guide behavior and process information about the self. It represents “.... all of our current knowledge and existing memories about ourselves; and our conception of what we were like in the past, what we are like now, and what we may be like in the future”⁷ From the western perspective, self-concept development is viewed as a life long process. It is the circumstances of our lives and the way we deal with these circumstances that continually shapes us as an individual. Generally the development is divided into categories. One can be approached in terms of specific domains, such as cognitive, social and moral, or theories of development, such as behaviorism and psychoanalysis.⁸

When referring to Chinese self-concept development, scholars adopt similar approaches or frameworks to those used by western theorists. Yet one marked difference is that they do not diversify the viewpoints and distinctly label them into different psychological categories. Chinese perspectives seem to build solely upon some integrative framework, such as that of Confucianism. In traditional Confucian thinking, the self is very well defined within the social context or milieu. An

⁶ Baron, R. A., and Byrne, D.. “*Social Psychology: Understanding human interaction*” 7th ed., Boston: Allyn & Bacon, 1994, p. 214

⁷ Baron and Byrne, 1994, p. 175

⁸ Baron and Byrne, 1994, p.273

individual's self, identity, and roles derive meaning from his relations with others.⁹

Recent research has also shown interest in the socialization of self-concept of Chinese children and adolescents. It has been found, as in the Western literature, that self-concept development benefits from supportive relations with parents and family harmony.¹⁰

2. Adolescent Self-Concept and Academic Achievement

Many researchers have shown that for Asian students, it is their fear that “ educational failure will lead to negative consequences that motivates them to strive for excellence.”¹¹ In terms of educational aspiration and attainment, “Chinese students view school as a place which prepares them to earn money, acquire luxuries, and eventually enter high status colleges and thus establish an outstanding career.”¹²

American high school students are more likely to view school as a place which would teach them to understand science, improve their critical thinking, and make them

9. Sing Lau, “ *Self Concept Development: Is there a Concept of Self in Chinese Culture?*” Growing up the Chinese way” The Chinese University Press, 1995, p. 360

¹⁰ Berndt, T.J., Cheung,P.C., Lau,S., Hau,K.T., and Lew,W.j.f., Perceptions of parenting in Mainland China, Taiwan, and Hong Kong: Sex differences and societal differences. *Developmental Psychology*, 29, 1993, p.156-164

¹¹ Sternberg, L., Dornbusch, S., and Brown, B.B., Ethnic differences in adolescent achievement: An ecological perspective. *American Psychologist*, 1992, 47: p.723-729

¹² Chen, Lee and Stevenson, “*Academic Achievement and motivation of Chinese Students: A Cross National Perspective.* ” Growing up the Chinese Way, The Chinese University Press, 1996, p.83-89

useful to the society.¹³ The difference can be proven from the ranking of university majors in Taiwan. The top desired majors are subject to change according to economic development trends. Most students and the parents decide majors according to the ranking list.

Another study that examined the preferences of Chinese high school students confirmed that the new generation of Chinese students gradually sketches out a new destiny. The study made by Lau and Wong indicated that these adolescents placed greater emphasis on personal and competency values. The four most important terminal values for them were: freedom, true friendship, happiness, and a comfortable life.¹⁴ These young Chinese are tired of following the rigid and traditional cultural formats and want to escape them.

3. Parenting Practices in Taiwan.

For young children, parents are very important part of socialization. Parenting practices have a significant influence on child development. With respect to parenting practices, Baumrind's three major types of child rearing are broadly studied. The three major parenting typologies are authoritative, authoritarian, and

¹³ Lau et al., 1995, p.250

¹⁴ Lau, S., and Wong, A. K. "Value and sex role orientation of Chinese adolescents." *International Journal of psychology*, 1992, 27(1): 3-17

permissive.¹⁵ Authoritative parents are warm, loving, responsive and supportive.

They “respect their children’s independence, personality, characteristics, point of view, interests, and motives; they communicate well with their children, encourage give and take in discussions, and are clear about the reasons for directions.” In contrast, authoritarian parents are “highly controlling, rely heavily on punitive discipline, and provide relatively little warmth.” Finally, permissive parents are “nurturant, but lax in disciplining and rewarding their children.”

Cross culture studies have been done to compare the parenting practices among western cultures and Chinese culture. Mostly Chinese parenting practices are described as “restrictive, controlling, or authoritarian”.¹⁶ However, studies have also found that the concepts of parenting practices are different between Chinese and the western culture. While for Americans, “strictness is sometimes equated with manifestations of parental hostility, aggression, mistrust, and dominance, for Asians, parental strictness may be the reflection of parental concern, caring or involvement”¹⁷

According to a research by Stevenson, Chen, and Lee in 1992, in response to young

¹⁵ Baumrind, D. 1967, 1971, 1978

¹⁶ Chiu, L. H. “*Child-rearing attitudes of Chinese, Chinese- American and Anglo American mothers.*” International Journal of Psychology, 1987, 22, 409-419

¹⁷ Chao, R. K. “*Beyond parental mothers and European-American mothers: Their aims of control and other children rearing aspects related to school achievement*”, Dissertation. University of California, Los Angeles. 1992

children's wrong doings, Chinese parents often try to discuss and explain misbehavior to their children. However, if they continue the negative behaviors, direct forms of discipline, such as punishment or actual use of physical punishment, would be used.¹⁸

To the parents, the use of authoritarian parenting was well intentioned, rather than punitive. To the children, the parent's use of authoritative parenting makes them emotionally secure, and more receptive to their parents' occasional use of authoritarian discipline. Pro. Wu points this out in the documentary:

“ When parent's authorization is not accepted and respected by their children, they use physical or mental punishment to force their children to do whatever they said. For these children, they might seek a way to compromise. They would reason their parent's behavior and change their own opinion. “

¹⁸ Chen, Lee, and Steveson, 1992., P.83-89

CHAPTER III

History and Theory of Documentary

The invention of cinema was the result of the artist's, as well as the scientist's attempt to reproduce actuality. French People started to adopt the term of "documentaire" in their travel films. Films of travel and exploration helped to sustain the early nonfiction film. For most people in the early years of the century, these films provided them a window from which to view the world. They provided fact and fantasy. By 1908, the word "travelogue" was being used to describe the short travel lectures.¹

In the early 1920s, the American Robert Flaherty and the Russian Vertov began laying groundwork for documentary moving pictures. The continental realists films, part of the avant-garde, were starting in Western Europe. Not until British John Grierson was the documentary used as a social instrument.²

This chapter briefly reviews influential figures, their theories, and their movements in contemporary documentary history.

¹ Jack C. Ellis, *The documentary Idea: A Critical History of English Language Documentary Film and Video*, Englewood Cliffs: Prentice Hall, 1989, p. 46 & 271

² Jack C. Ellis,, p.271

French Lumiere

On March 22, 1895, the Lumieres were invited to show their first film, *La sortie des ouvriers de l'usine Lumiere* (Workers leaving the Lumiere Factory). The first film was no more than 30 seconds long, shot by a stationary camera from a fixed point. This short film encompassed a new world of movement, an exciting novelty that provided a view of the world that no one had ever seen this way before; what John Grierson admired as the “ fine careless rapture” of their observation.² With his invention of *cinematographe*³, Lumiere brought the documentary moving picture closer to a reality. In *Workers Leaving the Lumiere Factory*, Lumiere used a theatrical device of opening and closing doors to frame the action of the arriving train and passengers. Dai Vaughan calls the beauty of the Lumiere’s film “ harnessing of spontaneity”⁴. By showing the continuation of movements, they exploited the audience’s amazement at seeing moving pictures of familiar things. His emphasis here was not only recording reality, but also “to shape this footage with a fidelity to the subject’s inherent nature and structure.”⁵

2 Forsyth Hardy, ed. “ *The course of Realism*,” Grierson on Documentary, London: Faber, 1966, p.199

3 *Cinetographe* is the first lightweight, portable camera launched in 1895.

⁴ Richard M. Barsam, *A critical History of Non Fiction Film*, Revised and Expanded, Indiana University Press 1992, p.27

⁵ Barsam, p.28.

Robert J. Flaherty and American Documentary

While the Lumiere brothers are credited with making the first nonfiction film, Robert Flaherty was among the first filmmakers to observe and record actual life. John Grierson designates Flaherty as the Father of Documentary – the creator of documentary methodology. In the 1920s, Flaherty made his first film, *Nanook of the North*, in collaboration with the Eskimo subjects of the film, to tell a story of a real-life Eskimo family and their struggle against the bleak Arctic. He observed the natural material in its location and interpreted the material from “a complete understanding from inside of such material and its relationships.”⁶ His method was to immerse himself in the subject, to shoot everything to capture cinematographic images that would preserve the realities of what he perceived. It is in *Monan*, his second film, that Grierson first applied the term “documentary” in English. The realistic day-in-the-life narrative structure of *Moana* attempts to provide an actual account of Samone’s life with its beautiful prayers, dance, and almost extinct ritual art—tattoos. Flaherty employed what John Grierson called “the first principles of documentary”:

It must master its material on the spot, and come in intimacy to ordering it. It is important to make the primary distinction between a method,

⁶ Paul Rotha, *Documentary Film*, 3rd rev. ed. New York: Hastings House, 1952, p.106

which describes only the surface value of a subject, and the method, which more explosively reveals the reality of it. You photograph the natural life, but you also, by your juxtaposition of detail, create an interpretation of it.

(Grierson on Documentary 148)

Dziga Verto and The Soviet Documentary

The Russian propagandist tradition was a product of social and political events that took place after the 1917 revolution, with both political and technological factors influencing films produced. The beginning of the Russian nonfiction filmmaking can be seen most clearly in the work of Dziga Verto. In 1917, at the age of twenty-two, he completed his first theoretical manifesto, "About the Disarmament of Theatrical Cinema." In 1918, Verto joined the Moscow Cinema Committee and assisted the production of *Film Weekly (Kino-nedelia)*, the first Soviet newsreel, which appeared in forty-three installments. During this period, Verto began to develop his cinematic principles of "life caught unawares" and of montage. In 1922, Verto began to produce the *Kino Pravda* series. Verto invented what became known as cinema verite, "photographing 'life unawares,' subsequently restructuring it through editing, and thus creating a new construction with its own aesthetic validity that is far more revealing than the life it represents."⁷

⁷ Barsam, p. 69

For Verto, the camera eye was better than human eye, not only because it had the technological ability to transform reality, but also “because it was not limited existentially by its human qualities and was, thus, infinitely perfectible by man.”⁸

John Grierson and The British Documentary Film

John Grierson was the father of the documentary film movement in the English-speaking world. He was the person most responsible for developing the concept of the Soviet propaganda documentary into the British documentary film, introducing the Western audience to several important Soviet nonfiction films by Eisenstein, Vertov, Turin, and Dovzhenko.⁹ For Grierson, documentary film should not only provide a “creative treatment of actuality,” but also should be used to control and manipulate the audience. Financially supported by the Empire Marketing Board (E.M.B), a government organization at that time intended to cement the British Empire by promoting trade and a sense of unity among its various parts, Grierson shot *Drifters* in 1929. This film successfully transforms small, independent herring fishing efforts into a large, industrial operation. Compared to Flaherty’s world, Grierson said, “Its subject belonged to Flaherty’s world,it did, however, use steam

⁸ Barsam, p. 71

⁹ Elizateth Sussex, *The rise and Fall of British Documentary: The story of the film Movement* Founded by John Grieson , Berkeley: University California Press, 1975

and smoke and did, in a sense, marshal the effects of modern industry.”¹⁰ Drifters made clear Grierson’s deviation from Flaherty in the way of presenting a social point of view.

John Grierson had been trained as a sociologist and spent three years in the U.S on a Rockefeller Research Fellowship in social science. He told his staff in EMB Film Unit that they should take themselves as propagandists first, filmmakers second.¹¹ In 1934, the Empire Marketing Board was abolished by the U.S government, and the film unit was moved into General Post Office to become the GPO Unit.

¹⁰ Grierson on Documentary, p.22

¹¹ Ibid., 90

CHAPTER IV

Defining Documentary

Definition of Documentary

According to Alexander Kluge, a documentary is shot with three cameras: 1) the camera in the technical sense; 2) the filmmakers' mind; 3) the generic patterns of the documentary forms, which are found in the expectations of the audience that patronizes it.¹ For Franju, it has to be more beautiful than realism, and therefore it has to be composed. It is not reportage, newsreels, not even entertainment. "It is an elaboration of a whole aesthetic of objectivity and the development of comprehensive technologies of truth capable of promoting what is right and what is wrong in the world."² Documentary filmmaking is a process of selection. To compose, filmmakers "choose images and sound from real life and sometimes restage real experiences against their actual background".³ With the help of narrators explaining it to the viewer, the filmmakers shift and reorganize his material to transmit ideas, persuade audiences, or just to reveal an aspect of the world. Most

¹ Alexander Kluge, *A Retrospective*, The Goethe Institutes of North America, 1988, p.110

² George Franju, *Documentary Explorations- 15 interviews with film-makers*, Garden City, N.Y., Doubleday, 1971. p. 119

documentarists have centered their definitions on the purpose, functions, and the effects of documentary. In *Theorizing Documentary*, Michael Renov defines documentary as a film “to record, reveal, or preserve, to persuade or to promote, to analyze or interrogate, and to express.”⁴ Grierson says, according to Parker Tyler, that the ideal of documentary is “to draw men together into a homogeneous global group by portraying them so that the essential humanity of each nation will shine through its strange clothes and exotic habits”⁵ A central idea must be present in a documentary, with all the ingredients of an integrated film of any kind: drama, conflict, an over all idea.

It is obvious that many documentaries do generate action in the audience, and, depending on the circumstances, many of them are made with that intention. But some documentary filmmakers only want to show an aspect of the world, as it is, for the understanding of those who are not aware of this aspect. *Song of Ceylon* is an example of the kind of film that is quiet and subtle, yet to watch the film with total attention is almost to imagine oneself a part of Ceylon. It aims only to show, not to convince.

3. George Franju ,p.223

4. Michael Renov, ed., “Toward a Poetics of Documentary,” *Theorizing Documentary*. New York.: Routledge, 1993. p.21

5. Renove, p.29

But the discourse of documentary is distinguished from feature film. Both John Grierson and Paul Rotha sought to identify the distinctive features of documentary in a double movement of opposition: 1) The documentary was to be distinguished from the fiction film because it concerned itself with “actuality”, and referred to an observed world, not an imaginary one. 2) It was to be distinguished from simple “film of fact”; a documentary film was “creative”, not simply reproductive, in its interpretation of the real.⁶

Documentary Style

From one author to the next, many styles of documentaries can be identified. Bill Nichols, in his chapter “The Voice of Documentary” from *New Challenges for Documentary*, has identified four: direct address, observational, interview, and self reflexive.⁷

Direct address was the first mode developed from the Grierson tradition. It “befitted a school whose purpose was overwhelmingly didactic, and employed a supposed authoritative yet often presumptuous off screen narration.”⁸ In most cases

⁶ Renove, p.35

⁷ Alan Rosenthal, *New Challenge for Documentary*, Berkley: University of California Press, 1988, p. 48

⁸ Rosenthal 48

the narration dominates the visuals; footage only serves as illustration or counterpoint. Filmmakers of direct address mode stress the impression of objectivity and the viewer of the mode expects to see a world unfold through linkage built between sequences and events.

Observational documentary allowed for “an increase in the ‘reality effect’ with its directness, immediacy, and impression of capturing untampered events in everyday lives of particular people.”⁹ Observational filmmaking allows control over the subjects in front of the camera and makes use of editing to improve the impression of real time. This mode offers the viewer unfettered access to people in action and leads the viewer to draw a conclusion about the film subjects.

Interview mode uses direct address in that characters or narrators directly speak to the viewer. This mode incorporates the style of direct address, in which the major part of the film’s argument comes from the social actors’ comments or response in the forms of monologue or dialogue. “Sometimes profoundly revealing, sometimes fragmented and uncompleted,” says Nichols, “such films have provided the central mode for contemporary documentary.”¹⁰

The reflexive mode “mixes observational passages with interviews, the voice-over of the filmmakers with intertitles, making patently clear what has been

⁹ Rosenthal, 48

implicit all along.”¹¹ The filmmaker of reflexive mode is “always a participant – witness and an active fabricator of meaning, a producer of cinematic discourse rather than a neutral or all-knowing reporter of the way things truly are.”¹² The film serves as a stimulant to awake the audience’s consciousness of cinematic form rather than historical world.

¹⁰ Rosenthal, 49

¹¹ Rosenthal, 49

¹² Ibid., 49

CHAPTER V

Producing a Video Documentary

Every producer of documentaries starts the difficult, all consuming endeavor of assembling a documentary from his or her own ideas. Generally, these ideas fall into several categories: to expose and correct injustices and inequities, to improve a specific community, to entertain an audience, or to make money. But from my perspective, the making of a documentary starts with a simple purpose in mind: to illustrate what I have learned along the path towards the completion of my graduate degree.

What to make my documentary about is a difficult decision since it would be my first production work that would voice what's going on in my mind. Professor Albers' words rang true in my thoughts: "Produce something you are really interested in from your heart". So here it is, the story of young people of my country whom I am concerned about and who I've been interested in communicating the story to the rest of the world.

Communication Objectives

A variety of factors in Taiwan have constrained and limited the development of young Taiwanese people's self-concept. The educational system, societal factors, and the overall system of government have impacted how the youth of Taiwan think and feel.

For many years the education reformists proposed lifting the shackles of the Entrance Exams by canceling them or raising the entrance rate to higher education. This film will not support these reforms, but it will provide an alternative from the endless arguments about the fairness of the Entrance Exams and the negative impact of the exams on students' creativity or compatibility. With the goal of expressing the student's point of view, this project will clearly illustrate the student's ideology through the actions and experiences of subjects as they struggled in their lives to search for themselves. Ultimately, the producer wants the audience to understand that congruence of self-concept with their choice in their life will help them find a better life.

The Procedure of making the documentary

1. Pre-Production

Communicating what the producer wants to say is an enormous task. Even

from the very beginning, finding the subjects to tell their stories with verve and personality is a lot of work. The producer started with people that have words to say about their experiences growing up in Taiwan. Fortunately, it is a topic quite familiar to them. For most people, it is like opening up an old scar in the deepest corners of their minds. They had similar experiences of burying their noses in textbooks from day to night, steadily muting their own voices, and finally forgetting who they really are and what they really want. So, the first decision that has to be made is: should the producer tell an exclusive story or a story that is common and familiar to most people? This decision also has to be made with the consideration of time and time of the people involved. For a student's project such as this, both resources are limited. In terms of the project, the producer utilized the best available utilities and resources that could be obtained during a three-month production period in Taiwan. The producer decided to shoot the stories of a college student who just finished the struggle searching for her own self-concept and another subject who had been successful in being loyal to his own voice despite all the unfavorable factors of the educational process.

The first subject, Lin Rau-Chien, is a freshman in Yun Ze University. The producer knew her through Professor Chiou Jiuan-Fey of Yun Ze University. The second subject, Conrad Hsien, currently hosts music programs in a classical radio

station in Taipei.

To offer a theoretical opinion on the stories of these subjects, the producer contacted three professors: Professor Lin Wen Yin, specializing in youth psychology, Professor Jou Yu Huey, social psychology, and Professor Wu Chih Yin, family relationship development. These professional interviews are supposed to provide theoretical concept for what the student subjects experienced.

During the pre-production phase of the project, the producer also planned for the crew, the facilities, the color theme, and the setting design of the documentary. The best camera location for a documentary is reality, but it is the director's duty to integrate the interview setting, to select which reality, and to compose all of it creatively.

2. Production

The production stage is comprised of videotaping the interviews and the B-Roll. The interviews are the soul of a documentary, and therefore planning the interview in advance is very important. Michael Rabiger suggests in his book, Directing The Documentary that "You want to direct rather than follow your interviewee." (P. 60) This can be difficult for a beginning director in some cases. On the interview set, being both a cameraman and an interviewer, the director had to focus on the camera to manipulate the shot size and also listen to the interviewee carefully so the shot

composition can be changed at the right point. The director also found out that preinterview is crucial to success. She talked with each of the interviewees before the taping to make sure they fully answer directly to the point of the questions. Such preparation can also help ease an interviewee's feelings of intrusion or unfamiliarity when speaking in front of a camera. The director also selected the interview settings carefully. Lin's interview is taped at her high school campus and college campus. Set in front of a sculpture of a little girl holding a book, the high school setting gives a reminiscent and solemn atmosphere when Lin talked about her high school life. In contrast, the college campus setting background is bright colored so it gives a mood of being freed from the interviewee's high school life and experience.

The director set the second interviewee Conrad in his office with a picture of piano keys and a classical musician in the background. The interview with Conrad was more difficult. Even though the producer had explained the interview and the questions to him before the taping, problems still emerged during the interview. As Michael Rabiger said, "people often recount the same events in more than one way." When the director asked about his relationship with his father during his early adolescent, Conrad simply responded, "It was a relationship that was full of yelling and punishment." The director felt sidestepped by his response but still wanted to know more about it. As Rabiger suggested in his book, "to initiate a sensitive topic

is to first invite generalized, impersonal comment.” (p. 62) The director then left the question alone and moved on to the next question. It was about Conrad’s feelings of going through the period and what he would have done to change the situation.

Conrad answered this question well and talked about how his relationship with his father would be different if something had been done differently in the past. That response gave a bit more insight about his relationship with his father. The art of interview is to listen carefully with one’s heart. There are always different ways to probe a question, and they can lead to different answers.

The B-roll shooting adopted the figurative strategy. The shots of the daily high school lives, the images of high school students studying, the entrance exams, and the youth on the streets are used to represent the actuality of these young people, and later on to be rearranged as poetic order. Still footage and reenacted footage were also shot to illustrate the subject’s past experiences.

The main problem of the production phase was the audio recording. Even though it was shot with a decent digital camera, most of the outdoor scenes were recorded with a noisy background. Some distorted audio was due to the producer’s inexperience.

3. Post Production

The postproduction phase included adding narration to describe reality and tell

the story, and putting the footage together to creatively impose the producer's purpose.

Transcribing the footage and logging the tapes was done before the offline editing took place. The producer logged all the interviews and edited them into sequences on paper. The narration was added to help the sequences flow, to reveal the producer's point of view, and to support the visual and direct its meaning. Montages, simple continuity, cut, dissolve, and superimpose are the basic elements of the piece.

The documentary was designed to flow in the following order at this point: The meaning of self-concept and its development, the days of the subjects' early adolescence in Taiwan, the entrance exam, and family relationships that influenced the subjects' self- concept development. Music played an important role in the production for its capacity to manipulate the tempo and moods in each sequence. Both instrumental and lyrical music were used to establish the mood and to increase the aesthetic energy of the scenes. The lyrical music was selected carefully for lyrics that helped to shape the intensity of the sequences and properly stand for the producer's voice. Ten pieces of music were used throughout the whole program.

Target Audience

1. Students

This program is intended to share the experiences of other youth with students to

remind and encourage them to search for their self-concept while in an educational and social environment.

High school students are striving hard to pass the entrance exam. They don't have much spare time to think about their interests and develop their own personal self-concept. However, this doesn't mean they don't hear the importance and necessity of their own voice. Often college students start to think about this problem of self-concept. Harren (1966) studied the decision making among college students regarding their vocational decision making process. Harren found:

“The Exploration, Crystallization, Choice and the Clarification stages exist; that although they are analytically distinct, they are inseparable and that an individual may be in a different stage with different vocational relevant decision at the same time.”

According to James' and Vrooms' research (1965),

“There is a reorganization of attitudes, goals, or concepts so as to increase the congruence between self concept or self expectation and the selected occupation's potential for fulfilling these expectations.”

In each stage, students are influenced by different factors, such as family or social-economic structure.

2. The parent

There can be little doubt that the family is influential in student's determining vocational choice. Parents in Taiwan believe in the ranking system and typical Taiwanese parents have a strong influence on their children's decisions. This video program is also intended to broaden parents' point of view so they can understand their children's interests. Hopefully parents will then encourage and support their children in the development of their own self-concept and their vocational decisions.

CHAPTER VI

Content Design

This 28-minute documentary focuses on the subjects' educational experiences and their self-concept development to illustrate the conflict and restrictions on the young Taiwanese.

The videotext applied the interview-oriented mode mixed with observational and reflexive modes of documentary. The main content of the program is composed of the interview, off-screen narration, titles, and b-rolls. The narrator played the role of the director's voice to address to the audience. The reflexive mode of documentary was used to awaken the audience's consciousness of their relationship with the text. For most of the school scenes such as the classroom, school activities, and the Entrance Exam, the observational mode is adopted to observe people's activities. The director shoots these scenes outside of the classroom unobtrusively to get the most natural or real shots. Editing is used to enhance the historic discourse of the events and the linkage to the subjects.

The program started with a montage of Nan-Yang Street with the main subjects' voice under.

*" I knew I had to go to the best high school and the best college
since I was a little girl."*

*" My time of youth was studying and studying, in school or in
tutoring classes."*

With titles intercut, the montage opens the stories and reveals the theme of the documentary: These young people have to struggle for their self-concept. Then a scene of kids playing transforming to students studying in the classroom attempts to symbolize the loss of a happy childhood and the beginning of a different life. The program is hence laid out time wise with events signifying each stage of the subjects' youth: seats assigned according to grades, the competitive exams, tutoring classes, and the Entrance Exams. Interviews of the experts are placed between each of these events explaining these young people's self concept development under these circumstances and how social factors such as the educational system, social values and the family values affect these young people's self concept development. Some footage, such as the boy playing piano, reenacts Conrad's learning and loving piano during his childhood. Shots of Lin's keeping a diary and filling out the application card intend to give the audience an impression of reality and represent the events from the subject's story. Before the Entrance Exam scene, another montage was used to give an overall scene of how the Entrance Exam is held. The narrator posing a

question of what's after the all-devoted exam follows. With the music under to give the sense of being expelled by the Entrance Exam, the montage is intended to lead the viewer's empathy to a climax.

Following Professor Lin's comment on young people's career decisions, the program ended with both Lin and Conrad's conclusion of their self-concept searching journey. They find their life so far "fulfilled and worthy." As the titles said on the ending montage, "Any decision about the future is tinged with hopes and fear. It is a gamble between disappointment and richer living."

CHAPTER VII

Evaluation and Conclusion

Group Evaluation

After the completion of the documentary, a viewing session was conducted to test the documentary's effectiveness in communicating to the viewer, as mentioned in chapter V. The documentary's goal was to communicate the voice of the young people and to help viewers understand that the congruence of self-concept and choice in the young people's lives will allow them find a better life. It is the producer's intention that the documentary provides the young people's viewpoint on the educational system and society, and how both impact self-concept. By revealing the young people's stories of growing up, the documentary reinforces the concept that individuality should be more respected and valued, and that a healthy environment is important in the development of self-concept in young people.

The documentary evaluation was held on March 16, 2001, with 12 Taiwanese people in attendance. Their ages ranged from 24-45; eight were students; two were housewives and mothers, two were former high school teachers. The group's background is ideal as they all had some experience with the social and educational

system, whether it be in taking exams themselves or living with people who have.

The evaluation consisted of a questionnaire with a “before viewing” and “after viewing” section, followed by a free discussion. The following is the summary of their evaluations from the questionnaire as well as comments from the discussion session.

When the evaluation group was asked how they chose their own major after the exam, five of them said they were strongly influenced by their parents’ opinions, two people filled out the application card based on the grades and the ranks of majors, two people did so based on the ranks and their interests, and two followed their own personal interests. But, all of the viewers had similar experiences to those portrayed in the documentary. “I felt the pressure to get in a good school since I was a little kid too,” said one evaluator. “The exam experiences in my high school are similar to the characters in the documentary.” Another evaluator said, “The lack of opportunity to explore my own interest is very similar.” The evaluator continued, “I was told that to get the highest score is the best way to be successful.”

The evaluation group felt that watching the documentary evoked memories of their days as constrained youth. During the discussion session, the teacher said, “I knew how our students were feeling when they were asked to memorize Chinese literature. I didn’t want them to, but it was the best way to get the good grades.”

Before viewing the documentary, most of the evaluators defined self-concept, as “A person knows who he is and what he wants”. Some of the evaluators had a better understanding of it as they thought, “self is defined by the family and the friends around oneself. They would influence one’s self concept the most.” However when the evaluators were asked if they understood more about self-concept after viewing the documentary, most of the evaluators didn’t think so. Only a few of them pointed out that the documentary helped them realize more. One said, “Individuality is predicated upon free thinking first.” The other said, “People should be able to choose out of their own free will, and have the final say about their own fate.” Other evaluators thought the documentary did not provide new information about self-concept. One evaluator said, “But it emphasizes more on the connection between youth’s self concept development and the whole environment they are at.”

But importantly, most evaluators changed their opinions concerning the educational system and youth development after the documentary. One evaluator wrote, “The education system should be able to help students explore their own talents and interests, and give them the opportunity to develop their gifts.” Another said, “The teachers and parents should allow students to express their thoughts, no matter if they are right or wrong, odd or normal.” One of the teachers said, “ The documentary can remind all of us to pay more concern to the educational system in

Taiwan. The system should be more humanized, not just judging the students based on grades. We should teach these young people to take the responsibilities for their own choice.” As for the documentary content and structure, all of the viewers found the students’ stories interesting and felt the students are a proper representation of the experience of youth in Taiwan. Seven evaluators strongly agreed that they were entertained while watching the documentary. The others agreed with this statement. Taking into the consideration the documentary’s length, eleven viewers agreed or strongly agreed it conveyed a complete story. Only one viewer was not sure about this. The last question was on the evaluator’s opinions about the production elements. The most highly ranked elements were the quality of images, continuity of the storyline, and the B-roll used. One viewer said, “The b-roll used in the program tells its own story and has a strong connection to the interviews.” The other viewer said, “this b-rolls is very properly used, such as the praying alter. It is an interesting way that the scene is ironically dissolved to the students preparing the entrance exam.” Also, the evaluators thought the background music was also highly effective. “The music used at the entrance exam scene is very provocative, since it reminds me of how I felt when I was taking the exam.” The lowest ranked element is the quality of sound in the documentary.

Conclusion

Although the message of helping viewers have a better understanding of the definition of self-concept is not as strong from the evaluators' responses as the producer would have preferred, the documentary still successfully fulfilled its communication objective. Helping viewers understand the situation of youth's self concept development in Taiwan and its close connection to the environment was still communicated. Due to the limited sampling in the United States, high school and college students and their parents were not chosen for this group evaluation. However, it is the producer's hope that regardless of where the students may live or what culture they may be from, this documentary can still stimulate action and concern for the next generation to provide all students a better living and working environment. Through this form of story telling, the documentary provided the viewer a complete picture of youth growing up in Taiwan and has awakened concern in viewers about how the educational system, social values, and parental practicing affects young people. It achieves this emotional and informational appeal to its target audience.

The producer has noticed from the viewers' responses that people have great expectations for the educational reformation currently underway. One viewer pointed out, "It seems that young people these days have more freedom to choose

with their own free will due to the education reformation. They are given multiple access to higher education.” However the other viewer said, “Though the education system is reforming, the fundamental problems are still there, that they have to help students to think and make decisions, and take the responsibility themselves.”

Overall, this is an important and interesting issue worth further investigation.

Television is a powerful medium that can be used to reach a larger audience in Taiwan. If a series of documentaries on this subject communicate different young people’s stories in Taiwan, the indifferent attitude of Taiwanese society may change. Another option could be that programs from different points of view could be made with a more encompassing viewpoint on the subject. For example, stories that portray more of the interactions between the youth and parents could be produced and would provide an idea of how the youth could express their opinions and communicate with their parents effectively. These documentaries could be dubbed and sent to educational institutions and youth consulting offices throughout Taiwan and even the rest of the globe. The more people are exposed to the documentaries, the more concern and action can be evoked, improving the lives of students and parents everywhere.

APPENDICES

APPENDIX A

Audio Script

(Title: *A Street called "Bu shi Street"*)

(Title: *Where hundred of extension institutions exist for thousands of students to come to study for all kinds of exams everyday.*)

Lin : I knew I had to go to the best high school and the best college since I was a little child. It seemed I had no other choice in my life.

(Title: *My time of youth?*)

Conrad: My time of youth was studying and studying, in school or in tutoring classes. The only goal ahead of me was to pass the exam.

(Title: *Against All Odds, The constricted youth in Taiwan.*)

Narration:

Growing up is a bittersweet experience. In Taiwan, almost all young adolescents have tasted the same bitter, the stress of exams.

Thousands of students enter high school every year, starting the life that is full of exams, competitiveness, and expectations to go to the best college.

Their day of youth is a marathon race, with one exam followed by another one.

For most of them, when asked the question of "Who am I, what am I going to be?"

They are confused and frightened.

Still they harbor dreams in their deepest mind, till they grow up.

Conrad:

I have liked music since I was a little kid. It started when I heard the lovely sound that come from an LP, and it happened to be playing classical music. I was attracted by it. Then I started my interests and love in classical music.

But I didn't get much support to be a musician. The elders always told me, I wouldn't have a good future by being a musician, that I should be a lawyer, a doctor or an accountant.

Prof. Lin:

A person starts to build his own self-concept by knowing the difference between himself and others, and from his singular reaction to various experiences. He notices there is something about himself that is different from others, that he has a special talent.

Rau Chieh

I wanted to be a doctor. When I experience the death, sickness or misfortunes of people around me, even just a puppy, I know only a doctor could save a person's life. I have always felt each person's life is precious. I would like to do something valuable to help people.

But my father always said, it's better for a girl to be a teacher. I would have a more stable life.

Prof. Lin

But our young people didn't have a supportive environment of healthy self-concept development. The pressure of the entrance exam forces the school, families, and students to sway to an extreme side. They only see value defined by the grade on the exam.

Rau Chieh

I was in one of the best classes in 5th grade, which meant everyone would take exams to go to a private high school. We had the pressure from a young age. At that time, our seats in class were assigned according to our ranks. The first through 15th sat in the front, 16th through 30th sat in the middle, and the rest sat in the back of the classroom.

I took seven exams to go to that high school.

Prof. Wu

The elite system is dominant in the society. This ensures that only those who excel in the exams will be respected by the society. If they fail the exam, they will be abandoned and left on their own.

Narration

Certainly not everyone can fit into the system. Those who don't are out in the street without much social support.

Prof. Lin

Because of the selective system, teenagers face the strong pressure of stepping into the next stage of education. Life in school is mainly focused on these exams. The only standard of these students is their score. Teachers and their families would push them

so hard to head to the direction they have arranged.

Narration

To be competitive in their following education stages, many students started preparing for high school in their early childhood. They have gone to commercial coaching schools or private tutoring classes since they were eight or nine years old.

Rau Chieh

I went to many tutoring classes as a kid, to learn math, science, calculation, piano, and painting.

Narration

Learning in these extension schools could be fun in the beginning. Gradually, all the learning has to emphasize grades in the class, however. We heard the teach tell ten year old kids in the extension classroom, it's all right if you can't answer my question here, but your better answer it right when you are in school.

Rauchieh

I learned English since my 3rd grade. But I still speak very poor English now. I was forced to learn it because my parents think it's very important, it's not out of my interest.

Prof. Wu

The parents want their kids to learn what is praised by the society. They try to sculpt their children to what is useful in the society, not as what they really are. If the children don't listen to what the parents tell them, they will soon be marked as "pariah."

Narration

Nan Yang street is famous for its hundreds of extension institutions. Everyday, thousands of students come here to take courses for all kinds of exams.

Going to an extension school is a common experience for students in Taiwan. The memory of studying in a classroom from day to night comes up first when they are asked of their high school life.

Conrad

I spent a lot of time staying in either a school classroom or private tutoring classes.

All I learned was from books. We had to study and memorize again and again until we made sure that we could handle those exams. I was not taught much about dealing with my own life. I knew how to read and memorize, but I didn't know how to live a good life.

Rauchieh

It is something I didn't doubt that after high school, I had to go to a national university or a medical school. That's what I was told by teachers, parents and even classmates. All my classmates knew that they had to study hard, so they did. I would be strange if I didn't study.

But I always wished I could learn more in school, not just information from books. I liked painting and other artwork. I knew I could do it well, but they didn't see it. They didn't compliment me for my talent for art or music, and then it's gone. I was not encouraged to do what I was interested at that time.

Pro. Wu

Once they go to high school, which is the critical period of their self concept

development, life is already planned out for them. The first step is to go to the best senior high school, and then the best college. They are not left with much space to think about what they should do with their own lives.

Rau cheih

All the criticism and assessment is based on my grade. I remembered we had three tests everyday because they wanted us to memorize everything. We even had to memorize paragraphs in Chinese literature, which I don't think is necessary. But I still had to follow their schedule. I had no void in the class and started to lose my confidence.

I remembered one time my teacher asked the whole class, who is not studying? They pointed me out. Those made me doubt myself too.

Prof. Jou

The self-concept development is connected to the family, education, and to the relationship with people. The Chinese think other people define an individual. It is like throwing a stone into water; we no longer see the stone, but we know it is there by the ripples. It is different from the western way. They treat a person as an individual. They are like single sticks on the ground, visible and separate.

Prof. Lin

These young people would care very much about how their friends see them. If a person is smart enough and popular, he or she would be more confident of himself. And that leads to a positive self-concept development. If it were negative, that would be a vicious circle.

Rau chieh

I knew I didn't want to live a life like this. But there was nothing I could do to change that. I was afraid that if I fought with them, there would be damages. So time went by, I remained silent and wasted my life at that time.

Conrad

As a teenager, I wanted to keep my own interest in playing music. So I tried to find a chance to learn it in high school. I didn't have time to learn it well to be professional, but at least I could do what I was interested. Actually I had to rebel against teacher, my parents to keep music as part of my life. However, most of the time, I still had to cope with the entrance exam. But I told myself that as long as I passed it, I can have more freedom to look for what I want.

Narration

Every effort by teachers, parents, and the students during the three year period was to prepare for the entrance exam. The exam takes place for three days in the summer.

The whole family goes to the exam battlefield. The parents wait outside in the hallway, supplying water, foods and the greatest support.

People pray for it. They tie wishing notes on the praying altar to give the best wishes to their families and friends for the best grades.

The parents pray for good grades for their kids so that they can go to the best college. Students pray for the freedom from the constrained life, and the freedom to search for their own life.

But the question is, if the students were not taught about the real meaning of freedom, how do they live a life on their own that is free.

Prof. Wu

These young people are very anxious about their next stage of life when they are filling out the application card. Some of them have to rely on the elders. They either don't know what their interests are, or their interests are too vague. So elders would jump out to decide for them. On the other hands, elder's decisions might not be these young people's interest. This had been a dilemma for many high school graduates in Taiwan.

Rau cheih

When I loked at the list of majors in college, I was so confused. None of them meant much to me. I remember what my father told me before the exam, that I don't have to worry about what to major in college. All I need to do is to concentrate on the exam. They would make the best decision for me.

So when it's time to make the decision, my father didn't allow me to choose with my free will. I filled in Chinese literature and philosophy. And he erased both of them out.

So they didn't; have the chance to think about their future and speak for them. Even though he though about it, these though might disappear after the elder's advice.

Conrad

When I was filling out the card, my parents, teachers, and other elders strongly interfered my decision. At that point in time, I could only take their advice, because I didn't' know what would be the best for me.

Prof. Lin

How can we ask these young people to decide that their future would be at that time?

WE didn't give them the time and space to think about it because their life before college was all taken by exams. Unfortunately the selection system in Taiwan is only based on the scores of one exam, and the students decide their major according to the score too. The whole decision process is malfunctioning.

Lin

My father filled out the card for me. He wanted me to study business or be a teacher. He thought that's the best for a girl. And I can't argue with him even though I know that's not what I want.

Narration

But the thought of having someone else to decide her future, instead of her herself, frightened. She thought of taking a risk the first time in her life.

Rau cheih

At that morning to hand out the card, my father was not able to go with me. I decided to change that card. I couldn't imagine how my future would be if I didn't do anything on that card. I told myself that I needed to give myself some time to figure out what I really want.

Narration

A couple days later, her name was posted on the column of Department of Chinese Literature, Yun Ze University.

Rau cheih

My name was there. I couldn't believe it myself, neither could anyone. My father was

so shocked when he saw my name there. He refused to talk to me after that. He thought I was playing a big joke with myself.

He was so angry that my family started to blame me for that.

Narration

Seeing her name on the list should have been a happy ending for all the hard work, but it was the beginning of another struggle.

Rau cheih

During the two weeks tense relationship with my father, I felt that I did something wrong. Their blame made me guilty for what I had done. I told myself that maybe I shouldn't have done this; I should just be a good daughter and listen to my father. I knew he didn't that out of concern for me. So when he asked me to transfer my major to college, I seriously considered it.

Prof. Wu

Parents would try to authorize and control their children, If their authorization was not respected and accepted, they would punish their children, physically or mentally. So it's more difficult when these young people try to struggle for their own opinion. We found a tricky situation from our research that when the punishment falls upon these young people, they figure out a way to explain the parent's behavior and then talk themselves into accepting the disagreement.

Rau cheih

I can't complain to my father. I can't even argue with him. What he told me is what it is in the real world. I can only listen him.

Narration

So Lin continues her battle between her father and her self-concept. She tried to transfer to the major of business after her first year in college. It's her decision after being exposed to the wide variety of knowledge in college.

Rau cheih

My father asked me why I made such a big circle. I told him that without this circle, I might never understand what I really want.

Narration

Circles in life might just be something these young people need. Conrad experiences this circle too.

Conrad

After three years in law school, I felt that I couldn't forget my interest in music. It's something that I really love. So I tried to volunteer as an administrative assistant in an orchestra. After I graduated, I decided to give up my law school degree and work hard in a classical radio station.

People couldn't agree with my decision. I could be a good lawyer with a good future, why give it up? I was confused too. I wondered, did I really make the right decision? But after I devoted my time to it and worked hard to prove that I can be successful in radio and classical music, they realize that it's something that made me happy and made me proud of myself. They are proud of me now too.

Looking back on my life so far, I feel lucky that I can integrate my work and interest. It's a key point to my happiness. I would be suffering if I were working on something

I am not interested in. So it's a right choice to change my field, and there is nothing that would stop me from going in this direction.

It is my interest and love for music that fosters my belief and motivation of life.

Prof. Lin

Young people these days want to work in a hot profession. That's understandable and that's how the social value is in the society. But the value of a person's life would be so improved, when he loves his work and could devote his whole life for it.

When I person is really successful in a profession and this profession gains more value from this person, then he would be somebody. Only contrary, if a person's value has to be proved by a profession, he might just be nobody.

Rau chieh

I have to say that through all these struggles and searching, my life so far is fulfilled and worthwhile.

APPENDIX B

Group Evaluation Questionnaire

Dear Participant,

Thank you very much for participating in the evaluation process of this video documentary, *Against All Odds – The Bittersweet Youth*. Please answer the following questions from your own perspectives. Please feel free to ask questions if there are any. Your time is very appreciated.

1. Did you ever take the College Entrance Exam to go to university in Taiwan?

☐ YES

☐ NO

(If yes, please answer Q.2; if no, please skip to Q.3)

2. If you did, how did you choose your major after the exam? Please select one of the below or describe others.

☐ Follow my own interests.

☐ Fill out the application Card based on the grades and ranks of majors.

☐ My Parents strong opinion influenced me.

☐ Others

3. How do you perceive this documentary compared to your own experience of your youth? Which parts of the subject's experiences are similar and close to yours?

4. Before viewing this documentary, what was your understanding of “self concept”? Please describe your understanding.

**5. Do you understand more about Self concept after viewing this documentary?
If yes, what is your new understanding?**

6. I think the stories in this documentary are a proper representation of the youth experiences in Taiwan.

___ Strongly agree ___ Agree ___ Not sure ___ Disagree ___ Strongly disagree

7. After viewing this documentary, are any of your thoughts or opinions changed concerning the education system or youth development? If yes, in which aspect?

8. I think the documentary flows smoothly throughout the program.

___ Strongly agree ___ Agree ___ Not sure ___ Disagree ___ Strongly disagree

9. I find the subjects’ story interesting.

___ Strongly agree ___ Agree ___ Not sure ___ Disagree ___ Strongly Disagree

10. I kept my general attentiveness while watching this program.

___ Strongly agree ___ Agree ___ Not sure ___ Disagree ___ Strongly disagree

11. I think the program conveys a complete story, taking into consideration the program length.

___ Strongly agree ___ Agree ___ Not sure ___ Disagree ___ Strongly disagree

12. Please comment on quality of the following production element.

a. Pacing

___ High ___ Above average ___ Average ___ Below Average ___ Low

b. Quality of Images

___ High ___ Above average ___ Average ___ Below Average ___ Low

c. Quality of Sound

___ High ___ Above average ___ Average ___ Below Average ___ Low

d. Continuity (smooth transitions between shots)

___ High ___ Above average ___ Average ___ Below Average ___ Low

e. B-roll used (Footage laid between interviews)

___ High ___ Above average ___ Average ___ Below Average ___ Low

f. Music used throughout

___ High ___ Above average ___ Average ___ Below Average ___ Low

APPENDIX C

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