

AN ANALYSIS OF ADULT INTERPRETATION
OF SIGHT AND SOUND IMPRESSIONS
AND THEIR APPLICATION TO THE
MEDIUM OF TELEVISION

Thesis for the Degree of Ph. D.
MICHIGAN STATE UNIVERSITY
William Henry Tomlinson
1958

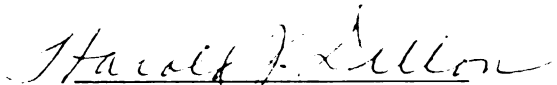
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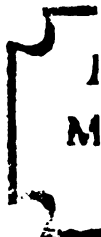
William Henry Tomlinson

has been accepted towards fulfillment
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Major professor

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ABSTRACT

AN ANALYSIS OF ADULT INTERPRETATION OF SIGHT AND SOUND IMPRESSIONS AND THEIR APPLICATION TO THE MEDIUM OF TELEVISION

Sight and sound impressions may be transmitted over television at different levels of comprehension. The televiewer perceives these impressions at different comprehensible levels, because of divergent backgrounds, previous experiences, educational activities, emotional influences, etc. Because of these basic concepts, this study investigated the areas which might contribute toward more effective communication through pictures and sound.

To carry out this investigation, the closed-circuit television facilities of Michigan State University were employed for a period of four evenings. During this time a heterogeneous cross-section comprising seventy-two adults from the local adult education program, university students and citizens of the community were participants in the experiment.

Each evening four sight and/or sound impressions (pictures) were transmitted over the system, with adequate pause after each exposure to allow for immediate, written descriptions of what had been seen/heard. Each image represented a complete picture category. In order to ascertain that each picture category was treated in the same manner, the sequence of picture and the treatment of sound (or lack thereof) were varied each evening.

The sound impressions (audio) were written in two different styles,

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popular and learned, according to composite forms derived from previous studies. Pilot study reports involving many people determined the final verbal descriptions and appropriate pictures which were selected.

The following relationships were tested during the experiment.

1. How adults interpret what they see/hear when a single visual image:

- a. Appears on the television screen unaccompanied by aural description and the viewer must interpret from the picture only.
- b. Appears on the television screen accompanied by a description written in the popular style and pertinent to the picture.
- c. Appears on the television screen accompanied by a description written in the learned style and pertinent to the picture.
- d. The visual impression which is pertinent to one of the four picture categories is absent from the television screen and is heard as a description in the popular style.

2. How adults attempt to explain the significance of facts which do not explain themselves, i.e. a comparison of what may be objectively observed in a picture with what is "read into" a picture through what the viewer "thinks" he has seen.

The following are the results of the experiment, based upon both individual and group analysis:

1. The sight impressions of television are, for the most part, reinforced by the supplementary sounds of television.
2. Those sight impressions which require the least amount of explanation in the form of verbal supplement approach the level of literal representation.

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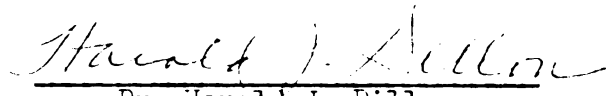
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3. Those sight impressions which require the greatest amount of explanation in the form of verbal supplement approach the level of enigmatic meaning.

4. The sound impressions of television are, for the most part, made more meaningful by the addition of pictures.

5. Sound impressions written in the popular style make the interpretation of most categories of pictures more meaningful.

6. Sound impressions written in the learned style retard the interpretation of most categories of pictures and seem to make them less meaningful.



Dr. Harold J. Dillon,
Major Professor

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AN ANALYSIS OF
ADULT INTERPRETATION OF SIGHT AND SOUND IMPRESSIONS
AND THEIR APPLICATION
TO THE MEDIUM OF
TELEVISION

By
William Henry Tomlinson

A THESIS

Submitted to the School for Advanced Graduate Studies of
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1958

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1959

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In the attempt to put down in writing thoughts concerning a subject which has long been one of study, thought, reading, observation, discussions and active teaching, there is a great realization of indebtedness to many friends for their inspiration and assistance.

Sincere gratitude is extended to the Chairman of the Guidance Committee, Dr. Harold J. Dillon for his active cooperation and sympathetic understanding and to the Committee Members, Dr. Armand L. Hunter, Dr. Wilson B. Paul, and Dr. Walter F. Johnson, under whose direction I was able to advance toward this objective. Further appreciation is extended to Dr. Hunter, who, in addition, made available the television facilities for the experiments which led to the completion of the study.

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To all those mentioned above and any whose names have been unintentionally omitted, I extend sincere acknowledgment.

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CHAPTER I

THE NATURE OF THE PROBLEM

INTRODUCTION

Television incorporates all forms of communicative expression developed up to this time. It simulates the messages found in clay, and other writing materials; depicts the art forms of the masters in both monochromatic greys and color; and reproduces the tongues of all languages.

It is perhaps most unique in its manner of presentation. It is common knowledge that television transmits its sight and sound impressions from distant points through the atmosphere to the homes of the people. It is not commonly understood that it is perhaps the most immediate and intimate instrument of uni-directional communication addressed to the masses, and yet, received as an individual experience.

It appears, therefore, that Man has contrived a medium of communication with apparently few limitations. This seems to be more realistically true when we compare television with the other systems of modern communication.

The telegraphic forms, for example (by wire and radio), are limited to the use of abstract symbols, usually in the forms of dots and dashes, which must generally be translated and retranslated before the message is delivered. This is not so with television.

The telephonic forms of communication (by telephone and radio broadcasting systems) are much more comprehensive than the telegraph, and yet, when compared with television, their information is restricted to that which may be perceived by the sense of hearing divorced from the sense of sight. This division of the two senses which we are accustomed to use

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together is not a part of the medium of television. It is not necessary with television to evolve a satisfactory program technique that depends upon the hearer's imagination to "paint the scene," and visualize the appearance of performers. The images are visible on the television screen, and the words which would otherwise describe the scene can now be used for other purposes.

Therefore, it would seem that through the simultaneous transmission of sight with its associated sound impressions we have approached a near perfect medium of communication, particularly since these impressions seem to constitute the most fundamental avenue of communication to the human mind. Electronically, the pictures and sound have apparently reached a high level of perfection. Psychologically, however, there seems to be much that we do not know concerning pictures and sound, and the responses which they evoke from the television audience.

Edward R. Murrow,¹ radio and TV's most honored journalist, emphasized this point recently when he called upon the television industry to recognize the impact of television upon our contemporary society. He stressed that the American advertisers and broadcasters pause for a moment and take stock (of this pertinent situation). He called to their attention that they were not only engaged in a marketing enterprise, but that they were deeply involved in the most powerful of all communication media, and influenced society whether they wished to or not, indeed whether they knew it or not.

¹Herman Land, "It's Time to Take Stock," TELEVISION Magazine, July 1957, p. 42.

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STATEMENT OF THE PROBLEM

Investigations pertaining to sight and sound impressions, and audience reaction seemed to be virtually unexplored, particularly in the area of television. Therefore, this study was devised to (1) analyze the evidence concerning the sight and sound impressions of television, and the response of an adult audience, and (2) to provide the results of the study to these people in the television industry who are attempting to communicate effectively through this medium.

A series of pilot studies begun in the latter part of 1955, and continued for approximately one and one-half years, have produced evidence that there is an apparent difference between what a medium "should do" for contemporary society, and what a medium "can do when implemented correctly." These early studies by the author indicated that the correct implementation of sight and sound impressions resulting in effective communication might allow one to approach true communication to the human mind.

Information for this study, then, was derived from a series of six (6) pilot studies in the areas of the analysis of interpretation of pictures, attention span, the analysis of the parallel concept of group thought, and motivational forces; and ten (10) informational reports in the area of pictorial imagery compiled from such subjects as: how a person looks at a picture, the kinds of pictures, how much a person "reads into" a picture, product "sell" methods in pictorial advertising, attention span with extensive pictorial detail, attention span with familiar subject detail, what a person "sees" in a narrative picture, what a person "sees" in an abstract picture, the results of high verbal confusion

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plus picture and the audio-visual coordination of pictures and sound. These surveys and studies were investigated, and many of them were incorporated into the final experimental project of four demonstrations involving seventy-two people.

The present study was based upon the evidence compiled during this period, and the demonstration period which pertained to the effective use of sight and sound impressions through the medium of television, and the reactions of the adults who were subjected to these impressions.

It was essentially a study of Man attempting to effectively communicate his thoughts to the individuals in a contemporary society by means of the transient medium of television.

BACKGROUND AND NEED FOR THE STUDY

An increasing proportion of the time of the American people is devoted to the mass media. Television, one of the leading contenders for their time, has sustained a voluminous outpouring of program material which has informed, shocked, amused, disturbed, distracted or delighted many millions of viewers.² Their reactions were the results of the sight and/or sound impressions which they received. The manner in which they responded to the program format was determined by a variety of factors. Not the least important contribution was the work of pre-planning the format by the producer of the program.

STYLES OF TELEVISION FORMATS

A musical program is a highly aural production.³ Therefore, in order to supplement the predominant concept of the music, the producer

²The Sound of Your Life, CBS Publication, 1950.

³Harry Sosnik, "Does Music Say Something?" VARIETY, January 4, 1956, p. 158.

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usually devises means of expressing the program idea by pictorial means. The effectiveness of the total production is frequently determined by the ingenuity of the producer. If the pictorial devices have little reference to the aural impressions created by the music, then the producer is challenged for the divergent concepts, or distractions caused by his selection of pictures. If he develops a balanced blend of pictures and sound, he gains the commendations and the prestige of a man who is effectively communicating with his audience.

A boxing match on television is a highly visual production. At times, sports commentators have been criticized for presenting a highly verbal description of actions which were taking place in the ring. Since the viewer could see the action as it happened, he felt that there was little need for the commentator's excessive description which tended to distract rather than add to his viewing pleasure.

In this instance, if a producer of a sporting event on television develops a balanced blend of picture with minimum description, he also gains the prestige of a man who is effectively communicating with his audience.

THE BALANCED BLEND OF PICTURE AND SOUND, CONTROVERSIAL

Between the highly aural musical type program, and the highly visual sports type program there are many intermediate forms of aural-visual presentation.

There are the mysteries, dramatics, quiz, audience participation, comedy-variety, forum and discussion, news and other unclassified program formats developed for specialized audiences. Not the least controversial of these formats is the news program.

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The question of the importance of pictures and/or sound in television news coverage prompted noted news analyst H. V. Kaltenborn⁴ to remark publicly that "a picture of Nehru doesn't supplement a story about him. And there are many disadvantages. Pictures are a distraction. TV news should pay more attention to intelligent discourse." Mr. Kaltenborn implied that the spoken word when presented intelligently would communicate more effectively than the picture.

The American Broadcasting Company's prominent director of news, John Daly, found issue with Mr. Kaltenborn's criticism, and answered that "it's utter rubbish to say that radio news coverage (emphasis on sound) is better than TV (emphasis on picture)" . . . He goes on to say that "even one picture adds dimension to a story."

Mr. Kaltenborn and Mr. Daly present two apparently opposite concepts concerning the treatment of sound and pictures on television, and there are other arguments relative to this controversial question in other areas of television programing beside TV news coverage.

THE PICTURE OR THE WORD, CONTINUED

Recently, the Columbia Broadcasting System's Department of Special Events developed a special television program format which has had far-reaching effects upon the political scene of the United States and the Union of Soviet Socialist Republics. The aftermath of this program also had extensive effects upon the controversial issue of the picture and the sound of television.

⁴ _____, "Good and Bad News," NEWSWEEK, January 7, 1957, p. 64.

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Described as "the season's most extraordinary hour of broadcasting,"⁵ the program Face the Nation, which was aired on both CBS television and radio during the week of June 10, 1957, presented the Communist leader, Nikita Krushchev.

"It was a striking broadcast, not so much for the words that made headlines, but because it gave the United States its only firsthand, sustained view of what manner of man runs the Communist Party of the U.S.S.R." The preceding statement is true. Words, such as "your grandchildren in America will live under Socialism" appeared in headlines as quotations of the Communist leader, but words of a different nature, which were perhaps of greater import to the area of effective communication through the mass media of radio and television were presented. For it seems that the words heard by the American people were considerably different and distorted from those words actually used by the Communist leader. The manner in which Krushchev presented his thoughts in his native Russian was different from the manner in which the interpreter expressed Krushchev's comments. In order to understand what the Communist leader had to "say," the American people had to rely upon the interpreter's words, which were not necessarily the same as the Communist leader's comments.

During the interview there were two interpreters employed, "a Foreign Ministry interpreter at (Krushchev's) side (who) whispered the questions in Russian, and another interpreter (Troyanovsky) off-screen

⁵ _____, "Review," TIME, June 10, 1957, p. 46.

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(who) kept a sentence behind (Kruschev), in English, over his electronically muted replies."⁶

By analysis, the American people received sight impressions (pictures) if they viewed the program via television, which were distinctly different from the aural impressions (sound) which were translated from the Russian into the English language. If they listened through radio they merely received the sound impressions.

An interesting outcome of this broadcast was that the information which the American people "heard" during this telecast was not what they "saw" on their screens.

"The interpreter faithfully reported the subjects (which) his boss was discussing, and usually the gist of his statements. Beyond that, any similarity between the English and Russian version was strictly coincidental. All the nuances--and they were more revealing than the generalizations--were artfully distorted. Where Krushchev was sarcastic, Troyanovsky (the interpreter) was bland. Where Krushchev sneered, Troyanovsky was good-humored. Krushchev's habit of saying bitter things with a smile on his face made the deception complete."⁷

There was a world of difference between what Krushchev said, and what Troyanovsky said he said.

What implications does this have with pictures and sound? There are many.

To one who understands Russian fluently, who heard the program, and saw the Communist leader as he spoke, the pictures and sound had rich meaning. The individuals who relied on the interpreter on either

⁶Ibid.

⁷Leon Volkov, "This is Television's Krushchev . . . You Did Not See on Your American Sets," NEWSWEEK, June 17, 1957, p. 37.

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radio or television derived incomplete and distorted messages. The degree of incompleteness or distortion depended upon the modes of impressions that were seen and/or heard.

Here is a list of several possible "communicative" combinations from which information could be derived from this program:

Sound Impressions Without Picture

1. By listening to the comments in Russian by the originator of the message (Krushchev).
2. By listening to the comments in Russian by the originator of the message (Krushchev), and comparing with the English interpretation.
3. By listening to the comments in English by the interpreter of the message (Trojanovsky).

Sight and Sound Impressions

4. By listening to the comments in Russian by the originator of the message (Krushchev), and seeing the image of the originator.
5. By listening to the comments in Russian by the originator of the message (Krushchev), and comparing with the English interpretation, and seeing the image of the originator and/or the interpreter.
6. By listening to the comments in English by the interpreter of the message (Trojanovsky), and seeing the image of the interpreter.
7. By listening to the comments in English by the interpreter of the message (Trojanovsky) and seeing the image of the originator (Krushchev).

Sight Impressions Without Sound

8. By seeing the image of the originator and/or the interpreter without receiving aural information.

There are many different interpretive viewpoints which could be developed from these eight (8) methods of receiving information.

As the results of this study demonstrate, perhaps the most reliable source of information would be derived from Method Number 4, or from the

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comparison derived from Method Number 5. It would seem logical that the direct, meaningful verbal description with vocal stresses, verbal inflections, interrupted sentence structure or faltering word flow plus all the facial gestures, bodily movements, and other pertinent nuances would provide the most effective communication.

But few Americans could interpret the Russian language, and, therefore, relied upon the translation of the interpreter, even though it was defective, partially communicative, and unfaithfully reproduced.

IMPORTANCE OF THE PROBLEM

The eight (8) methods of receiving information listed above illustrate an important analogy to this study. The Krushchev example cites how misinterpretation can develop even with pictures that can be "seen," and words that can be "heard." The Krushchev broadcast, and the other controversial issues which have been presented pertinent to sight and sound on television point up the need for investigation in this area.

This study is an attempt to partially meet this need. An attempt to "cover the entire field" would be difficult since myriad sight and sound impressions are capable of being transmitted at different comprehensible levels of information, and interpreted by viewers with different levels of comprehension. Therefore, in seeking evidence for this study, it was decided that a fragment of the field of television would be selected as an initial problem in the larger complex in order to investigate the ways in which the adult viewer describes the varying aural-visual impressions on television.

BASIC ASSUMPTIONS

Before undertaking the actual implementation of this study, the following basic assumptions were made that had significant bearing upon

research techniques

1. For the purpose of this study, the researcher was considering the individual backgrounds, educational backgrounds, and therefore, the information education, and experience in the field in order to
2. It was assumed that there was a close relationship between the audience, and the simulated
3. It was assumed that the "stop" on the telephone study.

RESULTS OF THE STUDY

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the methods and techniques used:

1. For the purposes of this study the term "general public" was considered ambiguous since a television audience contains individual personalities with widely divergent backgrounds gained through innumerable experiences and educational activities with interests in varied fields. Therefore, the viewing groups were requested to furnish information concerning their background, age range, education, etc. in order to establish a frame of reference in the analysis. This action was assumed logical in order to collect pertinent data for this study.
2. It was assumed that television has a definite distinctness inherent in its own medium. That distinction is the close proximity of picture and sound to the viewing audience, in small group formation. This intimacy was simulated during the course of the experiment.
3. It was assumed that the pictures used for the experiment were "stopped moments of reference" since moving images on the television screen were not the concern of this study.

HYPOTHESES TO BE TESTED

The following hypotheses were investigated during this study:

1. The sight impressions of television are, for the most part, reinforced by the supplementary sounds of television.
2. Those sight impressions which require the least amount of explanation in the form of verbal supplement approach somewhat the level of literal representation.
3. Those sight impressions which require the greatest amount of explanation in the form of verbal supplement approach the level of enigmatic meaning.
4. The sound impressions of television are, for the most part, made more meaningful by the addition of pictures.
5. Sound impressions, written in the "popular" style make the interpretation of most categories of pictures more meaningful.
6. Sound impressions, written in the "learned" style, retard the interpretation of most categories of pictures, and seem to make them less meaningful than when the popular style of description is employed.

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SCOPE AND LIMITATIONS

This study was an attempt to analyze selected pictures and sounds, and the responses derived from adults on the basis of the sight and sound impressions which they perceived.

A total of seventy-two adults participated in the experiment. The adults had been active in the local adult education program; were presently attending the university; or were members of adjacent communities with an interest in research in effective communication. Effort was made in the sample to represent a cross-section of age ranges, backgrounds, and educational experiences.

The sight impressions selected for the study consisted of four pictures. Each picture represented a complete category of pictures. Therefore, each of the following four (4) categories were represented:

1. Literal representation
2. Literal thematic
3. Enigmatic meaning
4. Multiple meaning

The sound impressions consisted of the following styles of verbal supplement:

1. The popular style
2. The learned style

The four (4) categories of sight impressions, the two (2) styles of verbal supplement plus the lack of these impressions comprised the bases of reference for the study.

DEFINITIONS

Sight impressions - are those visual images which appeared on the television screen during the course of the experiment, and which were interpreted by the viewer.

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Sound impressions - are those aural images heard through the audio system of the television receiver, and which were interpreted by the listener.

Visually-derived impressions - information for the reported impressions which were based, principally, upon what the individual derived from the pictorial image.

Aurally-derived impressions - information for the reported impressions which were based, principally, upon what the individual derived from what was heard, or conceived as heard.

Aural-visual impressions - information for the reported impressions which were based, principally, upon what the individual saw and heard, or which was conceived as sight and/or sound stimuli.

Literal representation - visual images which seemingly require relatively little experience in order to "read" correctly their representational conventions at different historical moments.

Literal thematic - are visual images which seem to (1) depend upon a familiarity with the religious, mythological, literary, and/or social conditions of the civilization to which the visual image belongs, or (2) the particular knowledge of the verbal and/or textual tradition which the visual illustrates.

Multiple meaning - are visual images which seem to be capable of interpretation in more than one way, or, on the other hand, may not be interpreted at all by the viewer. Dong Kingman, the artist whose work was selected for this study, sums up this category in the following manner: "once a picture is complete, the thought and message (if any) is also complete, there should not be any words necessary to explain or add to

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Enigmatic meaning - are visual images which because of their highly technical quality, or imperceptible characteristics at the time of exposure, seem to hide their meaning under obscure or ambiguous allusions.

Popular style - are words, or combinations of words, with which we become acquainted in ordinary conversation - which we learn from the members of our own family and from our familiar associates, and which we should know and use even if we could not read or write. They concern the common things of life, and are the stock in trade of all who speak the language.

Learned style - are words, or combinations of words, which are comparatively seldom used in ordinary conversation. Their meanings are known to every educated person but there is little occasion to employ them at home or in the market place. Our first acquaintance with them comes not from our mother's lips or from the talk of our schoolmates, but from the books that we read, lectures that we hear, or the more formal conversations of highly educated speakers who are discussing some particular topic in a style appropriately elevated above the habitual level of everyday life.

ORGANIZATION OF THE THESIS

This chapter has presented a brief historical setting for the study; a statement of the problem; a brief background and need for the study; a few of the controversial issues concerning the picture or the word; the limitations and scope; a definition of terms; and the importance of the study.

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In Chapter II the review of literature, which is relevant to this study, is presented. This consists of a brief historical basis derived from the work which has been carried on in television, and allied fields associated with the mass media.

Chapter III consists of a discussion of the methodology and procedures utilized in carrying out this research. This includes the processes of formulating the early data through pilot studies and informational reports, the procedures followed in devising the actual closed-circuit television experiment, the development of the questionnaire, establishing the sample, and analyzing the data.

Chapters IV and V represent the content and "findings" of the study as applied to the individual reports, and to the group reports, respectively. Each chapter is devoted to a presentation and a discussion of the findings.

Chapter VI is concerned with the manner in which the author interpreted the written data derived from the participants during the study.

Chapter VII includes a summary of the major findings with accompanying conclusions.

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THE REVIEW OF LITERATURE

INTRODUCTION

The purpose of this experiment was to analyze how adults described the sight and sound impressions under varying conditions through the medium of television. The following relationships were tested:

I. How adults described what they saw/heard when:

- a) the scene was described in words only.
- b) the scene which appeared on the television screen was accompanied by a direct, meaningful verbal description written in a popular style.
- c) the scene which appeared on the television screen was accompanied by obscure statements written in a learned style.
- d) the scene which appeared on the television screen received no verbal supplement.

II. How adults explained the meaning or significance of facts which did not explain themselves: a comparison of what was capable of being objectively observed in the picture with what was not capable of being seen, but "read into" the picture through inference.

The picture-sound treatment employed during the experiment was arranged so that the combination of sense impressions were different during each of the four parts of the experiment. (For more detailed information refer to Chapter III).

The pictorial material selected for the experiment represented four (4) categories with varying degrees of information in the pictorial content.

The aural material which was used during the experiment was a contrast between perspicuity and obscurity.

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Since this study was based upon the interrelationship of television's sights and sounds and upon the individual, much valuable information pertinent to these separate areas was available. The Instructional Film Research Program¹ under contract with the Special Devices Center of the U. S. Navy has carried out extensive research in the area of sound motion pictures. Also, important contributions which have been made in the areas of Communication, Audio-Visual Education, Educational Psychology, and Adult Education were available in order to provide foundations for this study.

SIGHT, SOUND, AND THE INDIVIDUAL

Nelson² in his work in Communications stated that "our eyes, when we are not reading, are used to perceive the world around us. Language may direct and facilitate the perception, but the real visual perception occurs only when the learner arranges visual impressions into a pattern that means something to him."

Seashore³ in his earlier work in educational psychology supplements this concept with the fact that "among different persons viewing the same point in a landscape under exactly similar outward conditions, the botanist sees the cause for the shape of the overhanging tree, the artist sees the cause for the setting of a sketch, the carpenter sees a

¹L. P. Greenhill, "Final Report Instructional Film Research Program," The Instructional Film Research Program, The Pennsylvania State University, March, 1956.

²Harold E. Nelson, "Pictorial and Verbal Elements of Educational Films," The Journal of Communication, III, No. 1, May, 1953, p. 43.

³Carl E. Seashore, Elementary Experiments in Psychology (New York: Henry Holt & Co. 1908) pp. 146-148.

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good location for a cottage, the farmer sees the rich clover going to waste, and the summer girl sees the location for a romance. 'We see things not as they are but as we are' (Patrick)."

Dale⁴ through his contributions in audio-visual education integrates these two concepts with a third relevant factor. He states that there is a common learning element in reading, listening, and viewing; the gaining of new experiences usually crystallized in words. And through each mode of communication our ability to respond successfully to verbal symbols is increased. In view of this intimate relationship between words and audio-visual experiences it is dangerous to take literally the statement that "one picture is worth a thousand words." One can argue quite logically that "one word is worth a thousand pictures." You cannot find a pictorial equivalent for the words of the Gettysburg Address or a verbal equivalent for the painting of Michelangelo. Sometimes a picture is worth a thousand words, and sometimes a few words are worth a thousand pictures. But both words and pictures are essential for communication."

In this experiment we have attempted, as Nelson suggested, to "arrange the visual impressions into a pattern which would mean something to the viewer," concurring with Dale we have selected pictures without words, and words without pictures, and have placed them in a plane of reference with pictures with words.

PICTURES PLUS SOUND BEST FOR LEARNING

Other valuable evidence pertaining to this study was derived from

⁴Edgar Dale, Audio-Visual Methods in Teaching (New York: The Dryden Press, 1955) Chapter 19, p. 345.

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work done with educational films. Nelson⁵ found that those who only saw the film ("Theory of Flight" and "Problems of Flight") obtained superior scores to those who only heard the film narration. This result was unexpected in that the film was biased in favor of the audio portion.

Nelson and Moll⁶ in a continuance of the study cited above used a film titled "Land and Live in the Desert." The control group (no film) received the lowest score in this study and the group that both saw and heard the film obtained the highest average score. In this study, in contrast to the earlier study, the audio group (those who only heard the sound track of the film) held a slight advantage over the video group (those who only saw the film). Both of the above studies proved that the audio and video in combination produced the best learning results.

In a recently conducted experiment Nelson and VanderMeer⁷ attempted to ascertain the effects of the following variables on learning from an educational film on meteorology:

- (1) Varying the sound tracks from the originally produced film in the following ways:

⁵H. E. Nelson, "The Relative Contributions to Learning of Video and Audio Elements in Films," In Progress Report No. 13, State College, Pa.: The Pennsylvania State College Instructional Film Research Program, 1949.

⁶H. E. Nelson and K. R. Moll, "Comparisons of the Audio and Video Elements of Instructional Films," Technical Report SDC 269-7-18, State College, Pa., Pennsylvania State College Instructional Film Research Program, 1950.

⁷H. E. Nelson and A. W. VanderMeer, "The Relative Effectiveness of Several Different Sound Tracks Used on an Animated Film on Elementary Meteorology," Report in Progress, State College, Pa.: Pennsylvania State College Instructional Film Research Program.

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L. V. VanderMeer
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- a) Increasing the number of personal pronouns, using active rather than passive voice, shortening sentences, employing verbal transitions and simpler words.
 - b) Increasing the number of verbal definitions, analogies, explanations, and repetitions.
 - c) Reducing the number of words and details, simplifying the language and directing attention to the video elements of the film.
- (2) Presenting the film complete with sound track and picture as compared with playing the sound track alone.

There was no significant difference statistically among the various versions of the sound track, however the version that had a greater number of personal pronouns, shorter sentences, simpler words, verbal transitions, and active rather than passive voice was consistently better than the other versions.

Those students who both heard and saw the film earned a significantly higher score than did those who only heard the sound track.

PICTURES DISTRACT

VanderMeer⁸ in a study of the relative contributions to factual learning of the pictorial and verbal elements of a filmstrip (filmstrip was based on historical subject matter and used mostly artists' drawings and a few photographs) found in some instances that "the pictorial element of the filmstrip contributed little or nothing of value in the learning situation, and in some cases the pictorial representation seemed so deficient in detail or clarity that it may actually have served to inhibit learning." This is an obvious fault of many educational

⁸A. W. VanderMeer, "Relative Contributions to Factual Learning of the Pictorial and Verbal Elements of a Filmstrip," School Review, 58, 2 (February, 1950) 84-89.

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films; the pictures are used merely as a backdrop for the commentary-- and it can easily be a fault of educational telecasts if thought is not given to the intelligent use of this new medium.

STUDIES WITH SOUND

Several other relevant studies pertaining to the audio elements of film have been made. Park⁹ found that shorter sentences promoted a greater amount of learning. Jaspen¹⁰ in his study indicated that a medium level of verbalization (approximately 100 words for each minute of film) was most effective. Zuckerman¹¹ also found that "with a military population directive statements in the film commentary which used the imperative mood, or the second person active, were more effective in promoting learning than the third person passive type of statements." Zuckerman found further that "leading" commentary (commentary starting slightly ahead of the action as shown on the screen) seemed to promote more learning than a 'lagging' commentary" (action started before it is mentioned in commentary).

EXPERIMENTS BY THE INSTRUCTIONAL FILM RESEARCH PROGRAM

Many other investigations in the area of sight and sound which are pertinent to this study were carried out by the Instructional Film Research Program. During the eight years of its existence it undertook

⁹J. J. Park, "Analysis of the Verbal Accompaniment to Classroom Films," School Review, 52, 7 (September, 1944) 420-426.

¹⁰N. Jaspen, "Effects on Training of Experimental Film Variables. Study II: Verbalization, 'How it Works,' Nomenclature Audience Participation, and Succinct Treatment, Progress Report No. 14-15-16, State College, Pa.: Pennsylvania State College Instructional Film Research Program, 1950.

¹¹J. V Zuckerman, "Commentary Variations: Level of Verbalization, Personal Reference and Phase Relation in Instructional Films on Perceptual-Motor Tasks," Journal of Communication, 2, 2 (November, 1952) 53-57.

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over eighty individual research projects which resulted in some one-hundred and fifty-five publications. (A convenient reference to these publications has been made in the Special Bibliography located in the Appendix at the end of the book.)

These experimental studies of films can be classified into four (4) main categories: (1) those dealing with the teaching of performance skills, (2) those dealing with the teaching of facts and principles, (3) those dealing with methods of utilizing instructional films, and (4) those dealing with the restructuring of attitudes.

STUDIES OF THE TEACHING OF PERFORMANCE SKILLS BY FILMS

Approximately fifteen (15) studies by the Instructional Film Research Program have dealt with the teaching of performance skills by films. Some of the variables¹² studied have been:

- (1) Rate of development - fast vs. slow (17), (39).
- (2) Repetition - amount of and varied vs. constant (17), (45), (39).
- (3) Showing errors in performance and how to avoid them (17), (25).
- (4) Comparisons of subjective and objective camera angles (5), (44).
- (5) Use of concurrent practice or audience participation (5), (11).
- (6) Use of various forms of address in the commentary (4).
- (7) Varying amounts of commentary - low - medium - high verbalization (4), (11), (17).
- (8) The explanation of how-it-works in relation to learning an assembly skill (11), (17).

¹²The numbers in parentheses refer to reference numbers in the Special Bibliography in the Appendix.

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- (9) Effects of using nomenclature or technical terms on learning a skill (11), (17).
- (10) The use of stereoscopic sound films (32).

TEACHING FACTS AND PRINCIPLES

Nearly twenty (20) studies have dealt with characteristics of films designed to teach facts and principles. Some of these variables are:

- (1) Idea density (a form of rate of development) (3), (7).
- (2) Introduction in films to orient the viewers, and summaries to draw the main points together (8).
- (3) Black and white vs. color (28).
- (4) Use of optical effects and the relationship of film literacy to learning from films (34).
- (5) Use of titles to provide an organizational outline (33).
- (6) The effects of inserted questions in films (16).
- (7) Repetition of films (from one to four showings) (12).
- (8) Comparison of types of film treatments (38), (50), (51), (52).
- (9) Comparison of types of commentaries (18), (43).
- (10) The effects on learning of practice in viewing films (20).

FILM UTILIZATION STUDIES

A substantial number of studies have dealt with various ways of using films in order to increase learning from them. These studies include such problems as the following:

- (1) Can students learn substantially from films alone? (11), (13), (17).
- (2) Is such learning aided by the use of study guides? (13).
- (3) What is the value of note-taking during film viewing? (21)

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- (4) The use of film looks for teaching skills (25), (26).
- (5) The effects on learning of screen viewing distances and angles, and daylight vs. dark viewing of films (37).
- (6) The effects of induced anxiety on film learning (24).
- (7) The value of mental practice in learning a performance skill (27).
- (8) The effect of a pre-film test on learning from a film (35).
- (9) The effect of knowledge of test results on learning from films (30).
- (10) The effect of film viewing practice on learning from films (20).

STUDIES OF THE EFFECTS OF FILMS ON ATTITUDES

The most difficult area of work has been that of attitude restructuring by means of films, and yet this is one of the largest applications of films both for public relations purposes and for indoctrination into the military services. The following are some of the questions studied by the Instructional Film Research Program:

- (1) What should be the role of the narrator in an attitudinal film in order to gain maximum acceptance? Should he be anonymous or a person of prestige, and if the latter how should he be characterized? (10), (60), (99).
- (2) What is the relation between dependability of a film as perceived by the audience (their estimate of its "truthfulness" or "sincerity") and attitude change? (104).
- (3) What kinds of arguments should be used in an attitudinal film--all favorable to the direction of the "message" or should negative arguments be admitted? (67).
- (4) What is the relationship between the perceived usefulness of a film (i.e., attitude toward learning the material) and actual learning? (54).
- (5) Can films play a useful role in changing people's attitudes towards themselves and others, that is, in improving personal adjustment? (22).

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- (6) Do films with aggressive themes make children more or less aggressive in immediately subsequent behavior? (100).

SPECIAL APPLICATIONS OF FILMS

The Instructional Film Research Program undertook studies of a number of new applications of films:

- (1) The use of films for testing proficiency in acquiring skills and information (123), (124), (128).
- (2) The use of films in job description to provide a record of individual or group behavior on a job in order to determine training needs, safety requirements, etc. (142).
- (3) The teaching of foreign vocabulary on film (53).
- (4) The development of a simplified procedure for the local production of low-cost sound films, based on the use of a manual, together with a single-system sound camera (48).
- (5) The use of infra-red film for recording audience reactions (56).
- (6) The use of films in personality testing and psycho-therapy (22), (46), (47), (76), (150).

Although much value has been received from the many areas of investigation cited in this review of literature pertinent to the study, Brooker¹³ in his audio-visual editorial suggests that more and more research in newer areas is needed. We have proved that content presented via motion pictures can be as effective in terms of acquisition and retention as content presented other ways. We have also had in our research glimmerings of the ways in which such context can be more effective. But there is still so much we do not know. We have not begun to develop research on where words can be more advantageous than pictures, what kinds of objectives can best

¹³Floyd E. Brocker, "A Broader Look at the A-V Front," Editorial, A-V Instruction, 2, 6 (June, 1957).

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be served by what media, nor what kinds of students respond best with each of the respective media. Indeed, much that we now do rests on tradition, rule-of-thumb, or pure habit.

Many valuable research projects have been cited in this chapter. In certain instances information derived from motion picture and other audio-visual media has been transferred to television concepts. Investigations have indicated that apparently few experiments have been carried out utilizing television equipment over which there was complete control. In order to meet this need, this study investigated the ways in which an adult interpreted the varying forms of sight and sound and their inter-relationships, and immediate indication of the adult's reactions to picture and sound categories.

Since this study was not a transfer of information from other media but direct investigation into the realm of television by means of closed-circuit television, the results of this experiment may help us realize the ways in which future experimenters in effective communication may contribute more to the overall knowledge of the medium.

CONCLUSION

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CHAPTER III

PLANNING AND CONDUCTING THE PILOT STUDIES

INTRODUCTION

The major purpose of this study was to (1) analyze how adults described a series of different sight and sound impressions on television, and (2) to interpret the results of the experiment for more effective communication in television programing.

It was also felt that the results of this experiment would be beneficial to (1) the improvement of teaching methods presented in a television training program, (2) the improvement in methodology in areas of educational psychology as a device for more effective teacher training, and (3) aid in further investigations which may contribute to other areas of audio-visual education and motion picture research.

Comprehensive studies pertaining to the sight and sound impressions of television are limited in scope. It seems that those people who might otherwise be qualified to express their factual concepts concerning effective communication through television have apparently been so engrossed in daily program and production schedules that few experiments pertaining to investigations in pictures and sound have resulted. Television is growing so fast that those in charge have hardly time enough to administer it well, let alone to think of its place in civilization.¹ As a result, the findings of many of the fundamental investigations which have been carried out in motion picture, filmstrip, and other audio-visual

¹Herman Land, "It's Time to Take Stock," TELEVISION Magazine, July, 1957, p. 42.

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areas, have been translated into television applications. Perhaps this is a legitimate transfer, although television has a uniqueness of its own.

Those texts which have been published to date are concerned mostly with the theory of television operation, the technical function of the equipment, the mechanics of its manipulation or control, the elementary concepts of pictorial composition with reports on television editing, and the organization of the television production. In other beginning texts such subjects as the early history of the medium and its development, comparative accounts of television and its relation to other media such as the theatre, radio, motion pictures, etc. have been repeatedly treated.

The areas of motivational research with its major emphasis on the television commercial, and the resulting impact on the viewer-consumer, has apparently provided evidence most closely allied with television.

However, the limited research that is going on in these areas presently points up the need for a more detailed study of the viewer, the sight and sound impressions of television, and the reactions derived from these individuals in light of their contribution to more effective communication through the medium of television.

FORMULATING THE EARLY DATA

The steps which led to the completion of this study unfolded over a period of one and one-half years.

Perhaps the most important initial factor which contributed to this study was Dr. Gordon Allport's simple experiment, The Rumor Clinic.

As a member of the Michigan State University Speaker's Bureau, the author had utilized The Rumor Clinic as a basis for discussion of

intergroup relations. Each time the discussion was presented certain fundamental concepts of communication seemed to reappear. The experiment when performed requires that Person No. 1 be exposed to the picture which is shown on the opposite page. Person No. 1 relates the experience of what he has seen in the picture to Person No. 2. Since Person No. 2 has not been exposed to the picture, he must relate what he has heard to Person No. 3, who relates to Person No. 4, etc. For this particular experiment six people were used. The only person exposed to the picture was Person No. 1. During the transfer of information from person to person, certain elements of the picture become distorted, and then magnified or omitted with each new telling. The number of pictorial elements lost in the transfer, and the ways in which people interpreted what they "saw" prompted the author to apply the basic concepts of this simple experiment to television.

However, instead of Dr. Allport's line drawing, a narrative painting with great detail entitled "Le Malade Imaginaire" (The Imaginary Invalid) was used. The reasons for selecting the painting which appears on the next page were based upon the predominant narrative qualities which appear in its composition. Since many contemporary viewers would not be accustomed to the pictorial content because of the historical period, the picture was able to extract extreme differences in what the viewer "saw" when exposed to the painting. Also the painting provided many inferences pertaining to the facial characteristics and gestures of the different personalities in the painting. These were recorded immediately after exposure by the participants. Another basic reason for selecting this particular painting is reiterated by



PLATE 2.

LE MALADE IMAGINAIRE (THE IMAGINARY INVALID)

Kimball² when he states that we . . . speak many languages, we have many moods, but there is one common language which we are all accustomed to--that is the utterance of lamentation, the utterance of woe. "The Imaginary Invalid" was able to convey this pictorial quality in a quiet, yet, humorous way, and in so doing, was able to withdraw from the participants different sympathetic, non-sympathetic or indifferent remarks. These remarks aided in the analysis. The responses which people wrote down after being exposed to the painting, and the numerous ways in which the elements of the picture were distorted, the illustration seemed to lend itself to a study which would appeal to a communicator.

Many people who saw the painting of "The Imaginary Invalid" were able to place the people and costumes in the proper period and environment because of their previous acquaintance or association with the subject. Some were aware that the scene was based upon Moliere's play which was also entitled "The Imaginary Invalid," and that the period and locale was Eighteenth Century France. Replies from those who were not familiar with the subject ran the gamut. In certain replies the period was set during the Fourteenth Century, the Fifteenth Century, the Sixteenth Century, the Seventeenth Century. The locale was "somewhere in Europe," "in Germany," "in England," and in one particular instance, the painting represented "New England during the 1920's" to a young undergraduate. The main character in the painting who is seated in the chair was referred to as a "man," "a woman," "a merchant," "a minor member of court circles," "a mother," and a "queen."

²Edward A. Kimball, Lectures and Articles on Christian Science, Edna Kimball Wait, Publisher, Chesterton, Indiana, p. 258.

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Because of the extreme variations of what people "saw," the author felt that this particular illustration provided excellent material for further research.

WE SEE THINGS AS WE ARE

Since the painting, "The Imaginary Invalid," depicted inherent qualities such as supposed illness; items not familiar to our contemporary culture; an unusual delineation of personalities; and a representation of a famous French playwright's work; individuals were selected from specific interest areas. A group of approximately two dozen people who had been exposed to the painting selected the following five impressions as representative examples of what people "saw" as they looked at the picture of "The Imaginary Invalid."

In the case of a FIVE YEAR OLD CHILD, the dominant elements of the picture attracted his attention. In a few instances he described details which were unnoticed, inconspicuous or in other ways, not mentioned by many of the adult observers. His choice of words were, for the most part, simple, direct, and to the point. The following excerpt illustrates how he named the objects which he saw:

I see a kitchen maid, and I see their son . . .
and I see a lady, and I see a man, I see a little
dressing thing up here . . . see . . . and a can-
delabra, and a teapot . . . and there's a table
and a bowl. The maid is pouring coffee out of the
teapot . . . and they're wearing shoes with buckles.
And I see a hat and a walking stick. I see a room.
I see chairs. I see another candelabra (reflection
in mirror). The floor is made of wood. And a win-
dow. And, let's see now, they're wearing high socks.
That's all I see.

(Transcribed from tape recording)

A physician interpreted the picture according to his medical background. However, since his explanation was made to a layman at the time of the exposure, the words which he used to express himself were not the technical, medical terminology of the physician, but rather what the physician considered to be an expression of what he saw in simple terms. Notice how he carefully appraised the gender of the main character (Argan, the hypochondriac), and finally affirmed that the character was a woman, instead of a man.

This picture was probably painted many, many years ago. It includes four people. The one of main interest appears to be the patient. It's difficult for me to say whether it's a man or woman. He or she is supported by a pillow and is obviously ill. She has on her left side what appears to be a very rotund doctor taking her pulse. It is perfectly obvious that it is an old, old picture. There seems to be no usual doctor's kit bag. On the other side there appears to be a young boy or young girl. The fourth character appears to be a young lady, maybe in her teens, or early twenties who seems to be preparing a potion to give to the patient. That's about all I can see at the moment.

(Transcribed from tape recording)

Compare the physician's cautious reply with the following information given by a stage director who immediately recognized the characters, and environment through a previous experience during which he actually produced the play for the stage.

A few years ago I directed a production from which this picture is derived . . . This picture is obviously of the narrative school. It attempts to tell a story and to depict characters. The dominant figure is that of the invalid in his dressing gown and night cap. His pulse is being taken by a figure seated on his left, a physician with his wig slightly askew, a watch in one hand, his fingers of his right hand on the pulse of the invalid . . . The costumes of these characters seem to be those of the period of the play . . . the furnishing of the room, the

bed with its draperies, etc. . . All seem to indicate a room in the house of a well-to-do middle or upper class merchant or minor member of court circles. It's particularly interesting to me the details of the costumes are done with seeming regard for the period and authenticity . . . The facial expressions are very good, and I think the narrative and characterization elements are well done in the picture. Little details of facial gesture and hands in the use of costume accessories and ornaments are thoroughly realized.

(Transcribed from tape recording)

A homemaker looked at the picture of "The Imaginary Invalid" and developed another viewpoint:

The main figure in the picture is of someone who is supposedly ill. And evidently those around him are going along with him in his, what I think is a delusion, here. He seems to be quite a hypochondriac. I say it's a 'he' because while it looks like a woman's turban on the head, I imagine that it's a fancy night-cap, and a fancy brocaded gown. The physician of the time is dressed in wig and fancy clothes. I imagine that he is making the most of his patient's malady . . . In the foreground on the left of the picture is what would possibly be the nurse or nursemaid who seems very gay and light-hearted about it all, possibly being aware that he is the victim of his own hallucinations. Too, so, no doubt, he is a wealthy patient, and they are making the most of his illness. The other thing I can describe about the picture is the fittings to the room. One of which is a screen behind which is a canopied bed. The blinds are half closed, and the window is closed. As I recall, that was part of the formula for getting better in those days . . . I imagine that is all I can tell about the picture at the moment.

(Transcribed from tape recording).

And finally, a director with both stage and television experience described what he "saw" in terms of his technical background in both areas. He found a different meaning in the picture.

Well, the picture looks like it's French origin, I believe. The doctor is sitting there holding the

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patient's hand, taking his or her pulse. I imagine it's a woman, but the face on it looks like a man . . . the chambermaid over here is pouring some medicine or milk into a bowl with a stirrer. It is definitely a period picture. It has good contrast. It has interesting balance from the standpoint of contrast. I mean it would show up well as far as the television cameras are concerned . . . you squint at it, and it has interesting highlights and shadows, just from the design aspect . . . Here are faces, one smiling, one has a look of astonishment, the other has a look of anxiety or apprehension. The doctor . . . has a look of superiority . . . the chambermaid looks as if she knows what's going on . . . the only person who is out of character is the gentleman in the center. He has an affected air.

(Transcribed from tape recording)

In each case cited the expressive words used to describe what was seen were directed at the level which the individual thought would best convey his idea. The child expressed himself as a five-year-old speaking to an adult. The physician avoided the medical terminology of his profession since he was speaking to a layman. The stage and TV directors were speaking to someone in their profession, and as a result several ideas were expressed in stage terminology. The homemaker who was speaking to a mature adult was not concerned with a specific vocabulary.

Even though no two descriptions were exactly alike, the individuals seemed to basically agree, in many respects, with each other. Beside these five examples, other individuals were exposed to the painting. Each seemed to express his own individual area of interest. An artist and musician interpreted the painting through its aesthetic aspects. Television engineers and directors were technically inclined in their descriptions. Aside from the fact that "we see things not as they are but as we are," an apparently unique concept resulted from this experiment, for a review of the total responses derived from the people who were

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exposed to the pictures during the pilot study showed that although people expressed what they "saw" according to their backgrounds and interests, in many instances, the manner in which people reported what they saw and the sequence with which they saw the images, seemed to evoke similar responses. From this study it appeared that even though the language in which the participants expressed their thoughts was different, it appeared as though the thought processes of the people who were exposed to the picture and/or sound ran parallel.

The question of the consistent and parallel thought processes prompted the author to investigate whether other pictures could evoke similar responses. This led to the preliminary research into picture categories.

THE TEN PRELIMINARY REPORTS

The single painting of "The Imaginary Invalid" presented other questions which remained unanswered. A series of ten reports concerning Pictorial Imagery were developed, and tried in different university classes which the author taught. Each of the following reports contributed to the final experiment upon which this study is based.

1 - REPORT NO. ONE - How does a person look at a picture?

Report No. One seemed to indicate that when most people look at a picture, and "described what they saw," an apparently consistent viewing pattern was followed.

At first the viewer tended to scan the entire scene. His eyes usually settled down on the area of principal focus in the illustration. By a process of descending selection, he appeared to pick out the gross items first, and then to perceive the finer details of the picture. The manner in which the items were described was based upon a certain amount of fact and

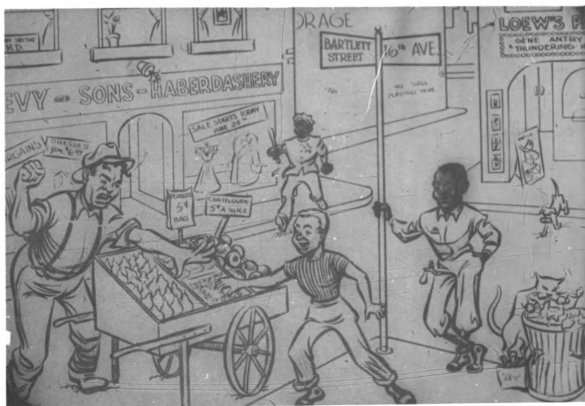


PLATE 3.
THE BHOOP CLINIC

individual opinion seemingly derived from the inventory which the individual used to draw upon. There was at first a certain amount of objective viewing for most people. At times the objective viewing was followed by inference-viewing in which he frequently "read into the picture" items or conditions which were not a part of the picture. The amount of objective viewing, and inference viewing, and the sequence in which these took place varied with the individual.

2 - REPORT NO. TWO - What Kinds of Pictures are There?

This was perhaps the most difficult question to answer. Many hundreds of pictures were examined. An attempt to classify them proved fruitless. No valid results were produced by Report No. Two, although valuable evidence derived from working with pictures indicated that it was possible to categorize pictures in many different ways. The method used for this experiment was based upon the manner in which an individual or group interprets a sight impression.

3 - REPORT NO. THREE - How Much Does a Person Read Into a Picture?

This report was based upon another illustration based upon Dr. Gordon Allport's The Rumor Clinic. The results of this report were similar to the results of The Rumor Clinic previously mentioned. The reason for including this experiment with the other reports was to increase the depth of this test by the use of a different illustration which is depicted on the opposite page.

4 - REPORT NO. FOUR - What Methods Does an Advertiser Use to "Sell" His Product Pictorially?

Advertisers use various methods of approach to "sell" their products. In television each advertiser's problem is an individual question. Therefore, the results of this report indicated that whether a short commercial with picture, or a long one is used; or whether the announcer whispers or shouts his message; whether a serious or funny commercial is used; or whether the message is one which gently prods, or 'sledge-hammers' the message is a question of individual taste.

5 - REPORT NO. FIVE - Attention Span No. 1.

This report concerned how long a person looks at a picture. The picture in this case is one with unusual narrative content and extensive detail. Six

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This report concerned how long a person looks at a picture. The picture in this case is one with unusual narrative content and extensive detail. Six

subjects were selected for the experiment. The picture selected for the experiment was not immediately revealed to the subject. Before each exposure he was instructed to raise his hand as soon as his interest seemed to wane. This brief report seemed to show that the attention span for each picture was an individual thing and was apparently based upon the detail of the picture, the content of the picture, the age of the individual, the background and interests of the individual, and the personal feelings of the individual at the time of exposure.

This brief report also indicated that if an important picture is to be used on a television program, it would be advisable to expose it to a group of subjects in order to get an approximate determination of attention span.

6 - REPORT NO. SIX - Attention Span II.

Unlike Report No. Five, this report was concerned with how long a person looks at a picture of a familiar personality or subject. This report revealed the same results as Report No. Five with the exception that the attention span, for the most part, seemed to be briefer. This may apparently be explained because of the fewer details in the close-up pictures that were used during the experiment.

7 - REPORT NO. SEVEN - What a Person "Sees" in a Picture (Narrative).

This report is most closely associated with the entire investigation which led to this study. The section in this chapter entitled "We see things as we are" brings forth the results of this particular report in greater detail.

8 - REPORT NO. EIGHT - What a Person "Sees" in a Picture (Abstract).

Unlike Report No. Seven, this report was concerned with what a person "sees" in an abstract picture. This report seemed to indicate that abstract pictures provided many divergent and conflicting ideas which could possibly lead to misinterpretation of pictorial content

Because of the extreme complexity of this report, the author decided to eliminate the use of highly abstract pictorial content for the final study.

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9 - REPORT NO. NINE - Confusion Says.

This report was concerned with the question of how a person reacts to a picture which is accompanied by meaningless sound. The picture selected was one of narrative quality, and would probably be considered in the category of literal thematic. The sound selected for this report contained a seemingly important message.

The purpose of this report was to have the subject (1) describe what he "saw" in the picture; (2) tell whether the spoken message which accompanied the picture helped with the description of the picture; (3) explain the comments made by the announcer.

The report seemed to indicate that when a person did not find the aural message helpful he tended to dissociate from the aural, and rely on the pictorial content for the "meaning" in a picture.

10 - REPORT NO. TEN - Audio-Visual Coordination in Pictures.

This brief report was concerned with whether a direct, meaningful verbal description of a picture helped the subject to interpret its pictorial content.

The results of this report indicated that further investigation was needed in order to more fully study the many ramifications of pictures and sound.

This report indicated, however, that the direct, meaningful verbal accompaniment seemed to approach the best method of picture presentation.

PICTURE CATEGORIES

The ten reports were developed from the work carried on with the single experiment with "Le Malade Imaginaire" (The Imaginary Invalid). Many other reports could have been carried out in this same subject area, but the ten reports which have been mentioned seemed to be most pertinent and contributive to the final study.

Before more progressive steps could be taken toward the final study, however, a frame of reference was needed which was based upon the perplexing question raised in Report No. 2 which asked "What Kinds of Pictures

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University College
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are There?" Since apparently no one had attempted to classify pictures this question remained unresolved for a considerable period of time. The author proceeded to study hundreds of pictures for their content. The study of pictures based upon content seemed to prove quite futile until finally a brief paper by Wittkower³ was discovered. The paper entitled "Visual Symbols in the Arts" provided a possible solution to the classification of pictures. The author stresses that this classification is not the ultimate but that for the purposes of this investigation it seemed most feasible to use as a basis of reference for classification. Information suggested by Wittkower aided the author in the formulation of four (4) categories which served as the basis for this investigation.

The following four categories were considered for this experiment:

1. Literal representation
2. Literal thematic
3. Multiple meaning
4. Enigmatic meaning

An attempt has already been made to define these categories in Chapter I in the section entitled "Definitions" on pages 12-14. At the same time, an attempt has also been made to define the actual pictures used in this experiment according to these categories. This chapter contains the pictures and their relative categories in a subsequent section entitled "The Selection of Picture."

³Wittkower, Studies in Communication, Communication Research Center, University College, London, A. J. Ayers and Others. (London: Secker and Warburg, 1955).

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Chapter XXX

HOW SOUND AFFECTS PICTURES

When Abraham Lincoln⁴ was questioned on the use of obscure language in conversation, he reflected back upon his youth and made the following statement:

I remember how when I was a mere child I used to get irritated when anybody talked to me in a way that I could not understand. I do not think that I ever got angry at anything else in my life, but that always disturbed my temper and has ever since.

Since the problem of the spoken word which disturbed Lincoln probably irritates others, the author felt that the correct use of language in television was of high importance. Therefore, the manner in which sound affects pictures was a major question to be considered during this investigation. The questions which were to be answered first pertained to the kinds of sound that should accompany the pictures used during this investigation.

In a negative sense, Report No. Nine provided the answer to the kind of sound which should not be employed in the final experiment. In this report the picture "After the Battle" on the following page was shown to the subject. A tape-recorded message paralleled the exposure to the picture. The following text "explained" the content of the picture:

Tape-recorded Message Used With the Picture on the Following Page
Entitled: "After the Battle"

Confucius, under certain conditions in the past, was quoted as saying that 'a picture is worth a thousand words.' In this painting which shows

⁴Leo E. A. Saidla, Essays for the Study of Structure and Style, New York: The Macmillan Company, 1939, p. 156.



PLATE I.
AFTER THE BATTLE

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soldiers in a bygone era, you will notice certain obvious things. Quite obvious are these ideas, particularly when the pictorial entities are received with the proper mental aspect, and considered as values both adamistic and delessive. The former because of the interesting modification in true form, while the latter tends to personify the thoughtful characteristics which rely upon figure. In this particular picture you'll notice that the latter concept predominates, perhaps because of the diminutive picturization of subject matter, and the totally delineate, but contrasting form of symbolic perception stemming from the original thought character. Notice the child. If you look carefully you'll notice that the artist in devising the composite outline, depended upon certain basic contingencies. You'll notice that corresponding elements have been artistically treated and aesthetically developed both in sweeping dynamic form and thoroughly convincing but comportmental symbolism.

This picture, you will agree, while harmoniously treated, has interesting aspects made real because of its basic pictorial treatment. For, as you see, this fundamental method of approach will help you more clearly visualize not only the true hethonic worth of pictorial form, particularly in what you see here, but also the aspects which tend to qualify and determine its inherent value.

Careful reading of the above outline shows that the message is practically meaningless, and has little reference to the picture. As a result of this simple experiment, this report showed that since the words used to "explain" the pictorial content seemed to impede the resultant description of what the viewer "saw," and that he therefore, received little or no helpful information from the verbal supplement, he resoted to the picture in order to derive information for his description. The results of this simple experiment indicated that the conflict between the picture and the sound apparently caused the viewer to divorce himself from the word, and rely completely on the picture.

Since this experiment was an extreme condition, no effort was made to approach this extremity during the final experiment. Modifications

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of parts of the message, however, were attempted in the learned supplements used for the study.

In direct contrast to Report No. Nine, Report No. Ten was concerned with whether a direct, meaningful verbal description of a picture helped the viewer describe the content of a picture.

The result of this experiment seemed to indicate that the viewer relied upon both picture and sound in order to develop his description of "what he 'saw' in the picture." For more comprehensive examples of the direct, meaningful verbal supplement written in the popular style, refer to the section in this chapter entitled "The Sound Supplements."

The result of Report No. Ten agrees with the results of Nelson and Moll⁵ and Nelson⁶ which proved that the picture and sound in combination produced the best learning result. What this study purports, in addition to their findings, is the fact that the best learning experience results from the combination, providing the sound has a direct, meaningful message pertinent to the picture, under the circumstances indicated in this study.

DEVISING THE CLOSED-CIRCUIT TELEVISION EXPERIMENT

WHAT PREVIOUS INVESTIGATIONS HAVE FOUND

As has been pointed out already, during his investigation with the previous findings from other research areas, the author discovered that

⁵H. E. Nelson and K. R. Moll, "Comparison of the Audio and Video Elements of Instructional Films," Technical Report SDC 269-7-18, State College, Pa.: Pennsylvania State College Instructional Film Research Program, 1950.

⁶H. E. Nelson, "The Relative Contributions to Learning of Video and Audio Elements in Films," Progress Report No. 13, State College, Pa.: The Pennsylvania State College Instructional Film Research Program, 1949.

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the audio and video in combination produced the best learning results, but that for the most part no differentiation was made of the kinds of audio and the kinds of video employed.

Tests which pertained to variations in word content which supplemented a series of pictures in the same subject area were reported on a single film on meteorology. Research in this area indicated that the greater number of personal pronouns, shorter sentences, simpler words, verbal transitions, and active rather than passive voice was consistently better than other versions of word presentation. Here again, the results indicated that the combination of sight and sound provided a greater learning experience for those who were exposed to this single film subject on meteorology.

The results of VanderMeer's experiment⁷ revealed that the pictorial elements of a filmstrip contributed little or nothing of value in the learning situation, and in some cases the pictorial representation seemed so deficient in detail or clarity that it may actually have served to inhibit learning.

Basically these previous studies have made valuable contributions to the research area which involves pictures and sound. Both the sight and sound elements are required for greatest meaning, according to these findings.

Moreover, this study has attempted to continue in this direction in an effort to investigate the kinds of pictures and the kinds of sound, or lack, thereof, under actual closed-circuit television conditions by means

⁷A. W. VanderMeer, "Relative Contributions to Factual Learning of the Pictorial and Verbal Elements of a Filmstrip," School Review, 58, 2 (February, 1950), pp. 84-89.

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THE EXPERIMENTAL BASIS FOR THIS STUDY

This study was based upon (1) people and their immediate reactions to (2) pictorial material representing four different levels of comprehension; in conjunction with (3) aural material representing two different levels of comprehension, composed of the learned and popular styles; plus the (4) dissociation of sound from picture, and (5) the dissociation of picture from sound.

In addition, this study was supplemented by (6) an Informational Request form which asked each participant the following questions: Which picture-sound impression was (a) most reminiscent; (b) most enjoyed; (c) in need of most explanation; (d) in need of least explanation; and (e) seen before. Since all participants were requested to answer these questions, the data received from these forms provided a comparison of each person's reactions to the same four visual and/or aural impressions.

COORDINATION OF TELEVISION FACTORS AND THE ADULT PARTICIPANTS

I. The Adults

A television audience contains many personalities with widely divergent backgrounds gained through innumerable experiences and various educational activities, and whose interests lie in myriad fields.

When a television producer develops a format for a television production he takes into consideration the specific groups

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of people with whom he would most like to communicate. While it is almost impossible to equalize the array sometimes referred to as "the general public," most producers seem to direct their material at specific groups. This is not an unusual concept for formulating material for mass audiences. The newspapers and other printed media follow this same general practice. Robert G. Shand, managing editor, New York Daily News,⁸ substantiates this statement with the fact that a newspaper or magazine has wide circulation only if it appeals, not to a massive impersonal group, but to hundreds of thousands . . . of individuals.

Therefore, during this study an attempt was made to establish a frame of reference based upon . . . the individual, and his reaction in the form of a description of what he saw and/or heard during the experiment.

Since this study was based upon the reactions of adults, arrangements were made with Mr. Loy LaSalle, Director of Adult Education, Lansing, Michigan, in order to request a list of adult participants who might be available. A second source of adults were made available from the classes of Professor Don Buell and Dr. Fred Alexander at Michigan State University. A third source of adults was gathered from the local church organizations by Mrs. William H. Tomlinson, while a fourth and final source of adults was gathered by students who were in the author's class at the time of the study.

⁸Robert G. Shand, "What They Think . . . ," NEWSWEEK, July 22, 1957, p. 76.

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The final experiment was divided into four parts. Each part contained four sight and/or sound exposures. Once an individual had been exposed to each sight and/or sound impression, he could not be exposed a second time since the pictorial content had already been revealed. Therefore, in order to ascertain that different groups would be available for each of the four parts, and that no individual would be exposed twice, the following picture-sound schedule was formulated:

PICTURE-SOUND SCHEDULE

GROUP A First Section		GROUP B Second Section		GROUP C Third Section		GROUP D Fourth Section	
Pix 4	Pix Only	Pix 3	Popular Suppl.	Pix 2	Pix Only	Pix 1	Popular Suppl.
Pix 3	Learned Suppl.	Pix 2	Audio Only	Pix 1	Learned Suppl.	Pix 4	Audio Only
Pix 2	Popular Suppl.	Pix 1	Pix Only	Pix 4	Popular Suppl.	Pix 3	Pix Only
Pix 1*	Audio Only	Pix 4	Learned Suppl.	Pix 3	Audio Only	Pix 2	Learned Suppl.

*NOTE. An inspection of the chart across the diagonal shows that each picture received four different treatments. For example, starting in the lower left, Pix 1 was not shown during the first section, instead the aural description of the picture content was presented; Pix 1 was shown without verbal supplement during the second section; Pix 1 received the learned supplement during the third section; and Pix 1 received the popular supplement during the fourth section. The same steps apply to Pix 2, Pix 3, and Pix 4.

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SEQUENCE OF THE SIGHT AND SOUND IMPRESSIONS AND THE EXPERIMENTAL CODE

GROUP A				
FIRST SECTION - First Evening				
Picture	Treatment	Color Code	Letter Code	Number Code
1. The Boy with the Shoes	Audio Only	Yellow	B	#1-#27
2. The Imaginary Invalid	Popular Supplement	Pink	D	
3. The Jet Engine	Learned Supplement	Green	A	
4. Circus and the Lady	Picture Only	White	C	

GROUP B				
SECOND SECTION - Second Evening				
Picture	Treatment	Color Code	Letter Code	Number Code
1. Circus and the Lady	Learned Supplement	Green	C	#28-#54
2. The Boy with the Shoes	Picture Only	White	B	
3. The Imaginary Invalid	Audio Only	Yellow	D	
4. The Jet Engine	Popular Supplement	Pink	A	

GROUP C				
THIRD SECTION - Third Evening				
Picture	Treatment	Color Code	Letter Code	Number Code
1. The Jet Engine	Audio Only	Yellow	A	#55-#81
2. Circus and the Lady	Popular Supplement	Pink	C	
3. The Boy with the Shoes	Learned Supplement	Green	B	
4. The Imaginary Invalid	Picture Only	White	D	

GROUP D				
FOURTH SECTION - Third Evening				
Picture	Treatment	Color Code	Letter Code	Number Code
1. The Imaginary Invalid	Learned Supplement	Green	D	#82-#108
2. The Jet Engine	Picture Only	White	A	
3. Circus and the Lady	Audio Only	Yellow	C	
4. The Boy with the Shoes	Popular Supplement	Pink	B	

In order to expedite the efficiency of paper work during the analysis of the experiment, the chart above shows the manner in which the sections were treated. Since there were four picture-sound impressions presented during each section, a method was developed in order to differentiate

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The following example shows how the code was incorporated into the experiment. A sheet of colored paper encoded with number and letter in the upper right hand corner of the page indicated the section that had been described on the sheet of paper and the answer to the treatment of the picture. The system proved quite foolproof for this experiment, saved considerable time in the compilation of statistical information for analysis, and is recommended as a system for speedily encoding and decoding many different reports of this nature.

The following chart indicates pertinent statistics for each Section:

GROUP	DATE HELD	TIME	TEST DURATION	NO. IN ATTENDANCE	FILL QUESTIONNAIRES
A	6-3-57	6-8 pm	7:20 - 8:12 pm (52 min.)	18	30 min.
B	6-4-57	6-8 pm	7:15 - 8:00 pm (45 min.)	15	30 min.
C	6-6-57	6-8 pm	7:00 - 7:50 pm (50 min.)	15	30 min.
D	6-6-57	8-10 pm	8:35 - 9:30 pm (55 min.)	24 72 Total Attendance	30 min.

II. The Equipment

The facilities of the television closed-circuit system located in the Giltner Hall on the campus of Michigan State University were used.

One Dage camera chain and its associated electronic equipment were required to transmit the information to the participants who

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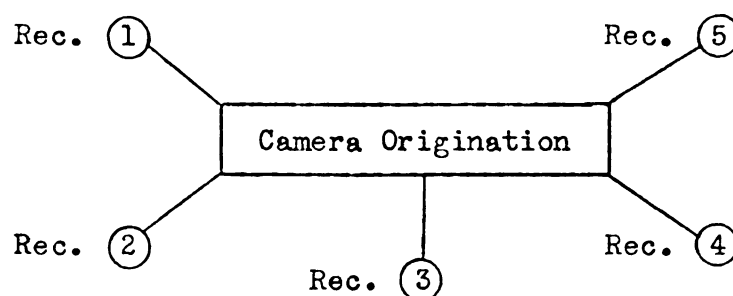
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were located in distant rooms. Simple lighting facilities were used to illuminate the visual materials during the experiment. The sound information was originated by means of a tape recorder and transmitted to each television receiver. All instructions, sound impressions (verbal supplements), and other aural information pertinent to the experiment were recorded on tape and transmitted to the distant rooms.

The following block diagram depicts the organization of facilities:



In addition, the following personnel were engaged in the experiment: a) a technician to supervise the operating of the equipment; b) a cameraman to arrange the pictorial composition at the point of origin; and c) four (4) assistants to facilitate the coordination of the operation at the receiver positions.

DURING THE EXPERIMENT

In the course of the experiment the following procedures were carried out:

1. Each evening the adult participants reported to the main auditorium of Giltner Hall, the studios for the television closed-circuit operation.
2. The total group was divided into small groups and requested to view the five television monitors located in two different rooms adjacent to, or, near the main studio.

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3. When the adults were seated, papers and pencils necessary to the experiment were distributed, and instructions were presented through the television receivers.
4. A series of four sight and/or sound impressions were transmitted with adequate pause between each impression to allow for written comments and descriptions pertaining to the exposure. In this way, after each impression the participant was requested to describe what he had seen and/or heard. The direct transfer of his impressions into the written form eliminated the problem of recall, with the result that the viewer's immediate reactions were derived.
5. The same four visual images were used each evening. The sequence of pictures and the treatment of sound which accompanied the picture varied according to the evening. (See Picture-Sound Schedule on page 50.)
6. After each participant had been exposed to all four impressions, and after his descriptions were written on the color-coded sheets, he was requested to fill out the questionnaire relevant to the reactions to the impressions which were presented.
7. Information derived from the pilot studies and reports previously mentioned; the sight and/or sound impressions in the written form provided by each participant (72 participants x 4 impressions = 284 total impressions); the reaction results provided the necessary data for the experiment.

THE MATERIALS

THE SELECTION OF PICTURES

The four pictures which accompany this section were selected on the basis of their different levels of comprehension. These pictures have been numbered in this chapter according to an ascending order of difficulty.



PLATE 6.

THE BOY WITH THE SHOES

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PICTURE NO. ONE on the opposite page depicts a boy holding a pair of shoes. It is an illustration of seemingly simple, descriptive qualities which require relatively little experience to "read" its content. PICTURE NO. ONE is representative of the category, LITERAL REPRESENTATION.



PLATE 7.

LE MALADE IMAGINAIRE (THE IMAGINARY INVALID)

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PICTURE NO. TWO depicts "Le Malade Imaginaire" (The Imaginary Invalid). It is an illustration capable of being described by those who have had association with and/or parallel experience with, the elements of its content. PICTURE NO. TWO on the opposite page is representative of the category, LITERAL THEMATIC.

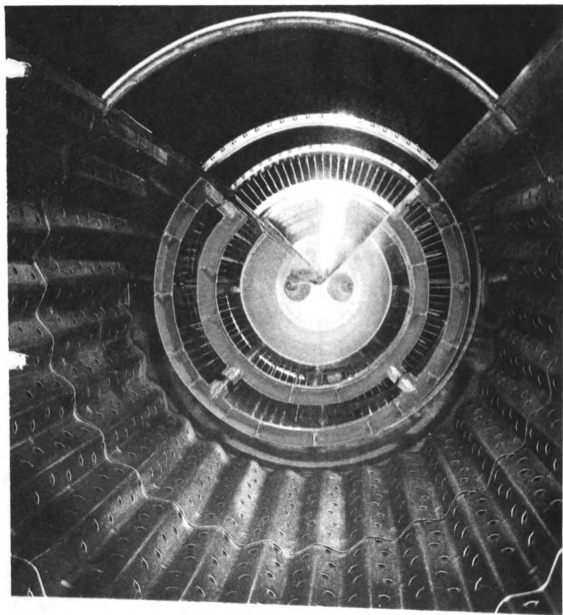


PLATE 8.
THE JET ENGINE

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PICTURE NO. THREE on the opposite page depicts the interior of a jet engine. It is an illustration which requires that the viewer have had immediate contact with the element(s) of its content in order to appreciate the total picture. PICTURE NO. THREE is representative of the category, ENIGMATIC MEANING.

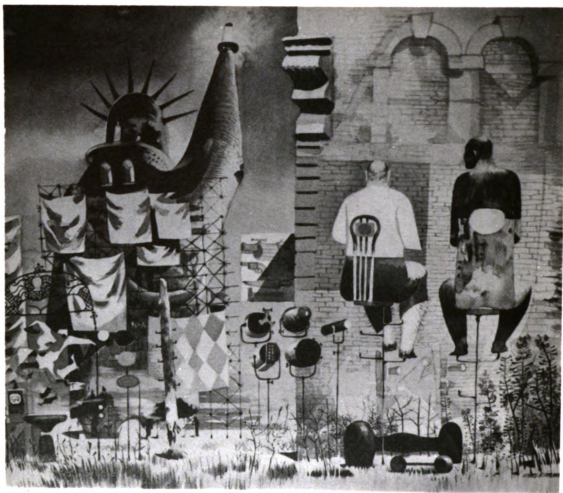


PLATE 9.
CIRCUS AND THE LADY

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PICTURE NO. FOUR on the opposite page is Dong Kingman's painting entitled: "Circus and the Lady." The artist states that "It's up to the viewer to feel whatever is in (the painting)." Therefore, since each individual seems to "feel" what he "sees" in different ways, many meanings may be derived from this illustration. PICTURE NO. FOUR is representative of the category, MULTIPLE MEANING.

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THE SELECTION OF SOUNDS, OR LACK OF SOUND

Each of the four picture categories received four different sound impressions.

The following four (4) treatments were given to each of the pictures selected for the experiment:

1. AUDIO ONLY
No picture appeared on the television screen. Instead, a descriptive impression based upon the actual picture, and written in the popular form, was presented to the audience.
2. POPULAR SUPPLEMENT
A direct, meaningful verbal description, written in the popular style, accompanied the picture placed on the television screen.
3. LEARNED SUPPLEMENT
A seemingly obscure verbal description, written in the learned style, accompanied the picture placed on the television screen.
4. PICTURE ONLY
ONE OF THE FOUR PICTURES just described appeared on the television screen, unaccompanied by sound.

Since there were four (4) picture categories and four (4) methods of picture treatment with or without sound, the experiment resulted in sixteen ($4 \times 4 = 16$) different sight and/or sound impressions.

THE SOUND SUPPLEMENTS

Another pilot study which was important to the final experiment concerned the method of analysis of interpretation of the four (4) picture categories selected for the study. The author divided his class of sixteen (16) advanced television production students into four (4) groups of four (4). Four chairs had been previously arranged on each side of the room facing the N., E., S., and W. walls. Obscured from view and

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leaning against each wall was a 14" x 17" illustration of each of the pictures used in the final study. The students were requested to sit in the chairs and await further instructions. In this way, each picture had four (4) viewers.

At a given signal the students were requested to reverse their respective picture so that it was visible, and write a description of what they "saw." The exposure time was recorded for each of the four pictures, and an average time was determined for each picture.

At the conclusion of each exposure, on a given cue the groups were rotated in a counterclockwise fashion. In this way every student in the class was exposed to each of the four pictures.

The descriptions which resulted from the sixteen (16) students' written impressions contributed toward the compilation of the composite verbal supplements used during this study. The sound supplements used in the final study, therefore, are not a single individual's description but the COMPOSITE FORM of sixteen different people's impressions.

The following are the COMPOSITE FORMS used in conjunction with the four picture categories selected for the experiment.

<u>PICTURE CATEGORY</u>	<u>VERBAL SUPPLEMENT</u>	<u>PAGE IN THIS CHAPTER</u>
1. PICTURE NO. ONE	Audio Only	70
"The Boy with the Shoes"	Popular Supplement	71
LITERAL REPRESENTATION	Learned Supplement	72
2. PICTURE NO. TWO	Audio Only	73
"Le Malade Imaginaire"	Popular Supplement	74
(The Imaginary Invalid)	Learned Supplement	75
LITERAL THEMATIC		
3. PICTURE NO. THREE	Audio Only	76
"The Jet Engine"	Popular Supplement	77
ENIGMATIC MEANING	Learned Supplement	78

4. PICTURE NO. FOUR	Audio Only	79
"Circus and the Lady"	Popular Supplement	80
MULTIPLE MEANING	Learned Supplement	81

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PICTURE NO. ONE

"The Boy with the Shoes"

LITERAL REPRESENTATION (Audio Only)

1 Picture, if you will, a small boy who seems to be very
2 happy. He is holding a pair of new shoes against his
3 chest. His head is tossed back, and his clean face
4 shows a broad smile. We seem to have the idea that he
5 has never shared this kind of happiness before. He is
6 wearing heavy clothing which appears to be comfortable
7 for the country in which he lives. The shoes on his
8 feet are worn and have broken laces. We might even
9 suppose that the clothes which he wears are hand-me-
10 downs, and have been worn in the past by other children
11 in his family or his friends. As we look at the small
12 boy's round face and husky legs, we seem to get the
13 feeling that he has been well fed. Yet, as we look a-
14 round, we get the feeling of poorness. We feel that
15 he lives in a foreign country which has been caught in
16 a war. The war has probably been costly, and his country
17 is poor. He is seated on worn and rough stone steps in
18 front of an old stone building. The neighborhood in
19 which we find him, is poor. However, he is so happy that
20 he seems to overlook the worn-out neighborhood. He has
21 the brand new shoes which he thankfully clutches to him-
22 self. And that's all that really matters right now.

PICTURE NO. ONE**"The Boy with the Shoes"****LITERAL REPRESENTATION (Popular Supplement)**

1 This is a picture of a small boy who appears to be very happy
2 because of the new shoes which he is holding. His head is
3 tossed back, and his clean face shows a broad smile giving the
4 idea that this may never have really happened to him before.
5 The rest of the picture seems to tell us that he is poor. The
6 heavy clothing which he is wearing looks as though it is com-
7 fortable for the country in which he lives, and the worn shoes
8 with the broken laces tell us that either he or other members
9 of his family or friends have made good use of them in the
10 past. Yet, when we carefully look at the small boy's round
11 face and husky legs we get the feeling that he is a well-fed
12 youngster.

13 He appears to be one of many caught in a war in a foreign coun-
14 try and that this war has made his country poor. The neighbor-
15 hood in which we find the boy seems to be poor because he is
16 sitting on worn and rough steps in front of an old stone building.
17 He looks as though he is able to overlook the worn-out neigh-
18 borhood and is fully satisfied with his new possession--the
19 brand new shoes which he thankfully clutches to himself.

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PICTURE NO. ONE**"The Boy with the Shoes"****LITERAL REPRESENTATION (Learned Supplement)**

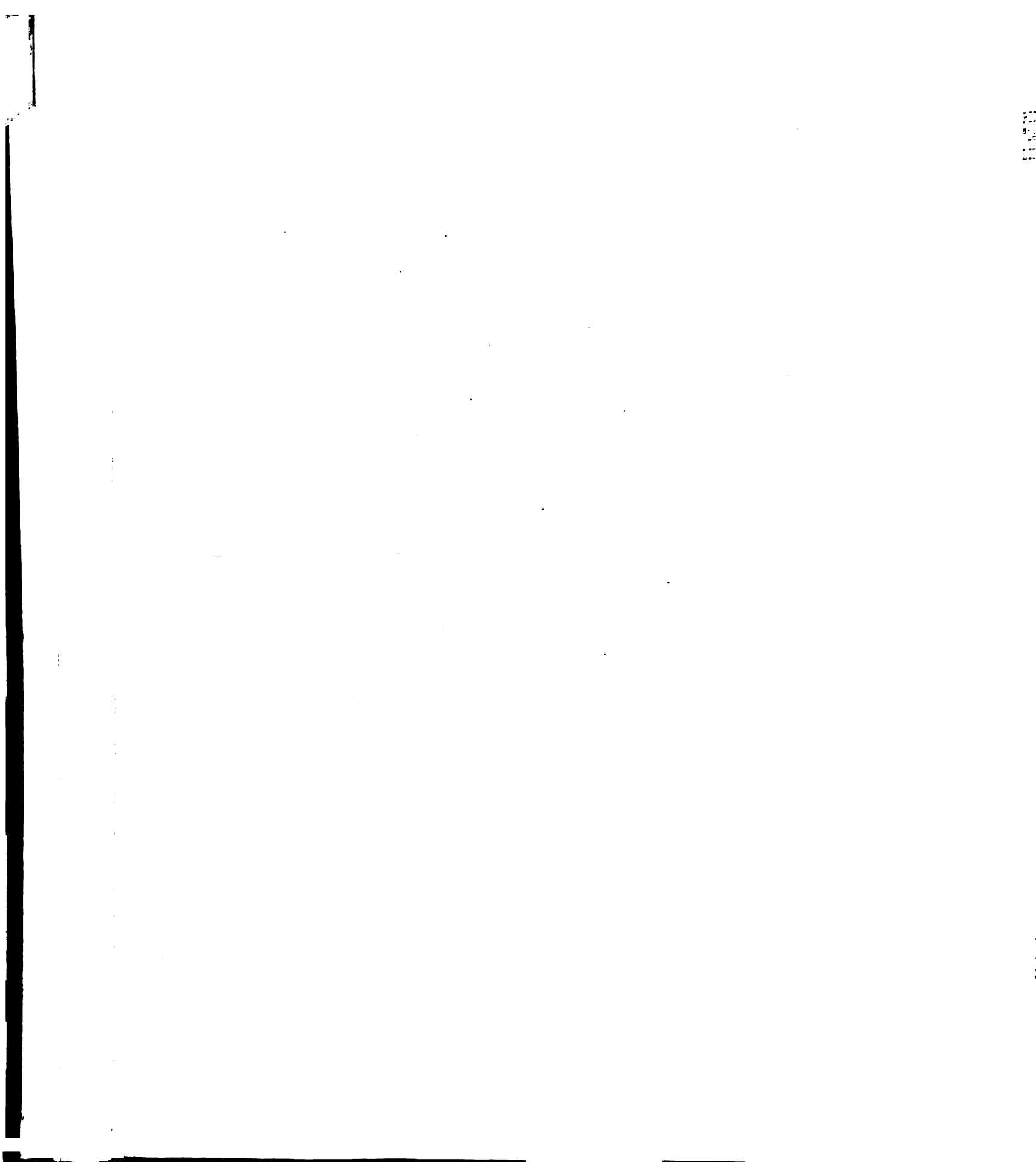
1 The reproduction depicts an urchin apparently over-elated
2 because of the oxfords which he grasps. His mien and in-
3 nocent countenance reveal a rejoicing expression revealing
4 that this situation has not been duplicated.

5 The concept derived from the pictorial composition seems to
6 reveal his destitution. His apparel seems to be adequate for
7 the environment which he inhabits, and the tattered footwear
8 impaired because of the broken ties, indicates that either his
9 immediate kin or companions have at some time in the past
10 utilized them to the best advantage. Yet, upon further exam-
11 ination the urchin's round visage and sturdy limbs indicate
12 that he has been satisfactorily nourished.

13 It is possible that he has fallen victim to the calamities of
14 "organized murder" resulting in the devastation of the natural
15 resources of his motherland.

16 The locale in which we find him suggests indigence since he is
17 seated on decomposing stone steps directly in front of a dilapi-
18 dated edifice.

19 The urchin seems to pay little attention to the drab locale
20 for we note that his exuberance over his most recent acquisition
21 is overtly expressed.



PICTURE NO. TWO
"Le Malade Imaginaire"
LITERAL THEMATIC (Audio Only)

1 In the Eighteenth Century the famed French writer, Moliere
2 wrote a play called The Imaginary Invalid. The play was so
3 inspiring to a certain artist that he painted four of the
4 leading actors on a canvas, and brought out their feelings
5 with perfection. We shall attempt to paint this picture for
6 you with words.

7 Picture, if you will, an old worried gentleman dressed in
8 a fancy bathrobe, and seated in a chair with his head against
9 a pillow. He thinks that he is ill. A fat, old doctor,
10 wearing a black curly wig and dressed in a costume of the
11 Eighteenth Century, is seated to the right of the patient.
12 He has come to visit the patient in his bedroom which is
13 decorated in the style of the same period. The old doctor's
14 son, who is probably in his early twenties, is standing to
15 the left of the patient. The young man is studying to
16 become a doctor.

17 There seems to be something odd in the way the three men are
18 posed. The way that the old doctor is sitting, and the ex-
19 pression on his face tells us that he is acting very self-
20 important. He's taking the patient's pulse, glancing at his
21 watch and trying to make the most of the patient's supposed
22 illness. He seems to agree with everything the patient tells
23 him. Actually, we already know that the patient just thinks
24 that he is sick.

25 The young doctor-to-be is also taking the pulse of the patient,
26 with one hand and holding his other hand up so that we see the
27 flat of his palm. It would appear that he is ready to tell
28 the patient all about his illness. Judging from his face,
29 what he is about to say has been memorized word-for-word.
30 His father, the doctor, has probably told him what to say.
31 A pretty, young chambermaid who is standing near a small table
32 toward the left is busy preparing some sort of potion or
33 medicine for the patient. She knows that the patient is not
34 ill, and listens to the doctors with much fun. From the
35 smile on her face you gather that she has watched this same
36 thing happen many times before. She knows that the old doctor
37 is amused but that he cannot show his patient how amused he
38 really is. After the doctors have gone, the chambermaid, we
39 feel, will probably carry on with the false belief.

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PICTURE NO. TWO

"Le Malade Imaginaire"

LITERAL THEMATIC (Popular Supplement)

1 In the 18th Century the famed French writer Moliere wrote a
2 play called The Imaginary Invalid. An artist liked the play so
3 much that he cleverly sketched the four people whom you see on
4 your screen.

5 The main figure is the man seated in the chair with his head
6 against the pillow. He thinks that he is ill. The old doctor
7 with the black curly wig who is seated to the right of the pa-
8 tient has come to visit him in his bedroom. The doctor's young
9 son is standing to the left of the patient. He is studying to
10 become a doctor.

11 There is something odd about the way that the three men are
12 posed. First, we see the old doctor acting self-important as
13 he takes the patient's pulse. Then, he glances at his watch
14 and tries to make the most of his patient's supposed illness.
15 He agrees with everything the patient tells him. Actually,
16 the patient just thinks that he is sick. The young man who is
17 standing is holding the other hand of the patient and feeling
18 the pulse also. From the way that his hand is held up, it
19 appears as though he's ready to tell the patient all about his
20 illness. His father has probably told him exactly what to say
21 before coming to the house.

22 The chambermaid who is toward the left on your screen knows
23 that the patient is not ill, but listens to the doctors with
24 much fun. She has probably watched this same thing happen
25 many times before. She knows that the old doctor is amused,
26 but that he cannot show his patient how amused he really is.
27 After the doctors leave, the chambermaid will probably carry
28 on with the false belief.

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PICTURE NO. TWO

"Le Malade Imaginaire"**LITERAL THEMATIC** (Learned Supplement)

1 During the Eighteenth Century, the distinguished French play-
2 wright wrote a production entitled "Le Malade Imaginaire."
3 An artist was so attracted to the production that he developed
4 a canvas that was most attractive to those interested in
5 striking incident and individual character. The artist almost
6 always narrated effectively. What you see on your screen is
7 most adroit in delineation of the four characters.

8 The most predominate character in the scene is the hypochondriac
9 reclining in the pillowed position.

10 The patient is visited in his bed chamber by the elderly phy-
11 sician with the dark peruke who is seated to the right. Adjacent
12 to the patient on the opposite side of the elderly physician is
13 the physician's son, who is in training for his father's pro-
14 fession.

14 There is something irresistibly droll in the trio. In the
15 pompous attitude and whole bearing of the physician who is
16 evidently not inclined to thwart the fancy of his patient.
17 Though one may fancy a degree of whimsy in his countenance.
18 And then the dismayed expression of the hypochondriac, as if
19 he were doomed to the Stygian shore, while the young apprentice
20 delivers the sentence with an emphatic upraising of the hand
21 to enforce it. His father had no doubt instructed him.
22 The chambermaid, to the left, makes no secret of the opinion
23 which she entertains regarding the state of health of the
24 hypochondriac.

25 The dialogue of the doctors amuses her much, and she looks
26 toward the elderly physician with an evident comprehension
27 of his raillery, apparently quite prepared to carry the delus-
28 ion on after he and his son have departed.

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PICTURE NO. THREE**"The Jet Engine"****ENIGMATIC MEANING (Audio Only)**

1 Many of us have seen or heard modern jet airplanes
2 fly across the sky, but few of us have seen them
3 on the ground. I should like to tell you about the
4 inner parts of one of these planes. Picture your-
5 self standing behind one of these modern jets.
6 You are looking into what looks like a big metal
7 tunnel. The walls of the tunnel are wavy and full
8 of holes. This tunnel is the tail pipe of the plane.
9 The holes in the wavy metal are there to keep the
10 metal cool. This tail pipe gets so hot that a special
11 metal called titanium steel is used.

12 If you look farther inside the tunnel you'd see
13 something that looks like a wheel. This wheel is
14 called a turbine. Around the outside of this wheel
15 are blades. They look like knife blades, actually,
16 they are called the wheel blades.

17 The gases which this engine burns must travel through
18 these wheel blades. In so doing, the gases press
19 against the wheel blades, and turn the wheel. Be-
20 tween this wheel and you is a smaller cone. The tip
21 of the cone is pointing at you. This is called the
22 tail cone.

23 Around the tail cone, at the far end, are two circles
24 of metal called the flame arrestor. When the engine
25 is in action, the flame arrestor works at red-hot
26 temperatures, and helps to burn the gases. The engine
27 delivers a lot of power, and makes the plane move fast.

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PICTURE NO. THREE

"The Jet Engine"

ENIGMATIC MEANING (Popular Supplement)

1 This is what you'd see if you stood behind a jet plane,
2 and looked into the inner parts of the engine. It looks
3 like a big tunnel made out of a tin can, except the
4 metal is wavy and full of holes. This tunnel is called
5 the tail pipe. As you might suspect the holes are used
6 to keep it cool. This tail pipe gets hot so a special
7 metal is used. It's a special metal called titanium
8 steel. If you look toward the center you'll see some-
9 thing that looks like a wheel. You'd have to crawl into
10 the tunnel to touch this wheel which is really called a
11 turbine. The thin lines around the outside of the tur-
12 bine are like the spokes of a wheel, except if you could
13 see them close they would look like knife blades, and
14 so, they are called wheel blades. The gases which this
15 engine burns must travel through these wheel blades.
16 These gases turn the wheel very quickly as they pass
17 through the wheel blades. If you look toward the top of
18 the illustration, you'll see a V-shaped part of the
19 tunnel which is missing. This V-shaped part has been cut
20 away in order for us to see inside. Follow this V-shape
21 down right to point. That would be almost in the middle
22 of the picture. This points to what looks like a
23 disc, but is actually a cone with the tip pointing to-
24 ward you. This is called the tail cone. Around the tail
25 cone is, are two circles of metal called the flame ar-
26 restor. When the engine is in action, the flame arrestor
27 works at red-hot temperatures, and helps to burn the
28 gases. The engine delivers a lot of power, and makes
29 the plane move fast.

ENGINE NO. THREE
"The Jet Engine"
EXPLANATORY READING

1 You see
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PICTURE NO. THREE**"The Jet Engine"****ENIGMATIC MEANING (Learned Supplement)**

1 You see on your screen the aft end of a jet aircraft
2 engine with a 90 degree cutaway section of the after-
3 burner and tail cone. The afterburner and turbine
4 wheel in this illustration are framed by the tail pipe
5 lining which extends to the extreme aft portion of the
6 tail pipe. The tail pipe lining is corrugated and
7 perforated to provide adequate cooling and even burning
8 during the operation of the afterburner. Because of
9 the extremely high temperatures, the tail pipe lining
10 is fabricated from heat resistant material, usually a
11 titanium steel alloy. The small turbine wheel blades
12 are visible around the periphery of the turbine wheel.
13 The burned gases, as they expand and are exhausted
14 through the turbine wheel and out the tail cone of the
15 engine, cause the turbine wheel to rotate at extremely
16 high RPM. The turbine wheel is on the same shaft of
17 the compressor which is located farther forward than
18 is shown in this picture. Approximately 90 degrees of
19 the afterburner and flame arrestor are shown in a cut-
20 away section in the top of the picture. The flame
21 arrestor is that portion of the picture which is the
22 two concentric circular members and are located ap-
23 proximately eight to ten inches closer to the camera
24 than the turbine wheel. During operation of this
25 engine, the flame arrestor remains at red-hot tempera-
26 tures and serves as an ignitor for the mixture of
27 exhaust gases, cooling air, and combustible fuel which
28 is ignited behind the turbine wheel. The flame ar-
29 restor and the fuel injection are the main parts in the
30 afterburner which, in effect, is a ram-jet engine which
31 facilitates a tremendous increase in thrust output for
32 the jet engine.

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PICTURE NO. FOUR
"Circus and the Lady"
MULTIPLE MEANING (Audio Only)

- 1 I'd like to tell you about an unusual painting.
2 It's divided into two parts. On the right side
3 are two men. A stout, bald-headed white man, and
4 a wooden colored man are seated on high stools in
5 front of an old, brick building. The white man is
6 looking at a darkly shaded wall, and the colored
7 man is looking at the white wall. We suspect that
8 this might be a symbol--they are looking at each
9 other's coloring in order to decide how they might
10 get along with each other.
- 11 On the left side, against a dark gray sky is a large,
12 round brick building. Many people would compare it
13 with the Statue of Liberty, because it's right arm
14 is upraised, and holding a glowing torch. Also, it
15 has a domed head with eight spikes coming out. It
16 has a hole in the back of its head, and two windows
17 where the shoulders would be located.
- 18 In the middle of the picture is what appears to be
19 a small cannon and something that looks as though
20 it came from a ship. These might also be symbols
21 of the wars that have been fought over slavery.
- 22 As we look closely on the right again, we note that
23 the two men are looking at what were once window
24 openings which have been bricked shut. This too,
25 might symbolize a dead end to their problems. As we
26 look toward the lower left, we see something that
27 resembles a modernistic eagle in a cage. This could
28 be the national symbol The American Eagle.
- 29 Perhaps when the two men find the answer to their
30 problems, the eagle will be free.

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PICTURE NO. FOUR

"Circus and the Lady"

MULTIPLE MEANING (Popular Supplement)

- 1 This picture appears to be divided into two halves. First, the
2 Statue of Liberty, and a modernistic form on the left hand side,
3 and the white man and colored man on the right hand side.
- 4 The white man is looking at a darkly shaded wall, and the colored
5 man is looking at the white wall. This might mean that they are
6 looking at each other's coloring in order to decide how they might
7 get along with each other.
- 8 This might tie in with the Statue of Liberty which symbolizes
9 that everyone is equal.
- 10 In the middle of the picture toward the lower part appears
11 to be a small cannon, and something that looks as though it
12 came from a ship, and that being halfway between the two
13 pictures, might symbolize the wars that have been fought over
14 this situation. In front of the two men are two arches that
15 have been bricked shut. This might symbolize a kind of dead
16 end to their problems. The walls have not been broken down.
17 So, there is still not equality.
- 18 On the lower left hand side is what looks like a modernistic
19 eagle in a cage. This might symbolize the national symbol--
20 the American eagle. The eagle appears to be in a cage. Maybe
21 when the two men find the answers to their problems the eagle
22 will be free.

PICTURE NO. FOUR**"Circus and the Lady"****MULTIPLE MEANING (Learned Supplement)**

1 A dichotomy seems to make itself manifest in this
2 illustration. Primarily, the Statue of Liberty and
3 the modernistic contours occupy the left side while
4 the Caucasoid and Negroid are on the right.

5 The Caucasian peers at an umbrageous barricade while the
6 Negroid gazes at a light rampart. Perhaps they are com-
7 paring their pigmentation in order to arrive at decisions
8 of compatibility. This may emphasize further relationship
9 with the Statue of Liberty which emblemizes equality.

10 In the lower center of the illustration is what appears to
11 be a small piece of ordnance and a nautical object. Because
12 of their relative positions they may be symbolic of the
13 strife between the Caucasoid and Negroid.

14 These two figures face two vaults which have been barricaded.
15 Perhaps further symbolism that the dual conflict has not been
16 resolved. The barricades are still upright. So inequality
17 still predominates.

18 Toward the lower left is a cageling of the falcon family.
19 Perhaps the replica of the national emblem. Perhaps when
20 the issues of the contending forces are resolved the cageling
21 will be liberated.

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CHAPTER IV

THE CONTENT OF THE EXPERIMENT

THE INDIVIDUAL FINDINGS

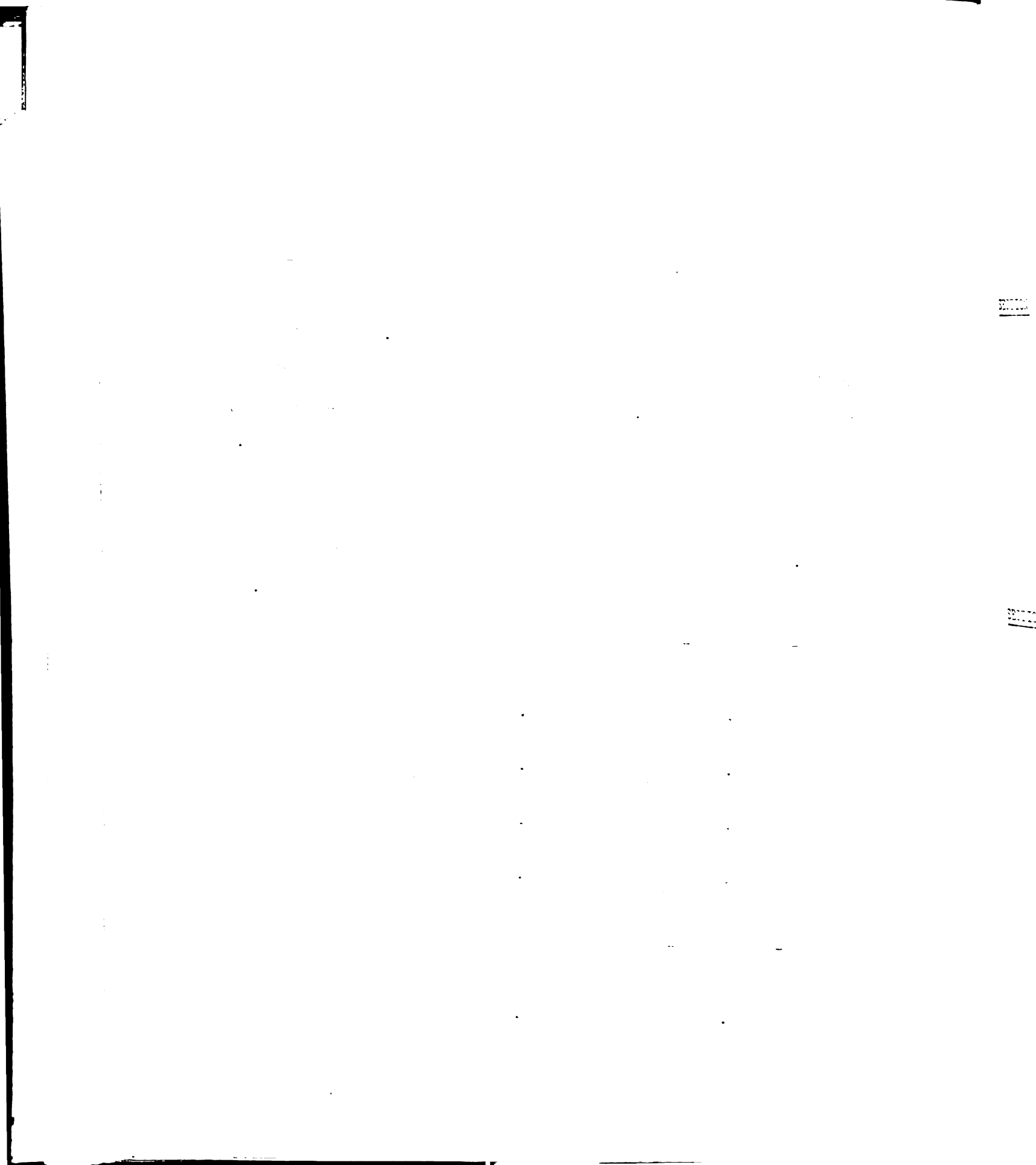
During the course of the experimental study which involved the seventy-two participants, each person was requested to write his impressions of what had been seen and/or heard directly after exposure to the four (4) different sight and/or sound impressions. Ample time was provided after each exposure in order to allow for a complete written report from all participants. From the two hundred and eighty-eight (288) reports the following analysis of the pictorial categories has been made. The succeeding sections begin with a compendium of picture categories according to the supplementary treatment which they received during the experiment. This outline presented directly below depicts briefly the order of presentation to be followed for the remainder of this chapter.

SECTION I - TREATMENT - PICTURE ONLY

<u>CATEGORY</u>	<u>PICTURE</u>
1. Literal representation	1. The Boy with the Shoes
2. Literal thematic	2. Le Malade Imaginaire (The Imaginary Invalid)
3. Enigmatic meaning	3. The Jet Engine
4. Multiple meaning	4. Circus and the Lady

SECTION II - TREATMENT - AUDIO ONLY

<u>CATEGORY</u>	<u>PICTURE</u>
1. Literal representation	1. The Boy with the Shoes



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|----------------------|--|
| 2. Literal thematic | 2. Le Malade Imaginaire
(The Imaginary Invalid) |
| 3. Enigmatic meaning | 3. The Jet Engine |
| 4. Multiple meaning | 4. Circus and the Lady |

SECTION III - TREATMENT - PICTURE WITH POPULAR VERBAL SUPPLEMENT

- | <u>CATEGORY</u> | <u>PICTURE</u> |
|---------------------------|--|
| 1. Literal representation | 1. The Boy with the Shoes |
| 2. Literal thematic | 2. Le Malade Imaginaire
(The Imaginary Invalid) |
| 3. Enigmatic meaning | 3. The Jet Engine |
| 4. Multiple meaning | 4. Circus and the Lady |

SECTION IV - TREATMENT - PICTURE WITH THE LEARNED VERBAL SUPPLEMENT

- | <u>CATEGORY</u> | <u>PICTURE</u> |
|---------------------------|--|
| 1. Literal representation | 1. The Boy with the Shoes |
| 2. Literal thematic | 2. Le Malade Imaginaire
(The Imaginary Invalid) |
| 3. Enigmatic meaning | 3. The Jet Engine |
| 4. Multiple meaning | 4. Circus and the Lady |

SECTION I -

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SECTION I - TREATMENT - PICTURE ONLY

Each of the four pictures selected for this part of the experiment appeared on the television screen without any form of verbal description. Therefore, in order to derive an impression, the viewer had to rely completely upon what he "saw" or thought that he "saw." These impressions are the basis of the following reports. (These pictures have already been reviewed in Chapter III, MATERIALS: The Selection of Pictures.)

CATEGORY - LITERAL REPRESENTATION - PICTURE - THE BOY WITH THE SHOES - PICTURE ONLY

A typical report which seems to summarize the impressions which the viewers received after viewing the picture of The Boy with the Shoes follows:

(31-B White) This is a picture of a little refugee boy clutching a pair of new shoes. A radiant (radiant) smile is upon his face. He's sitting on the cement steps of a dilapidated (dilapidated) building, possibly war-torn. His coat appears to be a little worn as do the sleeves of his sweater or shirt which can be seen protruding from under his jacket sleeves.

Fourteen out of the fifteen participants seemed to be in agreement with each other concerning the pictorial content, and the synthesis of pictorial detail. From this group a singular report indicated slight inferences relative to what the viewer thought he "saw" in the picture of The Boy with the Shoes. With the exception of the last remark in the following example, the report seemed to be straight forward and validly correct.

(29-B White) A young boy is sitting on stone steps-- head back--seeming to exult in the object he is holding to his breast. Looks to me

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like a pair of shoes. Boy looks like an immigrant--bare knees--heavy wool socks. Has on a sweater--tennis shoes--seems to be snow on the ground.

Similar to the preceding report, another viewer from this group was able to describe in objective detail the items which he "saw" on the television screen. In this case, however, the viewer seems to stray away, at times, from the visual detail, and introduces unfounded remarks in a rather positive manner:

(35-B White) This is a picture full of story. This young boy shown sitting on the steps of a building, probably some ruined or very old one, is a refugee or perhaps an orphan. He has just received a pair of new shoes from some relief workers. He has probably not had a new pair of shoes in quite some time. He is very happy as you can see by just looking at him. He might be so happy he can't even put them on, he just wants to hold them to him.

Even though the picture does not provide us with the information, the viewer reported that the boy "received a new pair of shoes from some relief workers." The degree of inference in this group was slight, for the most part. From fourteen of the fifteen participants, four included slight forms of inference similar to the preceding examples.

One report from the fifteen included a high amount of inferred distortion.

(32-B White) The small boy in the second picture appears to live in another country--perhaps France. He is clutching a pair of shoes in his hand. They are new. They may have been sent to him by an aunt in Texas. He is very happy about this and is sitting on his front steps calling up to a boy friend who is looking out of a window on the fourth floor of the apartment building--to come and see what he has.

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Statistical Recapitulation - Literal Representation - The Boy with the
Shoes

From a total of fifteen reports, fourteen presented objective reports of details which could actually be seen in the picture. In a few instances slight inferences were included.

The most drastic deviation from the fifteen reports is the singular account illustrated above relating the "aunt from Texas."

14 reports objectively derived from visual.
1 report non-objectively derived and distorted
from visual.
15 reports (total).

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CATEGORY - LITERAL THEMATIC - PICTURE - LE MALADE IMAGINAIRE (THE
IMAGINARY INVALID) - PICTURE ONLY

The following report seems to interpret authentically the details seen in Le Malade Imaginaire (The Imaginary Invalid). According to the artist's conception of his painting, and the historical information available concerning this particular scene from Moliere's stage play, Le Malade Imaginaire, the viewer's concepts of the pictorial detail in the following report seem to be quite correct.

(68-D White) Sunlight is coming in the windows of this particular tapestry-draped room. Just to the right of center is a supposedly sick person all propped up in a chair. This person is dressed in rather an elegant robe and some sort of hat. His head is resting against a satin-ruffled pillow that has a large flower in its center. A cover is laid across this man's knees. A physician is standing on his right taking his pulse. This physician has rather an aloof expression accentuated by his long hair (past his shoulders) parted in the middle. His light-colored shirtwaist is puffed at the waist and finally held in by a dark pair of knee length trousers. Around his shoulders is a dark cape.

On the other side of the sick man is sitting a heavy, rather distinguished personage--judging from his long, dark, curly wig, his lace-lined full sleeves which make the dark richness of his knee-length dark velvet suit more outstanding.

On the other side of the screen is a maid pouring water in a glass for the sick man. She is dressed in a floor-length dress and apron with a white cap on her dark hair.

This viewer has stressed in rather eloquent detail the costumes worn by the characters in this picture as each pictorial detail was seen. Therefore, this report, while rather extreme in costume detail, is

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representative of the group which objectively derived the impressions of Le Malade Imaginaire (The Imaginary Invalid).

Eleven out of fifteen reports provided information which could be ascertained validly from the pictorial detail. A more common report for this group follows:

(74-D White) There are four people in the room. They look like two women, one boy and one man. Two of them seem to be seated in a room with walls of tapestry. One woman appears to be holding something on a table. She is to the left of the picture. The people are dressed in clothes depicting an era of about the early 19th Century. The man appears to be wearing hair with long, wavy locks. He is seated at the extreme right. The boy is standing between the two women. The woman on his left appears to be holding a cane, and is leaning forward, as if in conversation with someone.

Only the lady to the left is smiling. The boy and the man are solemn-faced, and the woman who is talking is fairly expressionless.

Practically everyone in this group described the details in the same manner. In fact, even the sequence in which the details were described were similar. A common mistake which several viewers related in their outlines pertained to the gender of the characters in the scene. The person seated is actually a man. In the play the character is Argan, the hypochondriac.

Four of the fifteen viewers from this group presented information which was highly distorted. The outlines which seem to exhibit these qualities were either emotionally colored, or contained a large number of misconceptions. The following "gossip" report presents information which is incredible, particularly when one considers that this information was derived from the painting of Le Malade Imaginaire.

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(61-D White) I would suspect that this picture was of four middle-aged to old ladies gathered together for a social chat or gossip. The lady at my left might be serving tea. The rest seem to be engaged in some sort of sewing or mending. The costumes indicate that the picture is not a recent one. In fact, the shoe on the lady at the right indicates the time is not 1957. The furniture and the house, i.e. the background, indicate that these are not poor people. Perhaps this is gossip rather than handiwork. The lighting and seating arrangement could indicate a fireplace or some point of interest just out of the left lower corner of the picture. One of the ladies with a cane and the arrangement of the others indicate age. These gals in their fifty's or older have gathered to spill the local gossip over a cup of tea. The lady with the cane could be an invalid but in touch with the world through her friends, and this is the mode of keeping in contact.

Another example of distortion with a different interpretation of pictorial detail is included below:

(70-D White) I see four people--a king and queen, a mistress and a butler. I see an old chair which appears to be an 18th Century throne. I see a man in stockings. The young mistress has a pot in her hand and is pouring the "English" tea for her lordship.

The man standing to the rear of the picture has something in his hand which might be frightening the old woman. I see heavy drapes in the background of the room. The man in the chair has his legs crossed and is trying to console his wife by patting her. The man in the chair has a wig on and his wife has a large hat piece.

Statistical Recapitulation - Literal Thematic - Le Malade Imaginaire

From a total of fifteen reports, eleven presented information which seemed to reflect that the viewer had objectively included details which, for the most part, could be seen in the actual picture as it appeared on

the television screen. In certain instances, inferences were a part of these outlines, but the inferred data was not so strong that it detracted from the total impression which the viewer conceived.

Four of the fifteen reports were so highly distorted that they were classified as non-objective outlines which contained colored details or invalid misconceptions.

11 reports objectively derived from visual.

4 reports non-objectively derived from visual.

15 reports (total).

CATEGORY - ENIGMATIC MEANING - PICTURE - THE JET ENGINE - PICTURE ONLY

No one in this group had a true concept of what this picture depicted.

From a total of twenty-four reports, eight failed to comprehend the configuration as it appeared on the television screen, and proceeded to explain the pictorial content according to its geometric design. This type of report is illustrated in the following outline:

(104-A White) In the center of the screen I see a large circle with two smaller circles inside, each circle about one inch apart. The circumference of each inner circle is about an inch wide, and very much darker in color. In the very center is a very small white circle with two smaller circles within it of identical size. The small white circle appears very bright, and seems to glow, as though it were a very powerful light. The two smaller circles within the white circle are about an inch apart, and within the area of one inch is a center point from which extends two lines making an angle. This angle extends out and over the top circumferences of all the circles in the center of the screen. Within this angle one of the circumferences of circles take on an extended ribbed effect. The surrounding area of circles gives the effect of a piece of corrugated, extending to edge of screen.

Of the twenty-four reports, fourteen indicated that they had little concept of the pictorial content, but proceeded to assume that the configuration on their television screen represented a definite object. The following outline conforms with the concepts of this group:

(85-A White) It resembles nothing I have ever seen before. My first impression was that of a hubcap--but after a second look it seemed to have depth. The top area seemed to be exposed and more definite the remaining part of the circle. Light seems to be

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shining from above. Two eye-like objects in center seem to be ornamental. Prism effect on other edge of picture seems more definite on bottom of screen. Two connecting parts are visible between two rings. Honeycombed part is more defined on lighted exposed top than on ring under more blurred area.

Other reports from this same group received the impression that the Object which filled their screen was a (1) vernier on a transit; (2) a dome, looking up; (3) an outdoor theatre, or the inside of a bivalve; (4) a circular kitchen light fixture; (5) the wheel of an automobile; (6) a scientific design; (7) a warrior's shield; (8) a galvanized garbage can, looking up; (9) a gambling wheel; (10) an instrument for measuring time or temperature; (11) gas storage tanks; (12) a circular piece of metal; (13) a water wheel for grinding wheat into flour, etc.

In one instance, the image that appeared on the television screen prompted one viewer to recall a past experience which when put into written form for this experiment resulted in a high inference report.

(100-A White) Mechanical device of spokes and wheels into which you can image eyes, ears, mouth, hair, even as one can when gazing dreamily at clouds. The "eyes" are so prominent that it tickles one. The corrugated area to the outside has holes. I began to think of water wheels I had seen altho it really doesn't resemble it much. The only one I really remember is in S. Haven, Minnesota, where they still ground wheat into flour the first year that we were married. We went there to get away from the parsonage and people even though it was only a few miles away.

From the twenty-four reports, one provided the very brief and honest report which follows:

(99-A White) I haven't the slightest idea what this represents.

Statistical Recapitulation - Enigmatic Meaning - The Jet Engine - Picture
Only

Tabulating the returns from this group revealed that from the total of twenty-four outlines, (1) eight presented a geometric concept; (2) fourteen attempted to define an indefinite idea; (3) one revealed a high recall from exposure to the visual image; and (4) one had no idea of the pictorial content, and readily admitted this fact.

From a total of twenty-four reports, however, no one was able to derive a true concept of the jet engine as it appeared on the television screen.

Therefore, in order to retain consistent reference with other data collected so far, the following statistical material is submitted:

0 reports objectively derived from the visual.
24 reports non-objectively derived and distorted
from visual.
24 reports (total).

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CATEGORY - MULTIPLE MEANING - PICTURE - CIRCUS AND THE LADY - PICTURE
ONLY

Circus and the Lady by Dong Kingman was selected because of the many diversified interpretations which could be developed from the pictorial content. According to Kingman: ". . . there should not be any words necessary to explain or add (to a completed picture." It is up to you (the onlooker) to feel whatever is in it." Since the pictorial content for this example was such that many different impressions could be derived, this picture was placed into the Multiple Meaning category. The reports in this category had many interesting concepts of the picture's content.

From a total of eighteen reports, six were impressed by a distinct scene. Four of this group assumed that this scene depicted a television or motion picture studio.

(12-C White) It appears to be a modern composition of a TV studio. The engineers are sitting on the chairs, the lights in the lower center and the left look like several sets, on top of the other. It looks like stone structures, partly ancient and partly new with telephone pole in the midst and someone's washing out on the line. It looks like either bar bells or a telephone receiver in the lower right corner.

I think this is a composite of several things superimposed on the other, all having to do with some media of communication.

From this group, two recognized the picture as a modern art form.

One example of this follows:

(17-C White) The picture is not clear to me. It may be out of focus for me (trifocals)--very blurred--a bald man--flags--part of building--rays of something from what looks like

something on top of a camel-like animal which looks like a huge long-necked chicken. (Could this be modern art?)

Something looks like huge dumb-bells in right center front. Many other things quite blurred, may be objects with long handles.

Center has masonry or something which resembles a Greek building. I fear I'm "hopeless" on this one.

From the eighteen reports, six interpreted a group of unrelated objects without meaning, and presented the impression in narrative form. In many instances, the viewer seemed to place the items which he saw in limbo.

(8-C White) There are two human figures--a white and a colored man. They are seated with their backs to the viewer. Both are bald. The white man appears to be wearing a white shirt and dark trousers. He is seated on a comb-backed chair. The center foreground has a series of lamps or floodlights on pedestals. The left side of the picture is taken up by squares which give me the impression of canvases on easels. In the upper left hand corner appears some type of domed building from which eight fingerlike spikes project. It vaguely suggested the Statue of Liberty. There is a suggestion also of other architecture in the center of the picture.

It is to me a hodge-podge of unrelated objects, lines, and impressions without meaning.

From the eighteen reports, six recognized a group of unrelated objects, and presented them as one would prepare a laundry list. The viewer compiled these items without reference to a narrative form. Typical of this group is the following report:

(18-C White) I see two very heavy men sitting down who resemble two wrestlers staring at a blank

wall--a totem pole--five strong (stage type)
 floodlights on stands--a church steeple--a
 washing hanging on a line--a lady with a
 cloth in her hands--a diamond-pointed wall--
 a cut-away wall of a building--a painted
 temple wall--two bald-headed men--a set of
 assembled construction scaffolds--a church
 or a temple steeple with eight sharp points--
 a stair of three steps--a hole in a wall--
 candleholders--water (holy) urn--a thin pole
 --two windows on a temple.

In the paragraph entitled "We See Things as We Are" in Chapter III, an example of a five year old child's interpretation is presented. A distinguishing and repetitive feature about the child's impressions is that he began each sentence with ". . . I see . . ." "I see a kitchen maid, and I see their son . . ." As a part of this group of six reports, three adults presented their outlines in a similar manner to the child's report. The following example is typical for this group.

(16-C White) I see a fat, bald-headed man in a white shirt, from behind, sitting on a chair, entirely too small for him.

I see another man who appears to be dark-skinned, somewhat bald, sitting on a chair with his back to us.

I see a series of five floodlights.

I see what might be the crown of the Statue of Liberty in the upper left hand corner of the screen. Now the two men seem to be aloft as if seated in an airplane flying over a city. The printed patterns on the left remind me of--SIAM!!

I think I see a brick wall.

As has already been discussed, no one was able to interpret the true identity of The Jet Engine illustration. In the illustration of The Circus and the Lady, as the artist verifies, a true identity does not

exist. Therefore, in order to establish a standard of reference with the other categories, the reports from this group were segregated into two classifications: a) those who objectively derived information from the pictorial image, and b) those who discovered a series of unrelated objects with apparent meaningless form.

From a total of eighteen reports, six were able to derive objective meaning from the picture, and twelve found no basis for meaningful impression in the picture, merely a series of unrelated objects.

6 reports objectively derived from the visual.
12 reports non-objectively derived.
18 reports (total).

SECTION II - TREATMENT - AUDIO ONLYCATEGORY - LITERAL REPRESENTATION - PICTURE - THE BOY WITH THE SHOES
AUDIO ONLY

The following description includes the outline prepared for the participants in the experiment.

Picture, if you will, a small boy who seems to be very happy. He is holding a pair of new shoes against his chest. His head is tossed back, and his clean face shows a broad smile. We seem to have the idea that he has never shared this kind of happiness before. He is wearing heavy clothing which appears to be comfortable for the country in which he lives. The shoes on his feet are worn and have broken laces. We might even suppose that the clothes which he wears are hand-me-downs, and have been worn in the past by other children in his family or by his friends. As we look at the small boy's round face and husky legs, we seem to get the feeling that he has been well fed. Yet, as we look around, we get the feeling of poorness. We feel that he lives in a foreign country which has been caught in a war. The war has probably been costly, and his country is poor. He is seated on worn and rough stone steps in front of an old stone building. The neighborhood in which we find him is poor. However, he is so happy at this time that he seems to overlook the worn-out neighborhood. He has the brand new shoes which he thankfully clutches to himself. And that's all that really matters right now.

During this portion of the experiment the participants had to rely completely upon what they heard. No picture appeared on the television monitors. The screens were "black." A tape-recorded message, especially prepared for this visual, described the pictorial content.

As has already been mentioned, in order to present the aural description, a composite description was prepared from the written reports. From resources which involved approximately sixteen people, the author was able to develop a series of written descriptions for each picture. The composite descriptions contained a presentation of items "seen" by the majority

of participants who were engaged in the earlier study. Examples similar to the preceding description are included at the beginning of each of the following Audio Only, Popular and Learned Supplement sections.

From a total of eighteen returns, fifteen prepared objective reports concerning the preceding composite description which they heard. With the exception of a few word changes, these reports were highly objective in their interpretation of aural material. An example of this group follows:

(8-B Yellow) It is a poor neighborhood--probably in a foreign country. One has the impression that it is a country recently visited by war.

The center of interest in our picture is a small boy. He is sturdy, round-faced, and appears to have not suffered from malnutrition. His face has a glow of happiness as he clutches to his breast a pair of new shoes--they contrast greatly with the worn pair, broken at the toes, and with tattered laces which he is wearing and also with the clothing which he is wearing. The clothing is warm in appearance, but not new--probably second-hand. The new shoes represent an experience which he has probably never had before. The possession of something really new and just his and therefore wonderful.

Note the inverted recall structure in which the participant placed the last items heard at the beginning of the example above.

From the eighteen reports, three were non-objective, and distorted from the original presentation. The following is an example of the distorted report:

(12-B Yellow) It sounds like a Korean war orphan who has just received a new pair of shoes--such as the advertisements you see in the magazines for CARE or the agencies who sponsor adoptions of war orphans.

A second distorted report follows:

(20-B Yellow) A little Chinese boy has just received a pair of brand new shoes. Probably the first new pair of shoes he has ever had. In the poor section of town that he comes from, new shoes, or anything, for that matter, are unusual. He has a very happy, serene look on his face. He is a very healthy, well-fed looking little boy. His clothes look neat and are warm enough for the cold country in which he lives. One would assume the little boy received his shoes from a CARE package sent from America.

In the preceding two examples, the participants have included superfluous material which is irrelevant to the pictorial content which was to be derived from the aural presentation. Reports such as these occurred even though every one who participated in this portion of the experiment received the same instructions prior to exposure: "Write a description of what you have heard."

From a total of eighteen reports, fifteen in this group developed objective impressions of what they had heard. In a few minor instances, participants included words which were translated into more positive forms than were originally presented, or overlooked a few points in their outlines, but such occurrences did not detract from their overall objective presentation.

From the eighteen reports, three were either distorted, or contained an above-average amount of misconceptions.

15 reports objectively derived from the aural.
3 reports non-objectively derived from the aural.
 18 reports (total).

CATEGORY - LITERAL THEMATIC - PICTURE - LE MALADE IMAGINAIRE (THE IM-
AGINARY INVALID) - AUDIO ONLY

The following description includes the outline as presented to the participants in the experiment.

In the Eighteenth Century the famed French writer, Moliere, wrote a play called The Imaginary Invalid. The play was so inspiring to a certain artist that he painted four of the leading actors on canvas, and brought out their feelings with perfection. We shall attempt to paint this picture for you with words.

Picture, if you will, an old worried gentleman dressed in a fancy bathrobe, and seated in a chair with his head against a pillow. He thinks that he is ill.

A fat, old doctor, wearing a black curly wig and dressed in a costume of the Eighteenth Century is seated to the right. He has come to visit the patient in his bedroom which is decorated in the style of the same period. The old doctor's son, who is probably in his early twenties, is standing to the left. The young man is studying to become a doctor.

There seems to be something odd in the way the three men are posed, the way that the old doctor is sitting, and the expression on his face tells us that he is acting very self-important. He is taking the patient's pulse, glancing at his watch, and trying to make the most of the patient's supposed illness. He seems to agree with everything the patient tells him. Actually, we already know that the patient just thinks that he is ill.

The young doctor-to-be is also taking the pulse of the patient with one hand and holding his other hand up so that we see the flat of his palm. It would appear that he is ready to tell the patient all about his illness. Judging from his face, what he is about to say has been memorized word-for-word. His father, the doctor, has probably told him what to say.

A pretty, young chambermaid, who is standing near a small table toward the left, is busy preparing some sort of potion or medicine for the patient. She knows that the patient is not ill, and listens to the doctors with much fun. From the smile on her face you gather that she has watched this same thing happen many times before. She knows that the old doctor is amused but that he cannot show his patient how amused he really is.

After the doctors have gone, the chambermaid, we feel, will probably carry on with the false belief.

From a total of fifteen reports, eight provided objective returns which varied from excellent to good reporting. As the reports approached the "good" classification they seemed to increase in the amount of inferences included in their outlines.

A typical report from this group follows:

(35-D Yellow) This was a description of a painting. The painting was inspired by the play The Imaginary Invalid. This is a painting of four of the characters in the play--in one scene of the play. There is the Old Man dressed in his housecoat sitting in a chair, trying to look sick. The doctor is sitting in a chair beside him, taking his pulse, and trying to hold back the laughter, and show real concern. The young doctor's son, also studying medicine, is on the other side of the patient, also taking his pulse, and appears to be about to make a speech to the patient in the exact words his father told him to speak. The chambermaid is enjoying the whole scene, for she knows its all false but when the doctor leaves, she will go on with the imaginary invalid.

From the fifteen reports, six approached a non-objective quality as is demonstrated in the following outline:

(44-D Yellow) To me, this is an extremely minute description of a painting--slightly humorous--of a doctor, the doctor's son, a not-too-seriously ill patient, and an amused, perhaps, nurse.

Although you mentioned the author, and the name of the author's efforts from which the picture was drawn--I believe you neglected to state the painter's name.

The above example started with an approach toward objective reporting, and concluded with an irrelevant statement which had not been originally

heard. This was contrary to the fact that the participants had been instructed to "write a description of what they had heard."

This category presented nine reports with objective returns, and six returns with non-objective, or deviated-objective returns. (There were more incidents of inference and misconception than noted in the Literal Representation, The Boy with the Shoes, Audio Only group.)

In more instances the returned descriptions contained words which were more positive than originally transmitted. The following examples represent some of the misconceptions which were included in the outlines in this group. 1) "The old, worried gentleman" (Argan, the hypochondriac, in the original production) was reported in bed on three occasions. 2) Moliere, the playwright, was described as a painter. 3) The painting was described as one which was executed by the painter, Manet. 4) That "an 18th Century painter painted four paintings" rather than what was mentioned in the original text: "The play was so inspiring to a certain artist that he painted four of the leading actors on canvas, . . ."

In three reports characters were omitted from the reports which were turned in. "The fat, old doctor" (Diafoirus, in the original production), and "the old doctor's son" (Thomas, in the original production) were completely left out of three participant's outlines, even though they were major characters in the painting and specifically emphasized.

9 reports objectively derived from the aural.
6 reports non-objectively derived from the aural.
 15 reports (total).

CATEGORY - ENIGMATIC MEANING - PICTURE - THE JET ENGINE - AUDIO ONLY

The following description includes the outline as presented to the participants in the experiment.

Many of us have seen or heard jet airplanes fly across the sky, but few of us have seen them on the ground. I should like to tell you about the inner parts of one of these planes. Picture yourself standing behind one of these modern jets. You are looking into what looks like a big metal tunnel. The walls of the tunnel are wavy and full of holes. This tunnel is the tail pipe of the plane. The holes in the wavy metal are there to keep the metal cool. This tail pipe gets so hot that a special metal called "titanium steel" is used. If you look farther inside the tunnel you'd see something that looks like a wheel. This wheel is called a turbine. Around the outside of this wheel are blades. They look like knife blades, actually they are called "wheel blades."

The gases which this engine burns must travel through these "wheel blades." In so doing, the gases press against the wheel blades, and turn the wheel. Between this wheel and you is a smaller cone. The tip of the cone is pointing at you. This is called the "tail cone."

Around the "tail cone," at the far end, are two circles of metal called the "flame arrestor." When the engine is in action, the "flame arrestor" works at red-hot temperatures, and helps to burn the gases. The engine delivers a lot of power and makes the plane move fast.

From a total of fifteen reports, seven were compiled in such a way that it appeared that the participants comprehended the subject matter, or a gist of the subject material. There were several instances where the participants translated the original description into their own personal vernacular. Such an illustration of this follows:

(67-A Yellow) Many of us have seen jet airplanes in flight, but few of us have seen one on the ground. Let us imagine we are standing behind a jet airplane. We look into the back of it and it looks as though we are looking into an iron tunnel. The iron

looks wavy and there are many holes to keep the jet cool. The steel used is called "Tatanium." As we look further, we see a cone-like object. Still further, there is a wheel which is called a "turbine." Around the turbine there are blades called "wheel blades." These go rapidly around.

The mention of the jet engine prompted one participant to recall a similar incident which involved the personal experience of visiting a jet aircraft factory.

(61-A Yellow) This is a description of a jet engine in a jet-propelled airplane and brings to mind a trip through a factory making this type of aircraft. The tail end, as you say, is a corrugated cylinder with a cone inside. I can visualize this engine and hear the noise that it makes. The wheel inside that is hit with the force of burning gases travels at a high rate of speed. You mentioned the combustion chamber, the cone, and the afterburner. I think you did a pretty good descriptive job because it brought back vividly to mind the jet engine I saw cut away to show all of its parts. It might have been more difficult to visualize if I hadn't seen the things several times.

No one in this group reported with high fidelity the descriptive material as it was presented in the aural style. However, in a few cases the reports began with the language of the original descriptive material indicating that perhaps the participant had memorized the beginning description, but during the time of writing, had forgotten the technical details. An example of this style is presented as follows:

(71-A Yellow) Many of us have seen modern jet planes in the air, but few of us have been close to them on the ground. If we were to approach one of these jets on the ground, and look in from the rear, we would see a long cylinder-like tunnel with blades (of some sort) on each side. . . . from here on I am lost, as mechanics of any kind are foreign to me, and I couldn't describe a simple little engine of

any kind if I were standing looking at it. The remarks about the turbine seemed clear as I listened, but have gone from me now that silence is with us. Undoubtedly, it was a clear, convincing word picture for most people.

Perhaps the original description was clear, and convincing, but not for most people as this participant indicates. Quite the contrary, the reports were hazy and distorted in concepts apparently because of the technical nature of the subject. A typical report follows:

(70-A Yellow) Many have seen jet planes in the air, but few of us have seen jet planes on the ground. A jet plane has what is called a "pipe" in which you may see cones. These "cones" are gas-fed, and are used to make up the wheels which are propelled to make the engine move. These wheels are made of steel, and are helped by the "arestors." The jet plane has many parts and the tail pipe is probably the most important.

The briefest report contained a synopsis of the original description as it had been "heard" by a participant.

Jet planes are seen usually in flight. This is a picture of a jet as it looks when on the ground. The inside is like a funnel--turbin--blades--cone. This is what makes the plane go.

From a total of fifteen reports, six contained objective returns, and nine contained non-objective returns.

Statistical Recapitulation - Enigmatic Meaning - The Jet Engine

In this particular group where the returns were non-objective, the reports were hazy, confused, and distorted. In many instances the technicalities were omitted, or returned with concepts which seemed to diminish with the writing. Most of the participants in this group started well by recalling the first sentence, and frequently, the second. However, as the

report progressed, evidence of decreasing information included in the outline was noted.

6 reports objectively derived from the aural information.
9 reports non-objectively derived from the aural information.
15 reports (total).

CATEGORY - MULTIPLE MEANING - PICTURE - CIRCUS AND THE LADY - AUDIO ONLY

The following description includes the outline as presented to the participants in the aural form.

I'd like to tell you about an unusual painting. It's divided into two parts. On the right side are two men. A stout bald-headed white man, and a wooden colored man are seated on high stools in front of an old, brick building. The white man is looking at a darkly shaded wall and the colored man is looking at the white wall. We suspect that this might be a symbol--that they are looking at each other's coloring in order to decide how they might get along with each other.

On the left side, against a dark gray sky, is a large, round, brick building. Many people would compare it with the Statue of Liberty, since it's right arm is upraised and holding a glowing torch. Also, it has a domed head with eight spikes coming out. It has a hole in the back of its head, and two windows where the shoulders would be located.

In the middle of the picture is what appears to be a small cannon and something that looks as though it came from a ship. These might also be symbols of the wars that have been fought over slavery. As we look closely on the right again, we note that the two men are looking at what were once window openings which have been bricked shut. This, too, might symbolize a dead end to their problems. As we look toward the lower left, we see something that resembles a modernistic eagle in a cage. This could be the national symbol of the American Eagle. Perhaps when the two men find the answer to their problems, the eagle will be free.

From a total of twenty-four reports, sixteen seemed to vary from excellent reporting to good reporting with inference. The following report is typical of this objective group.

(96-C Yellow) On the right side of a picture are two men sitting on stools. One is a short, stout, white-haired man, the other a wooden colored man. They are looking at a brick wall--the white man at a dark wall--the colored man at a light wall. This could symbolize they are looking at each other to see how they would get along together.

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On the left is a brick building similar to the Statue of Liberty. One arm is raised bearing a torch, a crown with eight spikes sits on the domed head. There are two windows where the shoulders should be.

In the center of the picture is a cannon and something which looks as if it came from a ship. These could symbolize the wars over slavery.

After further looking at the brick walls at which the two men are gazing, we can observe they are really windows which have been bricked up--symbolizing an impasse.

In the bottom left hand corner is an eagle in a cage. The eagle may be the U. S., and if this racial problem could be solved, perhaps he could be free.

Through a process of inference, a few reports were transformed into outlines similar to the following:

(105-C Yellow) This is a picture of two men, a stout, middle-aged white man, and a colored man. The white man is looking at a dark object on the wall, and the colored man at a light object. This may symbolize what each is thinking about the other. Also in the picture is a statue and a cannon from an old ship, which may symbolize the strife over slavery. Then there is an American Eagle in a cage symbolizing possible freedom when and if the slave problem is settled. There is shown also a wall with the windows bricked shut which might mean the dead end for the problem at the time being.

This probably is a political cartoon which may have been printed during Lincoln's campaign depicting Lincoln's stand for freedom of the colored man.

From the twenty-four reports, eight appeared to be non-objective because of their unreliable reporting, inaccuracy in relating detail, or their high (religious) inference. From these eight reports, the three

which follow represent areas of misconception. A typical unreliable report is described as follows:

(84-C Yellow) The picture is divided into a right and a left hand section. On the right a white man and black man are seated. The white man looks at a dark wall. The dark man at a white wall (Symbol: they look to understand one another). Also they look at bricked-over windows (Symbol: frustration and failure to "get through"). On the left side of the picture a peculiar Statue of Liberty with uplifted arm, but guns symbolizing wars fought over slavery near its middle. (Some kind of windows or such around shoulders, I think, but my mind wandered at this point.)

A caged American eagle is on lower left side. If white and black make contact, the eagle presumably will be free. Seems as though the white and black man ought to be trying to see through one wall and one window to see one another, but I didn't get that notion as I heard the description. I got the notion they were sitting alongside one another looking at different walls. Maybe I should take Listening in Comm. Skills,¹ huh?

Within this same category, the following illustrates a typical report which presents lack of detail and inaccuracies in the description.

(99-C Yellow) A large bald-headed white man and a small colored man are seated in deep thought, evidently pondering the meaning of "Liberty," and particularly their relation to one another in the light of liberty.

The proper realization of liberty for each will largely determine the character of our country.

¹Communication Skills--a course offered at Michigan State University designed to help students think, write, and understand the living English of America. The course emphasizes skill in using clear, forceful, accurate, and idiomatic language for expression of ideas, and skill in intelligent, critical, and discriminative reception of ideas.

And finally, another part of this group developed irrelevant concepts which contained a high amount of inference. The following example illustrates this type of reporting:

(100-C Yellow) Word picture--problem of race.

We once fought for much, but now wonder what it was for. Equality of mankind is often preached but not practiced. Even those of us who know that God created all men equal in that He sent His Son that all might live, gather impressions from our parents, family, and friends that are prejudiced. Wonderful as my mother was I think she forgot sometimes that all Russians are terrible. I know that way back in Norwegian history her people had learned to fear any-think Russian.

When we study Bible history we have to realize that God used other races to serve His purpose and lived pleasing unto Him through obedience to His will. Only He can show us the way even to this problem of race if we are willing to learn and try to solve it.

It should be pointed out at this time that the narrative outline which was prepared for this category was based upon a single concept of interpretation which seemed to be sensibly presented. Circus and the Lady could have many possible interpretations, but for the sake of logical, concise presentation, a composite outline based upon the itemized description provided by the thirty people who participated in the earlier pilot study, was added to this single basic concept which was originally provided by one individual. The basic concept plus the items contributed by the group formed the description used during the experiment.

Items such as the "eagle in the cage," "cannons," etc. are the figments of one person's imagination. They were "seen" by one person during the early pilot study. The total concept presented by this person seemed

so logical and well-conceived, that they were used as the basis of reference for verbally describing the picture Circus and the Lady.

Statiscal Recapitulation - Circus and the Lady - Aural Only

16 reports objectively derived from the aural material.
8 reports non-objectively derived from the aural
material.
24 reports (total).

SECTION III - TREATMENT - PICTURES WITH POPULAR SUPPLEMENT

This category seemed to take on a rather divergent range of response depending upon the individual's approach to his own report. From one extreme: (1) the individual seemed to rely completely upon what he heard, with the result that he paid little attention to the picture's information, or used that information to verify what he "heard." (2) The participant viewed the picture on the television screen, but took his word cues from the aural description which was heard. In certain instances, (3) the participant seemingly accepted the aural comments, but questioned their informational value since they seemed to conflict with the visual image on the television screen. Similar to the preceding observation, (4) the participant heard the aural description which seemed to provide seemingly acceptable information. However, the participant tended to avoid the total use of this information, and resorted to writing a distorted, or misconceived report. Or, when considered from the diametrically opposed extreme, (5) the participant relied heavily on the picture, and apparently ignored the aural description which was provided by the television receiver.

CATEGORY - LITERAL REPRESENTATION - PICTURE - THE BOY WITH THE SHOES - PICTURES AND POPULAR SUPPLEMENT

The following description written in the popular style accompanied the picture of The Boy with the Shoes as it appeared on the television screen.

This is a picture of a small boy who appears to be very happy because of the new shoes which he is holding. His head is tossed back, and his clean face shows a broad smile giving the idea that this may never have happened to him before. The rest of the picture seems to tell us that he is poor. The heavy clothing which he is wearing looks as though it is comfortable for the country in which he lives, and the worn shoes with the broken laces

tell us that either he or other members of his family or friends have made good use of them in the past. Yet when we look carefully at the small boy's round face and husky legs, we get the feeling that he is well fed.

He appears to be one of many caught in a war in a foreign country and that this war has made his country poor. The neighborhood in which we find the boy seems to be poor because he is sitting on worn steps in front of an old stone building. He looks as though he is able to overlook the worn-out neighborhood and is fully satisfied with his new possession--the brand new shoes which he clutches thankfully to himself.

This particular category experienced almost 100% objective returns. Twenty-three of the twenty-four reports ranged from excellent to good in their objective reporting.

An example of this objective reporting may be seen in the following outline:

(89-B Pink) This is a picture of a little boy who is clutching a new pair of shoes to his bosom as though it might be a rare occasion for him to possess something "brand new." His head is thrown back and he is laughing or apparently making some exclamation of joy and happiness. Judging from the looks of the old shoes with the broken laces, his family has made good use of them. His little round face and chubby legs indicate he has been well fed and is a healthy child. The heavy coat seems to indicate a cold climate and the neighborhood looks like it is below average--or has fallen victim of bombing. The steps are of rough cement, but the child doesn't seem to notice anything except the thrill of a new pair of shoes.

A few examples indicate that the participant may have been influenced in his writing by current political situations.

(84-B Pink) A small boy sits on stone steps. He holds a pair of shoes to his breast (which shoes I could not clearly see in picture for some time) and tosses his head back in a happy grin. He wears shorts; a heavy, dark jacket

or coat; socks, halfway up his calf; and apparently worn shoes with broken laces (which shoes are extremely light in the picture and so condition of shoes and laces is pretty hard to make out) maybe like many little boys he just doesn't care to lace them or tighten the laces. Anyway, the bare knees and adjacent parts of thigh and lower leg, plus the healthy-looking face, indicate a youngster who has been pretty well brought up--regarding feeding, that is. He isn't or wasn't a half-starved, under-privileged youngster caught in a sudden catastrophe--the Hungarian revolt, for example--rather than a long, drawn-out, protracted starvation-producing affair like the Korean War. Frankly, without the word description I wouldn't entertain such thoughts. The lad is cherishing new shoes all right, but my kids can be happy with new shoes, too, and my front steps look pretty rough, too.

From the twenty-four reports, one was non-objective, The following example displays high inference irrelevant to the subject as presented.

(100-B Pink) A picture of a "poor" boy clasping his new precious possession to his chest. I wonder if deep down in our hearts thankfulness does not go to Him who really ought to receive it, for his face is lifted up, heavenward. Don't we think of God as up? All this boy's surroundings tell of things wrested from him--home which spells care and pride for he sits on an old stone step in a war-torn area. A new pair of shoes just for him reminds me of the hat Mrs. S _____ helped me choose for my graduation. It was the first hat that was mine, although not the first I had worn. The broken shoe laces on his old shoes, the heavy clothing makes me remember my much finer hand-me-downs. His expression says: "These are much finer than I ever thought I'd have."

Statistical Recapitulation - Literal Representation - Pictures with Popular Treatment

This category is interested in two channels of transmission and reception, sight and sound. The reports indicated that from the twenty-four reports, eleven were highly influenced by what was "heard." In this case, the

participants seemed to base their written reports on the aural content of the total description.

(85-B Pink) A little boy, happily smiling because of new shoes which he clutches to his body. He appears to be very poor because of his worn out shoes, and the buildings appearance. His face and legs seem well-filled as if he is fed properly. He seems happy and content despite this plight. We could imagine him to be a victim of war-torn country--his heavy clothing indicates this also. His old shoes with torn laces seem to indicate his elders make good use of all available articles. Probably the first new shoes he has ever received.

On the other hand, thirteen of the twenty-four reports indicated that they seemed to be visually oriented and visually derived.

(101-3 Pink) I see a small boy sitting on worn stone steps in front of an old brick building. Clutched in his arms are a pair of new shoes. From the looks of the old shoes, they must have been worn by sisters or brothers before him. The small boy has his head tossed back, and has a big smile on his round face. His clothes are shabby, but he looks well fed. I imagine he is a victim of the past wars, and is overjoyed because he has a new pair of shoes.

For this particular category the channel of admittance seems to be evenly divided for the reception of sight or sound impressions.

11 reports seemed to be aurally derived.
13 reports seemed to be visually derived.
 24 reports (total).

15 reports highly objective in derivation.
 9 reports classified as "good" objective.
0 reports non-objectively derived.
 24 reports (total).

CATEGORY - LITERAL THEMATIC - PICTURE - LE MALADE IMAGINAIRE - PICTURE
WITH POPULAR STYLE

The Literal Thematic category of Le Malade Imaginaire and the popular style aural material received almost 100% objective return ranging from highly objective reports to reports containing a slight amount of distortion or translation from the original material.

The following description written in the popular style accompanied the picture of Le Malade Imaginaire (The Imaginary Invalid) as it appeared on the television screen.

In the Eighteenth Century the famed French writer, Moliere, wrote a play called The Imaginary Invalid. An artist liked the play so much that he cleverly sketched the four people whom you see on your screen.

The main figure is the man seated in the chair with his head against the pillow. He thinks that he is ill. The old doctor with the black curly wig, who is seated to the right of the patient, has come to visit him in his bedroom. The doctor's young son is standing to the left of the patient. He is studying to become a doctor.

There is something odd about the way that the three men are posed. First, we see the old doctor acting self-important as he takes the patient's pulse. He is also glancing at his watch and trying to make the most of his patient's supposed illness. He agrees with everything the patient tells him. Actually, the patient just thinks that he is sick. The young man who is standing is holding the other hand of the patient and feeling the pulse also. From the way that his hand is held up, it appears as though he's ready to tell the patient all about his illness. His father has probably told him exactly what to say before coming to the house.

The chambermaid, who is toward the left on your screen, knows that the patient is not ill, but listens to the doctors with much fun. She has probably watched this same thing happen many times before. She knows that the old doctor is amused but that he cannot show his patient how amused he really is. After the doctors leave, the chambermaid will probably carry on with the false belief.

From the eighteen reports for this group, four seemed to develop a highly objective concept of the picture. In almost all instances they seemed to rely on the pictorial content for their description, and accepted the aural cues as a guide for their writing. The following report is typical of this area.

(8-D Pink) The picture is an 18th Century setting. There are four figures. The central figure is a man who thinks he is ill. He is being attended on his left by the doctor who is seated beside his patient--taking his pulse and pretending to agree with all the symptoms suggested by the patient. He knows the man is not ill and is secretly amused.

On the patient's right stands a young man who is the son of the doctor--he also seems to be taking the patient's pulse and is probably following his father's instructions. The father wears an elaborate wig customary of the times.

The fourth figure is the chambermaid, with a white cap and apron, who is pouring water from a jug or pitcher into a bowl. She has an amused smile on her face as if she, too, knows the old man only thinks he is ill. Her full skirt is banded with ribbon and there is a bow at the neck of her gown. All the figures wear the rich costumes of the period--as the buckled shoes, knee britches and hose on the doctor, and the rich brocade the patient's robe is.

From the eighteen returns, thirteen of the reports contained slight distortion. The following represent the various forms of distortion.

After "seeing" the picture, the person who wrote the following outline had opinions which differed from the description which accompanied the picture.

(16-D Pink) The author Moliere wrote a story The Imaginary Invalid. A famous artist sketched his impressions of four characters.

Among the four characters we see are: a doctor looking almost presumptuous as he takes the patient's pulse. The doctor appears almost unconcerned about the condition of his patient.

The patient looks dreadfully ill, almost in a convulsive state and confused by the fact perhaps or falsely impressed that two people should be taking his pulse. This might exaggerate the seriousness of his illness to him. He is propped against a pillow.

The other hand of the patient is held by the doctor's young son, who has all the pretentiousness of a "boy playing doctor." He looks as though he may have an idea!!

The chamber-maid goes about her work as though the whole episode was a farce.

Although the narration leads us to believe the man is not ill, I would judge him "sickly" by the impression on the screen and perhaps reverse the narration. I would say the man appears to be ill and the people involved are unconcerned or bored with the whole thing.

The following report returned the following itemized list:

- (11-D Pink) The Imaginary Invalid - Moliere - 18th Century.
 Doctor, Son, Chambermaid.
 Patient not really ill.
 Doc. & Son taking pulse of patient.
 Chambermaid's mirth.
 Doc's curly hair.
 Doc. seated on one side of patient.
 Doc's Son standing on other side.
 Maid will probably carry on when Doc & Son have left.
 Pillow behind patient's head.
 Something odd about pose of men.
 Doc's Son probably wants to become a Doc.
 Doc. amused at patient who is feigning illness.

This participant received the description which paralleled the picture and translated from the original into his own vernacular.

- (18-D Pink) I have heard about an old painting which describes an ill man (imaginary) whom is diagnosed by an old doctor on the right of

the screen and his young son who is taking a medical course is on the left of the (imaginary) patient, taking his pulse. The young man evidently was told by his dad what to tell the patient after the examination.

The house maid is well aware of the patient's phony sickness and is playing along with the gag, and after the doctor and his son have left, the maid will resume her normal duties and enjoy the fun.

On the screen I see an old man with his head on a pillow, on his left an old doctor checking his pulse, on his right a young man doing the same thing, and the house maid pouring liquid.

From a total of eighteen reports, only one presented a non-objective outline. The following account was developed. This was filled with high inference material which had nothing to do with the picture.

(12-D Pink) I think they are making folly of the poor old man's belief that he is really ill. Instead, what they should be doing is find out what it is that is causing the old man to think he is ill. Although I believe it hasn't been too long that doctors have recognized this type of illness and recognized its importance on the human being, I get the impression the doctor is not a good one.

Statistical Recapitulation for Literal Thematic Picture with Popular Supplement

Since we are interested in the sight versus sound reception, the following details were noted.

From the eighteen reports, three were highly influenced by the aural content, four were a definite mixture of aural-visual derivation, while the highest number of reports were developed from watching the picture. Eleven seemed to base their report on what was visually provided.

3 reports derived from aural content.
4 reports derived from visual content.
11 reports derived from aural-visual content.
18 reports (total).

Therefore, the channel of admittance for this category seemed to be derived from what was "seen" and not "heard."

4 reports highly objective in derivation.
13 reports classified as "good" objective.
1 report non-objective.
18 reports (total).

CATEGORY - ENIGMATIC MEANING - PICTURE - THE JET ENGINE - PICTURE WITH
POPULAR STYLE

The Enigmatic Meaning category supplemented by the aural description prepared in the popular style contained 100% objective reports. By this, each person was able to recognize the jet engine and identify it according to position. In all instances the description included the fact that the viewer recognized the position as one "stood behind the jet plane and looked into the inner parts of the engine." The reports indicated that, in meaning, the viewer was able to place this position. Three reports recognized the scene as the "rear end of a jet plane," five recognized the view as the "inside of a jet engine," three recognized it as "the tail pipe of a jet engine," one referred to it as a "turbine engine," and three called the picture a "jet engine."

In this category, even though there were 100% objective reports, these ranged from good to fair in reporting with the result that there were none which might be classified as highly reliable in a technical sense. The participants were able to recognize the object by name, but failed to describe the machine in the simple, technical sense as presented. Almost all reports contained some form of distortion, perhaps due to the technical nature of the pictorial content.

The following description written in the popular style accompanied the picture of The Jet Engine as it appeared on the television screen.

This is what you'd see if you stood behind a jet plane and looked into the inner parts of the engine. It looks like a big, metal tunnel. The metal is wavy and full of holes. This tunnel is called the "tail pipe." As you might suspect, the holes are used to keep it cool. This tail pipe gets hot, so a special metal is used. It's a special metal called "titanium steel." If you look toward the center you'll see something that looks like a

wheel. You'd have to crawl into the tunnel to touch this wheel which is called a "turbine." The thin lines around the outside of the turbine are like the spokes of a wheel, except if you could see them close they would look like knife blades, and so, they are called "wheel blades." The gases which this engine burns must travel through these wheel blades. These gases turn the wheel very quickly as they press against the wheel blades. If you look toward the top of the illustration you'll see a V-shaped part of the tunnel which is missing. This V-shaped part has been cut away in order for us to see inside. Follow this V shape down right to the point, which would be almost in the middle of the picture. This points to what looks like a disc, but is actually a cone with the tip pointing toward you. This is called the "tail cone." Around the tail cone are two circles of metal called the "flame arrestor." When the engine is in action, the flame arrestor works at red-hot temperatures, and helps to burn the gases. The engine delivers a lot of power, and makes the plane move fast.

From the fifteen reports in this category, perhaps the most reliable report, in the technical sense, is approached by the following outline. Whereas it is not as technically developed as the original description, this paper seems to present the most authentically returned outline.

(40-A Pink) The insides of a jet engine. It's necessary to look down into the tail pipe to see the turbine. The turbine consists of a special metal, (?), that resists heat. The metal is wavy and full of holes to cool the jet engine. The turbine is surrounded by wheel blades that spin at a fast rate to cool and power the turbine. The turbine is in the center and burns special gases. A "V" part is cut away so it is possible to see part of the interior. The "cone" ? is in the center and gets extremely hot.

The following report seemed to deviate from the original aural account with questions which did not seem to resolve in the person's mind.

(33-A Pink) The announcer stated that we were looking at the rear end of a jet plane--looking into it as one would into a tunnel. Part of the circle was cut away so a view of the turbine

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engine could be seen. The word turbine means I think (free moving), however, this one is surrounded by blades, I gathered, for (momentum or velocity). The two circles are cooling areas. The announcer also said the planes were made (or I think he said it) of titanium steel. I question the phrase--titanium is a metal (yes) taken from the crust of the earth (I believe the ninth) but would be interested to know whether or not it is classified as steel. I do not think so, but I know it is being used with it. It reaches a heat 400° higher than steel, and is lighter in weight, and is now being used in the Boeing models--but do not believe it is steel. (Can't finish as man just called "ready"!) The physical description is similar to that of a sunburst or picture of a bullet after firing, also rather medieval looking. Elliptical, horizontal, and angling.

Several of the reports were straightforward in their presentation but lacking in technical detail. An example of this follows.

(31-A Pink) This was a description of a picture of the inside of a jet. The outer edge is made of titanium steel, a special type. It has an accordinian, or wavy appearance filled with little holes to keep it cool. The next thing to see is the turbine and the wheel blades which look like knife blades and are so called. Part of the picture is cutaway so that we can see inside. The tip of the "V" points to the cone which has two flame arrestors on each side. You'd have to climb very far into the end which resembles a long metal tunnel to see the last things mentioned.

Perhaps the group's feeling toward this impression can be best summarized in the last sentence of the following report.

(35-A Pink) This was a description of a part of a jet engine. We are looking at it from the back of the plane. The holes in the metal of the turbine are to keep the engine cool. The wheel blades are pushed around by the gases pushing on them. I'm afraid not understanding much of what they said makes it difficult to repeat anything else of the description.

Statistical Recapitulation for Enigmatic Meaning Picture with Popular
Supplement

An investigation of this category indicated that from the fifteen reports, five were highly influenced by the aural content, four were a mixture of aural-visual derivation, and six were visually derived.

5 reports derived from aural content.
4 reports derived from aural-visual content.
6 reports derived from visual content.
15 reports (total).

The channel of admittance for this category seemed to be almost evenly divided.

1 report approaching high objective in derivation.
14 reports classified as from "good" to "fair" objective.
0 reports non-objective.
15 reports (total).

CATEGORY - MULTIPLE MEANING - PICTURE - CIRCUS AND THE LADY - PICTURE
WITH POPULAR SUPPLEMENT

The Multiple Meaning category supplemented by the aural description in the popular style provided 100% objective return when compared with the original description and picture.

Each person in this group seemed to agree with the original description, in cases where the items were visible to the viewer, such as the "men seated on stools" and the "lady with the torch."

A simple mean of differentiating between those who relied upon the aural description for their information and those who relied upon the (visual) pictorial content is brought out quite explicitly during the presentation of this impression. We have already mentioned that the Multiple Meaning category, as its name implies, can take on several meanings depending upon the interpretation of the individual. Based upon this premise, in order to have a standard of reference, the aural description which accompanied this picture was developed by one person, and supplemented in detail by items which a majority of people perceived during the earlier pilot study. In other words, certain items which were described as the "men on stools" and the "lady with the torch" are commonly recognized by everyone who viewed the picture. On the other hand, such items as the "eagle in the cage," the "nautical objects," and references to the concepts of racial conflict, and the resolution of racial problems were not an inherent part of the picture. Instead, these concepts which were included in the original description were merely the ideas as interpreted by one individual. Therefore, when such unusual ideas appear in the outlines of the returned reports, it is possible to assume that the participant presenting such concepts has been influenced by the material which was "heard" during the presentation of this impression.

The following description written in the popular style accompanied the picture of Circus and the Lady.

This picture appears to be divided into two halves. First, the Statue of Liberty with a modernistic form on the left hand side, and the baldheaded, white man and wooden colored man on the right hand side.

The white man is looking at a darkly shaded wall, and the colored man is looking at the white wall. This might mean that they are looking at each other's coloring in order to decide how they might get along with each other.

This might tie in with the Statue of Liberty which symbolizes that everyone is equal.

In the middle of the picture toward the lower part appears to be a small cannon, and something that looks as though it came from a ship and that being half way between the two pictures might symbolize the wars that have been fought over this situation. In front of the two men are two arches that have been bricked shut. This might symbolize a kind of dead end to their problems. The walls have not been broken down so there is still not equality.

On the lower left hand side is what looks like a modernistic eagle in a cage. This might symbolize the national symbol--the American Eagle. The eagle appears to be in a cage. Maybe when the two men find the answers to their problems the eagle will be free.

From the fifteen reports, seven accepted what they "heard" in the original description without question, and described what they "saw" in a similar manner.

(68-C Pink) The picture on the screen appears to be divided into two parts. On the left side is a rather modernistic version of the Statue of Liberty. In the right side of the screen are two men--one is heavy set white man facing a dark brick wall. The other is a colored man facing a white wall. This might mean that each is trying to decipher the other. The Statue of Liberty might mean equality of all races. In the upper right side of the screen are two archways bricked shut, which might mean the

inability of each race to truly understand the other. In the center of the screen is a cannon along with a particular wavy symbol. Then in the lower left corner of the screen is an eagle in a cage. This eagle might represent the American people. Maybe, when the cage is finally opened, will come true understanding between the races and they will be able to live together in harmony.

An example of a person who did not accept what was "heard" follows. A total of seven participants "heard" the same description and also disagreed with the aural material, with the result that they indicated their disagreement in the context, or altered the description in their report.

(61-C Pink) A description of a picture. This is hardly as I would describe it because the modernistic Statue of Liberty is not clear. It is rather out of shape than modernistic. There is a white man looking at a dark wall and a colored man looking at a white wall. Perhaps deciding what the other color portends. The bricked up arches were described as meaning no chance to progress in the two being equal. However, it could mean that of several differences, some had already been blocked off. The cannon, described, does not appear to me. The caged eagle seems like a figment of the describer's imagination. There seems to be a man standing with arms spread wide. This, of course, could be from a ship but could come from other sources. The picture is divided in about the middle, and this brings to mind the division of the abstract on the left, and the men and their problems, the real, on the right.

Statistical Recapitulation for Multiple Meaning Picture with Popular Supplement

In this group all reports were objective.

The avenue of reception differed in the following way.

From the fifteen reports, seven were influenced by the material which was "heard," two derived their information from what was "seen" and "heard," and six relied upon the picture for their interpretative information.

7 reports derived from aural content.
2 reports derived from aural-visual content.
6 reports derived from visual content.
15 reports (total).

9 reports objective in derivation.
6 reports classified as from "good" to "fair" objective.
0 reports non-objective.
15 reports (total).

The channel of admittance seemed to be evenly divided. This category presented one "finding" which had not been as clearly defined prior to its appearance with this group. The picture of Circus and the Lady with the popular style supplement, seemed to cause the participants to express greater doubt concerning what was "seen" or "heard" during the actual presentation of the impression. During the presentation of the other three pictures with the popular supplement there were sporadic indications of disbelief on the part of the participants. But in this category almost 50% of the participants outwardly registered in actual demonstration that they did not believe what they were hearing, and this may be attributed to the fact that the picture did not necessarily contain the information which was being described.

SECTION IV - TREATMENT - PICTURE WITH LEARNED SUPPLEMENT

Everyone in this group seemed to derive meaning from the picture of The Boy with the Shoes even though, in certain instances, they were confused by the aural description which accompanied the picture.

CATEGORY - LITERAL REPRESENTATION - PICTURE - THE BOY WITH THE SHOES LEARNED SUPPLEMENT

The following description written in the learned style accompanied the picture of The Boy with the Shoes as it appeared on the television screen.

The reproduction depicts an urchin apparently over-elated because of the oxfords which he grasps. His mien and his innocent countenance depict exuberance revealing that this situation has not been duplicated.

The concept derived from the pictorial composition seems to reveal his destitution. His apparel seems to be adequate for the environment which he inhabits, and the tattered footwear, impaired because of the broken ties, indicate that either his immediate kin or companions have at some time in the past utilized them to the best advantage. Yet, upon further examination, the urchin's round visage and sturdy limbs indicate that he has been satisfactorily nourished.

It is possible that he has fallen victim to the calamities of "organized murder" resulting in the devastation of the natural resources of his motherland.

The locale in which we find him suggests indigence since he is seated on disintegrated stone steps directly in front of a dilapidated edifice.

The urchin seems to pay little attention to the drab locale for we note that his exuberance over his most recent acquisition is overtly expressed.

From the total of fifteen returns, twelve reports were able to express themselves objectively by reporting on what they "saw" in the picture, supplemented by what they "heard" in the description. For the most part, the reports indicate that the participants "heard" the learned

description, and translated their comments into the popular style. An example of this conversion follows.

(71-B Green) I have just heard an over-worded, extravagant description of a simple, understandable scene. This picture could and does speak for itself. A small boy apparently has just been given a pair of mocassins, and he is delighted with them, and is hugging them to him. His surroundings and his clothing give the impression of poverty--perhaps in a war-torn country. The child, however, has a look of health and well-being about him that indicates he is not undernourished. He may receive hand-me-downs, but he looks as though he were loved.

(I don't know whether all of these things were "said" to me or not, but these are my honest impressions after hearing the description.)

The following report commented on what had been "seen" and "heard" but missed the most important point--the boy holding the new shoes.

(57-B Green) There is an urchin sitting on a edipus (edifice) in clothing that is heavy, but adaqueate (adequate), apparently for the invironment (environment). He has rather round legs and tattered stockings. The latter is due to poor reletatives (relatives). His particular mood of enjoyment is due to his receiving of something, non-tangible.

A typical example in which a good translation came about from the "learned" to the "popular" is demonstrated in the following report.

(69-B Green) We see a picture of an apparently healthy, well-fed small boy happily clutching a new pair of shoes. His clothing is worn, indicating he is from an under-privileged or unfortunate family.

The narrative suggests, in flowery language, that since the buildings around him seem to be in shambles, he may be the victim of circumstances in one of the war-torn countries.

However, his joy in his new possession is not dimmed by outside conditions.

The following report presents a hint of why this group may be at a loss for words.

(60-B Green) Picture of an urchin expressing exuberance over acquisition (a pair of shoes). There were several words I did not get from the speaker, and in trying to concentrate, I'm afraid I lost the gist of most of his conversation. He did mention we might assume from the appearance of the lad that he was well nourished--something about shoe laces, which I did not get--mentioned also about what boy was sitting on--ruins or rubble.

I feel I was a very stupid listener--my impressions are so vague. Sorry!

From the fifteen reports, one presented a non-objective return in which high confusion seemed to exist. It is apparent that the participant misinterpreted the word "urchin" to mean "merchant," and attempted to explain the meaning by including the latter term as part of the description.

(70-B Green) I heard that the merchant is in destitution, and is reading a Bible which will give him strength. He has on oxfords which are in grasp. The exuberant calamity (calamity) seem to imply (imply) criminal desire.

The merchant seems to be fascinated (fascinated) that he has made a unique discovery.

Where he is sitting on steps of stone--seems to mean that he is in destitution, and filled with criminal ideas.

I see a young happy youth of 12 years of age who is reading a book which is quite funny to him. His clothing suggest that he is of small means, probably living in China. His shoes look Dutch to me. I see a chair to the left rear of the boy. I see the building as war torn or ancient.

Statistical Recapitulation for Literal Representation Picture with Learned
Supplement

An investigation of this category indicated that from the fifteen reports, four were influenced by the aural content, four were a mixture of aural-visual derivation, and seven were visually derived.

4 reports derived from aural content.
4 reports derived from aural visual.
7 reports derived from visual content.
15 reports (total).

For the most part, the channel of admittance seemed to be visually derived.

12 reports approaching high objective in derivation.
2 reports classified as "good" to "fair" objective.
1 report non-objective.
15 reports (total).

SECTION IV - LEARNED LITERAL THEMATIC - LE MALADE IMAGINAIRE

The following description written in the learned style accompanied the picture of Le Malade Imaginaire (The Imaginary Invalid) as it appeared on the television screen:

During the Eighteenth Century, the distinguished French playwright, Moliere, wrote a production entitled Le Malade Imaginaire. An artist was so attracted to the production that he developed a canvas that was most attractive to those interested in striking incident and individual character. The artist almost always narrated effectively. What you see on your screen is most adroit in delineation of the four characters.

The most predominant character in the scene is the hypochondriac reclining in the pollowed position.

The patient is visited in his bed chamber by the elderly physician with the dark peruke who is seated to the right. Adjacent to the patient on the opposite side of the elderly physician is the physician's son, who is in training for his father's profession.

There is an air of irresistible drollness in the trio. In the pompous attitude and whole bearing of the physician who is evidently not inclined to thwart the fancy of his patient. Though one may fancy a degree of whimsy in his countenance. And then the dismayed expression of the hypochondriac, as if he were doomed to the Stygian shore, while the young apprentice delivers the sentence with an emphatic upraising of the hand to enforce it. His father had no doubt instructed him.

The chambermaid, to the left, makes no secret of the opinion which she entertains regarding the state of health of the hypochondriac.

The dialogue of the doctors amuses her much, and she looks toward the elderly physician with an evident comprehension of his raillery, apparently quite prepared to carry the delusion on after he and his son have departed.

The picture seemed to be the major source of information for this group. From the twenty-four total, twenty-two seemed to rely quite heavily on what they "saw" rather than what they "heard."

Two in this group presented outlines which resembled the reports of the previous experiment involving Le Kalade Imaginaire (The Imaginary Invalid) without words (picture only). The following example depicts this condition:

Sick room. In the room is a maid on the right who seems to be enjoying herself. Next to her stands the Doctor's son who has his hand raised in a stand-offish manner. Reclining on pillows is the sick person, and seated next to her is the Doctor. The Doctor seems to have a smug look as he comforts the sick person. The only person that doesn't look happy is the sick person, who has sort of a wild look on her face.

Several (11) reported on what they "saw," and developed their scanning pattern according to the informational cues which they "heard."

(95-D Green) I see four people on the screen. As I heard from the description, the patient is a hypochondriac. It appears to me that something startling is happening on the opposite side of the room and the patient who is leaning against a pillow is much disturbed with it. The doctor, however, who sits to the left of the patient, seems not to be disturbed at all with it. He is looking smug and appears unconcerned about it. The other person who stands at the right of the patient appears to be saying something to the patient. And he emphasizes his point by raising his right hand. He is said to be the son of the physician and is working as an apprentice of his father. It was said that he had been briefed by his father on what to say.

The chambermaid, who is seated, seems amused by what is going on. She's paying attention to what is actually going on, but is not saying anything.

Some reports were straightforward and visually derived.

(102-D Green) An artists conception of a typical 18th century drawing room scene in which a physician accompanied by his son has just

pronounced his diagnosis of a hypochondriac's condition. The son is bearing out the father's conclusion, while the chambermaid stands nearby taking the matter in. The son is evidently intending to follow in his father's footsteps as a physician and has already been somewhat instructed in bedside manner behavior. The characters in the picture are particularly impressive. The physician is conspicuous by his pomp and dress. The son is remembered for his stiff alertness to the case while the facial expression of the patient denotes an attitude of resignation.

One report relied heavily on the material which was "heard." This was a singular incident.

(99-D Green) Shown us was an 18th century portrait entitled La Malade Imaginaire. The graphic description read to us told something of the character of those pictured: - The hypochondriac, reclining in a pillowed chair, feels that he is doomed to the Stygian shore by the doctor's verdict which apparently has just been eloquently delivered by the doctor's son, who stands to the patient's right. The doctor, himself, sitting to our right of the "patient" appears pompously unwilling to divert the patient's thought from what he so gladly is believing about himself. The chambermaid adds the final touch of whimsical humor. Her expression as she glances toward the doctor lets the viewer know that she is most certainly aware of the doctor's scheme and will gladly continue the game after the doctor and his son have gone.

From the twenty-four reports, one participant who had "seen" and "heard" the original description presented a confused, non-objective report.

(93-D Green) The sick person seemed like she wanted a lot of attention and the lady next to her didn't know what to do that was best.

The maid was cooking something hot for her to drink to make her feel better, but the boy knew that she wouldn't drink it. The maid was having a good time stirring it up anyway.

Almost all the participants recognized the characters in the picture, perhaps because of the cues presented in the description.

Statistical Recapitulation of Le Malade Imaginaire - Learned Supplement

Once again there was a high incidence of translation from the "learned" to the "popular" style. From the twenty-four reports, eleven fell into this pattern.

From the twenty-four reports, two appeared to be aurally derived, eight aurally-visually derived, and fourteen visually derived.

2 reports derived from aural content.
8 reports derived from aural-visual.
14 reports derived from visual content.
24 reports (total).

7 reports approach high objective.
16 reports classified as "good" objective.
1 report as non-objective.
24 reports (total)

SECTION IV - ENIGMATIC MEANING - THE JET ENGINE

The following description written in the learned style accompanied the picture of The Jet Engine. The written material, deliberately developed at a highly technical level for the technician, was prepared by Lieutenant Colonel William Smith, United States Air Force.

You see on your screen the aft end of a jet aircraft engine with a 90 degree cutaway section of the afterburner and tail cone. The afterburner and turbine wheel in this illustration are framed by the tail pipe lining which extends to the extreme aft portion of the tail pipe. The tail pipe lining is corrugated and perforated to provide adequate cooling and even burning during the operation of the afterburner. Because of the extremely high temperatures, the tail pipe lining is fabricated from heat resistant material, usually a titanium steel alloy. The small turbine wheel blades are visible around the periphery of the turbine wheel. The burned gases, as they expand and are exhausted through the turbine wheel and out the tail cone of the engine, cause the turbine wheel to rotate at extremely high RPM. The turbine wheel is on the same shaft of the compressor which is located farther forward than is shown in this picture. Approximately 90 degrees of the afterburner and flame arrestor are shown in a cutaway section in the top of the picture. The flame arrestor is that portion of the picture which is the two concentric circular members and located approximately eight to ten inches closer to the camera than the turbine wheel. During operation of this engine, the flame arrestor remains at red-hot temperatures and serves as an ignitor for the mixture of exhaust gases, cooling air, and combustible fuel which is ignited behind the turbine wheel. The flame arrestor and the fuel injector are the main parts in the afterburner which, in effect, is a ram-jet engine which facilitates a tremendous increase in thrust output for the jet engine.

From a total of eighteen reports, seven seemed to derive meaning from the presentation of the jet engine. Of this group, four seemed to be influenced by what they saw in the picture. As illustrated in the following report, the four reports representing this category are typical. The outlines are very brief and attempt to be technical. For the most part, they are unsuccessful and fail to tell the story completely.

(16-A Green) Saw a picture of a 90° angle of some area of a jet engine.

The fan is made of a perforated substance (titanium alloy) which allows for cooling.

There were obviously several major points in view, but the narration with its "in effects" etc. cluttered the description of the picture.

In sum, I would say this was an attempt to explain the precise function and precisely describe a turbo jet engine.

It looks like a maze! Some part of something cools off something else and some part nearer the camera is something important.

Believe the fan cools off something when it reaches 90°, etc.

Three of the reports seemed to rely upon the aural material as a basis for the report. This group, also, seems to find it difficult to describe what they had "seen" and/or "heard." The following report is typical of this group.

(17-A Green) A flame arrestor to ignite gases behind the turbine wheel. It is the aft portion of a cross section of a turbine wheel. The fuel injector and some kind of arrestor meet in the center at 90° angle. They are somewhat closer to the camera than the other portions of the picture. The shaft is made up of concentric circles.

There is a fluting - "fluted collar" - I believe it was called surrounding the shaft. Two "layers" or circles of this fluted material especially treated for something (I think inflammability).

There are 5 "layers" of circles outward from the middle--two "eyes" in the middle, and two sort of knobs. I believe the voice called them "control knobs."

Too many unfamiliar terms for me to get much. Think it was jet-propelled engine.

Most of the comments (11) concerning the jet engine with the technical, aural material were developed with the following patterns.

- (4-A Green) We have heard the description of the tail burner on a jet aircraft. I know very little of mechanics--so the parts mentioned that make up this picture which we see mean nothing to me. But I can see that the lining is corrugated--the man speaking said this was true because of the heat of the jet blast. I'm sure if my husband were viewing this he would have gained a great deal more from it, as he is very interested in things pertaining to aircraft or any type of motor.

- (9-A Green) Not having a technical or mechanical mind, I didn't get much from this picture or sound. View of aft burner of jet plane has fabricated lining for cooling process. Operates at very high RPM. The whole thing looks like a peek thru the back of a camera.

- (7-A Green) I must admit the picture was a bit beyond me. It showed the aft end of a jet engine, the outside of which was of corrugated, perforated material. The one section was 8" - 10" closer to the camera than the rest. I didn't quite comprehend the mixing of the gases, fuel, etc. that make up the operation of a jet engine.

- (12-A Green) It's all very interesting, but I get the impression you are trying to see how much we can comprehend, of a technical nature, over a T.V. screen. I don't. This is just like a Comm. Skills final - besides, my husband is in the Army not the Air Force.

- (5-A Green) This is a portion of a jet plane, not being an engineer I am at a loss to explain the picture. The description seemed to be good, however not being familiar with the terms, I did not retain the information.

- (10-A Green) I know so little about such things. It means absolutely nothing to me. We will leave it to our engeniens (engineers).

- (11-A Green) Sorry! Jet propulsion is not my forte!

The following report seems to express the thoughts of most of the group:

(19-A Green) I just heard a description of what I think is the power producing system of a jet airplane. Due to my lack of knowledge on this subject, I could see next to nothing in the picture. I also could not understand the verbal description because I was not at all familiar with the terminology used. In short, my lack of knowledge in the subject made it quite impossible for me to form an impression.

In fact, the last paragraph of the following report seems to voice the concerted opinion of the group:

(8-A Green) . . . Too many unfamiliar words and a subject beyond my comprehension.

Statistical Recapitulation of the Jet Engine with Learned Supplement

The avenue of reception for this group differed in the following way. From the eighteen reports, five were influenced by what they "heard," two by what was "seen" and "heard," seven by what was "seen," and four furnished no description.

5 reports derived from aural content.
2 reports derived from aural visual.
7 reports from visual content.
4 no description.
18 reports (total).

The visual reception seems to predominate.

7 reports classified as objective.
11 reports classified as non-objective.
18 reports (total).

SECTION IV - MULTIPLE MEANING - CIRCUS AND THE LADY

The following description written in the learned style accompanied the picture of Circus and the Lady. The learned style was developed from the original form which was prepared in the popular style.

A dichotomy seems to make itself manifest in this illustration. Primarily, the lady with a torch and the modernistic contours occupy the left side while the Caucasoid and Negroid are on the right.

The Caucasian peers at the umbrageous edifice while the Negroid gazes at an illuminated rampart. Perhaps they are comparing their pigmentation in order to become compatible. This may emphasize further relationship with the lady with the torch which is emblematic of equality.

In the lower center of the illustration is what appears to be a small cannon and a nautical object. Because of their relative positions, they may characterize the strife between the Caucasoid and Negroid.

These two male figures sustain intense contemplation toward two vaults which have been barricaded. Perhaps this represents further symbolism that the dual conflict has not been resolved. The barricades are still upright. So inequality still predominates. Toward the lower left is an eagle cageling--the replica of the national emblem. When the issues of the contending forces are resolved, the cageling will be liberated.

From the fifteen reports, ten seemed to derive meaning from the picture and/or sound. Of this group, five seemed to rely on what they "saw," and reported the following accordingly.

(42-C Green) See 2 men, 1 Caucasian, 1 Negroid facing a wall. A surrealistic picture of "a lady with a torch." A set of lights in the lower, center portion. Something that looks like a crucifix in the lower left. An object that looks like a dumb-bell. The two figures are sitting in chairs that look like bar stools. Other assorted meaningless objects. Heard apparently a dissertation on the eventual reconciliation of the two races. Heard something about a cannon too.

From this same group, one report questioned the aural material.

(37-C Green) What I see makes little sense in itself. Related to the verbal description, however, I interpret the images to mean that a realization of the Lady with the Torch (liberty) may depend on the white and black figures (races) overcoming the barriers which divide them in America.

I am unable to get any meaningful impression from the objects in the lower left and center of the picture. I am unable, particularly, to see the Eagle referred to in the verbal exposition of the image. The Eagle traditionally represents this country, and, I suppose is also related to a traditional concept of freedom or human rights.

Dali must have had his hand in this picture!

Two from this same group divorced themselves from the sound and reported from what they "saw."

(34-C Green) The two figures are talking. You said there was a woman holding a torch, but I do not see where she is standing. There is camera equipment in the lower center of the picture. There is a figure to the left which looks like an elephant with his trunk raised high in the air.

(43-C Green) It appears that the white fat gentleman and the Negro who are seated next to each other at the left of the screen are drawing a picture or looking at a statue of some strange looking monument that appears to look like the statue of liberty.

There appear to be four spot lights aimed at the statue. These spot lights are located below and to the left of the white fat man and the Negro.

One participant seemed to rely on both the picture and the sound.

(29-C Green) You spoke of the lady with a torch to the left. I have not been able to locate her. I do see the two people in the right background (backs turned) for no special reason. In the right foreground is a long object which looks like a large dumbbell.

Four of the total seemed to derive their information from the aural material.

(35-C Green) In the left side of the picture appears the "Statue of Liberty." On the right two men on stools. One of these men is white, the other Negro. This is a symblanatic (symbolic) picture of the strife between the Negro and white in the country. The two men are attempting to find a way to become closer together in living and working together. The military arms in the picture show that the strife is still going on and the caged eagle is waiting to be uncaged and show that there is true equality for all. This is purely a symbol picture of an actual situation now existing.

Five were quite confused by both the picture and the sound.

(40-C Green) Picture - Small details--very confusing--difficult to pick out any meaning, even with the description--can see 2 men--that is all.

Oral description - equally as complicated--as each area or part of the picture was described, was unable to follow--even to picking out object. Have little idea what is going on. Flicker of picture distracting.

And one report from this group seems to summarize the feelings of those who became confused by what they saw and heard.

(44-C Green) This is Mumbo Jumbo? Picture a group of unrelated objects, and description just as unrelated as the picture.

Statistical Recapitulation for Circus and the Lady with Learned Supplement

From the fifteen reports, six appeared to be aurally derived, three appeared to be aurally-visually derived, five appeared to be visually derived, and one furnished no description.

6 reports derived from aural content.
3 reports aural-visual.
5 reports visually derived.
1 report no description.
15 reports (total).

10 reports classified as "good" objective.
5 reports non-objective.
15 reports (total).

CHAPTER V

THE CONTENT OF THE EXPERIMENT (Continued)

THE GROUP FINDINGS

The manner in which these data were collected during the experiment has already been explained in Chapter III.

In order to analyze the Group Findings for this chapter, the author relied upon a process which was referred to as THE PARALLEL CONCEPT. By this method all the papers in a given group were compiled according to the first thought or concept which each individual received immediately after exposure to the sight and/or sound impression. The first thought, or concept, of each person was then recorded on a single sheet of paper and collated. By this process it was possible to make a comparison of the "first thought or concept" derived from each participant.

The same procedure was then repeated for the second, third, fourth, fifth, etc. concepts. In a few instances as many as twenty-four concepts were recorded during a single exposure.

In this way the author found that a critical analysis of group thought could be ascertained from these collated series of concepts.

The Group Findings presented in this chapter have been arranged according to the same compendium as used for The Individual Analysis presented in Chapter IV.

Preceding each Treatment in the following sections is a composite Group Impression which reflects the major and minor concepts for that particular impression.

For example, on page 148, the First Concept for The Boy with the Shoes, Picture Only, indicates that from a total of fifteen (15)

participants, the majority (13) seemed to agree that "this was a picture of a boy who was sitting on, or near, stone steps, clutching or embracing a new pair of shoes" (major concept). The minority of participants (2) indicated that "this was a picture, full of story, which expressed joy and extreme happiness" (minor concept).

In order to assemble these data for this part of the experiment, this process was repeated for each major and minor concept which comprised the sixteen (16) picture-category treatments.

Toward the final part of this chapter this information was then compiled into a composite outline for each picture-category treatment and thereby revealed the way in which the group interpreted what it saw and/or heard directly after the exposure.

Therefore, what follows on pages 148 through 265 is not the thoughts of the individuals who participated in the experiment, but rather the composite thoughts of the group, which when analyzed in this form revealed the continuity of parallel concepts, or the dynamics of group thinking.

THE PARALLEL CONCEPT - The Boy with the Shoes - Picture Only

FIRST CONCEPT

MAJORITY - This is a picture of a boy who is sitting on or near stone steps, clutching or embracing a new pair of shoes.

MINORITY - This is a picture, full of story, which expresses joy and extreme happiness.

1. Child, boy, sitting on steps of a building. . .
2. This boy clutching a pair of shoes suggests a poor youngster. . .
3. This is a picture full of story.
4. A young boy is sitting on stone steps.
5. The small boy in the second picture appears to live in another country, perhaps France.
6. This seems to be a boy about 5 or 6 who is holding a new pair of shoes.
7. I am looking at a picture.
8. A boy with a new pair of shoes could be the title.
9. There is a picture of a small boy.
10. A happy child is seated on stone steps.
11. This picture expresses joy and extreme happiness.
12. This is a picture of a little refugee boy clutching a pair of new shoes.
13. A young boy sitting on or near steps.
14. This picture shows a boy embracing a new pair of shoes.
15. This is apparently a picture of a very elated young boy.

SECOND CONCEPT

MAJORITY - He is perhaps a war orphan or resident from a country other than the U. S. who is holding new shoes.

MINORITY - He is looking skyward with a large, radiant smile on his face.

1. Holding an object . . . looks like a hat.
2. . . . perhaps a war orphan . . .
3. This young boy shown sitting on the steps of a building . . .
4. . . . head back . . .
5. He is clutching a pair of shoes in his hands.
6. He is very happy.
7. It shows a young man or boy sitting down with his hat or something clasped to his breast.
8. The picture has great meaning.
9. . . . sitting on some steps . . .
10. It is difficult to determine what he has hugged to his chest.
11. The youngster has received a new pair of shoes.
12. A radiant smile is upon his face.
13. . . . holding a pair of shoes.

14. . . . and looking skyward with a large smile.
15. . . . very likely a resident of some country other than the U. S.

THIRD CONCEPT

MAJORITY - He exults as he sits, with his head tilted upward, on concrete steps of an old, ruined building.

MINORITY - He is wearing a jacket (dark coat), short, light trousers (pants), bedraggled, wool socks, and white shoes.

1. . . . face is tilted upward.
2. . . . who has come into possession of the shoes.
3. . . . probably some ruined (building) or very old one.
4. . . . seeming to exult in the object he is holding to his breast.
5. . . . they (the shoes) are new.
6. He is sitting on the steps of his home, perhaps.
7. He has his mouth open and teeth showing like he's pleased about something.
8. (meaning because) it shows great joy that can be had from receiving something that you don't ordinarily get, or can get, everyday.
9. . . . with his head back . . . laughing.
10. He is wearing a jacket, short pants, wool socks, and white shoes.
11. (and) his attitude is one of spontaneous and unrestrained gratitude.
12. He's sitting on the cement steps of a dilapidated building, possibly war-torn.
13. He's wearing a dark coat, light trousers, sort of bedraggled socks and shoes and a big smile.
14. The boy appears to be seated on the concrete steps of a building.
15. (other than U.S.) judging from his clothing style and type of background architecture.

FOURTH CONCEPT

MAJORITY - He is holding shoes. He is 6 or 7 years old.

MINORITY - He is dressed in sweater, shorts, stockings, and shabby shoes, and is seated in a place that is not very delightful.

1. Has a smile on his face as though he is pleased.
2. (shoes) either for himself or which he may try to sell.
3. (the boy) is a refugee or perhaps an orphan.
4. . . . looks to me like a pair of shoes.
5. They (the shoes) may have been sent to him by an aunt in Texas.
6. I think the shoes may belong to him.
7. The place where he is sitting does not seem to be a very delightful place.

8. The boy apparently comes from a European country.
9. He is holding some oxfords in his hands.
10. He is holding shoes.
11. Physical description: that of a young 6 or 7 year old boy.
12. The coat appears to be a little worn.
13. He is dressed in a sweater, shorts, stockings halfway to his knees, and shabby shoes.
14. The elation seems to stem from the fact that he has been presented with a new pair of shoes.

FIFTH CONCEPT

MAJORITY - The boy looks happy even though he may be a war orphan who does not have the advantages which we have in the U. S.

MINORITY - The clothes which he is wearing include a heavy jacket, short pants, long socks, and tennis shoes.

1. (the boy) has a smile on his face as though he is pleased.
2. I associate the image with similar pictures of such unfortunate kids in Italy after the war.
3. He has just received a pair of new shoes from some relief workers.
4. The boy looks like an immigrant.
5. He is very happy about this (the new shoes).
6. Though they (the shoes) look a bit large.
7. (the place where he is seated) looks desolate and secluded.
8. Where they (the European countries) do not have the advantages we do living under "the lady with the torch."
9. The boy is dressed in heavy jacket, short pants, long socks, and wearing tennis shoes.
10. This (the fact that he's wearing shoes) was visible after the TV was adjusted and the picture made more clear.
11. (the boy) could be a war orphan seated in snow.
12. (clothes a little worn) as do the sleeves of his sweater or shirt which can be seen protruding from under his jacket sleeves.

SIXTH CONCEPT

MAJORITY - The boy, whose right shoe is laced tight, has his head thrown back, and is wearing a short jacket, short trousers, shoes, socks, etc.

MINORITY - He has probably not had a new pair of shoes in quite some time.

1. He is wearing a short jacket and short trousers.
2. . . . the head thrown back.
3. He has probably not had a new pair of shoes in quite some time.
4. . . . (boy has) bare knees.
5. . . . and (the boy) is sitting on his front steps.

6. He is wearing shoes, socks, jacket, and short pants.
7. In the background on the right looks like some chairs or seats are piled up against each other.
8. This pair of shoes may be the only ones he has ever had for a long time.
9. The right shoe is laced tight.
10. The picture was made more clear (with the TV set was adjusted).
11. (The boy is seated) on steps or entrance to building or shelter of some kind.

SEVENTH CONCEPT

MAJORITY - The boy whose left shoe is untied is very happy.

MINORITY - The background strengthens the association with past war scenes in devastated lands.

1. (The boy) has knee socks and sneakers on.
2. The background of the picture further strengthens my association with post-war scenes in devastated lands.
3. He (the boy) is very happy.
4. (The boy) has on heavy wool socks.
5. (The boy) is calling up to a boyfriend.
6. . . . and a shiny belt.
7. The person in the picture has boots on.
8. . . . from the happy expression on his face.
9. . . . while the left (shoe) is not tied.
10. (The boy) is very happy to have a new pair of shoes.

EIGHTH CONCEPT

MAJORITY - The boy who is seated on chipped steps is happy.

MINORITY - He is wearing tennis shoes, sweater (a dark coat) which could be an old army coat.

1. The steps seem chipped.
2. The shoes appear to be adult in size, but may be a child's shoes.
3. (The boy is happy), as you can see by just looking at him.
4. (The boy) has on a sweater and tennis shoes.
5. (The boyfriend) is looking out of a window on the fourth floor of the apartment building.
6. There seems to be something about his (the boy's) right wrist.
7. (The boy has on) a dark coat which could be an old army coat.
8. He is filled with great joy upon receiving them (the shoes).

NINTH CONCEPT

MAJORITY - The boy is very healthy, and so happy that he can't put on his new shoes.

MINORITY - The television picture was adjusted brighter and clearer.

1. The picture was adjusted by the attendant, brighter and clearer, so I can see that it is new shoes which he is clasping.
2. The image (the total pictorial concept) may be slightly distorted.
3. He might be so happy he can't even put them on.
4. (The boy seems to be wearing) tennis shoes.
5. (The boy is calling to the boyfriend) to come and see what he has.
6. He is a very healthy looking child.

TENTH CONCEPT

MAJORITY - His clothes suggest Central European or Italian origin.

MINORITY - There seems to be snow on the ground.

1. The flicker of the (TV) picture is hard on the eyes.
2. The child's clothes, particularly his jacket, suggest a central European or Italian origin.
3. He just wants to hold them to him (the shoes).
4. There seems to be snow on the ground.

THE PARALLEL CONCEPT - The Boy with the Shoes - Audio Only

FIRST CONCEPT

MAJORITY - A small, poor, round-faced, foreign (Chinese or Korean) boy with a clean and smiling face in ragged clothes clutching new shoes to his breast.

MINORITY - It is in a poor neighborhood, probably in a foreign country.

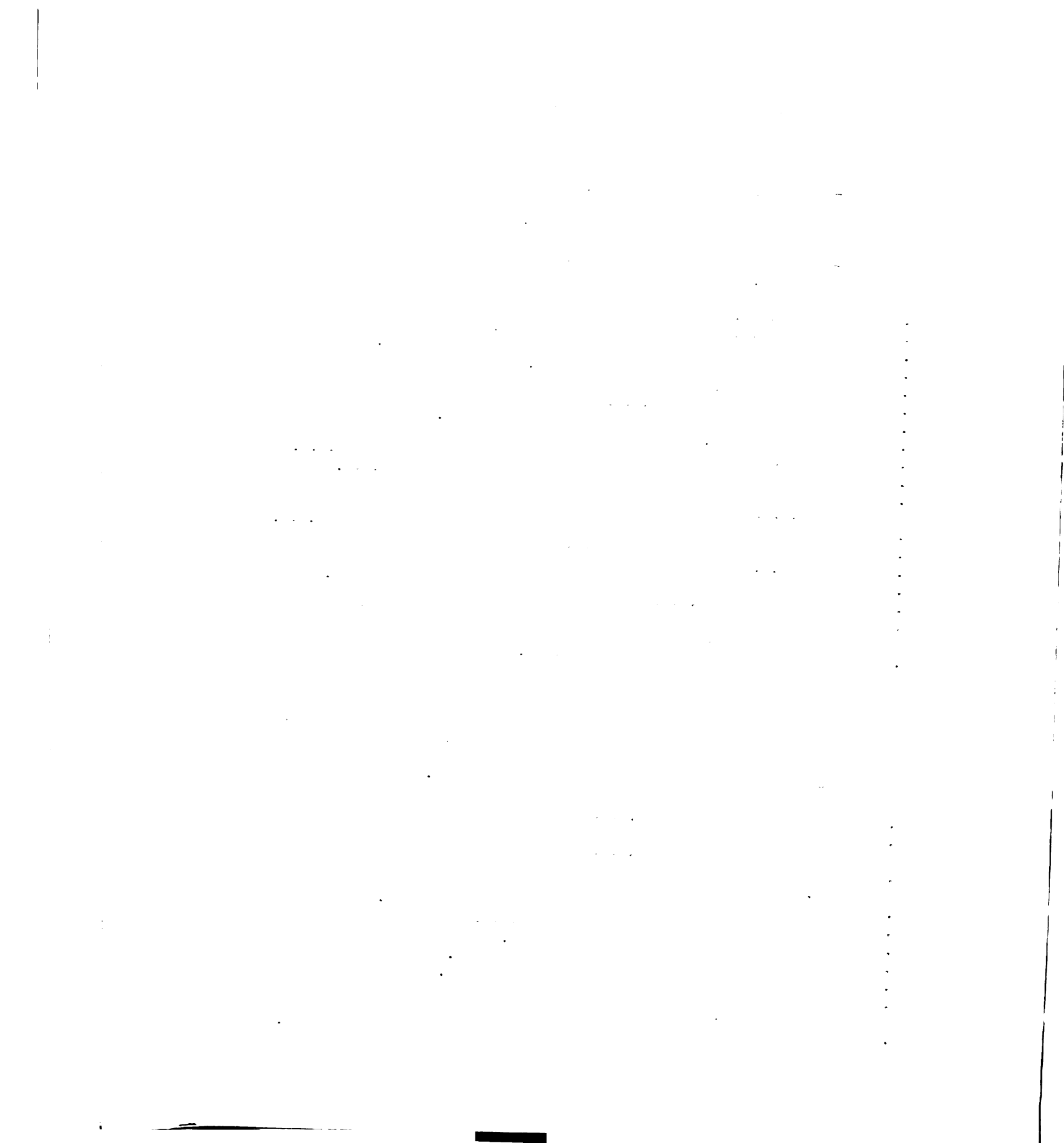
1. A small boy . . .
2. A country boy . . . is the first impression.
3. It is a poor neighborhood--probably in a foreign country.
4. We see a small boy who looks very happy.
5. A round faced boy . . .
6. A small boy is very happy . . .
7. We see a little boy with a clean and smiling face.
8. We see a small boy . . .
9. A small boy, presumably of a country recently ravaged by war . . .
10. A story of a young boy under the age of 10 years of age . . .
11. A little Chinese boy has just received a pair of brand new shoes . . .
12. A small boy who has a pair of new shoes clutched to his breast . . .
13. A small boy with a happy face . . .
14. A poor boy . . .
15. A boy is standing on the street clutching a new pair of shoes.
16. A small foreign boy . . .
17. From the description I heard I could picture a small boy in ragged clothes . . .
18. It sounds like a Korean War orphan . . .

SECOND CONCEPT

MAJORITY - He is holding or clutching a brand new pair of shiny shoes, and has his head thrown back and smiling.

MINORITY - It is in a country recently visited by war.

1. Dressed in heavy clothing . . . (the boy)
2. Happy over the possession of a new pair of shoes which he clutches to his breast . . .
3. One has the impression that it is a country recently visited by war.
4. He is holding a pair of new shoes lightly in his hands.
5. (The boy) Poorly clad in warm clothing . . .
6. Because he has a brand new pair of shoes.
7. The boy is clutching a pair of shiny new shoes.
8. With his head thrown back and smiling (the boy).
9. Oblivious to the heavy, rough clothing that was never new to him (the boy).
10. Who is very happy due to the fact that he has a new pair of shoes.



11. Probably the first new pair of shoes he has ever had.
12. Seems unusually happy. He has his head thrown back and a broad smile.
13. Clutching a pair of new shoes (the boy) . . .
14. Probably a refugee . . .
15. His general appearance indicates he is from a family in poor circumstances.
16. (The boy) In a worn out town . . .
17. Standing in front of an old wretched storehouse in Korea.
18. Who has just received a new pair of shoes (the boy).

THIRD CONCEPT

MAJORITY - (Concept of Environment) The poor boy is happy as he sits on rough, stone steps clutching a new pair of shoes.

MINORITY - The boy is wearing heavy clothing with worn out shoes.

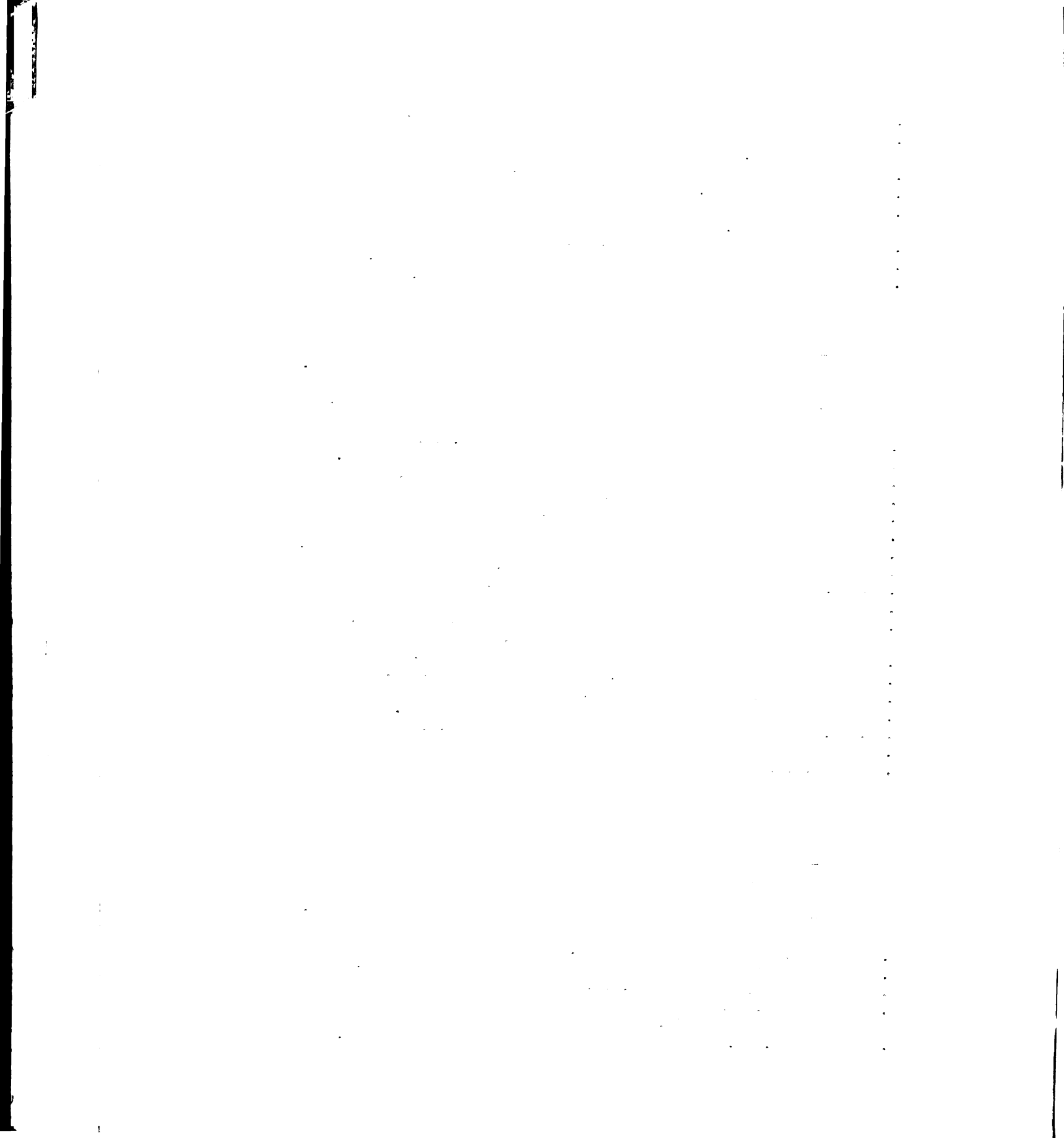
1. (The boy) is sitting on the rough stone steps . . .
2. (We know) He is happy because of the expression on his face.
3. The center of interest in our picture is a small boy.
4. He is wearing heavy clothing . . .
5. (The boy) is sitting on a worn step . . .
6. He is no doubt one of a large family.
7. It seems as if this is the greatest joy he has ever experienced.
8. In his hands he holds a new pair of shoes.
9. . . . oblivious of the poverty around him . . .
10. The boy seems to be well fed.
11. In the poor section of town that he comes from, new shoes, or anything for that matter, are unusual.
12. It appears he may have come from a foreign country.
13. He is apparently a poor boy . . . but very happy . . .
14. (The boy) . . . poorly clothed . . .
15. His wearing apparel shows that it has (had) much use.
16. . . . wearing worn out shoes with broken laces . . .
17. He is clutching a new pair of shoes.
18. (Boy) . . . such as the advertisements you see in magazines for CARE.

FOURTH CONCEPT

MAJORITY - The happy boy is in a war-torn country sitting on stone steps.

MINORITY - His clothing has been worn by other children before him.

1. (Steps) . . . of an old building.
2. In our mind's eye we see him sitting on worn stone steps.
3. He is sturdy, round-faced . . .
4. (Clothing) . . . which looks like it had been worn by other children before him.
5. (The boy) . . . clutching a pair of new shoes to his chest.



6. (Boy) . . . from a war-torn country.
7. For if we look at his feet we see worn shoes with broken laces.
8. His clothing is heavy and warm indicating the climate where he lives.
9. (Boy) . . . is transported with the blessed joy of childhood arising from the simple fact of possession of a new pair of shoes.
10. (The boy) . . . seems very happy in spite of the poor and worn clothing that he is wearing.
11. He has a very happy serene look on his face.
12. . . . and his clothes he's wearing were all hand-me-downs.
13. (Boy) . . . being well fed . . .
14. (Boy) . . . well fed . . .
15. He is standing in front of an old building.
16. . . . has a broad smile on his round face.
17. (Shoes) . . . which at the moment enable him to forget the poverty in which he lives.
18. . . . or the agencies who sponsor adoptions of war orphans.

FIFTH CONCEPT

MAJORITY - The boy is very healthy, well fed, and happy to have the new shoes which he clutches to his chest.

MINORITY - His clothing is heavy and looks very worn.

1. By looking at him you know he is poor.
2. (Steps) . . . of a stone building . . .
3. (Boy) . . . and appears to have not suffered from malnutrition.
4. (Clothing) . . . as it looks very worn . . .
5. He is smiling and apparently is very happy with the shoes.
6. His clothing is heavy.
7. Although the boy looks healthy and well fed . . .
8. The clothing and shoes look somewhat tattered and worn though . . .
9. (Shoes) . . . all his very own.
10. He is in a poor community.
11. He is a very healthy, well fed looking little boy.
12. . . . and that is probably why he's so happy to have one thing that is new.
13. . . . and living in a poor neighborhood . . . the dingy surroundings are unnoticed at this time.
14. (Boy) . . . clutching a new pair of shoes to his chest.
15. . . . and (he) doesn't seem to mind his shabby appearance as he holds his new shoes.
16. . . . as he clutches a pair of new shoes to his chest.
17. Although the surroundings suggest a lack of the necessities of life.

SIXTH CONCEPT

MAJORITY - (Concept of Environment) He is in a poor, cold country which has been depressed due to war, but he does not seem to care.

MINORITY - Besides his ill-kept, hand-me-down garments, he is well fed, plump, and in good health.

1. (Poor) . . . and the people and buildings around him lend to this.
2. . . . in a poor neighborhood.
3. His face has a glow of happiness.
4. (Poor) . . . but he doesn't seem to care . . .
5. The boy is wearing heavy, bulky clothing . . .
6. . . . indicating it is a cold country.
7. His clothes appear to be hand-me-down . . .
8. . . . as if they had been handed down to him after being worn by older members of his family.
9. Seated on rough stone steps . . .
10. (Community) . . . which has been (depressed) due to the war.
11. His clothes look neat . . .
12. It shows appreciation for the better things in life which is what all Americans should be thankful for.
13. This warm clothing and new shoes (are) giving him a feeling of well being.
14. Very happy with new shoes.
15. Besides his ill-kept garments he seems to be well fed and in good health.
16. He is unmindful of his surroundings which have apparently suffered damages of war.
17. The little boy appears to be quite plump and healthy.

SEVENTH CONCEPT

MAJORITY - His clothing indicates that his garments are hand-me-downs, and warm enough for the cold country in which he lives.

MINORITY - He does not seem depressed about the environment.

1. Yet he has a broad smile on his face.
2. The description says that it is obviously a foreign country.
3. . . . as he clutches to his breast a pair of new shoes.
4. . . . as he is so happy with his new shoes.
5. . . . which might indicate hand-me-downs from an older child.
6. His clothing also indicates the garments are hand-me-downs from older brothers.
7. . . . and perhaps the new shoes are the first possession he has had in a long time which has not been previously worn by someone else.
8. He looks well fed.
9. . . . before a poor stone building . . .
10. The boy does not seem concerned about the (depressed) surroundings.
11. (Clothes) . . . and are warm enough for the cold country in which he lives.
12. For, those coming from foreign countries are more aware of this having not been used to so much.

13. His life must also include a home where there is love.
14. From a war-torn country.

EIGHTH CONCEPT

MAJORITY - The country is war-torn, war-stricken, and devastated, poor and barren, and has been a battlefield.

MINORITY - His new shoes contrast with the worn pair.

1. He is holding a pair of new shoes to his chest.
2. (Country) . . . one which has been war torn.
3. They contrast greatly with the worn pair, broken at the toes and tattered laces which he is wearing . . .
4. He is sitting on some stone steps.
5. . . . due, no doubt, to the fact that the country is a foreign country that is "war stricken" and devastated.
6. The neighborhood he is in is a poor and barren one.
7. His surroundings indicate he may live in a poor, possibly war-torn area.
8. . . . but the scene surrounding him leads us to believe he lives in a country that had been the battlefield in war time.
9. . . . He appears sturdy of leg and well fed . . .
10. . . . nor the clothes that he is wearing, although they have been worn by someone else while new.
11. One would assume the little boy received his shoes from a CARE package sent from America.

NINTH CONCEPT

MAJORITY - Although shabbily dressed in hand-me-downs, he is happy and contented.

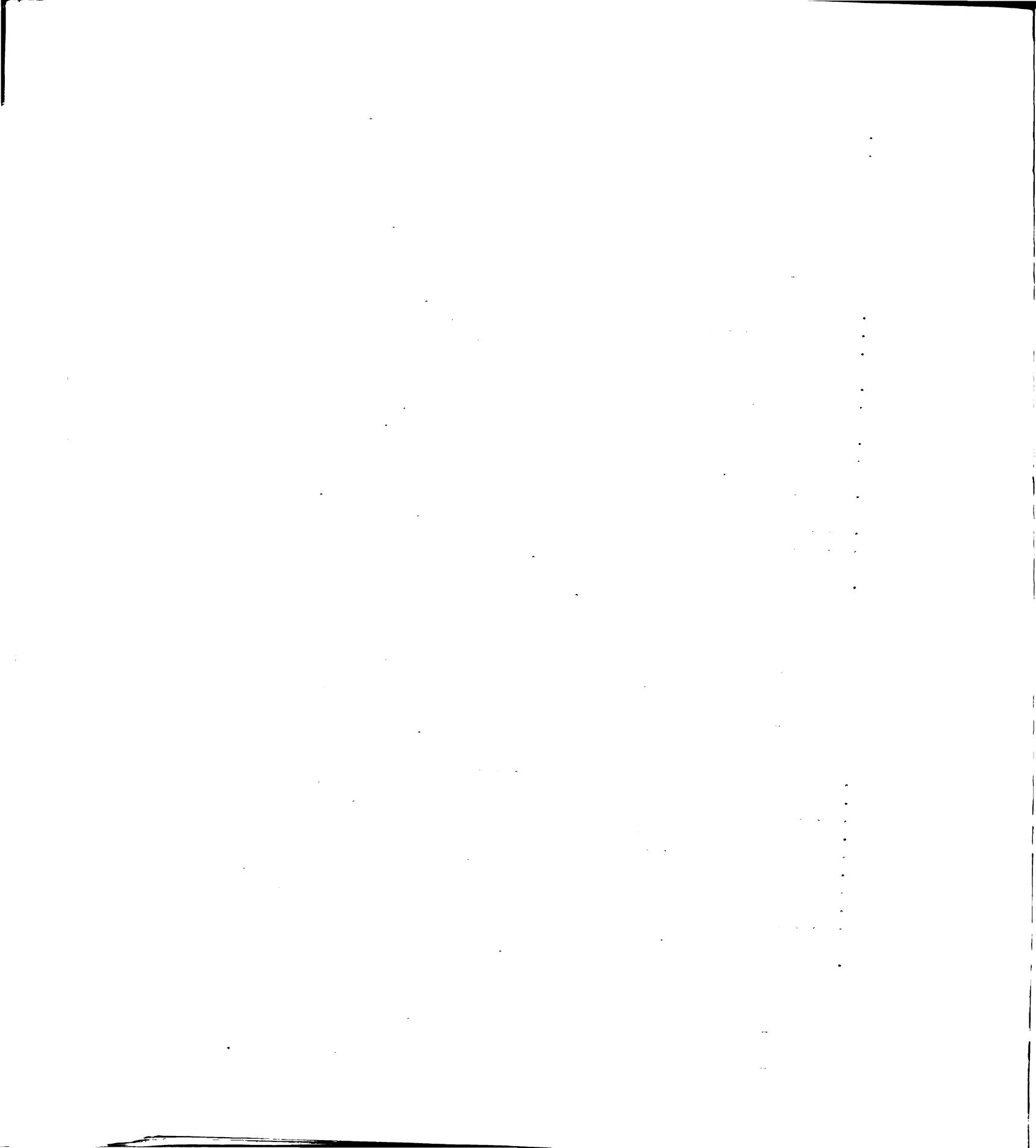
MINORITY - The house is old and of stone construction, and indicates some degree of poverty and deprivation.

1. I believe this is why he is happy . . .
2. The boy is shabbily dressed in hand-me-down worn clothes.
3. . . . and also with the clothing which he is wearing.
4. He looks well fed . . .
5. The house is old . . .
6. The buildings are of stone construction.
7. The environment indicates some degree of poverty and deprivation.
8. But the new shoes are all that matter at the time we see him.
9. . . . and the huge grin on his round face shares his joy with every passerby.
10. He seems very happy and (contented).

TENTH CONCEPT

MAJORITY - His joy is complete over the new shoes.

MINORITY - He is oblivious of the surroundings--the rough, worn steps.



1. . . . because he has a new pair of shoes.
2. His shoes have holes and broken laces.
3. The clothing is warm in appearance but not new.
4. . . . which seems rather unusual as the country looks like a very poor country.
5. The steps on which he is sitting are very worn.
6. The look of happiness on the boy's face would seem he is oblivious of the poor surroundings.
7. He is seemingly overjoyed at the possession of a pair of brand new shoes.
8. His joy is complete.

ELEVENTH CONCEPT

MAJORITY - The boy is smiling because he has a pair of new shoes all his own.

MINORITY - His laces are untied on his old shoes.

1. For his are old and battered and the laces are untied (shoes).
2. His face is ruddy and his legs sturdy.
3. (Clothing) . . . probably second hand.
4. It looks like there had been a war there.
5. The boy is smiling however indicating great joy over the new shoes.
6. At least he has a pair of new shoes all his own.
7. (Shoes) . . . which to us might be a simple source of pleasure and for joy.

TWELFTH CONCEPT

MAJORITY - He is a husky, well-fed, healthy boy with thick legs.

MINORITY - (Similar concept)

1. He appears to be healthy.
2. . . . which would indicate he has been well nourished.
3. The new shoes represent an experience which he has probably never had before.
4. . . . and the country looks very poor.
5. Being a husky boy, with thick legs, indicates he has been well fed.

THIRTEENTH CONCEPT

MAJORITY - The boy is happy with his new shoes.

MINORITY - He is happy even though he is poor.

1. His legs are fat . . .
2. . . . even though not well clothed.
3. . . . the possession of something really new . . .
4. . . . but the boy doesn't seem to mind because he is so happy with his shoes.
5. . . . even though he is poor.

FOURTEENTH CONCEPT

MAJORITY - His new shoes are wonderful!

MINORITY - And he is filled with joy.

1. . . . yet everything around points to poorness.
2. His pride and joy in the possession of a new pair of shoes . . .
3. . . . and just his and therefore wonderful (shoes).

FIFTEENTH CONCEPT

MAJORITY - This is an unusual experience.

MINORITY - His clothes are hand-me-downs.

1. His clothes could be hand-me-downs.
2. . . . indicates that it is an unusual experience.

SIXTEENTH CONCEPT

MAJORITY - The place in which he lives looks as though there
has been a war there.

1. The place he lives in looks like there had been a war there.

SEVENTEENTH CONCEPT

MAJORITY - The place is a foreign country.

1. The place is a foreign country.

THE PARALLEL CONCEPT - The Boy with the Shoes - Picture with Popular
Verbal Supplement

FIRST CONCEPT

MAJORITY - This is a picture of a small boy.

MINORITY - A picture of happiness--a child appreciating the simple things of life.

1. A small boy . . .
2. A small boy . . .
3. In this picture I see a little boy of six or seven years of age. . .
4. This is obviously a picture of happiness.
5. This is a picture of a small boy . . .
6. A little boy . . .
7. This is a small boy . . .
8. We have seen a picture of a small boy . . .
9. The boy is holding a pair of new shoes . . .
10. This is a picture of a boy about 8 years old . . .
11. The picture is of a small boy . . .
12. This is a picture of a little boy . . .
13. It looks like the boy . . .
14. A picture of a "poor" boy . . .
15. This picture is that of a little boy . . .
16. This is a picture of a small boy . . .
17. This picture is of a small boy . . .
18. Little boy . . .
19. I see a small boy . . .
20. A small boy . . .
21. A young boy sits on steps.
22. In the picture we see the boy with the pair of new shoes . . .
23. We have seen a picture of perhaps a war orphan . . .
24. The picture depicts the wonderful traits of a child in appreciating the simple things of life.

SECOND CONCEPT

MAJORITY - He is happily clutching a pair of new shoes.

MINORITY - He is seated on stone steps.

1. . . . that seems very happy . . .
2. . . . sits on stone steps.
3. . . . seated on stone steps. . .
4. The boy is clutching a pair of new shoes.
5. . . . in some war-torn country.
6. . . . with a round face . . .
7. . . . with a pair of brand new shoes.
8. . . . apparently rejoicing over a new pair of shoes.
9. . . . those on his feet are old.
10. . . . sitting on some stone steps . . .

11. . . . seated on the steps of some building.
12. . . . who is clutching a new pair of shoes. . .
13. . . . is from a country in Europe . . .
14. . . . clasping his new precious possession to his chest.
15. . . . joyfully clutching a new pair of shoes.
16. . . . seated on the steps of a building . . .
17. . . . possibly 8 years old, sitting on old, rough, stone steps.
18. . . . happily smiling because of new shoes . . .
19. . . . sitting on worn stone steps . . .
20. . . . with a new pair of shoes.
21. He raises his happy, clean face skyward in thankfulness. . .
22. . . . which may be the first he has had in some time.
23. . . . or at least the victim of some such tragedy.
24. It takes so little to make a child happy.

THIRD CONCEPT

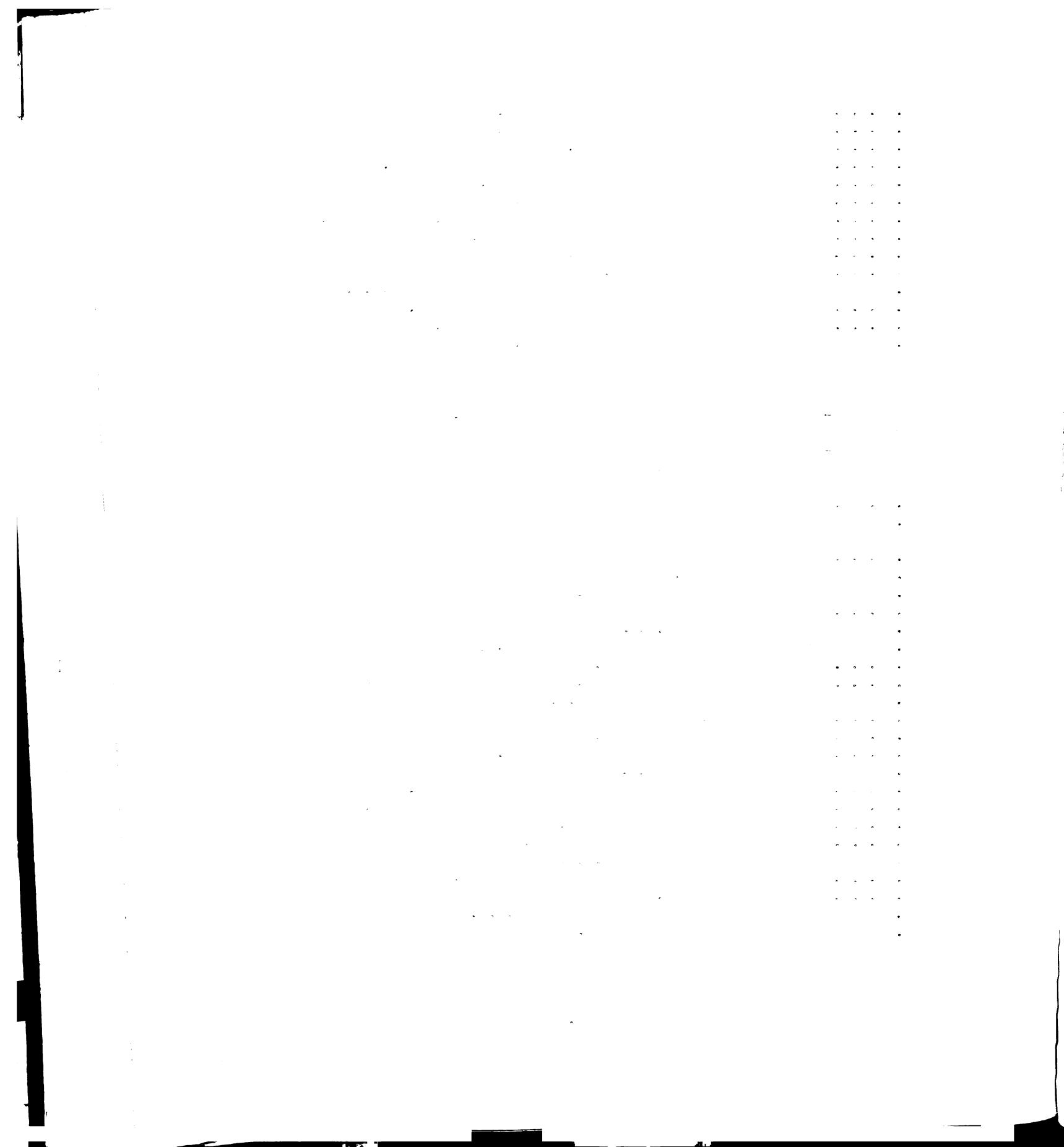
MAJORITY - The boy has received a new pair of shoes.

MINORITY - He is wearing a grin with his head thrown back and face lifted heavenward.

1. . . . with a new pair of shoes . . .
2. He holds a pair of shoes to his breast (which shoes I could not clearly see in picture for some time).
3. . . . in a very poor surrounding.
4. His head is tilted up . . .
5. He is sitting on some stone steps.
6. . . . and wearing a broad grin . . .
7. His head is thrown back . . .
8. The boy's upturned chin and radiant smile . . .
9. . . . those on his feet are old.
10. . . . in front of an old building.
11. He is holding a pair of new shoes . . .
12. . . . to his bosom . . .
13. . . . that has just been in war.
14. . . . for his face is lifted up heavenward.
15. His head is thrust back . . .
16. . . . and clasping a pair of new shoes to his breast.
17. . . . in front of a run down, old looking, stone building.
18. . . . which he clutches to his body.
19. . . . in front of an old brick building.
20. His is very pleased about them . . .
21. . . . for the new shoes he clutches in his hand.
22. . . . perhaps due to war.
23. The lad has received a new pair of shoes . . .
24. This boy lives in a poor country . . .

FOURTH CONCEPT

MAJORITY - His head is thrown back in a happy grin, and his lips are parted in a broad smile.



MINORITY - He smiles as he clutches his new shiny shoes to his breast (chest).

1. . . . with his head thrown back . . .
2. . . . and tosses his head back in a happy grin.
3. His head is tossed back . . .
4. . . . and shows a picture of joy.
5. . . . in front of a stone building.
6. . . . is clutching gleefully to his breast a pair of shiny new shoes.
7. . . . and he smiles as he clutches them to his chest.
8. . . . seem to indicate that he may have been badly in need of these shoes.
9. . . . despite the fact that he comes from a war-torn country.
10. He is holding to his chest a pair of new shoes . . .
11. . . . and his head is thrown back in sheer delight . . .
12. . . . as though it might be a rare occasion for him to possess something "brand new."
13. The boy is sitting on cement stairs . . .
14. Don't we think of God as up.
15. . . . and his lips are parted in a broad smile.
16. The narrator called to our attention the joyful look on the boy's face . . .
17. The boy is clutching tightly to his breast a pair of new shoes.
18. He appears to be very poor because of his worn out shoes . . .
19. Clutches in his arms a pair of new shoes.
20. . . . apparently they are the first new shoes he has ever had.
21. He wears clothing and rather poor type . . .
22. He is overjoyed . . .
23. . . . which he treasures.
24. . . . where the people work very hard for the little they have.

FIFTH CONCEPT

MAJORITY - The warm clothing which he is wearing is suitable for the climate in which he lives.

MINORITY - The shoes on his feet are worn. His new shoes make him happy.

1. . . . and the broad grin . . .
2. He wears shorts . . . a heavy jacket or coat . . .
3. . . . and he is displaying a very broad smile.
4. It seems as if he is thanking God and/or his benefactor for what he has.
5. The neighborhood seems to be a very poor one.
6. . . . apparently this is a new experience for him.
7. From his glee one would judge it were his first new pair.
8. The shoes on his feet are worn.
9. The surroundings are poor and the steps look especially beat up.
10. . . . and leaning back laughing with glee at his possession.
11. . . . as if the possession of these shoes had brought him the happiest moment of his life.

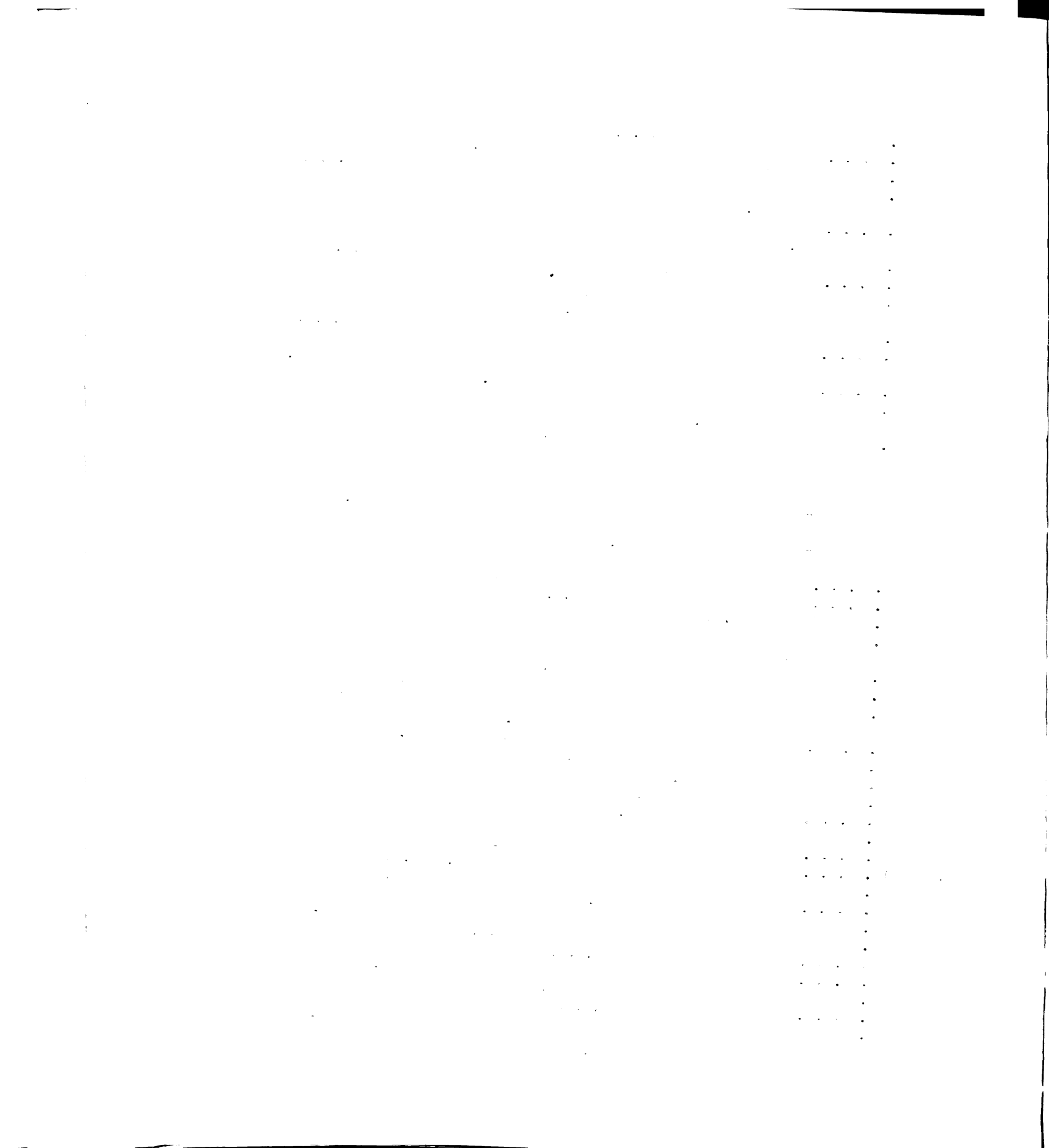
12. His head is thrown back . . .
13. . . . in a neighborhood that has been bombed.
14. All the boy's surroundings tell of things wrested from him . . .
15. His clothing is warm and adequate for the climate in which
he resides.
16. . . . making it clear that this does not happen to him very
often.
17. He is laughing heartily with his head held high and back . . .
18. . . . and the building's appearance.
19. From the looks of the old shoes, they must have been worn by
sisters or brothers before him.
20. You would suppose from his physical appearance and clothes . . .
21. . . . indicating both the nature of attire seemingly common to
comfort wherein he lives in a cold climate finds warm clothes.
22. . . . with a great expression of gratitude.
23. Likely most of the clothing he is wearing are used items he has
had given to him.
24. They are very proud and good people.

SIXTH CONCEPT

MAJORITY - He is happy and well fed with his head tossed back.

MINORITY - His clothing is warm.

1. . . . seems to indicate that he is happy.
2. . . . socks halfway up his calf . . .
3. One is joyous . . .
4. It was said that a thing like this does not always happen to
him . . .
5. The boy is dressed in warm clothes.
6. He is seated on old rough and worn old stone steps.
7. The worn shoes with broken laces he is wearing suggests a
previous owner or family or friends.
8. . . . and his broken laces reflecting previous use.
9. He is dressed with a warm coat . . .
10. He may be a refugee.
11. His clothing looks warm.
12. . . . and he is laughing . . .
13. He has a pair of shoes on . . .
14. . . . home which spells care and pride . . .
15. . . . and appears to be well fed (plump legs, etc.).
16. Perhaps this is the first time it has ever happened.
17. . . . looking toward the sky.
18. His face and legs seem well filled as if he is fed properly.
19. The small boy has his head tossed back . . .
20. . . . that while he is poor . . .
21. . . . and that he may come from a rather poor family.
22. The boy seems well fed and husky . . .
23. . . . not all fit too well . . .
24. A new pair of shoes was a wonderful gift to this little boy.



SEVENTH CONCEPT

MAJORITY - The poor boy is wearing worn shoes with broken laces and shows either he or someone else has made good use of them.

MINORITY - The country is cold and war-torn.

1. From the surroundings though we can see the boy is poor.
2. . . . and apparently worn shoes with broken laces.
3. . . . and filled with happiness . . .
4. . . . and that something like this may never have happened to him before.
5. . . . shorts . . .
6. . . . in front of an old stone building.
7. His clothes suggest he is poor . . .
8. The picture could have been taken in a war-torn country . . .
9. . . . which suggests the country is cold, at times.
10. Though he is poorly clad . . .
11. . . . and his whole appearance is of a child well fed.
12. . . . or apparently making some exclamation of joy and happiness.
13. . . . that his brother or sisters wore before he did . . .
14. . . . for he sits on an old stone step.
15. The old worn shoes which he has on have broken laces.
16. He remarked that the shoes the boy is wearing show that either he or someone else has made good use of them.
17. The boy has on old worn pair of shoes with broken laces.
18. He seems happy and content despite his plight.
19. . . . and has a big smile on his round face.
20. . . . and is not hungry.
21. His shoes add to the validity of this observation insofar as they appear to be of heavy material . . .
22. . . . which might indicate he lives in a farming community.
23. . . . nor make an outfit that belongs together.

EIGHTH CONCEPT

MAJORITY - The boy's shabby clothes are warm and probably worn by several boys before him.

MINORITY - His shoes seem to be the only new articles of clothing in his possession.

1. He is sitting on worn stone steps . . .
2. . . . (which shoes are extremely light in the picture) . . .
3. . . . it makes you smile to look at him.
4. The boy is very poor.
5. . . . and knee socks . . .
6. The shoes he is wearing are very worn.
7. . . . though their heaviness seems comfortable for his country.
8. . . . where poverty was prevalent . . .
9. His face and legs look chubby . . .

10. . . . and his shoe laces are broken . . .
11. . . . and warmly clothed . . .
12. Judging from the looks of the old shoes with the broken laces,
his family has made good use of them.
13. . . . and he has just about worn them out now.
14. . . . in a war-torn area.
15. . . . suggest that perhaps another member of the family may
have worn them.
16. He also said that the boy's clothes are warm . . .
17. . . . probably worn by several boys before him.
18. We could imagine him to be a victim of a war-torn country.
19. His clothes are shabby.
20. The background of the picture, a stone building and shabby
steps, would indicate a country caught by the war.
21. . . . and to have had hard use . . .
22. . . . but due to certain conditions the shoes were hard to
obtain.
23. These shoes seem to be the only new articles of clothing in
his possession.

NINTH CONCEPT

MAJORITY - The old shoes which he is wearing are well-worn.

MINORITY - He is dressed in clothing adequate for the climate.

1. . . . in front of a stone building.
2. . . . and so condition of shoes and laces is pretty hard to
make out.
3. In his arms he is clutching very tightly some new shoes.
4. . . . a victim of the atrocities of war . . .
5. . . . with worn shoes with broken laces on his feet.
6. . . . and tied with broken shoe laces . . .
7. . . . from his round face . . .
8. . . . and yet the boy's husky legs . . .
9. . . . which suggest he is well fed.
10. He appears well nourished physically.
11. . . . although the shoes he is wearing are worn . . .
12. His little round face . . .
13. His mother probably had to wait for her to come to get her child
a pair of new shoes . . .
14. A new pair of shoes just for him reminds me of the hat Mrs.
Saunders helped me to choose for my graduation.
15. In the foreground are well-worn stone steps . . .
16. . . . and probably adequate for the climate . . .
17. . . . he is dressed in a heavy coat . . .
18. His heavy clothing indicates this also . . .
19. . . . but he looks well fed.
20. . . . would indicate a country caught by the war.
21. . . . by either the boy or others who wore the loose-laced
shoes before him.

TENTH CONCEPT

MAJORITY - His old shoes have been worn by some other child before.

MINORITY - The boy's face shows that he is happy.

1. It appears, however, that the boy can overlook his hardships.
2. Maybe like many little boys he just doesn't care to lace them or tighten the laces.
3. . . . undoubtedly a gift came to him from another country.
4. He is living in a poor neighborhood.
5. These shoes have no doubt been worn by him or some other child for quite a while.
6. . . . evidently they had been used by the others perhaps members of his own family before he received them.
7. . . . and chubby legs . . .
8. . . . and full face . . .
9. Boy is sitting . . .
10. He has rather high socks . . .
11. . . . and look as though they had been worn by other children.
12. . . . and chubby legs indicate he has been well fed.
13. . . . and he has waited such a long time that he is real happy.
14. It was the 1st hat that was mine . . .
15. . . . against an old stone building . . .
16. . . . and that the boy's face . . .
17. . . . but his pants come only to the middle of his thighs.
18. His old shoes with torn laces seem to indicate his elders made good use of all the valuable articles.
19. I imagine he is a victim of post wars . . .
20. . . . and much poorer because of it.

ELEVENTH CONCEPT

MAJORITY - The picture indicates that he is in a cool climate in a foreign country.

MINORITY - He does not seem to be suffering from hunger.

1. . . . and the joy of the new pair of shoes . . .
2. Anyway the bare knees . . .
3. He is clutching them so tightly one feels that this is an unusual occasion indeed.
4. It appears that the building has undergone heavy shelling from the appearance of the walls and steps.
5. The boy has a rather round face and fat little legs.
6. The picture suggests he is one of those in a foreign country.
7. . . . he does not seem to be hungry.
8. . . . does not indicate suffering from hunger.
9. . . . has shorts . . .
10. . . . which would indicate he was in a cool country.
11. The steps of the building are evidently the roughly hewn steps . . .

12. The heavy coat seems to indicate a cold climate.
13. . . . and excited to have his first pair of shoes that are new.
14. . . . although not the first I had worn.
15. . . . which suggests a war-torn country.
16. . . . and legs show that he has had enough to eat.
17. However, he seems to be husky and well fed.
18. Probably the first new shoes he has ever received.
19. . . . and is overjoyed because he has a new pair of shoes.

TWELFTH CONCEPT

MAJORITY - The neighborhood seems below average.

MINORITY - He is dressed in shabby but comfortable clothes.

1. . . . as perhaps because it is his first experience of having new shoes.
2. . . . and adjacent parts of thigh
3. His clothing seems comfortable for the country in which he lives.
4. He is dressed in shabby but comfortable clothes. He looks well fed
5. . . . and fat little legs
6. . . . caught in the struggle of war.
7. The neighborhood appears shabby
8. As the boy is sitting on heavy stone steps
9. . . . and knee socks
10. He has a warm coat
11. . . . which one sees in foreign countries
12. . . . and the neighborhood looks like it is below average.
13. I believe that he has been well fed.
14. The broken shoe laces on his old shoes
15. Although the neighborhood and environment are poor
16. . . . although he is probably living in a country where there has been war.
17. He could be a Korean war orphan who is very happy and thankful for receiving some new article.

THIRTEENTH CONCEPT

MAJORITY - The buildings have been subjected to war. The surroundings have been bombed.

MINORITY - The boy is able to rise above it all.

1. His worn shoes with torn laces
2. . . . and lower legs.
3. . . . and is of the homespun variety.
4. . . . and healthy though
5. . . . indicating that he has been fed well.
6. The neighborhood the narration has told us appears shabby.
7. . . . worn stone steps

8. . . . and is clad in shorts . . .
9. Building in background is about 10 years old.
10. . . . but short pants which would lead us to believe he was comfortable . . .
11. . . . which leads you to believe that this picture has been taken in some war-torn country . . .
12. . . . or has been a victim of bombing.
13. . . . because he looks very healthy.
14. . . . the heavy clothing makes me remember my much finer hand-me-downs.
15. . . . one is left with the impression that the lad is able to rise above all of it.

FOURTEENTH CONCEPT

MAJORITY - The healthy youngster has had a great deal of wear from his clothing.

MINORITY - The new shoes are the most wonderful thing that has ever happened to him.

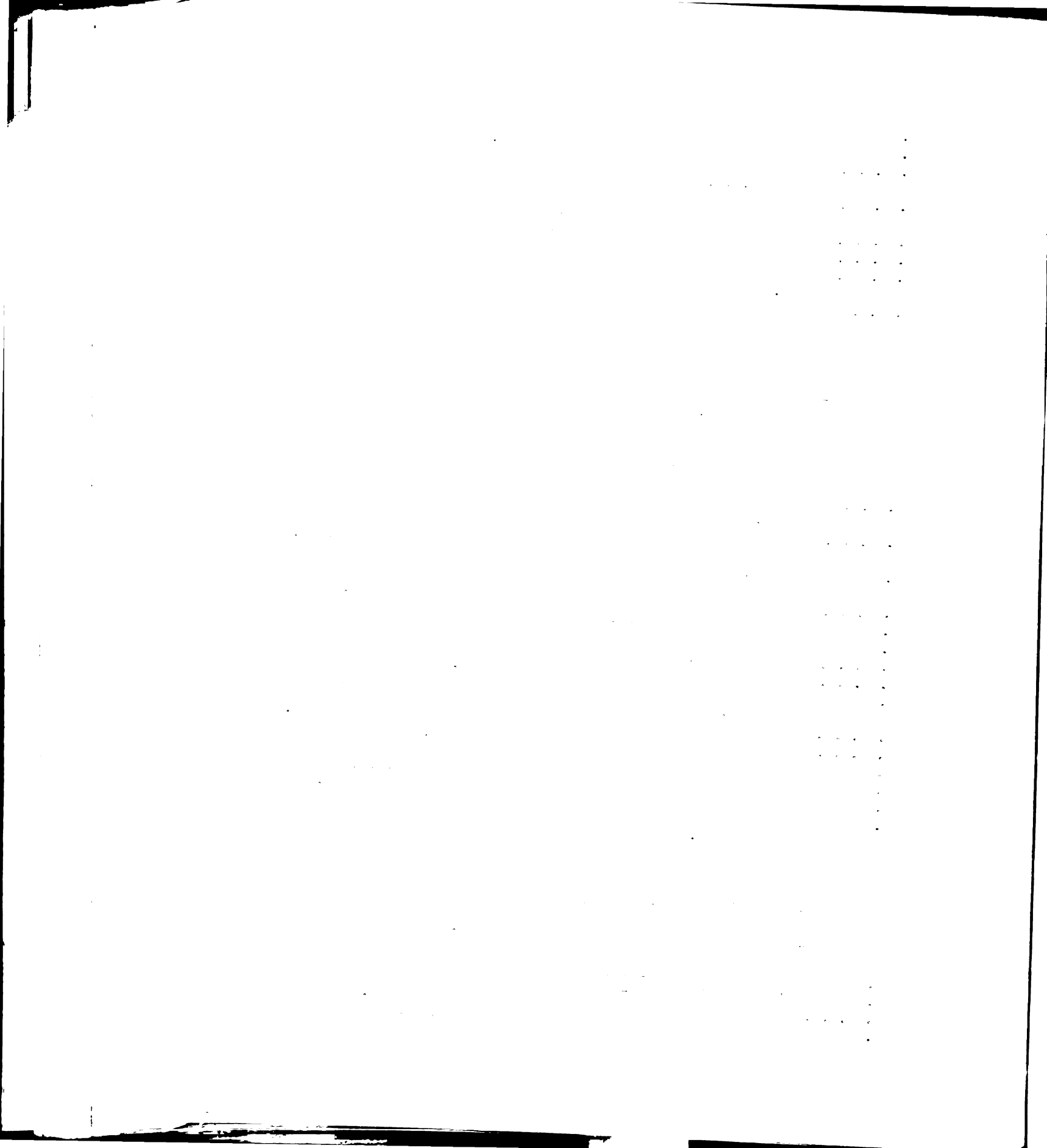
1. . . . indicate that he or others have had a great deal of wear from them.
2. . . . plus the healthy-looking face indicate a youngster who has been pretty well brought up regarding feeding that is . . .
3. His old shoes, that he is wearing, have certainly been put to good use.
4. . . . despite the fact that he comes from poor surroundings.
5. His head is thrown back . . .
6. The little boy seems to be comfortably dressed.
7. . . . and buildings.
8. . . . the season is evidently spring or summer.
9. His old shoes and other clothes appear to be hand-me-downs from other people.
10. . . . and was perhaps the custom of the country in which he lived.
11. . . . and the little boy is probably a war orphan.
12. The steps are of rough cement . . .
13. They probably believe in having better and more food . . .
14. His expression says these are much finer than I ever have had.
15. These new shoes are the most wonderful thing that has ever happened to him.

FIFTEENTH CONCEPT

MAJORITY - He isn't a half-starved, under-privileged lad.

MINORITY - The boy lacks the inhibitions of youth.

1. His clothes look heavy . . .
2. He wasn't or isn't a half-starved, under-privileged lad presumably . . .
3. . . . and makes you feel the new ones are indeed needed.
4. The pair of shoes he has on are said to be old . . .



5. . . . and he is in perfect delight.
6. . . . and well fed . . .
7. It appears his country is poor . . .
8. The overall impression which I get from this picture is the complete lack of inhibition of youth . . .
9. Boy looks poor.
10. I think the shoes were a gift on his birthday.
11. The building is just a shell which is further evidence that the picture was taken in some far-Eastern country.
12. . . . but the child doesn't seem to notice anything except the thrill of a new pair of shoes.
13. . . . than clothing.

SIXTEENTH CONCEPT

MAJORITY - The boy is a youngster caught in a sudden catastrophe.

MINORITY - The old shoe laces are broken.

1. . . . but comfortable for the country in which he is.
2. . . . but may be a youngster caught in a sudden catastrophe . . . the Hungarian revolt for example . . .
3. Even the old laces are broken . . .
4. . . . and the shoe laces are broken.
5. . . . because he is clutching to his breast . . .
6. . . . for his round face . . .
7. . . . caught in a war . . .
8. . . . and the wonderful joy which children show when delighted over something which might be insignificant to us.

SEVENTEENTH CONCEPT

MAJORITY - The picture appeals to me.

MINORITY - He has a brand new pair of shoes.

1. It appears to be a boy . . .
2. . . . rather than a long, drawn out, protracted, starvation producing affair like the Russian War.
3. . . . and appear too short to tie in the right shoe.
4. The picture appeals to me.
5. . . . a brand new pair of shoes . . .
6. . . . and sturdy legs attest the latter.
7. . . . but he seems to be able to overlook this . . .

EIGHTEENTH CONCEPT

MAJORITY - The boy is innocently happy with his new shoes.

MINORITY - He bespeaks a great sense of thankfulness.

1. . . . caught in the war . . .
2. Frankly without the word description I wouldn't entertain such thoughts.
3. The little boy seems well enough fed . . .
4. It shines innocent happiness.
5. . . . which he has seemingly had before.
6. His joy in having these new shoes bespeaks a great sense of thankfulness.
7. . . . so happy he is with his shoes.

NINETEENTH CONCEPT

MAJORITY - The boy has not been affected by the terrible experiences he may have gone through because of the war.

MINORITY - The lad is cherishing new shoes all right.

1. . . . that made the country poor.
2. The lad is cherishing new shoes all right . . .
3. . . . as his face and legs are well rounded.
4. The boy has not been affected by the terrible experienced he may have gone through because of the war.

TWENTIETH CONCEPT

MAJORITY - There is something in the simplicity and apparent sincerity of the child which is so appealing.

MINORITY - He is a victim of war.

1. The round face . . .
2. . . . but my kids can be happy with new shoes too . . .
3. Undoubtably he is a victim of war . . .
4. There is something in the simplicity and apparent sincerity of the child which is so appealing.

TWENTY-FIRST CONCEPT

MAJORITY - He seems oblivious to his poor surroundings.

1. . . . and strong legs . . .
2. . . . and my front steps look pretty rough too.
3. He seems oblivious to his poor surroundings.

TWENTY-SECOND CONCEPT

MAJORITY - The boy has plenty to eat.

1. . . . indicate the boy has plenty to eat.

THE PARALLEL CONCEPT - The Boy with the Shoes - Picture with Learned Supplement

FIRST CONCEPT

MAJORITY - A picture of a healthy, well-fed small boy.

MINORITY - (Complaints about over-worded, extravagant description.)

1. A small boy.
2. Heard - a well-fed small boy holding a pair of new oxfords.
3. The small urchin in the picture shows exuberance . . .
4. I heard that the merchant is in destitution.
5. I have just heard an over-worded, extravagant description of a simple, understandable scene.
6. I have heard a description which sounded as if the narrator was trying to impress us with the fact that he had an above-average vocabulary.
7. Picture of an urchin.
8. The picture was adequately described . . .
9. An urchin is showing exuberance over a newly acquired pair of shoes.
10. An overtly-expressed child is grasping a pair of new oxfords.
11. The picture is one of a small cherub exuberant over the acquisition of a new pair of shoes.
12. A little boy . . .
13. There is an urchin . . .
14. The boy seated on crumbling steps . . .
15. We see a picture of an apparently healthy, well-fed small boy . . .

SECOND CONCEPT

MAJORITY - The boy is happily clutching a brand new pair of shoes.

MINORITY - The boy is sitting on some stone steps.

1. . . . sitting on stone steps.
2. He is very happy with them.
3. . . . about acquiring the footwear that he has clutched to his breast.
4. . . . and is reading a Bible which will give him strength.
5. This picture could, and does, speak for itself.
6. If I wanted to strain my memory, take far more time than should be allowed for this page, I would try to write it quite close to the narrator's use of the language.
7. Expressing exuberance over acquisition (a pair of shoes).
8. . . . and was "an urchin" (whatever an urchin may be) sitting on a doorstep of an old devastated building.
9. His elation is evident as he clutches the shoes.
10. . . . with an exuberance and joy which indicates it must be a very "new" experience for him.

11. His cheerful smile and glib expression seem to verify the fact that he is exuberant.
12. . . . is sitting on some stone steps . . . holding a pair of shoes.
13. . . . sitting on an edifice . . .
14. . . . appears to be overjoyed with his new pair of shoes.
15. . . . clutching happily a new pair of shoes.

THIRD CONCEPT

MAJORITY - (His present clothes are giving various descriptions ranging in from fair to poor condition.)

MINORITY - The child looks well nourished.

1. . . . clutching a new pair of shoes to his chest.
2. He has on fairly good clothing including shoes . . .
3. He seems to look well nourished . . .
4. He has on oxfords which are in his grasp.
5. A small boy apparently has just been given a pair of moccasins.
6. However, since I'm not getting \$64,000 for this, I'll use my own words.
7. There were several words, I did not get from the speaker . . .
8. The child looks well nourished.
9. He appears adequately clothed for his environment.
10. His apparel is adequate and not shabby.
11. According to the boy's vintage and stoutness of limb . . .
12. He is very happy over this new acquisition.
13. . . . in clothing that is heavy . . .
14. His present shoes, although used, seem to be in fair condition.
15. His clothing is worn . . .

FOURTH CONCEPT

MAJORITY - His present clothes are not badly worn.

MINORITY - (Concept of environment)

1. He is quite thrilled with them . . .
2. . . . altho the shoes are in poor shape . . .
3. . . . even though he is sitting on decaying stone steps . . .
4. The exuberant calamities seem to imply criminal desire.
5. . . . and he is delighted with them . . .
6. We see before us a boy clutching a pair of new shoes . . .
7. . . . and in trying to concentrate I'm afraid I lost the gist of most of his conversation.
8. . . . and in general his clothes were not badly worn.
9. . . . and sturdy of limb and body.
10. . . . outside of his old shoes which have broken shoelaces.
11. . . . you can see that he's well nourished.
12. The building and boy have evidently been subject to the ravages of war.

13. . . . but adequate apparently for the environment.
14. . . . as does the rest of his attire.
15. . . . indicating he is from an underprivileged or unfortunate family.

FIFTH CONCEPT

MAJORITY - The lad is happy and well nourished in spite of his surroundings.

MINORITY - (Concept of environment)

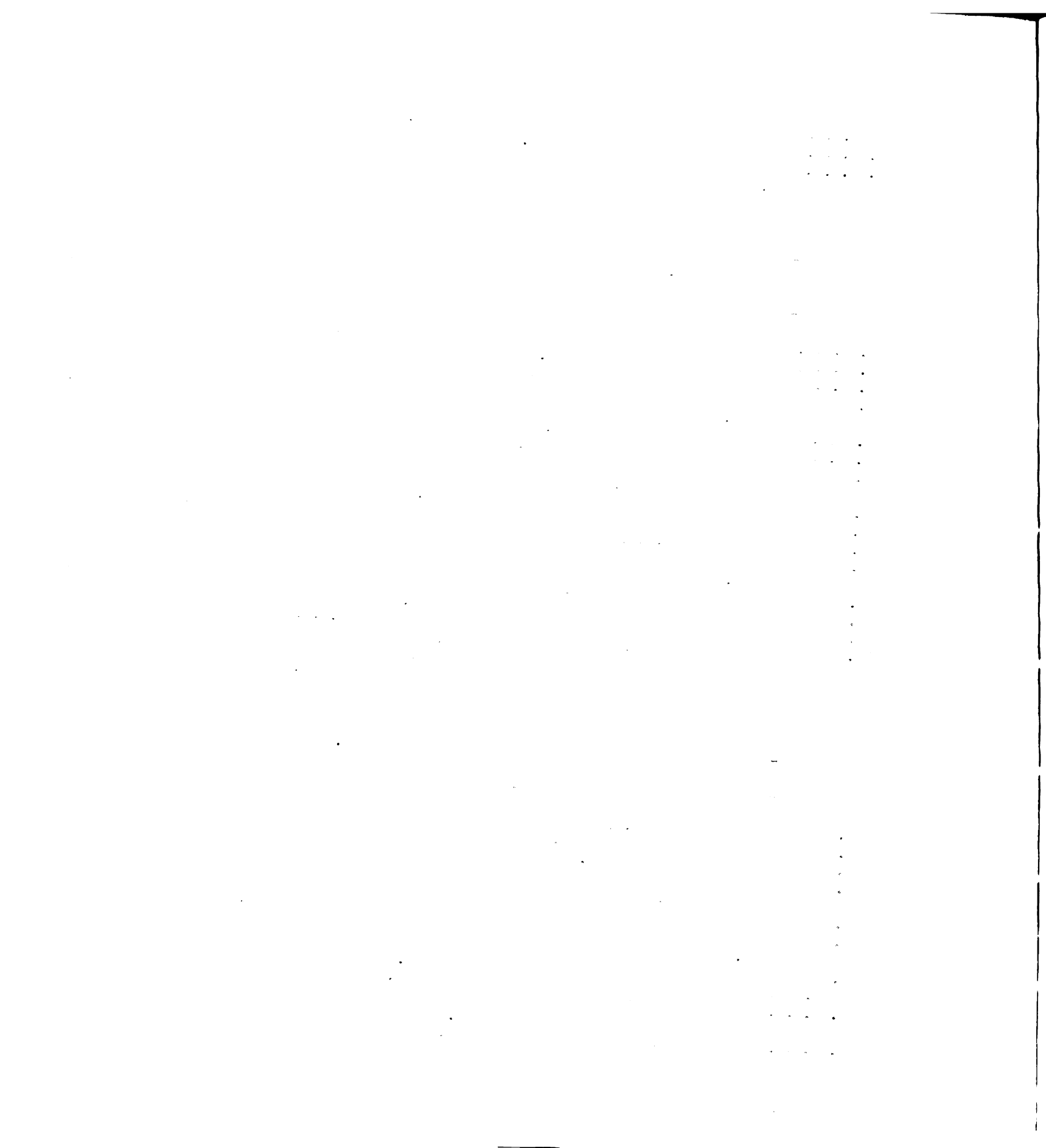
1. . . . as can be seen by the happy expression on his face.
2. . . . including broken shoe laces.
3. . . . in front of a shabby edifice.
4. The merchant seems to be fascinated that he has made a unique discovery.
5. . . . and is hugging them to him.
6. . . . with a most elated expression.
7. He did mention we might assume from the appearance of the lad that he was well nourished.
8. This sort of indicated considerable foot work . . .
9. His shoes are worn . . .
10. He is a sturdy lad . . .
11. The boy is adequately dressed according to the garb of his homeland.
12. In spite of the surroundings . . .
13. He has rather round legs and tattered stockings.
14. I feel urchin is too strong a word for this little boy . . .
15. The narrative suggests, in flowery language, that since the buildings around him seem to be in shambles, he may be the victim of circumstances in one of the war-torn countries.

SIXTH CONCEPT

MAJORITY - He is wearing shabby footwear with broken laces.

MINORITY - He is healthy in appearance.

1. His clothing is worn . . .
2. He is sitting on stone steps . . .
3. He has on shabby footwear . . .
4. Where he is sitting on steps of stone, seems to mean that he is in destitution.
5. His surroundings and his clothing give the impression of poverty.
6. He is looking up as if thinking only of his delight in the new shoes.
7. Something about shoe laces which I did not get.
8. . . . perhaps for the food and clothes he wears.
9. . . . most likely this is a manifestation that they have been worn by others previously handed down.
10. . . . and healthy, well-nourished looking.



11. The broken shoelaces seem to depict the fact that his companions have gotten great use out of them.
12. . . . and lack of family . . .
13. The latter is due to poor relatives.
14. . . . as he is healthy in appearance . . .
15. However, his joy in his new possession is not dimmed by outside conditions.

SEVENTH CONCEPT

MAJORITY - (Mixed concepts) He is sitting on deteriorating stone steps.

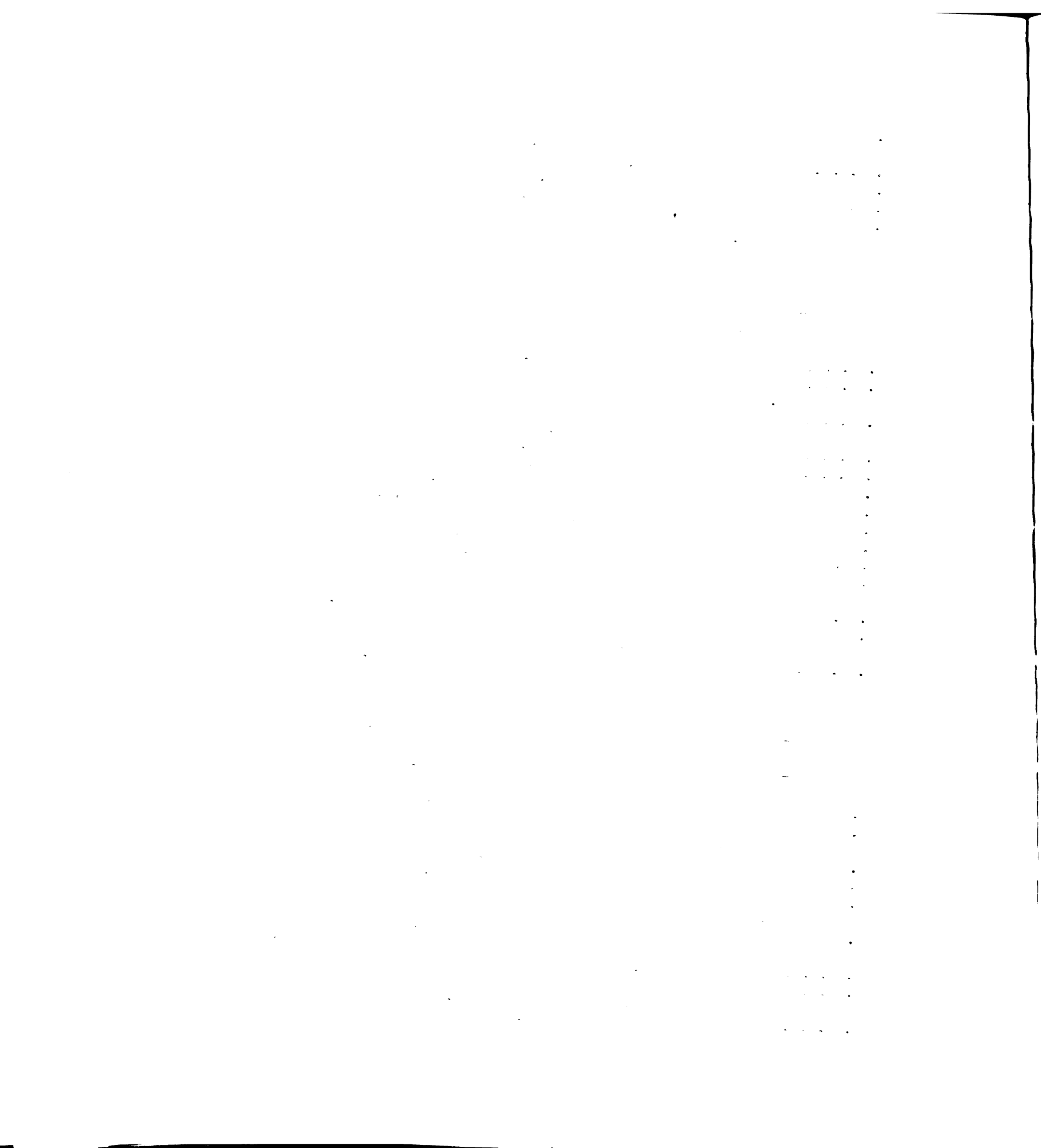
1. . . . but seems to be quite adequate.
2. . . . in front of a building that is somewhat in a broken down state.
3. . . . and it looks as though his family has let the urchin wear shoes as long as possible.
4. . . . and filled with criminal ideas.
5. . . . perhaps in a war-torn country.
6. He is wearing adequate clothing for the locale.
7. (He) mentioned also about what boy was sitting on . . .
8. The indication of joy on face . . .
9. He is sitting on deteriorating stone steps . . .
10. . . . revealing he had been well cared for.
11. The nature of the picture seems to show the murder of the country and the devastation.
12. . . . the boy is able to stand up under the circumstances.
13. His particular mood of enjoyment is due to his receiving of something nontangible.
14. . . . and will receive proper care in the near future.

EIGHTH CONCEPT

MAJORITY - The child has a look of health and well being.

MINORITY - He is sitting on dilapidated stone steps.

1. The shoes he is wearing have seen better days.
2. Seen - a 4 or 5 year old boy holding a pair of new oxfords to his chest.
3. He may be a victim of organized murder . . .
4. I see a young happy youth of 12 years of age . . .
5. The child, however, has a look of health and well being about him . . .
6. The shoes he has on, with knitted shoe strings, perhaps indicate that they are hand-me-downs from someone else in the family.
7. . . . ruins or rubble.
8. . . . and pose perhaps means that now the new shoes indicate completion, clothes, food and now shoes.
9. . . . before a dilapidated edifice.



10. The dilapidated steps upon which he is sitting indicate his parental home is not the immediate environment . . .
11. The boy is sitting on broken steps in front of a wrecked home.
12. The boy is properly clothed and appears in good health.
13. The surroundings seem to depict a war-torn country.

NINTH CONCEPT

MAJORITY - (Mixed concepts) His plump form shows that he is not undernourished.

1. The laces seem to be broken . . .
2. . . . and looking up . . .
3. . . . or of the failure of natural resources in his mother country.
4. . . . who is reading a book which is quite funny to him.
5. . . . that indicate he is not under-nourished.
6. His countenance and plump form show that he probably has been well fed.
7. I feel, I was a very stupid listener.
8. For the youthful thought, this is completion.
9. This is probably the result of a war in his homeland.
10. . . . but that through some devastation, he has been removed to this situation.

TENTH CONCEPT

MAJORITY - (Mixed concepts) He looks as though he were loved.

1. . . . and are not tied.
2. . . . big smile on face . . .
3. His exuberance is overtly-expressed.
4. His clothing suggests that he is of small means . . .
5. He may receive 'hand-me-downs' but he looks as though he were loved.
6. He is seated before a dilapidated building which might indicate that this country has seen war.
7. My impressions are so vague. Sorry!

ELEVENTH CONCEPT

MAJORITY - (Mixed concepts) His thoughts are about his new shoes.

1. However, he seems to be clothed sufficiently . . .
2. . . . as if he had achieved perfect fulfillment of his hearts desire.
3. The shoes he is clutching look as if they might be too large for him.
4. . . . probably living in China.
5. (I don't know whether all of these things were 'said' to me or not, but these are my honest impressions after hearing the description.)
6. However, his only thought is his great joy for his new shoes.

TWELFTH CONCEPT

MAJORITY - (Mixed concepts) Pervading thought centered about climate of country and ideas of locale.

1. . . . considering the weather conditions of the particular locale.
2. He is sitting on lower step of 3 stone steps of a building or home.
3. He is wearing sufficient clothing for the climate in his country.
4. His shoes look Dutch to me.

THIRTEENTH CONCEPT

MAJORITY - (Mixed concepts) His face is full, hair, well-trimmed. There are ladders and an opening in the background.

1. His face is full.
2. . . . that has an opening (window?) with a primitive 2 round ladder propped below it.
3. His hair looks well trimmed.
4. I see a chair to the left rear of the boy.

FOURTEENTH CONCEPT

MAJORITY - (Mixed concepts) Limbs, teeth, building war torn or ancient in bright sunlight.

1. . . . and his limbs are well filled out and straight.
2. The child seems to be in bright sunlight.
3. . . . and his teeth look white and straight.
4. I see the building as war torn or ancient.

FIFTEENTH CONCEPT

MAJORITY - He is wearing a jacket and is well nourished.

1. . . . indicating that he has had proper nourishment.
2. However, he is wearing a jacket so must not be extremely warm climate.

SIXTEENTH CONCEPT

MAJORITY - He is sitting on stone steps in a foreign region.

1. He is sitting on stone steps that might be in the midst of a war-torn area judging from the general disrepair of the building at the top of the steps.
2. I would think the picture is of a foreign region--near eastern part of Mediterranean.

SEVENTEENTH CONCEPT

MAJORITY - He is an orphan.

1. It may be he is an orphan whose parents have been murdered.

EIGHTEENTH CONCEPT

MAJORITY - The boy is exuberant over his new shoes.

1. However, at the moment the little boy is quite exuberant over his finding the new shoes.

THE PARALLEL CONCEPT - The Imaginary Invalid - Picture Only

FIRST CONCEPT

MAJORITY - (Recognition of four figures) A posed group of four people.

MINORITY - The scene is a sun-lit, tapestry-draped room.

1. Background are hanging 2 oriental rugs . . .
2. A posed family group of 4 persons.
3. There are 4 figures.
4. The scene appears to be a living room.
5. I see a group picture of four people.
6. There are 4 people in the room.
7. Sunlight is coming in the windows of this particular tapestry-draped room.
8. I see four people . . .
9. There are four people in this picture.
10. In the picture are four figures . . .
11. I would suspect this picture was of four middle aged to old ladies . . .
12. Picture not too clear, might be a family group of Louis XVI period.
13. There are four women dressed in clothing of approximately the 1800's.
14. We see a picture of a gentleman . . .
15. The picture is in an elaborate setting.

SECOND CONCEPT

MAJORITY - A young woman, a maid, pouring something (holding something). (Toinette)

MINORITY - A sick person, a king (Argan), propped up.

1. At the left there is a young woman pouring something from a plain pitcher into an ornate bowl.
2. A grandmother . . .
3. From left to right we see a girl perhaps in servants attire . . .
4. On it are four people.
5. . . . dressed in clothes of many years ago.
6. . . . one woman appears to be holding something on a table.
7. Just to the right of center is a supposedly sick person all propped up in a chair.
8. . . . a king . . .
9. Maid pouring something into a shallow bowl.
10. . . . an elderly man and woman seated at the right of the picture on a love seat . . .
11. . . . gathered together for a social chat or gossip.
12. . . . mother sitting by a small table.

13. It appears to be a domestic scene.
14. . . . and lady, in dress worn perhaps one hundred years ago,
seated together.
15. The two people seated (male and female) are well dressed.

THIRD CONCEPT

MAJORITY - (Recognition of Toinette) The lady at the left might be serving tea, and not watching what she is doing.

MINORITY - The person seated (sick person) is dressed in an elegant robe.

1. She is dressed in a long dress with horizontal stripes going around the bottom.
2. . . . and her son . . .
3. She looks as if she might have a feather duster in her right hand . . .
4. On the left is a young woman dressed in clothing (as are the rest) which seems to depict the 17 or 18 hundreds style of dress.
5. Just what period I cannot say, but probably in the eighteenth century.
6. . . . one boy . . .
7. This person is dressed in rather an elegant robe . . .
8. . . . and a queen . . .
9. . . . not watching what she is doing . . .
10. . . . a young boy in the center of the picture standing next to the love seat . . .
11. The lady at the left might be serving tea . . .
12. . . . at her left, an elderly couple seated in a (might be a love seat).
13. The woman on the far left is about ready to throw or pour something . . .
14. In their faces are expressions to indicate surprise or possibly repugnance.
15. . . . and apparently being waited on by a maid and a younger boy.

FOURTH CONCEPT

MAJORITY - (Recognition of Argan and Diafoirus) The maid (Toinette) is pouring water into a bowl. She has on an apron and a cap.

MINORITY - The costumes indicate that the picture is not a recent one.

1. She had on an apron and a cap.
2. . . . daughter-in-law . . .
3. She looks as if she might have a feather duster in her right hand.
4. She appears to be pouring some liquid.
5. Two are women . . .
6. . . . and one man . . .
7. . . . and some sort of hat.



8. . . . a mistress . . .
9. . . . but rather has her eyes off to the pair to the left of her . . .
10. . . . and a young woman bending over a table on the left end of the picture.
11. The costumes indicate that the picture is not a recent one.
12. . . . lady might be holding a cane in her right hand.
13. . . . in something in front of two seated women.
14. To the left a maid is pouring water into a bowl on a table.
15. The gentleman (maybe a doctor) seated appears to be quite calm.

FIFTH CONCEPT

MAJORITY -(A mixture of descriptions about all the characters.)

1. She is smiling quite pretty.
2. . . . and grand son.
3. . . . and she seems to be leaning on a piece of furniture containing bric-a-brac.
4. . . . and is looking at the couple on her left and smiling.
5. . . . one seated on the left--a younger woman . . .
6. Two of them appear to be seated in a room with walls of tapestry.
7. His head is resting against a satin-ruffled pillow that has a large flower in its center.
8. . . . and a butler.
9. . . . or to right of the picture as we look at it.
10. The dress looks to be about 1700.
11. In fact the shoe on the lady at the right indicates the time is not 1957.
12. She has a small coronet on her head.
13. The fourth woman is slightly to the rear and to the left of the seated women, but to the right of the standing woman about to throw something.
14. She is smiling.
15. . . . but the woman seems startled about something.

SIXTH CONCEPT

MAJORITY - At her left is a young man or boy (Thomas) with long blonde hair.

MINORITY - (Recognition of ailing Argan) The pillows behind the seated woman's (Argan) head may signify that she is either old or ailing.

1. At her left there is a young man or boy with long blonde hair.
2. This is taken in the family parlor against the wallpaper as background . . .
3. The young gentleman standing next to her seems to be holding something in his right hand.
4. She may be a maid.
5. . . . and to her right an elderly lady.
6. One woman appears to be holding something on a table.

7. A cover is laid across the man's knees.
8. I see an old chair which appears to be an 18th century throne.
9. A young boy standing to the back of the chair.
10. The elderly man has on black silk stockings and pointed shoes and a wig.
11. The furniture and the house (i.e. the background) indicate that these are not poor people.
12. Between mother and couple is a lad standing.
13. She is laughing and appears to be enjoying the situation.
14. Behind them a younger gentleman is standing with his hand outstretched, palms down, in an expression of command.
15. The pillows behind the seated woman's head may signify that she is either old or ailing.

SEVENTH CONCEPT

MAJORITY - (No single thought) A young man (Thomas) is standing.

MINORITY - An older person is seated in the chair.

1. He appears to be rather dressed up and has a snobbish look on his face.
2. . . . and a draped velvet piece (or stair case) to left of center.
3. . . . perhaps a pipe.
4. Next to her, and little behind, stands a young boy holding a pitcher.
5. Back of them, and between them, a young man is standing.
6. She is to the left in the picture.
7. A physician is standing to his right taking his pulse.
8. I see a man in stockings.
9. . . . in which sits an older person
10. The elderly woman has on a printed dress
11. Perhaps this is gossip rather than handiwork.
12. She might be a teen-ager but not so called in her era.
13. The woman in the rear is rather stern faced.
14. It would appear all four are looking at someone or something before them and out of our line of vision.

EIGHTH CONCEPT

MAJORITY - (Mixed descriptions) An old lady (Argan) who looks as though she might be startled.

MINORITY - The young woman (Toinette) wears an apron and a cap.

1. At his left is an old lady who looks as though she is startled.
2. The figures from left to right are (1) daughter-in-law--leaning against something.
3. He is dressed quite elegantly.
4. He is dressed as we imagine Lord Fauntleroy did.
5. What he is holding I cannot make out.

6. The people are dressed in clothes depicting an era about the early 19th century.
7. This physician has rather an aloof expression accentuated by his long hair (past his shoulders) parted in the middle.
8. The young mistress is dressed neatly and in old garments.
9. . . . queen--perhaps his mother.
10. . . . and the young woman an apron and cap that matches the dress.
11. The lighting and seating arrangement could indicate a fire place.
12. Mother also a cap and apron on head and black velvet (?)
13. The woman seated to the right of her has her mouth open.
14. One second thought is that they also might be singing rather than sitting with mouth agape.

NINTH CONCEPT

MAJORITY - (Mixed descriptions) At the right is seated another man (Diafoirus) who is elaborately dressed.

MINORITY - She (Argan) may be rich.

1. She may be rich . . .
2. The grandson standing with hat in right hand . . .
3. . . . as in the couple seated at his left (picture right).
4. Seated beside him are a couple about in their 50's.
5. At the right is another man (older) sitting elaborately dressed . . .
6. The man appears to be wearing hair with long wavy locks.
7. His light colored shirtwaist is puffed at the waist . . .
8. The mistress has a pot in her hand and is pouring the "English" tea for her lordship.
9. The woman who has a look of surprise on her face, her arm held by the boy's hand.
10. The young woman is pouring something from a pitcher to an object on the table.
11. . . . and some point of interest just out of the left lower corner of the picture.
12. . . . a large white apron over a dark dress . . .
13. . . . and seems to be surprised by what the woman throwing something is doing.
14. Maybe it's New Years Eve.

TENTH CONCEPT

MAJORITY - (Mixed descriptions) A woman with shocked expression. She (Argan) may be a queen.

MINORITY - The other woman (Diafoirus) has an unconcerned look on her face.

1. . . . and she probably has a bathrobe or dress.
2. . . . and left hand resting on grandmother's arm.

3. First is the woman with a very shocked expression on her face.
4. The woman seems to be ill . . .
5. . . . but I cannot make out any detail in the picture.
6. He is seated at the extreme right.
7. . . . and finally held in by a dark pair of knee length trousers.
8. The man standing to the rear of the picture has something in his hand which might be frightening the old woman.
9. Her gown and manner denote she may be a queen.
10. There is a lace cloth on the table.
11. One of the ladies with a cane and the arrangement of the other indicate age.
12. . . . that has black velvet bands for trimming at the bottom.
13. The other woman seated on the far right has an unconcerned look on her face.

ELEVENTH CONCEPT

MAJORITY - (Mixed descriptions) (The comments are extremely disjointed.)

1. She also has a headress of some sort.
2. Grandmother sitting in chair with pillows to her back.
3. Then we come to a man who looks very complacent.
4. . . . and looks as though she were about to faint.
5. They all seem to be concentrating on the same thing.
6. The boy is standing between the two men.
7. A physician is standing on his right taking his pulse.
8. I see heavy drapes in the background of the room.
9. She is seated.
10. The boy and the elderly gentlemen look like they have something in their hands.
11. These gals in their 50's or older have gathered to spill the local gossip over a cup of tea.
12. Windows appear to have heavy lace curtains over them.
13. All but the woman in rear have some sort of bonnets on (i.e. working caps).

TWELFTH CONCEPT

MAJORITY - The gentleman (Diafoirus) has his right leg crossed over his left.

MINORITY - The picture is obscure.

1. To her left is an old fat man with a long dark wig on.
2. She seems to be very old and quite feeble.
3. The couple are over middle age . . .
4. The man is holding her left arm . . .
5. This is a confusing picture to me . . .
6. The woman on the left seems to be holding a cane . . .
7. On the other side of the sick man is sitting a heavy rather distinguished personage . . .

8. The man in the chair has his legs crossed . . .
9. A wealthy society of the time.
10. . . . but the picture is obscure.
11. The lady with the cane could be invalid . . .
12. The gentleman has his right leg crossed over his left leg.

THIRTEENTH CONCEPT

MAJORITY - (Mixed descriptions) (He (Diafoirus) is trying to console his wife (Argan) by patting her.)

1. He is dressed up in velvet.
2. The son, sitting next to his mother, with his right hand on her wrist.
3. . . . and appears to be man and wife.
4. . . . and is holding an object in his right hand.
5. . . . as I am unable to get any sort of message from it.
6. . . . and is leaning forward as if in conversation with someone.
7. . . . judging from his long dark curly wig, his lace-lined full sleeves which make the dark richness of his knee-length dark velvet suit more outstanding.
8. . . . and is trying to console his wife by patting her.
9. A benign looking, almost sneering looking gentleman seated next to the above mentioned woman.
10. There is an oriental rug on the floor . . .
11. . . . but in touch with the world through her friends.

FOURTEENTH CONCEPT

MAJORITY - (Descriptions mostly concern Diafoirus' costume.)

1. . . . and dark long socks.
2. . . . and left hand holding a plumed hat on his lap.
3. I have the impression that this might be their home.
4. He seems to be taking it very matter of factly as his expression seems blase.
5. It could be, of course, because I do not see it clearly.
6. Only the lady to the left is smiling.
7. On the other side of the screen is a maid pouring water in a glass for the sick man.
8. The man in the chair has a wig on . . .
9. The family looks to be of old English background in a period costume.
10. . . . and a tapestry in the background hanging on the wall.
11. This is the mode of keeping in contact.

FIFTEENTH CONCEPT

MAJORITY - (Mixed descriptions)

1. His shoes look like those the pilgrims might have worn.
2. He is quite pudgy with a vapid expression.
3. The servant girl has a very pleasant expression.
4. . . . and he has his legs crossed.
5. It means nothing at all . . .

6. The boy and the man are solemn faced . . .
7. She is dressed in a floor length dress and apron with a white cap on dark hair.
8. . . . and his wife has a large hat piece.
9. The woman is resting her head on a pillow.

SIXTEENTH CONCEPT

MAJORITY - The woman (Thomas) who is talking is fairly expressionless.

1. He is holding something in his hand but I can't make out what it is.
2. He has his right leg crossed over left knee.
3. . . . and the gentleman seems quite blase.
4. It appears to be during the day as the sun is shining on the printed wall behind the couple.
5. . . . and I wouldn't give it a second glance under everyday circumstances.
6. . . . and the woman who is talking is fairly expressionless.

SEVENTEENTH CONCEPT

MAJORITY - The family lived several years ago - Seventeenth Century?

1. He has a funny expression on his face.
2. The family is of several years ago--17th century?
3. The older man is wearing buckled shoes.

EIGHTEENTH CONCEPT

MAJORITY - The man is wearing a wig.

1. . . . and looks like he likes to eat.
2. Man has wigs.
3. . . . and has a walking stick beside the seat upon which he and his wife are seated.

NINETEENTH CONCEPT

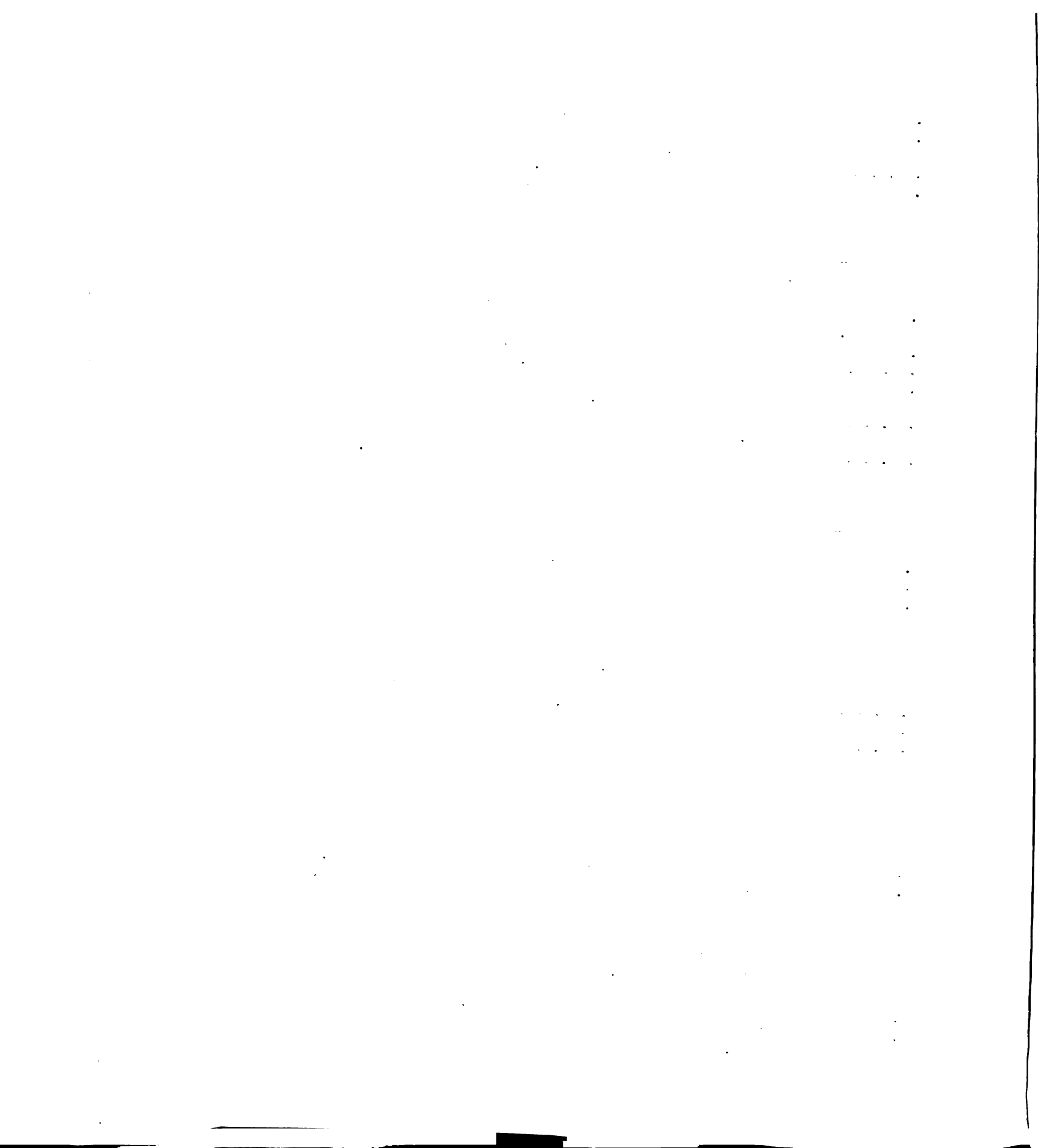
MAJORITY - (Descriptions of costumes, mostly Diafoirus)

1. At the left of the oriental rugs, there is a piece of tapestry.
2. Elaborate coat, knee pants, silk hose, big silver buckled shoes.

TWENTIETH CONCEPT

MAJORITY - The grandson's (Thomas') appearance reminded me of Gainsborough's The Blue Boy.

1. At the left of the tapestry there is a picture.
2. The grandson's position reminds me of a Gainsborough "Blue Boy" in appearance.



TWENTY-FIRST CONCEPT

MAJORITY - The women wear frill caps and fissues.

1. What appears to be an ornate picture frame . . .
2. The women are wearing frill caps and fissues.

TWENTY-SECOND CONCEPT

MAJORITY - All are beautifully dressed for their time.

1. The table on which the ornate bowl sets is a long table cloth.
2. All are beautifully dressed for their time.

TWENTY-THIRD CONCEPT

MAJORITY - There is another oriental rug on the table.

1. . . . or perhaps another oriental rug.

TWENTY-FOURTH CONCEPT

MAJORITY - This picture may have been a scene in early America or England.

1. This picture may have been a scene in early America or England.

THE PARALLEL CONCEPT - The Imaginary Invalid - Audio Only

FIRST CONCEPT

MAJORITY - (Mixed concepts)

- I. A description of a painting which is a picture from a play.
- II. Description of an elderly gentleman (Argan) who believes himself ill.
- III. Four characters.

1. This was a description of a well-to-do gentleman who fancied himself ill.
2. We have just painted a picture from a play as the characters seem real to us.
3. The scene is in the bedroom of the patient.
4. This picture consists of: Four characters.
5. An 18th century painter painted four pictures.
6. This was a description of a painting.
7. In 1800 a French writer wrote a play about an invalid.
8. It is an 18th century setting.
9. I just heard about a description of a picture taken in the 18th century.
10. An old gentleman who believes himself ill . . .
11. An elderly man in bed.
12. A Frenchman Manen wrote a story . . .
13. As an ex-nurse, I have often heard of this picture referred to as "The Professional Invalid" . . .
14. In the 18th century a French writer wrote a story . . .
15. To me this is an extremely minute description of a painting . . .

SECOND CONCEPT

MAJORITY - (Mixed descriptions, mostly erroneous views) An elderly (Argan) hypochondriac.

MINORITY - The artist was so impressed that he painted a picture.

1. Two doctors are in the room . . .
2. The patient, an older gentleman is seated in a chair his head resting on a pillow.
3. The characters are beside the patient . . .
4. An elderly hypochondriac . . .
5. The description of only one was given . . .
6. The painting was inspired by the play "The Imaginary Invalid."
7. This was painted . . .
8. The French painter Moliere would like to paint a picture of these 4 actors.
9. In the picture is a patient in bed thinking he is very sick.
10. . . . is sitting in a chair in the center of the room.
11. Dr. has come to see him . . .
12. (Story) . . . which was enjoyed so much by an artist that he painted a picture as he thought it should be.

13. . . . and of course your intuition can determine how it is still used today. "The Couchete."
14. . . . and it so impressed on artist that he decided to draw a picture of it.
15. (Painting) . . . slightly humorous of a doctor.

THIRD CONCEPT

MAJORITY - (Most predominant comments on Diafoirus) The picture depicts an elderly and portly (Diafoirus) doctor.

MINORITY - An elderly man (Argan) who thought himself ill dressed in a fancy bathrobe.

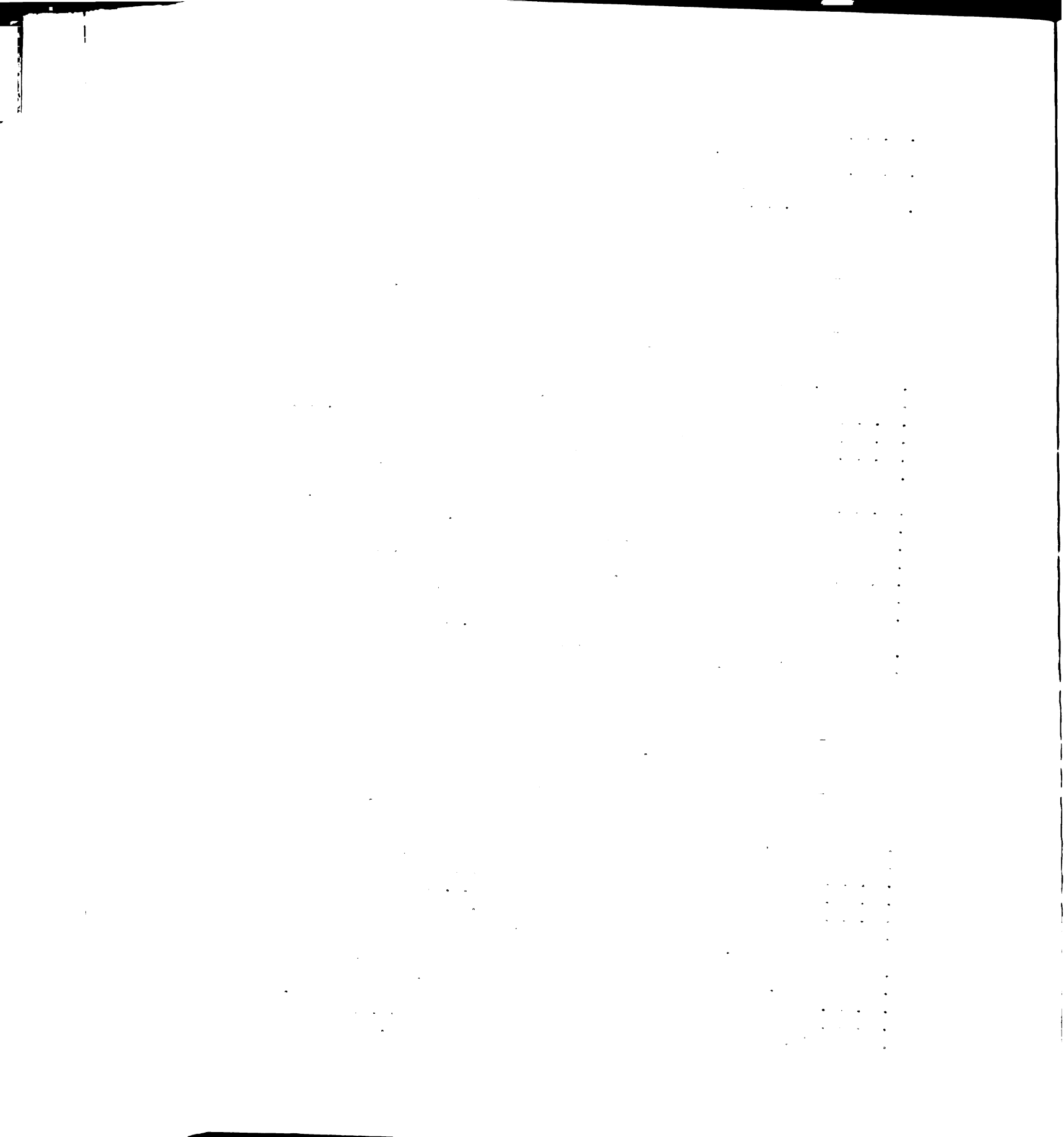
1. (Room) . . . which is decorated in the style of the 18th century.
2. He is dressed in a very fancy bathrobe.
3. . . . an old doctor (wise in the ways of medicine apparently) . . .
4. . . . a portly doctor . . .
5. . . . depicting an elderly doctor . . .
6. This is a painting of four of the characters in the play, in one scene of the play.
7. . . . and the four people in the painting tell the story vividly.
8. In a bedroom a patient lies in bed as though ill.
9. By the bed is an old doctor . . .
10. The older Dr. is to the right and is taking his pulse . . .
11. . . . and is taking his pulse.
12. There was an elderly man who thought himself ill . . .
13. The picture and thought behind it to me is (too) stereotyped; that of a bland old man (the senior doctor . . .
14. The picture contained an old man . . .
15. The doctor's son . . .

FOURTH CONCEPT

MAJORITY - (Description of Thomas) A young man who is apprenticing to him (Diafoirus).

MINORITY - (Residual comments about Argan, the hypochondriac) Humoring a patient--apparently wealthy and influential.

1. One is old . . .
2. The doctor also an older man is seated at his right . . .
3. . . . His son (quite dependent on his left) . . .
4. . . . A young man who is apprenticing to him . . .
5. . . . and a young doctor attending a patient.
6. The old man is dressed in his housecoat, sitting in a chair trying to look sick.
7. An elderly patient is being aided by a doctor and his son.
8. The old Dr. has come to make a call on the patient.
9. . . . and by his side his son who is also studying to be a doctor.
10. . . . and trying to look very stern and professional . . .
11. The Dr's. son is also standing by doing the same thing.



12. . . . and his doctor a fat little good natured fellow.
13. . . . (Doctor) Humoring a patient (he doesn't want to lose)--
apparently wealthy or influential . . .
14. . . . A young doctor . . .
15. . . . a not-too-seriously ill patient of an amused, perhaps,
nurse.

FIFTH CONCEPT

MAJORITY - (Treatment almost equally divided between Diafoirus and Toinette, the maid) . . . and a pretty chambermaid.

MINORITY - The old doctor (Diafoirus) is holding the patient's hand.

1. . . . and the other is his son . . .
2. . . . (Doctor) And is dressed in the costume of the 18th century.
3. . . . and a chambermaid who has witnessed this same scene before.
4. . . . and a young chambermaid.
5. The older doctor knows the patient is not actually ill . . .
6. The doctor is sitting in a chair beside him, taking his pulse.
7. The son apparently plans to become a doctor also.
8. He is taking the pulse . . .
9. The old doctor is holding the patient's hand . . .
10. . . . but he knows the old fellow is just looking for attention
and is as well as he is.
11. The elderly man has an imaginary illness.
12. The nurse was also in the picture.
13. . . . and training a young man in the same way.
14. . . . and a pretty chambermaid.
15. . . . although you mentioned the author . . .

SIXTH CONCEPT

MAJORITY - (Comments predominantly concern Diafoirus) The doctor (Diafoirus) is taking the patient's (Argan's) pulse.

MINORITY - A chambermaid (Toinette) is mixing a potion.

1. The older one is examining the patient with much self-importance.
2. The doctor is taking the patient's pulse.
3. The old man, the patient, has no real illness.
4. The doctor is taking the elderly gentleman's pulse on the right.
5. (Doctor) . . . but pretends to be interested and puzzled of the
illness.
6. (Doctor) . . . and trying to hold back the laughter . . .
7. Both are taking the man's pulse.
8. . . . and though he knows the patient is not really ill, he is
trying to act innocent.
9. . . . and the son also is holding the patient's arm up.
10. His son who is studying to be an Md. is along with his dad for
the experience.
11. A chambermaid in the left background is mixing a potion.

12. (Nurse) . . . who was also helping to impress the elderly man how very ill he was.
13. Moliere had a talent for bringing out the realism in his subjects.
14. The doctor appears to be taking the old man's pulse.
15. . . . and the name of the author's efforts from which the picture was drawn.

SEVENTH CONCEPT

MAJORITY - (Comments concerning determination of pulse beat) The young man (Thomas) and old doctor (Diafoirus) are taking the patient's pulse.

MINORITY - (Recognition of hypochondriac) Both the doctor (Diafoirus) and the pretty chambermaid (Toinette) give you the impression that the old man (Argan) is a hypochondriac.

1. The young man is taking the patient's pulse.
2. . . . and knows the patient is not really ill as the old gentleman thinks he is.
3. This is quite evident to the old doctor, who pretends to take the patient at his word.
4. The young man is taking his pulse on the left.
5. He is taking the patient's pulse.
6. . . . (Doctor) and trying to show real concern.
7. The old doctor knows there is really nothing wrong with the man.
8. His son, the young Dr., is taking the pulse also.
9. . . . evidently trying to determine the pulse beat of the patient.
10. Of course on the way over he was briefed on this case and given some advise as to what to say.
11. (Chambermaid) . . . and is slyly smiling . . .
12. . . . while the truth was that he was not ill at all.
13. The word "description" also brought this out.
14. Both the doctor and pretty chambermaid give you the impression that the old man is a hypochondriac.
15. I believe you neglected to state the painter's name.

EIGHTH CONCEPT

MAJORITY - (Recognition of Thomas' role) The young doctor (Thomas) is also studying medicine.

MINORITY - The young maid is smiling as she fussed with some medical concoction.

1. . . . and we feel he's about to tell the old man what he feels is wrong.
2. A younger man is also there, standing to the left of the patient.
3. . . . and, particularly to the chambermaid, who must surely be grinning impishly as she fusses with some medical concoction for the patient.

4. The young maid is smiling, on the far left . . .
5. The younger doctor is also taking the patient's pulse.
6. The young Dr.'s son also studying medicine is on the other side of the patient . . .
7. . . . (Doctor) . . . but is indulging him . . .
8. . . . and may say something which he has memorized word for word (Doctor) . . .
9. The old doctor and his son know that the patient is not really sick.
10. He is standing to the left and is taking the patient's pulse too.
11. . . . because this same thing has occurred many times.
12. After the doctor leaves the room . . .
13. The two doctors are telling the patient exactly what he wants to hear.

NINTH CONCEPT

MAJORITY - The maid knows that the patient isn't ill.

MINORITY - The young man (Thomas) is repeating what his father (Diafoirus) has already told him to say.

1. He's probably memorized it . . . (Young man)
2. He is about in his twenties . . .
3. On stage, the patient, an old gentleman in a dressing gown, is faced by the old doctor (Listening with a serious mien, indeed).
4. (Maid) . . . as she mixes some sort of medicine.
5. (Young doctor) . . . has his hand upraised with the palm outward for some reason.
6. (Young doctor) . . . also taking his pulse . . .
7. . . . and the young man is repeating exactly what his father has told him to say.
8. . . . or has been told to say by his father.
9. A maid can be seen near a door with something evidently for the patient.
10. The maid who is in the background knows that the patient isn't ill also.
11. The doctors agree with her attitude . . .
12. . . . it is believed the nurse will continue to impress the elderly man how very ill he is.

TENTH CONCEPT

MAJORITY - The young man (Thomas) is about to make a speech to the patient (Argan).

MINORITY - The room and dress is in the style of the 1800's.

1. . . . and been coached by his father.
2. . . . and studying to be a doctor also.
3. . . . and the son who is about 20 years old . . .
4. The doctor is dressed in 18th century clothes . . .

5. Seems to be about to speak to the patient.
6. . . . (Young man) and appears to be about to make a speech to the patient . . .
7. The fourth figure is that of a chambermaid.
8. The chambermaid is fixing a potion which may be medicine for the patient.
9. After the old doctor and his son leave the maid carries out her duty.
10. The room is decorated in the style of the 1800's.
11. (Doctors) . . . but are favoring the old man.

ELEVENTH CONCEPT

MAJORITY - The son (Thomas) is taking the patient's pulse.

MINORITY - The maid has witnessed this scene many times before.

1. The son is a medical student.
2. He is feeling the patient's pulse, also . . .
3. . . . and is taking the patient's pulse . . .
4. The room is decorated in 18th century style.
5. From the expression on his face the viewer(?) can tell that the analysis has been memorized word for word.
6. . . . in the exact words his father told him to speak.
7. She too, looks as if she has witnessed this scene many times.
8. She gives the impression she may carry on with the pretense.
9. . . . but not letting the patient know he is not really sick.
10. . . . and the scene was painted by Monet.

TWELFTH CONCEPT

MAJORITY - The chambermaid has an amused smile.

MINORITY - He (Thomas) is holding up his hand.

1. At a near-by table, a chambermaid with a smile upon her face is mixing some type of potion.
2. . . . and hold up the other hand so that you can see the palm of it.
3. . . . and gesticulating a hand which indicates he has grasped the solution in its entirety.
4. I presume the young man and the maid are also dressed in this same period.
5. Probably given by the old doctor (the father) to the son before visiting the patient.
6. The chambermaid is enjoying the whole scene for she knows it is all false . . .
7. She has an amused smile . . .

THIRTEENTH CONCEPT

MAJORITY - The chambermaid is amused at the whole thing.

MINORITY - The chambermaid will carry out the doctor's soothing comments after the doctor and son are gone.

1. She looks amused with the whole thing.
2. . . . to the left, the chambermaid listens to the tale which amuses her.
3. The doctor is behaving officiously . . .
4. The chambermaid who is standing off to the side is amused by the whole process.
5. . . . that when the doctor leaves she will go with the imaginary invalid.
6. . . . will apparently carry out the doctor's soothing comments after the doctor and son are gone.

FOURTEENTH CONCEPT

MAJORITY - The chambermaid has seen this scene many times before.

1. . . . if it has taken place many times before.
2. . . . and he looks as though he has known what to say before he started.
3. . . . since she knows it to be false while she manipulates the glasses or medicinal container.
4. . . . while his disciple is ready to tell the truth.
5. Having seen the scene many times before.

FIFTEENTH CONCEPT

MAJORITY - The invalid is a fraud.

1. Everyone knows the old gentleman isn't ill.
2. The old doctor has probably told him long before.
3. The invalid is a fraud.
4. Apparently he hasn't learned his bed-side manner yet.

SIXTEENTH CONCEPT

MAJORITY - The chambermaid prepares the medicine.
(The young doctor is recognized by those in the group who overlooked him before.)

1. . . . even the gentleman himself.
2. There is also a chambermaid preparing the medicine . . .
3. . . . as is the young doctor.

SEVENTEENTH CONCEPT

MAJORITY - The old doctor and the chambermaid are aware of the falsity of the illness.

1. . . . and she knows that the whole thing is a joke.
2. The old doctor and the chambermaid are completely aware of the falsity of the illness.

EIGHTEENTH CONCEPT

MAJORITY - The chambermaid will go along with the false illness.

1. The chambermaid will still continue to go along with the false illness.
2. . . . also, but will keep the secret.

NINETEENTH CONCEPT

MAJORITY - The description comes from a famous painting.

1. The description comes from a famous painting . . .

TWENTIETH CONCEPT

MAJORITY - The scene is from a famous play about an invalid.

1. . . . of a scene from a famous play about an invalid.

THE PARALLEL CONCEPT - The Imaginary Invalid - Picture with Popular
Verbal Supplement

FIRST CONCEPT

MAJORITY - An Eighteenth Century sketch of four leading characters in a play by the French writer, Moliere.

MINORITY - We see a man (Argan) in a chair who is ill.

1. The picture is an 18th century setting.
2. There are four persons in the picture.
3. In the 18th century Moliere wrote a play.
4. In 1800 a man sketched a picture of four people as portrayed in a book.
5. The Imaginary Invalid.
6. A painting showing four leading figures . . .
7. The author, Moliere, wrote a story, "The Imaginary Invalid."
8. 18th century sketch of 4 leading characters in a play by a French writer . . .
9. In a play called the "The Imaginary Invalid."
10. An old man who imagines himself to be ill . . .
11. In the 18th century, Moliere, an author wrote a play called "The Imaginary Invalid."
12. I have heard about an old painting . . .
13. An old French doctor pretends to be ill . . .
14. We see a man seated in a chair . . .
15. The old man seated thinks he is ill . . .
16. A man . . .
17. I see a man in a chair who thinks he is ill.
18. I think they are making folly of the poor man's belief that he is really ill.

SECOND CONCEPT

MAJORITY - The scene depicts the play The Imaginary Invalid.

MINORITY - The man (Argan) is convinced that he is ill.

1. There are four figures.
2. . . . the doctor . . .
3. Later an artist painted a picture (which we see on the screen) depicting the four main characters of the play.
4. The old man that thinks he is ill sits second from the right . . .
5. . . . Moliere . . .
6. . . . in Moliere's "The Imaginary Invalid" all shown.
7. A famous artist sketches his impressions of four characters.
8. . . . called "The Imaginary Invalid."
9. The doctor seated on the right, with the black curly wig.
10. . . . is telling the doctor all of his ailments.
11. The picture portrayed a scene from this play.
12. . . . which describes an ill man (imaginary) . . .

13. . . . and call in a physician.
14. . . . convinced he is ill . . .
15. . . . but he really isn't.
16. . . . being visited by his doctor . . .
17. On his left the doctor is sitting taking his pulse.
18. Instead what they should be doing is find out what it is
that is causing the old man to think he is ill.

THIRD CONCEPT

MAJORITY - The man is sitting on, or resting his head on a pillow.

MINORITY - The doctor's son (Thomas) is on the right.

1. The central figure is a man who thinks he is ill.
2. . . . the patient . . .
3. In the center is the "patient" in a chair clothed in robes . . .
4. . . . and a tall back chair.
5. . . . the 18th century . . .
6. The old patient with his head upon the pillow appears querulous.
7. Among the four characters we see are: a doctor looking almost
presumptuous as he takes the patient's pulse.
8. Patient, an old man leaning against pillows . . .
9. . . . has come to visit the patient who thinks he is ill . . .
10. The doctor making the most of the patient's imagination listens
attentively and agrees with all the old man says.
11. The patient is resting his head on a pillow . . .
12. . . . whom is diagnosed by an old doctor on the right of the
screen . . .
13. The patient is sitting on a pillow.
14. . . . and wanting others to agree with him.
15. The doctor is seated on the right with the black curly hair.
16. . . . and his doctor-son.
17. On his right the man's son is also appearing to be taking his
father's pulse.
18. Although I believe it hasn't been too long that doctors . . .

FOURTH CONCEPT

MAJORITY - The old doctor appears unconcerned about the condition of
the patient.

MINORITY - He (Diafoirus) is taking the old man's (Argan's) pulse.

1. He is being attended on his left by the doctor . . .
2. . . . the son of the doctor who is studying to be a doctor also . . .
3. . . . propped against pillows.
4. He has an expression of horror on his face.
5. . . . doctor . . .
6. . . . the pompous doctor wearing a curly black wig . . .
7. The doctor appears almost unconcerned about the condition of the
patient.
8. . . . pretending to be ill . . .

9. . . . but is really an imaginary illness.
10. He is taking the pulse while listening.
11. . . . and followed by the doctor to his right . . .
12. . . . and his young son who is taking a medical course is on the left of the imaginary patient.
13. The physician is sitting next to him holding his pulse . . .
14. He enjoys the role of the invalid.
15. He is taking the old man's pulse.
16. He is quite important in his own imagination at least . . .
17. Next to the son is the chambermaid who is very amused by it all.
18. . . . and recognized its importance on the human being.

FIFTH CONCEPT

MAJORITY - The doctor's son (Thomas) is standing on the other side of the patient (Argan).

MINORITY - The doctor (Diafoirus) knows that the patient is not ill.

1. . . . who is seated beside his patient taking his pulse and pretending to agree with all the symptoms suggested by the patient.
2. . . . and the chambermaid . . .
3. Beside him at the right is the doctor who is taking his pulse.
4. The doctor knows the man is not sick but just thinks he is and is going along with the game.
5. . . . son . . .
6. . . . is holding the patient's wrist to take his pulse.
7. The patient looks dreadfully ill almost in a convulsive state.
8. . . . is having pulse taken by the doctor with the black curly wigged doctor . . .
9. The doctor knows this, but feels its his duty to come any way.
10. The doctor's son standing beside the patient on the other side is also taking the patient's pulse.
11. . . . and the doctor's son to his left.
12. . . . taking his pulse.
13. . . . and looking mighty important.
14. . . . he likes the attention and fussing that he receives.
15. The boy on the left is the old man's son.
16. . . . having made himself think he is ill, perhaps to gain attention, sympathy, and service.
17. She knows the man is not really sick and just thinks he is . . .
18. I get the impression the doctor is not a good one.

SIXTH CONCEPT

MAJORITY - The boy (Thomas) has been brought along to learn the methods of handling patients.

MINORITY - He (Thomas) is studying to become a doctor.

1. He knows the man is not ill . . .
2. . . . the doctor is taking the pulse of the patient.

3. He wears a very self-important look on his face . . .
4. The main figure in the picture is the old man pretending to be ill.
5. . . . chambermaid . . .
6. . . . glancing at his watch, and suppressing inward amusement at the hypocrisy.
7. . . . and confused by the fact or perhaps falsely impressed by the fact that two people should be taking his pulse.
8. . . . who is trying to take the illness seriously.
9. He has brought along his son, second from the left . . .
10. The doctor's son has been told by his father what to say to the patient.
11. The son is studying to become a doctor.
12. The young man evidently was told by his dad what to tell the patient after the examination.
13. The physician's son has been brought along to learn the methods of handling patients.
14. The doctor knows full well what his patient wants to be told.
15. He is also studying to be a doctor.
16. The doctor and his son are both going along with him in his day dream . . .
17. She has undoubtedly witnessed this scene many times before.

SEVENTH CONCEPT

MAJORITY - The boy (Thomas) is planning to be a doctor also.

MINORITY - The old doctor is secretly amused.

1. . . . and is secretly amused.
2. . . . he seems amused but cannot show it much . . .
3. . . . almost amusement.
4. He has an expression of horror on his face.
5. . . . patient not really ill.
6. His young son who is studying to be a doctor . . .
7. This might exaggerate the seriousness of his illness to him.
8. Son of doctor who is studying to be a doctor is standing by patient . . .
9. . . . who is planning to be a doctor also.
10. . . . who is planning to be a doctor also.
11. He is diagnosing his illness.
12. The doctor is taking the patient's pulse.
13. The house maid is well aware of the patient's phony sickness.
14. . . . and is holding the old man's right arm.
15. . . . and will do everything in his power to please him.
16. He is also taking the old man's pulse, or seems to be.
17. . . . and the chambermaid, although amused, will continue to wait upon him.

EIGHTH CONCEPT

MAJORITY - (Mixed concepts) (Mostly concern the description of the doctor's son)

MINORITY - (Descriptions mostly concern taking the pulse of the patient)

1. On the patient's right stand a young man who is the son of the doctor . . .
2. . . . it seems the patient insists he is sick . . .
3. He realizes that his patient is not really ill . . .
4. . . . while looking at his watch.
5. . . . doctor and son taking pulse of patient.
6. . . . stands on the other side of the patient from his father.
7. He is propped against a pillow.
8. . . . and pretending to take pulse . . .
9. The son has his left hand on the patient's right arm.
10. The son expects to become a doctor when he is older.
11. . . . as is the son who has his hand raised, apparently set to tell the patient what ails him.
12. . . . and is playing along with the gag . . .
13. It seems as if he would like to say something, but is held in check.
14. The doctor's son is busy learning to copy his father's professional manner.
15. The lady is the chambermaid. She is also pretending to believe the old man is sick.

NINTH CONCEPT

MAJORITY - The chambermaid is smiling and knows the patient imagines his ills.

MINORITY - (Descriptions concern taking the patient's pulse)

1. . . . he also seems to be taking the patient's pulse . . .
2. . . . but chambermaid knows he isn't . . .
3. . . . but for some reason he is willing to go along with the idea that he is.
4. The young man to the left of the old man is the doctor's son.
5. . . . chambermaid's mirth . . .
6. He too is taking pulse and with lifted hand is about to deliver himself of a diagnosis.
7. The other hand of the patient is held by the doctor's young son.
8. . . . while holding watch in one hand . . .
9. . . . while his father is taking the patient's pulse.
10. The chambermaid who is also in the room knows the patient is imagining his illness . . .
11. . . . the chambermaid is smiling a rather smirky smile.

12. . . . and after the doctor and his son have left, the maid will resume her normal duties and enjoy the fun.
13. The old man although pretending illness seems to be secretly enjoying the hoax.
14. Pleasing the patient by agreeing with him when he wants to be sick and invited upon.
15. . . . but she really knows also that he just thinks he is ill.

TENTH CONCEPT

MAJORITY - The young boy has probably been coached by his father.

MINORITY - The chambermaid seems to be (attract) all the attention.

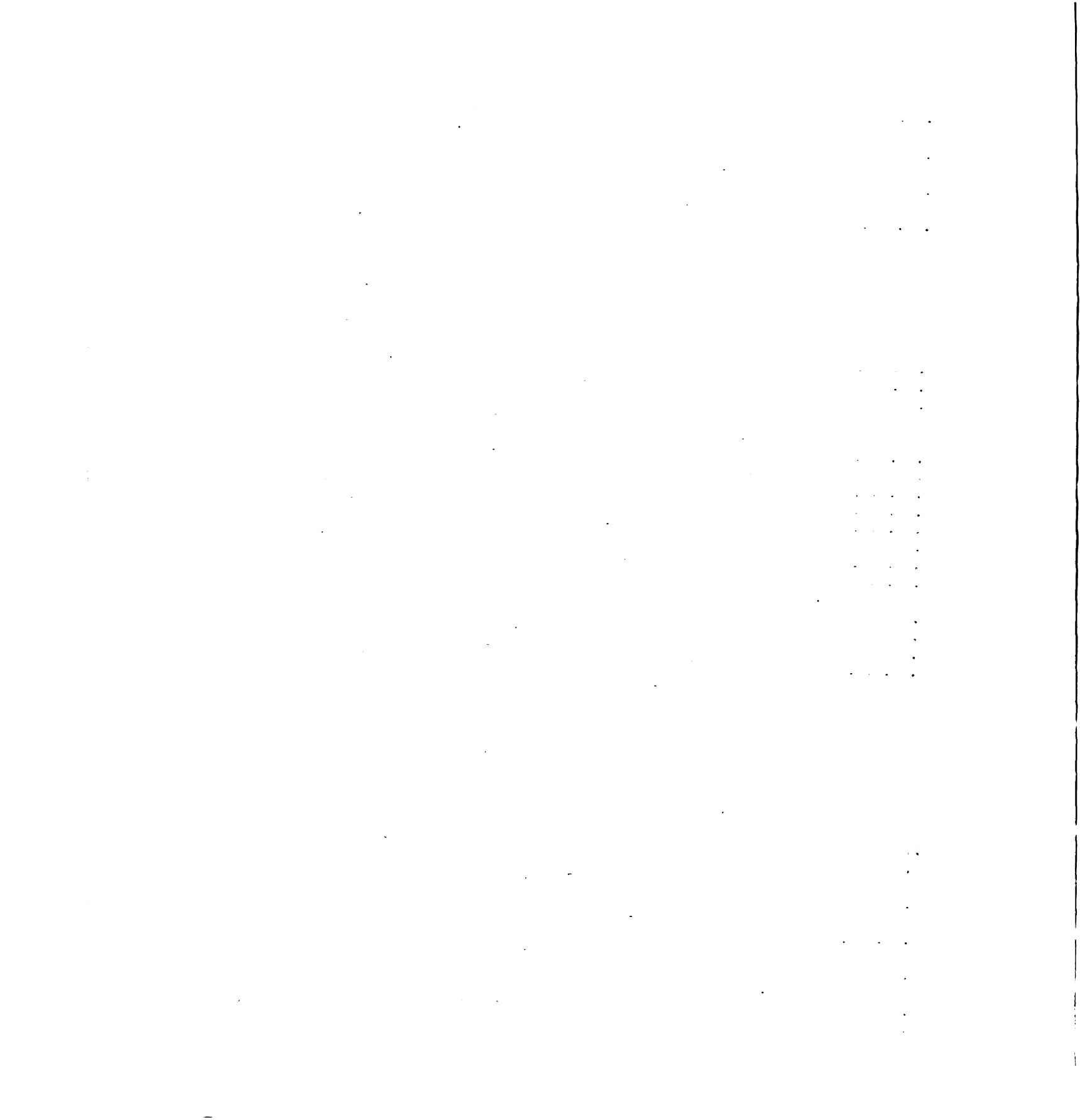
1. . . . and is probably following his father's instructions.
2. . . . along with doctor and his son.
3. The doctor's son stands at the patient's left and slightly behind him taking pulse on the other wrist. He is studying to be a doctor.
4. . . . his is also taking the old man's pulse . . .
5. Doc's curly hair.
6. . . . presumably coached by his father before entering the house.
7. . . . who has all the pretentiousness of a boy playing doctor.
8. . . . but looking off into space.
9. The young son is telling the patient what is the matter with him.
10. . . . but she, too, humors him.
11. . . . performing her duties of pouring water from a pitcher into a pan.
12. On the screen I see an old man with his head on a pillow.
13. The chambermaid seems to be all attention . . .
14. The maid also desires to please her employer . . .
15. . . . the doctor doesn't let the old man know that he doesn't believe he is very sick.

ELEVENTH CONCEPT

MAJORITY - The boy (Thomas) has his hand upraised.

MINORITY - The chambermaid knows that there is nothing wrong with the patient.

1. The father wears an elaborate wig customary of the times.
2. The son is holding up his hand ready to explain to the patient what is wrong when they are finished . . .
3. The commentator said "by his up raised hand" he indicated what he realized was the hoax . . .
4. . . . and has his hand poised in a manner that shows he is about to tell the old man about his illness.
5. Doctor seated on one side of patient. Doctor's son standing on other side.
6. The chambermaid pouring water into a basin . . .
7. He looks as though he may have an idea!



8. Chambermaid finds the entire scene very amusing . . .
9. Probably from what his father had told him before they entered the house.
10. . . . but she too humors him.
11. . . . as she knows there is nothing wrong with the man.
12. . . . on his left an old doctor checking his pulse . . .
13. . . . and anxious to be of assistance . . .
14. . . . and goes along with the act.
15. Later the chambermaid will go back to her duties going on with the farce.

TWELFTH CONCEPT

MAJORITY - When the doctors leave, the chambermaid will probably agree with every word and complaint expressed.

MINORITY - The doctor has probably told the son just (exactly) what to say.

1. The fourth figure is the chambermaid.
2. . . . as he is taking his pulse . . .
3. . . . and was no doubt told just what he should say.
4. The doctor has probably told his son just what to say.
5. . . . maid will probably carry on when doctor and son have gone.
6. . . . has evidently witnessed this ridiculous scene many times before . . .
7. The chambermaid goes about her work as though the whole episode was a farce.
8. . . . but will probably agree with every word and complaint expressed by rich old boss (patient) after doctor and son leave.
9. The chambermaid who is nearby is listening to all of this with delight.
10. The artist liked the play and was impressed . . .
11. No doubt the doctor has forwarded his son before arriving at the patient's house . . .
12. . . . on his right a young man doing the same thing . . .
13. . . . but seems to show a little devilishness in her sparkling eyes.
14. We get the impression that the invalid is wealthy and can afford to sit and be cared for.

THIRTEENTH CONCEPT

MAJORITY - (Comments mostly concern the chambermaid)

MINORITY - (Comments mostly concern the doctor's son)

1. . . . with a white cap and apron . . .
2. . . . also his father probably has told him what to say.
3. At the left of the picture is a nurse maid dressed in hoop shirt, apron, etc. . . .
4. The girl to the far left is the chambermaid.

5. . . . pillow behind the patient's head.
6. . . . knows that the illness is imagined.
7. Although the narration leads us to believe the man is not ill.
8. The old codger will probably gulp down sugar pills . . .
9. She has heard the same thing many times . . .
10. . . . so by it that he painted the picture.
11. . . . as the boy appears to be on the verge of coming forth
with a diagnosis.
12. . . . and the house maid pouring liquid.

FOURTEENTH CONCEPT

MAJORITY - (Mixed comments. No unanimity)

MINORITY - (Mixed)

1. . . . who is pouring water from a jug or pitcher into a bowl.
2. The patient looks real tense while they are taking the pulse.
3. . . . and from the look on her face is trying to hide her amusement at the attitude of the doctor.
4. She is pouring water in a pitcher.
5. Something odd about pose of men.
6. . . . and that the doctor is aware that he is treating a hypochondriac.
7. I would judge him sickly by the impression the screen . . .
8. . . . complain bitterly . . .
9. . . . probably will many times more.

FIFTEENTH CONCEPT

MAJORITY - The chambermaid has a smile on her face.

1. She has an amused smile on her face . . .
2. . . . as if the verdict will soon be told . . .
3. She realizes her patient is not ill . . .
4. She appears to be laughing at the doctor's description of the illness . . .
5. Doctor's son probably wants to become a doctor.
6. However, she continues to support the deception.
7. . . . and perhaps reverse the narration.
8. . . . and demand more attention.
9. However, she will follow the doctor's instructions and carry on the masquerade.

SIXTEENTH CONCEPT

MAJORITY - She has seen this situation occur before.

1. . . . as if she too knew the old man only thinks he is ill.
2. . . . and will be something serious.
3. . . . but will go along with the situation.
4. . . . because she has heard the same routine before.

5. Doctor amused at the patient who is feigning illness.
6. . . . although amused, considerably by the performance of the other three characters.
7. I would say the man appears to be ill and the people involved are unconcerned or bored with the whole thing.

SEVENTEENTH CONCEPT

MAJORITY - (Description of chambermaid)

1. Her full skirt is banded with ribbon . . .
2. It is back in the 18th century . . .
3. . . . and is ready to carry out the doctor's orders.
4. When the doctor leaves she will have to take over the job of pretending that the man is sick.

EIGHTEENTH CONCEPT

MAJORITY - (Description of maid's clothing)

1. . . . and there is a bow at the neck of her gown.
2. . . . the clothing show that . . .

NINETEENTH CONCEPT

MAJORITY - (Description of clothing in general)

1. All the period such as the buckled shoes, knee britches, and hose on the doctor . . .
2. . . . and the way they are wearing their hair.

TWENTIETH CONCEPT

MAJORITY - (Single comment) The patient's robe is rich brocade.

1. . . . and the rich brocade the patient's robe is made of.

THE PARALLEL CONCEPT - The Imaginary Invalid - Picture with Learned Supplement

FIRST CONCEPT

MAJORITY - A scene from Moliere's Le Malade Imaginaire depicting four characters.

MINORITY - In this scene we see the hypochondriac.

1. I saw a picture of four unusual characters.
2. This picture is a French painting done on canvas.
3. This is an artist's representation . . .
4. I see four people on the screen.
5. The visual image is a painting depicting a scene from one of Moliere's plays.
6. In the 18th century the French comedy writer, Moliere, wrote a play called ----- Imagination.
7. The picture is a painting by the French artist Moliere.
8. French play, 18th century.
9. The picture on the screen shows 4 characters . . .
10. In the 16th century Moliere wrote a play.
11. This was a description of a picture made from a French play.
12. An artist's conception of a typical 18th century drawing room scene . . .
13. The scene is from Moliere's La Malade Imaginaire.
14. In the 18th century, a French playwright, Moliere, wrote a play . . .
15. Shown us was an 18th century portrait entitled "La Malade Imaginaire."
16. In this picture we see the hypochondriac . . .
17. Heard and seen story of hypochondria (French 18th Century).
18. Sick room.
19. I saw a picture by a French artist.
20. The scene taken from a French play . . .
21. A fine character study . . .
22. The sick person seemed like she wanted a lot of attention . . .
23. This painting depicted the hypochondriac . . .
24. The picture suggested the humor displayed by the characters.

SECOND CONCEPT

MAJORITY - It has to do with a hypochondriac.

MINORITY - There are four persons in the painting.

1. . . . in period dress, early 18th century (French).
2. It depicts four people . . .
3. This picture represents a scene from Moliere's play.
4. As I heard from the description, the patient is a hypochondriac.
5. The central figure is a hypochondriac.
6. An artist was much attracted to this play . . .
7. There are four persons painted in the picture.

8. . . . hypochondriac is having a visit from . . .
9. . . . from Moliere's play the Imaginary Invalid.
10. One of the prominent artists of that day painted a picture depicting this play.
11. It has to do with a hypochondriac.
12. . . . in which a physician . . .
13. Four persons are present in the French style drawing room.
14. . . . which caught the fancy of an eminent artist of the period.
15. The graphic description read to us told something of the character of those pictured.
16. . . . with the doctor . . .
17. Elderly physician is on the far right of the picture . . .
18. In the room is a maid on the right . . .
19. . . . depicting the call of a physician . . .
20. . . . was described as: the main character, a hypochondriac.
21. . . . which depicts the story well of what impressions a doctor gives his patient . . .
22. . . . and the lady next to her didn't know what to do that was best.
23. . . . his friend . . .
24. . . . in sympathizing with the hypochondriac.

THIRD CONCEPT

MAJORITY - The center of attention is the old man (Argan) seated in the chair with the pillow.

MINORITY - The doctor is calling upon the patient.

1. Each facial expression was very different . . .
2. . . . a hypochondriac sitting in a pillowed chair . . .
3. This picture represents a scene from Moliere's play . . .
4. It appears to me that something startling is happening on the opposite side of the room.
5. . . . complete with pillows and lap robe.
6. . . . and painted a picture from the play.
7. The center of attraction is the old man seated in a chair filled with pillows.
8. . . . his doctor . . .
9. . . . the doctor . . .
10. The main characters are an elderly hypochondriac . . .
11. The doctor is calling upon the patient who is the center of interest in the picture.
12. . . . accompanied by his son . . .
13. The hypochondriac reclines . . .
14. The picture seen was that caught by the artist of the characters in the play.
15. The hypochondriac reclining in a pillowed chair . . .
16. . . . and son . . .
17. . . . while his young apprentice son is in the background.
18. . . . who seems to be enjoying herself.

19. . . . and his son in training
20. . . . who is horrified by the doctor's apparent disregard of his supposed illness.
21. . . . having planned his case so well that the chambermaid has a very understanding look.
22. The maid was cooking something hot for her to drink.
23. . . . his son who was apprentices as a physician following in his father's footsteps
24. He feels he is doomed to his death.

FOURTH CONCEPT

MAJORITY - (Comments divided into three parts) I. The main person is the hypochondriac. II. A fat physician (Diafoirus) who is on the right, treats him. III. The chambermaid (Toinette) who is to the extreme left is amused.

1. . . . each expressive of different thought.
2. . . . an elderly physician
3. In it (and of the most important) is the hypochondriac
4. . . . and the patient who is much disturbed with it is leaning against a pillow.
5. To his left sets the "distinguished" physician.
6. The main person in the picture is a hypochondriac who is propped upon many pillows.
7. He is characterized as a hypochondriac
8. . . . and the doctor's son.
9. . . . and his son-apprentice are on either side of the hypochondriac
10. . . . a fat physician to the right of her
11. . . . surrounded in his chair by pillows.
12. . . . had just pronounced his diagnosis of a hypochondriac's condition.
13. . . . while the smug doctor treats him at his left
14. The central figure in the picture is that of an old man, who was a hypochondriac.
15. . . . feels that he is doomed to the Stygian shore
16. . . . with maid.
17. Chambermaid is on extreme left.
18. Next to her stands the doctor's son.
19. . . . upon an elderly man.
20. The doctor: who is not taken in by the symptoms.
21. She is almost nodding her head with the expression she wears.
22. . . . to make her feel better
23. . . . also the maid who was serving refreshments.
24. The chambermaid is very amused.

FIFTH CONCEPT

MAJORITY - The physician (Diafoirus) is playing along with the man's (Argan's) illness.

MINORITY - The apprentice (Thomas) is the doctor's son.

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[illegible]

1. The hypochondriac reclining on the cushion is astonished at the verdict.
2. . . . the physician's son . . .
3. . . . who is seated in a chair with pillows behind him . . .
4. The doctor, however, who sits to the left of the patient, seems not to be disturbed at all with it.
5. The physician entertains no pity for the man . . .
6. A physician is next to him playing along with the man's illness.
7. . . . and the elderly physician, a pompous fellow . . .
8. . . . hypochondriac looks pretty sad . . .
9. . . . and delivers opinions about the invalid's health.
10. . . . and a young man to the left of the patient.
11. The doctor's son is with him . . .
12. The son is bearing out the father's conclusion while the chambermaid stands nearby taking the matter in.
13. . . . and the latter's son, an apprentice to his doctor-father, stands by on the other side of the "sick" patient.
14. The man to his left is the doctor, an elderly man . . .
15. . . . by the doctor's verdict . . .
16. The patient seems to be suffering from some form of mental delusion . . .
17. She seems amused by the other three characters.
18. . . . who has his hand raised in a stand-offish manner.
19. The physician appears haughty . . .
20. The apprentice in this case, the doctor's son . . .
21. The doctor is saying yes, that is the way it is . . .
22. . . . but the boy knew that she wouldn't drink it.
23. All were in a serious mood, except the maid . . .

SIXTH CONCEPT

MAJORITY - The son is evidently following in his father's footsteps.

MINORITY - The patient is somewhat awed.

1. . . . rendered by the pompous and self-satisfied physician . . .
2. . . . and the chambermaid.
3. . . . beside him is his doctor . . .
4. He is looking smug and appears unconcerned about it.
5. . . . and will not give in to him.
6. He is using many large words, etc., that really don't mean a thing . . .
7. . . . is listening to his many symptoms given in detail and sympathizing with him.
8. . . . sitting in chair with pillow at his back . . .
9. This invalid, with pillow behind him . . .
10. These three have droll expressions on their faces.
11. . . . and is standing almost in the center of the picture.
12. The son is evidently tending to follow in his father's footsteps as a physician . . .
13. The son raises his hand commandingly . . .
14. . . . very pomp in manner.

15. . . . which apparently has just been eloquently delivered
by the doctor's son who stands to the patient's right.
16. . . . which the doctor is supposed to help.
17. . . . also very tolerant.
18. Reclining on pillows is the sick person . . .
19. . . . and the patient somewhat awed.
20. . . . who has been given the task of telling the hypochondriac
what his father thinks.
21. . . . while the patient says, Oh no, surely not!
22. The maid was having a good time . . .
23. . . . who seemed to be taking the situation lightly with a
smile.

SEVENTH CONCEPT

MAJORITY - (Concepts predominantly about the son) (Recognition
of the position of the son)

MINORITY - The son has been well taught by his father (Diafoirus).

1. . . . her eyes wide, and mouth parted.
2. The patient has a look of amazed wonder.
3. . . . who is apathetic as far as the patient goes.
4. The other person who stands at the right of the patient appears
to be saying something to the patient . . .
5. The other male is the physician's son and apprentice.
6. . . . but seem to make the fellow happy with the feeling that
he is ill . . .
7. The son of the physician is standing a little to the left and
back of the patient . . .
8. . . . as the doctor's son evidently pronounces the decision . . .
9. . . . reacts in apparent real anguish . . .
10. The young man . . .
11. The doctor has just expressed his opinion of the patient's condition.
12. . . . and has already been somewhat instructed in bedside manner
behavior.
13. . . . displaying his being well taught by his doctor-father . . .
14. The figure to the right of the old man is the doctor's son.
15. The doctor himself sitting to our right of the patient . . .
16. The son seems to think the father isn't getting anywhere with
the case.
17. Young son is gesturing to make his point more definite concerning
the diagnosis.
18. . . . and seated next to her is the doctor.
19. The son seems to be following in his father's footsteps.
20. . . . and the chambermaid . . .
21. Surely, I couldn't write the story as told.
22. . . . stirring it up anyway.

EIGHTH CONCEPT

MAJORITY - (A mixture of ideas based upon the pompous physician, the amused chambermaid, the amazed patient, and the upraised arm of the confident son.)

1. The physician is very pompous, comfortable, and bearing almost a smugness in his manner.
2. . . . or terror at the physician's diagnosis.
3. The chambermaid is amused by the old doctor . . .
4. . . . and he emphasizes his point by raising his right hand.
5. He raises his arm to give emphasis to his pronouncement . . .
6. . . . and doesn't have long on this earth.
7. . . . in an attitude of concentration . . .
8. . . . which the elder doctor has made previous to the visit.
9. . . . to the remarks of the two . . .
10. . . . apprentice to his doctor-father . . .
11. . . . and there is an expression of drollness upon his face.
12. The characters in the picture are particularly impressive.
13. . . . for this shows him to be positively pronouncing judgment upon the hypochondriac patient.
14. . . . who is preparing to take over his father's practice. The doctor is completing his diagnosis . . .
15. . . . appears pompously unwilling to divert the patient's thought from what he is so gladly believing in himself.
16. . . . and that his suggestion is better . . .
17. Patient has an amazed look on his face.
18. The doctor seems to have a smug look as he comforts the sick person.
19. The maid in the picture is amused . . .
20. . . . greatly amused by the wit of the doctor and son . . .
21. A background to the scene was so interesting I was carried away in my imagination as I tried to verify each statement about the characters.

NINTH CONCEPT

MAJORITY - (A mixture) The haughty air of the physician and the amused chambermaid.

1. . . . certainly one of certainty and satisfaction.
2. The physician with a pompous and haughty air, with one by crossed . . .
3. . . . and is fixated on him . . .
4. He is said to be the son of the physician . . .
5. . . . probably under orders from his father . . .
6. Nearby is the son of the hypochondriac who is training for his father's business.
7. . . . as he is also studying medicine . . .
8. The elder doctor is looking rather indifferent to the whole situation.
9. . . . who is spoofing the invalid with sententious remarks and looks.

10. . . . holds up his hand . . .
11. . . . and also upon his son's face.
12. The physician is conspicuous by his pomp . . .
13. On the left of the screen the chambermaid stands by comprehensively . . .
14. . . . and the young son in this very confident manner, with the show of his hand is depicting the ? of the old man.
15. The chambermaid adds the final touch of whimsical humor.
16. The maid is much amused at the doctor's dialogue . . .
17. When picture was first viewed, it did not interest . . .
18. The only person that doesn't look happy is the sick person.
19. . . . and seems to take the call as a joke.
20. . . . and the disturbing it is having on her master.

TENTH CONCEPT

MAJORITY - The maid clearly shows how she feels.

MINORITY - (Concepts concerning the maid are predominant)

1. The physician's young son on the left of the elder invalid . . .
2. . . . has probably told the patient that the illness one of great concern.
3. . . . apparently because he amuses her.
4. . . . and is working as an apprentice of his father.
5. . . . and the hypochondriac receives this with horror.
6. A chambermaid is in the scene.
7. . . . expecting to follow his father's profession.
8. . . . as son gives the verdict with a gesture of the right hand . . .
9. The maid pouring water off to the side smirks at the seated doctor . . .
10. . . . as if to emphasize the verdict of the elder.
11. The maid in the picture clearly shows how she feels about the doctor's opinion.
12. . . . and dress.
13. . . . ready to go along for some time to come with the doctor's pronouncement upon the "sick" man . . .
14. The chambermaid with an expression of almost delight is watching the old doctor.
15. Her expression as she glances toward the doctor lets the viewer know that she is most certainly aware of the doctor's scheme.
16. . . . and will have much of merriment--to relate--after the doctor's departure.
17. . . . but after narrating was completed seemed like a very interesting study.
18. . . . although has sort of a wild look on her face.

ELEVENTH CONCEPT

MAJORITY - The chambermaid is enjoying the whole ordeal and will gladly continue the game after the doctor and his son have gone.

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1. . . . is studying to become a doctor also . . .
2. The son is a young apprentice who is telling about the illness with great importance and . . .
3. The scene is 18th century France.
4. It was said that he had been briefed by the father on what to say.
5. The chambermaid is the bright spot . . .
6. She knows what is going on . . .
7. The chambermaid is aware of the atmosphere created by the physician . . .
8. Chambermaid is enjoying the whole ordeal . . .
9. . . . since she is well aware of the spoof.
10. Also in the scene is a chambermaid . . .
11. The explanation was well given . . .
12. The son is remembered for his stiff alertness to the case . . .
13. . . . and with the patient's own delusion.
14. . . . and fully agreeing with his prediction.
15. . . . and will gladly continue the game after the doctor and his son have gone.

TWELFTH CONCEPT

MAJORITY - The chambermaid seems amused by what is going on.

1. . . . and has been instructed by his father to inform the invalid with much forcefulness of her condition.
2. . . . having one arm upraised to lend some authority to his words.
3. The doctor impresses me as a pseudo-sophisticated man . . .
4. The chambermaid, who is seated, seems amused by what is going on.
5. . . . and smiles with glee at the pronouncement . . .
6. . . . and she is smiling at the words of the physician . . .
7. . . . and is listening to the doctor's remarks . . .
8. . . . particularly the accent of the doctors . . .
9. The invalid does not see her smirk.
10. . . . who looks as if she has seen through the physician's fol-de-rol.
11. . . . and brought out many things in the picture which would have passed unnoticed without it.
12. . . . while the final expression of the patient denotes an attitude of resignation.
13. She smiles.
14. There is no doubt that she will carry out her part to see that they are carried out following the departure of the 2 doctors.

THIRTEENTH CONCEPT

MAJORITY - The chambermaid will carry on the delusion after the doctor's departure.

1. The maid at the far left is smiling completely amused at the scene.
2. The chambermaid is pouring from a pitcher . . .
3. . . . who has much money . . .

4. She is paying attention to what is going on . . .
5. . . . and her master . . .
6. . . . and plans to go along with the act.
7. . . . expecting to use them later when she shall be left with the hypochondriac.
8. . . . and gives the indication she'll be willing to carry on the delusion after the doctor's departure.

FOURTEENTH CONCEPT

MAJORITY - (Mixed concepts)

1. . . . as though she were well aware of the elderly lady's idiosyncrasies.
2. . . . and is smiling, probably because of the distraught effect the physician's words have had on the patient . . .
3. . . . but few brains.
4. . . . but is not saying anything.
5. . . . although she realizes her master will carry on as before.
6. The whole scene is a humorous, whimsical thing.

FIFTEENTH CONCEPT

MAJORITY - The invalid (Argan, a man) is obviously a woman of wealth.

1. The invalid is undoubtedly a woman of wealth . . .
2. . . . and because of the artificial characters of other three who are trying to maintain such learned and social airs.

SIXTEENTH CONCEPT

MAJORITY - (Description of wall tapestry and brocaded gown)

1. The picture has a large tapestry on the wall . . .
2. . . . as her gown is of brocaded material and behind her on the wall are hung tapestries.

SEVENTEENTH CONCEPT

MAJORITY - (Mixed concepts)

1. This particular picture is a painting done by a French artist.
2. . . . and the physician may have a staff or cane at his side.

THE PARALLEL CONCEPT - The Jet Engine - Picture Only

FIRST CONCEPT

MAJORITY - (Highly confused concepts of an unidentified object.
Many recognized the object as a circular form.)

MINORITY - I have no idea what this picture is.

1. Encircling most of the picture is a round structure which zig zags at obtuse angles.
2. The picture brings 2 things to mind--an instrument for either measuring time or temperature, or . . .
3. A circular design consisting of concentric circles of segmented gray on the outside . . .
4. It appears to me that it would be a circular piece of metal . . .
5. In the center of the screen I see a large circle . . .
6. It resembles nothing I have ever seen before . . .
7. I get the feeling I am looking down into a cylinder shaped aluminum tube with many sides.
8. I cannot determine what specific object is involved.
9. I'm not sure what the picture is . . .
10. A furrowed area surrounds the central object of the picture . . .
11. This picture consists of several concentric circles around which a corrugated piece of metal is seemingly attached.
12. A mechanical device of spokes and wheels . . .
13. This appears to be an article shaped like a dome, looking up, with corrugated sides which have holes in them.
14. I have no idea what the picture is . . .
15. To me it looks like a part of a machine.
16. Six concentric circles . . .
17. A structure or an object either dome shaped or elongated made of metal.
18. This picture is made up of circles and lines . . .
19. This picture appears to be the face of some type of watch.
20. I obtain a series of impressions: a warriors shield.
21. The picture appears to be the dome of some building.
22. First of all it looks like a gambling wheel in a casino sunken down a little in the table . . .
23. My first impression of the picture is that of a great music auditorium in the shape of a bowl.
24. I haven't the slightest idea what this represents.

SECOND CONCEPT

MAJORITY - (Confusion - circular description)

1. This structure seems to be metallac, probably tin.
2. . . . or the dome of the U. S. capitol in Washington, D. C. floodlighted.
3. . . . then a darker ribbed circle of approximately equal width, then another regimented gray circle (connected at four approximately equal intervals by four "spokes."
4. . . . pleated, accordion fashion with evenly spaced holes in the "pleats" . . .



5. . . . with two smaller circles inside . . .
6. My first impression was that of a hubcap . . .
7. At the base is a dish with a piece of metal around the edge.
8. It appears to be a mold or cast around the outside of picture is a design.
9. . . . although it resembles the wheel of an automobile . . .
10. . . . which is comprised of a partially concentric design (alternate washer shaped areas of gray and black: 2 each) . . .
11. The outer circle is fastened to the second one by means of two thick pillars and many tiny spoke-like arrangements.
12. . . . into which you can image eyes, ears, mouth, hair, even as one can when gazing dreamily at clouds.
13. In the top there are 2 circles attached by spindles . . .
14. . . . but it evidently is a scientific design of some sort.
15. In front is perforated metal . . .
16. . . . within each other with a source of illumination stronger than normal bisecting the cell the 6 circles.
17. The lower portion of the object is of v-shaped metal with a series of holes in both sides of the V.
18. Circles concentric with a common center.
19. The watch is apparently in a mailing tube . . .
20. A view looking down into the rotunda of a building.
21. The black circle as shown in the magnified upper part appears to be the railing of a balcony.
22. . . . and it looks like they are pointing out a certain spot where the ball has stopped . . .

THIRD CONCEPT

MAJORITY - (Continued confusion - circular description)

1. It has small punched out holes in it like a coarse grater.
2. Thinking of it as an instrument for measuring time and temperament, it is a round thing.
3. . . . then another dark ring probably ribbed too . . .
4. . . . surmounted by a circle about an inch in width of plain, that is unadorned, substance (possible metal again) . . .
5. . . . each circle about one inch apart.
6. But after a second look it seemed to have depth.
7. Inside this there is a smaller dish . . .
8. Within that design is a circle . . .
9. . . . it is round, like the rim of a wheel . . .
10. . . . with a piece of pie-shaped sector carved in the upper part of the design.
11. This forms almost a circular neon-light tube such as those sometimes seen in circular kitchen fixtures.
12. The "eyes" are so prominent that it tickles one.
13. . . . and another set of spindles which are attached to the center, which is a solid white circle.
14. The outer portion near the front resembles a corrugated piece of metal . . .

15. . . . and behind it looks like a tunnel.
16. It is a "blow-up" of a 90° segment, which exposes fissures and convolutions.
17. There is a ring or rail shaped structure.
18. All lines, all of which are broken, if continued would strike the common center.
19. . . . with an intense white light shining down from above.
20. A large gear from big machine with the triangle at the top of the picture possibly being a cut away for a close-up of a section of it.
21. The central part of the picture is evidently the top or ceiling of the dome . . .
22. . . . and it looks like they are pointing out a certain spot where the ball has stopped . . .

FOURTH CONCEPT

MAJORITY - (Confusion - recognition of inner rings near center of picture)

1. In the bottom left hand corner is a white line which zig zags with the metal structure and makes a very wide capital M.
2. There are two rings surrounding the round thing at the center.
3. . . . then a solid central or core circle, gray, but much lighter toward the center.
4. . . . which in turn is joined to a similar circle but smaller in circumference . . .
5. The circumference of each inner circle is about an inch wide, and very much darker in color.
6. The top area seemed to be exposed and more definite than remaining part of circle.
7. . . . and inside this a smaller one of light gray.
8. . . . then more of the first.
9. . . . and has a shiny object which looks to me like a hub cap.
10. It too has alternately dark and light portions . . .
11. Another ring of darkness follows this . . .
12. The corrugated area to the outside has holes.
13. The outer part (about $\frac{1}{2}$) is darker than the real center.
14. . . . and the apparatus seems to gradually grow smaller.
15. Right in the middle are two little things that to me look like snail shells.
16. The periphery of the circles seems to be composed of fissures and convolutions, but of a greater magnitude.
17. Within this ring or rail there are further connective rings which get smaller as they go toward the top of the structure or center of the picture.
18. A part of the picture is graduated . . .
19. A second impression is that the picture could be the lens and reflecting mechanism of an ordinary flashlight turned on the photographed.
20. A galvanized garbage can on the inside looking up. (Imagination)

21. . . . and painted so that the light in the center is brilliantly reflected on the ceiling.
22. The top half of the picture reminds me of a speedometer on a car.

FIFTH CONCEPT

MAJORITY - (Enigmatic confusion - description of center of circle)

1. This white line also appears at the top (or bottom) can't decide if I'm looking up or down.
2. This is where the readings are made.
3. . . . two circles or globular affairs are the center of the innermost circle.
4. . . . by 2 cylindrical connections.
5. In the very center is a small white circle with two smaller circles within it or identical size.
6. Light seems to be shining from above.
7. The disk in the center is bright . . .
8. . . . then another circle followed by the first design . . .
9. There are two smaller round objects in the center of the hub cap . . .
10. . . . with a seemingly furrowed section.
11. . . . and the center or nucleus consists of two layers, the first of greater apparent density than the second.
12. I began to think of water wheels I had seen altho it really doesn't resemble it much.
13. In the center of the white portion are two objects which look like eyes.
14. There is a V-shaped section at the top which has a bright light on it . . .
15. The top part which is V-shaped looks like it may be an insert . . .
16. The innermost circle (smallest) has within it two additional circles which are side by side.
17. At the very top the structure is a lathe open allowing bright to enter or else it has bright lights playing off a reflector.
18. . . . and recalls the vernier on a transit or level in surveying.
19. The diffusion of light would indicate that the bulb is being pushed into contact with the batteries by a triangular piece of glass.

SIXTH CONCEPT

MAJORITY - (Recognition of light which shines down on the two round objects in the center of the picture)

1. . . . of this some structure but this time it appears to be shading.
2. Connected to it by means of tiny spokes is a ring . . .
3. They look like lights.
4. The space between these 2 circles appears to be made up of evenly spaced "slots" of metal.

5. The small white circle appears very bright and seems to glow, as though it were a very powerful light.
6. Two eye-like objects in center seem to be ornamental.
7. . . . and there are two fairly round objects in it that look somewhat like bug's eyes.
8. . . . another circle and in the exact center of the object are two round shadows.
9. . . . and then in between that a V-effect, as though a very bright light was being focused on the spokes of the wheel.
10. In the lighter colored center 2 circular objects occur.
11. Within this second and less dense circle are two smaller circular arrangements resembling 2 olives.
12. The only one I really remember is in S. Haven, Minn., where they still ground wheat into flour.
13. From the center point of the white portion there seems to be 2 hands like those of a clock.
14. . . . and that light seems to shine down on two round objects in the center.
15. . . . or a close up of the same.
16. . . . approximately equal in size and somewhat concentric.
17. The pie-shaped object at the top-center of the picture is an inset or else another object superimposed in the picture.

SEVENTH CONCEPT

MAJORITY - (Recognition of more items in the center of the picture)

1. Inside this structure is something that looks like a wheel.
2. . . . and there is an outer and layer ring which is also connected by spokes.
3. An upper arc, slightly less than 90° like a slice of pie seems to be "open" or lighted.
4. In the very center of a solid, dome-like circle about 5-6 inc. in diameter . . .
5. The two smaller circles within the white circle are about an inch apart . . .
6. Prism effect on other edge of picture seems more definite on the bottom of screen.
7. These are darker but give the appearance of being lit too.
8. The object is similar to a broken drum . . .
9. The longer I look at it the more I'm convinced its a wheel . . .
10. I am not sure or rather have no idea what this picture portrays.
11. One-fourth of the whole picture (circle and corrugated metal included) or I should say the upper portion of the entire image is sectioned off as a pie-shaped wedge.
12. . . . the 1st years that we were married. We went there to get away from the parsonage and people even though it was only a few miles away.
13. These are parted which makes an area much lighter between them than the rest of the circle.
14. Looks like something out of a science-fiction television show.
15. Feels like I am looking into some sort of machine.

EIGHTH CONCEPT

MAJORITY - (Recognition of two small "eyes" in the center of the picture)

1. The outer part is similar to a tire rim . . .
2. . . . from the outer ring there emanates some "rays."
3. Outside the concentric circles is a fluted area.
4. . . . are 2 small cone-shaped objects . . .
5. . . . and within the area of one inch is a center point from which extends two lines making an angle.
6. . . . 2 connecting parts are visible between 2 rings.
7. At the top of the disk is a triangular piece that looks as if a light were shining on it.
8. . . . or might be the front end of an airplane motor with the propellor in movement.
9. I sure don't know what the two little "nuts" in the center of the hub cap are!
10. At first glance it tended to look like an amphitheater from a directly overhead viewpoint.

NINTH CONCEPT

MAJORITY - (Recognition of some form of radii)

1. Inside this and are spokes placed like radii.
2. It is not, however, a perfect circle.
3. The flutes going out away from the center of the circles.
4. . . . possibly light bulbs . . .
5. This angle extends out and over the top circumferences of all the circles in the center of the screen.
6. Honeycombed part is more defined on lighter exposed top than on ring under more fluted area.
7. The walls of the entire cylinder are perforated also.

TENTH CONCEPT

MAJORITY - (Mixed ideas)

1. Inside this and connected to the outer rim by a violin . . .
2. 1/4 of it--the upper part is brightly lighted . . .
3. The whole thingumabob looks like an outdoor theater.
4. . . . because certainly light is being thrown on this whole object from somewhere . . .
5. Within this angle one of the extended ribbed effect.

ELEVENTH CONCEPT

MAJORITY - (Mixed ideas)

1. . . . and a stack of dynamite . . .
2. . . . and appears to occupy an inner space.

3. . . . or inside of a bivalve.
4. At the very top of this object there seems to be a wedge "cut out."
5. The surrounding area of circles gives the effect of a piece of corrugated, extending to edge of screen.

TWELFTH CONCEPT

MAJORITY - (Mixed ideas)

1. . . . is a solid wheel like a cat-walk.
2. The part of the outer rings surrounding it appear to be brightly lighted too . . .
3. Darned if I can tell which.
4. . . . at least it does not fit with the rest of the "circle."

THIRTEENTH CONCEPT

1. Then another rim of spokes . . .
2. . . . these remind me of a comet's tail.
3. It's a rotunda.
4. Here the slots are.

FOURTEENTH CONCEPT

MAJORITY - (Single comment - recognition of a rainbow)

1. . . . a rain bow . . .

FIFTEENTH CONCEPT

MAJORITY - (Single comment - recognition of "bright core with two objects similar to "eyes")

1. . . . and then the bright core with 2 objects in it similar to eyes.

SIXTEENTH CONCEPT

MAJORITY - A wedge coming in toward the center.

1. . . . there is a wedge coming in toward this center from the top which seems like a magnified portion of what is seen below.

THE PARALLEL CONCEPT - The Jet Engine - Audio Only

FIRST CONCEPT

MAJORITY - (100% recognition of the jet engine)

1. This is a description of a jet engine . . .
2. Many of us have seen jet airplanes in flight . . .
3. You are standing behind a jet plane.
4. Many of us have seen modern jet planes in the air . . .
5. Many of us have seen jet airplanes in the air . . .
6. While standing on the ground observing a jet airplane, this is what is observed.
7. Many of us hear jets overhead . . .
8. Inside a jet plane . . .
9. Many of you have seen jet aircraft in the air . . .
10. Looking at the tail end of a jet plane you see the rear of a jet engine.
11. I have just heard a narrator describing a jet engine.
12. Many have seen jet planes in the air . . .
13. Jet planes are seen usually in flight.
14. The speaker gave a description of what one would see if standing behind a jet plane on the ground.
15. A description of the mechanics of operation of a jet airplane.

SECOND CONCEPT

MAJORITY - (Comments relative to the fact that "few of us have seen the interior of a jet airplane on the ground.")

MINORITY - You are looking into the tail which looks like a tunnel.

1. . . . in a jet propelled airplane . . .
2. . . . but few of us have seen one on the ground.
3. You are looking into the tail which looks like a tunnel.
4. . . . but few of us have been close to them on the ground.
5. . . . but few of us have ever seen one that is on the ground.
6. A cylindrical tunnel . . .
7. . . . but few of us have seen them on the ground.
8. Looking down a jet plane is a titanium metal barrel pierced with holes . . .
9. . . . but few have had the experience of seeing them on the ground.
10. Inside the jet engine are metal parts made of titanium steel.
11. He told how when you look in the tail section there is some wavy metal with holes in it.
12. . . . but few of us have seen jet planes from the ground.
13. This is a picture of a jet as it looks when on the ground.
14. One would see something like looking into a tunnel.
15. . . . with special attention paid to an explanation of actual parts.

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THIRD CONCEPT

MAJORITY - Let us imagine that we are standing behind a jet.

MINORITY - The inside is like a funnel.

1. . . . and brings to mind a trip through a factory making this type of aircraft.
2. Let us imagine we are standing behind a jet airplane.
3. The walls of this tail are made of titanium steel . . .
4. If we were to approach one of these jets on the ground . . .
5. It is our purpose to explain to you a few of the parts of a jet airplane.
6. . . . wavy on the inside . . .
7. Let's suppose we are standing behind a jet, looking into it from the tail end.
8. . . . that serve as air vents to cool the metal.
9. We shall take a look at one of these.
10. These parts have various functions.
11. There are also some blades that look like knife blades . . .
12. A jet plane has what is called a pipe, in which you may see cones.
13. The inside is like a funnel.
14. The talking was little too fast for me to get all the information . . .

FOURTH CONCEPT

MAJORITY - We are looking into a tunnel.

MINORITY - (Recognition of interior parts)

1. The tail end, as you say, is a corrugated cylinder . . .
2. We look into the back of it . . .
3. . . . and are weighty and full of holes . . . (Walls)
4. . . . and look in from the rear.
5. Picture yourself standing behind the tail of one of these big jets.
6. . . . (Tunnel) contains a number of holes.
7. This part of the jet is made up of terranium--or steel--or a type of steel.
8. Farther on is a turbine engine . . .
9. Facing the back of the aircraft we look into the tunnel . . .
10. This wheel has blades which cause the turbine to revolve when hot compressed gases hit it.
11. . . . that turn with thrust of engine.
12. These cones are gas-fed . . .
13. Turbine . . .
14. . . .and seemed a bit too technical for me to repeat a very clear description.

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FIFTH CONCEPTMAJORITY - (Continuation of tunnel description)MINORITY - (Recognition of inside structure being wavy and full of holes)

1. . . . (Cylinder) with a cone inside.
2. . . . and it looks as though we are looking into an iron tunnel.
3. The walls of this tail are made of titanium steel . . .
4. We would see a long cylinder-like tunnel . . .
5. Directly in front of you is a wavy metal piece with holes in it.
6. These are to keep the tail of the jet cool.
7. It is wavy and has holes in it so that part of the jet may keep cool.
8. . . . (Engine) which is circular shape with blades around the edge.
9. . . . (The metal of) which has a weighty appearance and has holes in it.
10. The hot gases pour through these blades into a cone deflector.
11. The engine runs very hot which helps to burn the gases.
12. . . . (Cones) and are used to make up the wheels which are propelled to make the engine move.
13. Blades . . .
14. He spoke of titanium being a metal used . . .

SIXTH CONCEPTMAJORITY - (Recognition of blades and wheel of turbine)

1. I can visualize this engine . . .
2. The iron looks wavy . . .
3. Looking further into the tail there is a device like a wheel.
4. . . . (Tunnel) with blades (of some sort) on each side.
5. The holes are to cool the metal which becomes very hot.
6. Looking through this tunnel one observes a wheel or turbine located at the far end.
7. Since the gas and flame which shoots from this tail end is extremely hot . . .
8. The gases that pass through the area must go through the blades . . .
9. In it is a turbine . . .
10. The tip of the cone is pointed towards the rear.
11. Since the tail is so hot, it is constructed of a special metal: titanium.
12. These wheels are made of steel . . .
13. Cones . . .
14. . . . and of extreme heat given off at the rear of the plane.

SEVENTH CONCEPTMAJORITY - (Recognition of cone)

1. . . . and hear the noise that it (engine) makes.
2. . . . and there are many holes to keep the jet cool.
3. This is a turbine.
4. From here on I am lost, as mechanics of any kind are foreign to me.
5. Directly behind the metal piece are strips of metal called tail strips.
6. Around this steel wheel are the knife blades through which gases pass.
7. . . . at the end of the tunnel-like tail is a round wheel which is a turbine . . .
8. . . . (Blades) which turn, or operate, the turbine.
9. . . . and closer to us is a cone shape . . .
10. After the gases pass the cone they hit 2 arresters.
11. The plane operates by the thrust of the engine . . .
12. . . . and are helped by the "arresters."
13. This is what makes the plane go.
14. I am really confused.

EIGHTH CONCEPT

MAJORITY - (Recognition of wheel blades)

1. The wheel inside that is hit with the force of burning gases travels at a high rate of speed.
2. The steel used is called titanium.
3. Extending outward from the wheel are blades.
4. . . . and I couldn't describe a simple little engine of any kind if I were standing looking at it.
5. . . . (Strips) through which the gas goes through.
6. Between the wheel and us is situated a cone . . .
7. . . . (Wheel) and has blades on the edge through which the hot air travels.
8. Past this is a cone-shaped part that is more or less one exhaust for the gases.
9. . . . with the point of the cone towards us.
10. Following this the gases pass out the rear of the engine causing the plane to be propelled forward.
11. . . . and travels at high speeds.
12. The jet plane has many parts and the tail pipe is probably the most important.

NINTH CONCEPT

MAJORITY - The exhaust gases pass through the wheel blades.

1. You mentioned the combustion chamber, the cone, and the after burner.
2. As we look further, we see a cone-like object.
3. When the gas passes through this wheel it makes the blades move.
4. The remarks about the turbines seemed clear as I listened . . .

5. These strips revolve.
6. The large end opened toward the wheel . . .
7. Between this turbine and us is a smaller cone-shaped affair,
the point of which faces us.
8. This becomes very hot when the plane is in operation.
9. I believe the exhaust gases pass through this making it white
hot.

TENTH CONCEPT

MAJORITY - (Description of tail cone)

1. I think you did a pretty good descriptive job . . .
2. Still further, there is a wheel which is called a turbine.
3. Between the wheel and you is a cone-shaped object called the
tail cone.
4. . . . but have gone from me now that silence is with us.
5. In back of that is a cone-shaped piece of metal called the
tail cone.
6. . . . thus enabling the cone to receive the gases.
7. This is used to help cool the turbine and steel sides.

ELEVENTH CONCEPT

MAJORITY - (Mixed descriptions)

1. . . . because it brought back vividly to mind the jet engine
I saw cut away to show all of its parts.
2. Around the turbine, there are blades called wheel blades.
3. On the far end of this cone are two metal discs which help to
keep the temperature down.
4. Undoubtedly it was a clear, convincing word picture for most
people.

TWELFTH CONCEPT

MAJORITY - (Mixed descriptions)

1. It might have been more difficult to visualize if I hadn't seen
the things several times.
2. These (blades) go rapidly around.

THE PARALLEL CONCEPT - The Jet Engine - Picture with Popular Verbal Supplement

FIRST CONCEPT

MAJORITY - (All, except one, reported the impression as "the inside of a jet engine.")

MINORITY - (The one recognized "a corrugated surface full of holes.")

1. The announcer stated that we were looking at the rear end of a jet plane . . .
2. This is what you would see if you were to look on the inside of a jet engine.
3. See: a corrugated surface full of holes.
4. This was a description and picture of the inside end of a jet.
5. I am looking into the rear end of a jet aircraft.
6. I could follow your word description very well . . .
7. The insides of a jet engine.
8. Picture of a jet engine.
9. This picture is what you would see looking into the tail of a jet.
10. We are looking into the end of a jet engine.
11. We are looking inside a jet plane.
12. We have just heard a description of the rear end of a turbine jet plane.
13. This picture is what you would see if you looked into the tail pipe of a jet engine.
14. This was a description of part of a jet engine.
15. Picture--shows a jet engine as seen from the rear . . .

SECOND CONCEPT

MAJORITY - (A view looking into a tunnel of corrugated titanium steel.)

MINORITY - (Recognition of a disc or blade in the center of the picture.)

1. . . . looking into it as we would into a tunnel.
2. You see a long tunnel-like made of a metal . . .
3. A white disc in the center with two black spots on it.
4. The outer edge is made of titanium steel, a special type . . .
5. The surface closest to the camera looks like corrugated iron, is made of titanium, a heat resistant metal.
6. . . . but guess I am not mechanically-minded so seems very complex.
7. It's necessary to look down into the tail pipe to see the turbine.
8. It is quite clear . . .
9. It is like a tunnel . . .
10. As we look it seems like a wheel is in the middle of the screen.
11. The first metal part with the holes is made of titanium metal . . .
12. The picture shows the blades . . .

13. It is made of special heat resistant metal--titanium.
14. We are looking at it from the back of the plane.
15. . . . with a partial cutaway at the top.

THIRD CONCEPT

MAJORITY - (Predominantly a description of turbine wheels.)

MINORITY - The holes are used to keep the engine cool.

1. Part of the circle was cut away so a view of the turbine engine could be seen.
2. . . . which is wavy and full of holes.
3. A portion of what looks like a gear of some kind.
4. . . . filled with little holes to keep it cool.
5. Looking deeper into the picture I see a fin-like structure.
6. I remember the words turbine engine . . .
7. The turbine consists of a special metal that resists wear.
8. . . . and easily understood when one is viewing it and listening to the explanation.
9. . . . and made of a special steel because of the intense heat.
10. This wheel has a large number of blades that cause the wheel to turn.
11. . . . and the holes work as a cooling device.
12. . . . and the center or the tail-cone.
13. The sides look like wheel spokes but are called something else.
14. The holes in the metal of the turbine are to keep the engine cool.
15. Sound description of picture . . .

FOURTH CONCEPT

MAJORITY - The metal is wavy and full of holes.

MINORITY - (Mixed concepts)

1. The word turbine means, I think (free moving) . . .
2. This metal is titanium.
3. Other incidentals but I don't know what to call them.
4. . . . filled with little holes to keep it cool.
5. This sets above a cone-shaped metal structure which has to do with the burning of the fuel.
6. . . . excessive heat.
7. The metal is wavy and full of holes to cool the jet engine.
8. There is a fluted piece with holes in it which is around the outer edge.
9. There are little openings in this tunnel which help to cool the engine.
10. . . . giving the engine power.
11. . . . the second portion of the cylinder is made . . .
12. The material of this part of the picture of the turbine is made out of titanium.
13. Hot gases force through these and make the wheels spin.
14. The wheel blades are pushed around by gases pushing on them.
15. . . . as to material of tailpipe or construction.

FIFTH CONCEPT

MAJORITY - (A description of the wheel blades.)

MINORITY - (Description of a cone-shaped center.)

1. . . . however this one is surrounded by blades, I gather, for momentum or velocity.
2. The holes are for ventilation as this whole section of metal gets very hot.
3. Heard: That the corrugated surface is part of the pipe made of titanium steel of a jet engine.
4. The next thing to see is the turbine . . .
5. Discs are evident on either side of the cone.
6. Excessive speed.
7. The turbine is surrounded by wheel blades that spin at a fast rate to cool and power the turbine.
8. In the center is a cone shape . . .
9. Around the outside of the center of the tunnel are knife blades.
10. In the upper part of the picture there is a V-section . . .
11. . . . up of metal shaped like knife blades . . .
12. The picture shows you looking right into the rear-end of the turbine--depicting the blades, tail cone and after burner.
13. The object in the center is a turbine.
14. I'm afraid not understanding much of what they said makes it difficult to expect anything else of the description.
15. . . . turbine--fins--cone--flame arrester.

SIXTH CONCEPT

MAJORITY - A large circle with two sets of blades.

1. The two circles are cooling areas.
2. Down in the center is the turbine part of the engine.
3. The holes are for cooling said tail pipe.
4. . . . and the wheel blades which look like knife blades and so are called.
5. The fin-like structure apparently rotates . . .
6. There is a large circle with two sets of blades at the top of the picture.
7. The turbine is in the center and burns special gases.
8. . . . and radiating from this are pieces of metal similar to those in the wheel.
9. There are close together . . .
10. . . . cut away to show you the blades of this wheel.
11. . . . near the center is a V-shaped object coming down to the portion that produces the power.

SEVENTH CONCEPT

MAJORITY - (Concepts of wheel blades or knife blades)

MINORITY - (A V-shaped cut-out)

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1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

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1. The announcer also said the planes were made (or I think he said it) of titanium steel.
2. In this are a lot of small blades which are called knife blades.
3. The portion that looks like a gear are called "wheel blades."
4. Part of the picture is cut away so that we can see inside.
5. . . . and acts as a cooling device.
6. It looks like a piece had been cut out (pie-shaped) . . .
7. A V-shaped part is cut away so it is possible to see part of the interior.
8. A V-shape has been cut away to show the construction within the cone.
9. In the center is a blade turned toward us.
10. The wheel and blade are called the turbine.

EIGHTH CONCEPT

MAJORITY - A V-shaped cut-out.

MINORITY - The center cone.

1. I question the phrase--titanium is a metal (yes) taken from the crust of the earth (I believe the ninth) . . .
2. The V-shaped part is down in the tail section . . .
3. The V-shape is a sectioned portion of the structure so that we can see inside.
4. The tip of the V points to the cone . . .
5. This engine is very efficient it says here.
6. . . . which shows that the center of the circle comes to a peak.
7. A "V" part is cut away so it is possible to see part of the interior.
8. The cone is in the center and gets extremely hot.

NINTH CONCEPT

MAJORITY - (Mixed descriptions)

1. . . . but I would be interested to know whether or not it is classified as a steel?
2. . . . and cannot be seen . . .
3. The disc is what is called the tail cone.
4. . . . which has two flame arrestors on each side.
5. It ought to be, Bill, we're getting 1,600 miles an hour plus our one just like this.
6. The metal is titanium.

TENTH CONCEPT

MAJORITY - (Mixed comments)

1. . . . I do not think so but I know it reaches a heat 400 degrees higher than steel . . .
2. . . . so the insert has been put in so you can see what it looks like . . .

3. The black spots are what are known as fire (possibly arrestors) but I don't recall for sure.
4. You'd have to climb very far into the end which resembles a long metal tunnel to see the last things mentioned.
5. Maybe interesting that a professional air force officer knows less about this than some of your civilian subjects.

ELEVENTH CONCEPT

MAJORITY - (Mixed comments)

1. . . . and it is lighter in weight.
2. These blades are part of the flame arrestor.
3. They assure that the fuel is burned.

TWELFTH CONCEPT

MAJORITY - The engine generates a lot of power.

1. . . . is now being used in the Boeing models . . .
2. This part makes the plane go faster.
3. This engine generates a lot of power.

THIRTEENTH CONCEPT

MAJORITY - (Single comment - A man just called "Ready.")

1. Can't finish as a man just called ready I.

FOURTEENTH CONCEPT

MAJORITY - (Single comment - I do not believe it is steel)

1. . . . but do not believe it is steel.

FIFTEENTH CONCEPT

MAJORITY - (Single description - The description is similar to a sun burst or a picture of a bullet after firing.)

1. The physical description is similar to that of a sun burst or picture of a bullet after firing . . .

SIXTEENTH CONCEPT

MAJORITY - (Single description (cont.) . . . also rather medieval looking.)

1. . . . also rather medieval looking.

SEVENTEENTH CONCEPT

MAJORITY - Elliptical - horizontal and angling.

1. . . . elliptical--horizontal and angling.

THE PARALLEL CONCEPT - The Jet Engine - Picture with Learned Verbal
Supplement

FIRST CONCEPT

MAJORITY - (High confusion) I think I saw the aft end of a jet engine.

MINORITY - A cut-away portion of a jet engine.

1. A Flame Arrestor . . .
2. The aft end of a jet aircraft looking down the afterburner.
3. Turbine engines are not familiar to me!
4. (I) saw a picture of a 90° angle of some area of a jet engine.
5. This is a ram jet engine (aft portion).
6. I heard that we have here a jet engine 90° cutaway . . .
7. We have heard the description of the tail burner on a jet aircraft.
8. It (the announcer) was trying to explain about the jet engine.
9. Not having a technical or mechanical mind, I didn't get much from this picture or sound.
10. I must admit the picture was a bit beyond me.
11. It's all very interesting . . .
12. This is a portion of a jet plane.
13. A cutaway portion of a jet propeller . . .
14. I just heard a description of what I think is the power producing system of a jet airplane.
15. Shown is a 90° angle cut-away of the back end of a turbo-jet engine.
16. I think I saw the aft end of a jet engine.
17. I know so little about such things.
18. Sorry! Jet propulsion is not my forte!

SECOND CONCEPT

MAJORITY - I am at a loss to explain.

MINORITY - A 90° cut-away.

1. To ignite gases behind the turbine wheel.
2. The sides of the afterburner are made of a corrugated material that is perforated to allow cooling.
3. The fan is made of a perforated substance (titanium alloy) . . .
4. The cut away was a 90° section.
5. Shown in the 90° cut out is the afterburner.
6. . . . showing the blade portion of the turbine . . .
7. I know very little of mechanics . . .
8. One thing was what gave it the force it has for take off and speed in the air.
9. View of aft burner of jet plane . . .
10. It showed the aft end of a jet engine.
11. . . . but I get the impression you are trying to see how much we can comprehend of a technical nature over a TV screen.

12. Not being an engineer, I am at a loss to explain the picture.
13. . . . located on the aft side of the engine . . .
14. Due to my lack of knowledge on this subject, I could see next to nothing in the picture.
15. The corrugated perforated outside section called the _____.
16. The circle like drum things is made out of a very heat resistant material.
17. It means absolutely nothing to me.

THIRD CONCEPT

MAJORITY - (Mixed confused concepts) The turbine wheel is some distance away from the corrugated face of the engine.

MINORITY - I could not understand the verbal description.

1. It is the aft portion of a cross section of a turbine wheel.
2. It is made of a fabricated material that withstands high temperatures . . .
3. . . . which allows for cooling.
4. . . . from the aft of a jet turbine.
5. Apparently fuel is injected . . .
6. . . . which is some short distance away from the corrugated face of the engine.
7. . . . so the parts mentioned that make up this picture, which we see, mean nothing to me.
8. If I tried to explain it, it wouldn't be right I'm sure.
9. . . . has fabricated lining for cooling process.
10. The outside of which was of corrugated, perforated material.
11. I don't.
12. The description seemed to be good, however . . .
13. . . . installed in a corrugated housing . . .
14. I also could not understand the verbal description because I was not at all familiar with the terminology used.
15. . . . as that part of the engine becomes very hot.
16. Steel alloy of some kind.
17. We will leave it to our engineers.

FOURTH CONCEPT

MAJORITY - I can see the lining is corrugated.

1. the fuel injector . . .
2. . . . usually a titanium alloy.
3. There were obviously several major points in view . . .
4. It was surrounded by a corrugated metal . . .
5. . . . the red-hot afterburner converts the fuel into gases . . .
6. This corrugated portion of the engine is made out of a titanium heat resisting alloy.
7. But I can see that the lining is corrugated . . .
8. A course in mechanics would help if I were interested in that field.

9. Operates at a very high RPM.
10. The one section was 8-10" closer to the camera than the rest.
11. This is just like a Comm Skills final.
12. Not being familiar with the terms, I did not retain the information.
13. . . . of a fan shaped nature.
14. In short, my lack of knowledge in this subject made it quite impossible for me to form an impression.

FIFTH CONCEPT

MAJORITY - (Descriptions of heat dissipation and cooling systems)

1. . . . and some kind of arrester . . .
2. Cut away at a 90° angle at the top of the picture is the turbine.
3. . . . but the narration with its (mentioned once) "in effects" etc., cluttered the description of the picture.
4. . . . which aided the cooling of the engine.
5. . . . which escape past the turbine blades shown in the larger picture further from the camera.
6. . . . as it has to stand a tremendous amount of heat . . .
7. . . . the man speaking said this was true because of the heat of the jet blast.
8. The cooling system is necessary with such a forceful motor.
9. (The whole thing looks more like a peek through the back of a camera.)
10. I didn't quite comprehend the mixing of the gases, fuel, etc. that make up the operation of a jet engine.
11. Besides, my husband is in the Army not the Air Force.

SIXTH CONCEPT

MAJORITY - (Mixed concepts)

1. . . . meet in center at 90° angle.
2. It is shown in color.
3. In sum, I would say there was an attempt to explain the precise function . . .
4. The name of the metal was given . . .
5. These rotate at a tremendous RPM.
6. . . . as it must ignite the gases passing through it . . .
7. I'm sure if my husband were viewing this, he would have gained a great deal from it.

SEVENTH CONCEPT

MAJORITY - (Description of turbine)

1. They are somewhat closer to the camera than the other portions of the picture.
2. The two round circles that are in the center are about 8 to 10 inches closer to the camera than the rest of the turbine.

3. . . . and precisely describe a turbo jet engine.
4. . . . but again it was not familiar to me.
5. The tail pipe, which is corrugated and perforated is made of a titanium steel alloy . . .
6. . . . to make the turbine turn at a high ratio.
7. . . . as he is very interested in things pertaining to aircraft or any type of motor.

EIGHTH CONCEPT

MAJORITY - (Mixed concepts)

1. The shaft is made up of concentric circles.
2. This is the flame arrester.
3. It looks like a maze.
4. Too many unfamiliar words . . .
5. . . . to resist the high temperatures.
6. I see a circular object with some type of a groove impressed in it . . .

NINTH CONCEPT

MAJORITY - (Concepts of fuel ignition and cooling systems)

1. There is a fluting "fluted collar"--I believe it was called surrounding the shaft . . .
2. These ignite the fuel which causes the explosion . . .
3. Some part of something cools off something else . . .
4. . . . and a subject beyond my comprehension.
5. The rest is pure mystery.
6. . . . and surrounded by a corrugated substance which is perforated.

TENTH CONCEPT

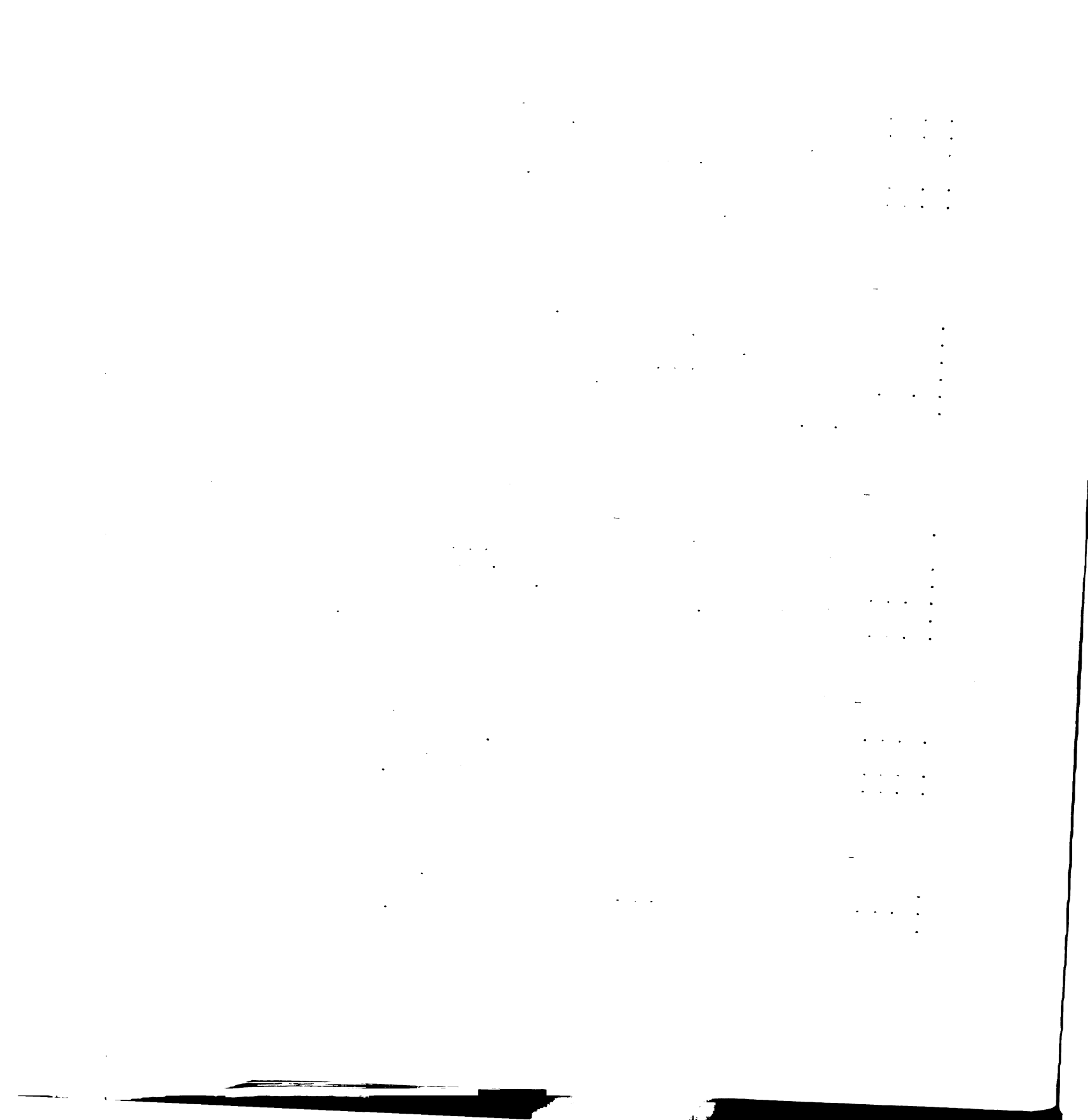
MAJORITY - (Mixed concepts)

1. . . . two "layers" or circles of this fluted material especially treated for something (I think unflamability).
2. . . . that sends out the force through the after burner.
3. . . . and some part nearer the camera is something important.

ELEVENTH CONCEPT

MAJORITY - (Descriptions of cooling and turbine systems)

1. There are 5 "layers" of circles outward from the middle.
2. . . . and turns the turbine . . .
3. Believe the fan cools off something when it reaches 90° etc.



TWELFTH CONCEPT

MAJORITY - Two "eyes" in the middle.

1. Two "eyes" in the middle . . .
2. The tremendous force of the fuel igniting and going out is . . .

THIRTEENTH CONCEPT

MAJORITY - Two sort of knobs.

1. . . . and two sort of knobs.
2. . . . the power of the ram jet.

FOURTEENTH CONCEPT

MAJORITY - (Single comment - control knobs)

1. I believe the voice called them "control knobs."

FIFTEENTH CONCEPT

MAJORITY - (Single comment - Too many unfamiliar terms for me to get much)

1. Too many unfamiliar terms for me to get much.

SIXTEENTH CONCEPT

MAJORITY - (Single comment - I think it was a jet-propelled engine)

1. (I) think it was jet propelled engine.

THE PARALLEL CONCEPT - Circus and the Lady - Picture Only

FIRST CONCEPT

MAJORITY - I see two men sitting in chairs.

MINORITY - A fat, bald-headed man in a white shirt.

1. I see two very heavy men sitting down . . .
2. There appears to be a stylized version of the Statue of Liberty to the left and rear.
3. (I see) two men sitting in chairs.
4. This looks like one of Dali's nightmares.
5. The picture is not clear to me.
6. I see a bunch of things jumbled together, consisting of . . .
7. It appears to be a modern composition of a TV studio.
8. There are two human figures.
9. First I see a balding man sitting on what seems to be a stool facing a brick wall.
10. Two figures standing beside a large building.
11. A brick building is in the background.
12. I see a fat, bald-headed man in a white shirt from behind, sitting on a chair entirely too small for him.
13. In the lower center of the picture I see what appears to be some type of spot light.
14. I see two men with their backs to me.
15. There are two men with their backs to the fore.
16. TV studio.
17. The people have their backs to us.
18. A man with a bald head . . .

SECOND CONCEPT

MAJORITY - (Continuation) One man is white and balding.

MINORITY - Two men are looking at the building.

1. . . . who resemble 2 wrestlers staring at a blank wall.
2. To the right in the rear is a stone or brick building that might be a church.
3. They are dressed for summer.
4. Bald-headed fat man in white shirt and knee socks, black shorts, and shoes sitting on high stool with rungs.
5. It may be out of focus for me (tri focals).
6. . . . a football player, at the right in a semi-squatting position.
7. The engineers are sitting on the chairs . . .
8. A white and a colored man.
9. I can't distinguish just what is sitting to his right . . .
10. The building is made of brick and stone.
11. Two men are looking at the building (so we only see the backs of the men).
12. I see another man who appears to be dark-skinned, somewhat bald sitting on a chair with his back to us.

13. In the approximate center I see a bald headed man sitting on a chair facing a fireplace.
14. I see many white pieces of paper with designs on them.
15. One man is white, has a balding head, he is quite heavy and is sitting on a chair much too small for him.
16. Engineer.
17. It may be a television casting with cameras mounted and engineers watching for their cue to engineer a show.
18. . . . and another man with a helmet on . . .

THIRD CONCEPT

MAJORITY - (Mixed concepts) The second man is larger; appears to be colored.

MINORITY - (Recognition of five sets of lights)

1. A totem pole . . .
2. In front of a dark portion of wall is seated a white man with a fringe of hair, white jacket, dark pants, and white hose.
3. There is an ancient building in front of them.
4. Man in football gear . . .
5. Very blurred.
6. In the upper left corner, something that looks like the crown from the Statue of Liberty.
7. . . . the lights in the lower center and the left look like several sets . . .
8. They are seated with their backs to the viewer. (Both are bald.)
9. . . . the head and shoulders remind me of a prehistoric man.
10. One figure is short and portly . . .
11. In the center middle are 5 "set" lights perhaps in readiness for shooting a scene.
12. I see a series of 5 television floodlights.
13. On the extreme right center I see what appears to be a beer mug with the foam showing.
14. I see things that look like microphones.
15. The second man is a larger man, looks to be colored, he sits slightly behind the first man as if he might be a servant.
16. Scenery.
17. The covered booth at bottom left hand side is for taking or viewing a picture on.
18. . . . standing before what looks like a fireplace.

FOURTH CONCEPT

MAJORITY - (Mixed concepts) (Recognition of the "Statue of Liberty")

1. Five strong (stage type) flash lights on stands.
2. Next to him, in front of a light portion of the building, is seated another man, either dark of skin or somewhat in shade, also bald and in dark clothes.
3. Below them are a couple television antennas . . .

4. . . . on second thought this could be an ape . . .
5. A bald man.
6. . . . a tall gable roofed house . . .
7. . . . one on top of the other.
8. The white man appears to be wearing a white shirt and dark trousers, he is seated on a comb backed chair.
9. I see five television lights in the lower center.
10. . . . the other tall and dark.
11. A statue of an idol or sun god is in the background.
12. I see what might be the crown on the Statue of Liberty in the upper left-hand corner of the screen.
13. . . . and in back of that a sculptured statue of a man.
14. I see things that look like tall buildings.
15. There are five search lights in the center foreground of picture.
16. Scenery.
17. The lady on stool may be punishing a colored person for something he's done.
18. The scene seems to have some religious significance.

FIFTH CONCEPT

MAJORITY - (Highly mixed concepts)

1. A church steeple.
2. The seats, which appear to be a sort of stool, have different backs.
3. . . . some search lights or spot lights on a thin pole of a stand.
4. . . . also sitting on stool (as is girl with long curls and white hat).
5. Flags.
6. . . . a fat, bald-headed man sitting in a chair with his back to us . . .
7. It looks like stone structures, partly ancient and partly new . . .
8. The center foreground has a series of lamps or flood lights on pedestals.
9. The object to the left appears to be a cross between a tea pot . . .
10. In the foreground are racks with gadgets on them.
11. Only the head is showing above a larger object that looks like a huge rooster all set to crow.
12. Now the two men seem to be aloft.
13. In the lower right corner I see an object which resembles a telephone receiver.
14. I see a man far away in the background.
15. There is a brick wall or fireplace in front of the men.
16. One actor.
17. They may be tied to stools.
18. I am not qualified to know.

SIXTH CONCEPT

MAJORITY - (Highly mixed concepts) A wash hanging on the line.

1. A washing hanging on a line.
2. To my left the back is lyre-like . . .

3. To the left of them is some diamond styled material . . .
4. (All have back to camera.)
5. Part of building.
6. . . . a few ornate diapers hanging on a line . . .
7. . . . with a telephone pole in the midst . . .
8. The left side of the picture is taken up by squares which give me the impression of canvases on easels.
9. . . . and the Statue of Liberty with a scaffold supporting the arm.
10. A clothes line with linen.
11. The top of the object was cut off the screen so I couldn't make out for sure what it was.
12. As if seated in an airplane flying over a city.
13. On the center left I see an object which resembles a telephone receiver.
14. I see something that looks like a boy crying.
15. The figures or objects on the left side of picture I cannot name.
16. Picture might be modern art--signifying nothing.

SEVENTH CONCEPT

MAJORITY - (Highly mixed concepts) (Recognition of five spotlights and a domed building with eight finger-like spikes.

1. A lady with a cloth in her hands.
2. . . . to my right of solid construction. (The foot rests also differ.)
3. . . . and some oriental styled lamps.
4. Five TV spot lights.
5. Rays of something from what looks like something on top of a camel-like animal . . .
6. . . . a set of dumbbells . . .
7. . . . and someone's washing out on the line.
8. In the upper left hand corner appears a type of domed building from which 8 finger-like spikes project.
9. I see the edge of a building to the left of the man on the stool.
10. There is an old hall tree.
11. Draped in front of the "figure" and apparently on metal scaffolding was a motley assortment of blankets or towels.
12. The printed patterns on the left remind me of SIAM!!
13. On the left I see an object that reminds me of a tadpole.

EIGHTH CONCEPT

MAJORITY - (Several groping remarks attempting to describe the "Statue of Liberty")

1. A diamond painted wall.
2. On the left a series of spikes such as used to be seen on telegraph poles.
3. Below them is scenery like by a beach . . .
4. Brick wall--topped by stone wall.

5. . . . which looks like a huge long necked chicken.
6. . . . a diamond patterned quilt . . .
7. It looks like either bar bells . . .
8. It vaguely suggested the Statue of Liberty.
9. The objects hanging in the air remind me of newspapers or diapers.
10. In the background steep staircase leading from a garden trellis.
11. Two windows appeared near the top of the larger figure.
12. I think I see a brick wall.

NINTH CONCEPT

MAJORITY - (Mixed concepts)

1. A cutaway wall of a building.
2. . . . on the right one bar with a rest on each end.
3. . . . for just to the right there are some cat-tails.
4. The Statue of Liberty head.
5. (Could this be modern art.)
6. . . . some black objects on tall spikes . . .
7. . . . or a telephone receiver in the lower right corner.
8. There is a suggestion also of other architecture in the center of the picture.
9. There is a pole in the lower center of the picture.
10. A blanket hanging over a rack.
11. A pole was standing directly in front of the picture like it might have been a "Totem Pole."

TENTH CONCEPT

MAJORITY - A hodge-podge of unrelated ideas.

1. A painted temple wall.
2. In the middle foreground are five objects that might be search lights.
3. In the upper left hand corner is an ancient building with rays like on top of the Statue of Liberty's head.
4. Prehistoric animal . . .
5. Something looks like huge dumbbells in right center front.
6. . . . a messy yard . . .
7. I think this is a composite of several things superimposed on one another . . .
8. It is, to me, a hodge-podge of unrelated objects, lines, and impressions without meaning.

ELEVENTH CONCEPT

MAJORITY - (Mixed concepts)

1. Two bald headed men.
2. . . . one is more a flash light . . .
3. It appears to be an observation tower.
4. Bale of cotton.

5. Many other things quite blurred, may be objects with long handles.
6. . . . stone archway . . .
7. . . . all having to do with some media of communication.

TWELFTH CONCEPT

MAJORITY - (Highly mixed concepts)

1. A set of assembled construction scaffolds.
2. . . . on metal brackets on top of tall spikes stuck into the ground.
3. Coming out of the right side of the building is a circular structure that has a flat plateau on the top of it.
4. Hat boxes or towels with tropical leaf design.
5. Center has masonry or something which resembles a Greek building.
6. . . . Torn grillwork . . .

THIRTEENTH CONCEPT

MAJORITY - (Mixed concepts)

1. A church or a temple steeple with 8 sharp points.
2. In the very front is a ball of some sort.
3. There are clouds in the background . . .
4. Iron grill work. (chair)
5. I fear I'm "hopeless" on this one.
6. . . . sideways . . .

FOURTEENTH CONCEPT

MAJORITY - (Several guesses)

1. A stair of 3 steps.
2. To the left of these objects is a metal grill work screen or scaffolding . . .
3. . . . and a few stars.
4. Sections from 3 combines stacked on top of a door.

FIFTEENTH CONCEPT

MAJORITY - (Mixed concepts)

1. A hole in a wall.
2. . . . bearing shield-like objects . . .
3. The left side of the picture seems to depict night . . .

SIXTEENTH CONCEPT

MAJORITY - (Mixed concepts)

1. A candle holder.
2. . . . one with a diamond pattern.
3. . . . whereas the right side seems to be in the bright sun
of the day.

SEVENTEENTH CONCEPT

MAJORITY - Oriental patterns.

1. A water (holy) urn.
2. The others with somewhat oriental patterns.

EIGHTEENTH CONCEPT

MAJORITY - A thin pole.

1. A thin pole.

NINETEENTH CONCEPT

MAJORITY - Two windows in a temple.

1. A 2 windows on a temple.

THE PARALLEL CONCEPT - Circus and the Lady - Audio Only

FIRST CONCEPT

MAJORITY - The picture is divided into two parts.

MINORITY - A description of a picture or a painting.

1. The picture divided into two parts . . .
2. On the right side of a picture are 2 men sitting on stools.
3. There is a painting--divided into 2 parts . . .
4. In the picture which is divided into two parts are two men . . .
5. I have just heard the description of a painting.
6. The picture is divided into two parts.
7. A description of a picture.
8. Description of a picture.
9. In the right hand portion of the picture 2 men are seated on stools.
10. The picture is divided into a right and left hand section.
11. The auditory picture presented could be entitled--a study in race relations.
12. This is a picture of two men.
13. This was a verbal description of a picture.
14. Two men are seated on wooden stools.
15. Two pictures have been described.
16. Description of painting.
17. White bald man and wooden Negro.
18. The picture described contained 2 men.
19. Word picture--problem of race.
20. The two men are just sitting there . . .
21. The description tells a story of the two races.
22. This is in regard to 2 men . . .
23. A large bald headed white man . . .
24. The two men could represent the north and the south.

SECOND CONCEPT

MAJORITY - On the right side are two men sitting on stools.

MINORITY - (Description of men) One is stout, and white-skinned.
The other is colored.

1. On the right is a picture of two men . . .
2. One is a short, stout, white-haired man . . .
3. . . . and on the left side is a colored man.
4. The black man is looking at a white wall . . .
5. In the painting are two men seated on stools.
6. On the right side are two men sitting on stools.
7. On the right hand side of the picture are two men.
8. Right sides: two men . . .
9. One is a stout man, white skinned . . .
10. On the right a white man and black man are seated.

11. There are 2 men in the painting.
12. . . . a stout middle aged white man . . .
13. A white man and a colored man are seated in the picture.
14. On the right is a white man looking at a black screen.
15. On the right two men are present sitting on stools . . .
16. Two men seated on high wooden stools.
17. Now sitting on high stools.
18. A Negro gazing toward a white wall . . .
19. We once fought for much but now wonder what it was for.
20. . . . staring at the ships . . .
21. Teaching us . . .
22. . . . making a study of how they might get along.
23. . . . and a small colored man . . .
24. At the time of the civil war.

THIRD CONCEPT

MAJORITY - (Comments mainly concern the bald, white man.)

MINORITY - . . . and a colored man.

1. . . . a bald white man . . .
2. . . . the other a wooden colored man.
3. . . . and on the left side is a colored man.
4. . . . the other white.
5. One is a bald headed white man . . .
6. . . . one a colored man . . .
7. A white man . . .
8. . . . one white . . .
9. . . . the other is a colored man.
10. The white man looks at a dark wall.
11. . . . a white man and . . .
12. . . . and a colored man.
13. The white man is looking at a dark wall.
14. On the left a Negro looking at a white screen.
15. One a stout, short white man . . .
16. The white man looking at the black wall . . .
17. White man looking at a brown wall.
18. . . . and the other a white man looking toward a dark wall.
19. Equality of mankind is often preached but not practiced.
20. . . . and looking at the buildings . . .
21. . . . that all men are created equal . . .
22. Making a study of how they might get along.
23. . . . are seated in deep thought . . .
24. . . . and the eagle in cage could represent freedom lost should
the South win . . .

FOURTH CONCEPT

MAJORITY - (Comments concern the men who are looking at their
respective walls.)

MINORITY - The white man is looking at a dark wall.
The colored man is looking at a white wall.

1. . . . and a wooden colored man.
2. They are looking at a brick wall.
3. The white man is sitting in front of a building . . .
4. The black man is looking at a white wall . . .
5. . . . the other a colored man.
6. . . . and one a bald headed white man.
7. . . . and a colored man.
8. . . . one black sitting on high stools . . .
9. The white man is looking at a dark wall.
10. The black man at a light wall.
11. . . . a Negro man.
12. The white man is looking at a dark object on the wall.
13. The colored man at a white wall.
14. This symbolizes the way they might feel toward each other.
15. . . . and on the left a wooden Negro.
16. . . . and the colored man looking at the white wall.
17. Colored man looking at a white wall.
18. This symbolizes the problems and conflicts between races.
19. Even those of us who know that God created all men equal in
that He gave His son that all might live . . .
20. . . . trying to figure out what it is all about . . .
21. . . . and on earth for one purpose . . .
22. In the center of the picture was a figure similar to the Goddess
of Liberty with crown which had spikes.
23. . . . evidently pondering the meaning of "liberty."
24. . . . and the eagle set free would mean the North win.

FIFTH CONCEPT

MAJORITY - (Continuation of men looking at walls.)
The colored man is looking at a light wall.
The white man is looking at a dark wall.

1. . . . they are seated on high stools . . .
2. . . . the white man at the dark wall.
3. . . . staring at a black wall.
4. . . . and the white man is looking at a black wall.
5. They are looking at two pieces of paper on the wall ahead of them.
6. . . . the white man at a black wall.
7. The colored man is looking at a white wall . . .
8. . . . facing a shaded wall.
9. The colored man at a white wall.
10. Symbol: They look to understand one another.
11. The white man is looking at the dark wall of a brick building.
12. . . . and the colored man at a light object.
13. This would imply that each is looking at each other
14. They seem to be looking at screen to determine how the other
person sees them.
15. They look at (respectively) black and white walls . . .

16. Maybe they are trying to see through each other's souls.
17. Maybe symbolizing that they are thinking of each other's color.
18. To the left of the picture against a gray wall is a statue similar to the Statue of Liberty.
19. . . . gather impressions from our parents, family, and friends that are prejudiced.
20. . . . and what they can say to the other person to make acquaintance.
21. . . . to live together in peace.
22. A torch in her hand which was raised.
23. . . . and particularly their relation to one another in the light of liberty.
24. Expected to see a picture on this and didn't listen enough.

SIXTH CONCEPT

MAJORITY - (Continuation of men looking at walls)

MINORITY - (Recognition of "Statue of Liberty")

1. . . . by an old brick building.
2. . . . a colored man at a light wall.
3. . . . and the colored man is staring at a white wall.
4. . . . the black man is looking at a white wall . . .
5. The colored man is looking at the white paper . . .
6. They are each looking at walls.
7. . . . and the white man at a colored wall . . .
8. . . . the white looking at the dark part.
9. Suggesting, perhaps, their attempt to view each other.
10. Also they look at bricked over windows.
11. . . . which was said to symbolize the Statue of Liberty.
12. This may symbolize what each is thinking about the other.
13. . . . and trying to decide if they would like each other.
14. On left of picture there is a symbol like the Statue of Liberty.
15. . . . which it is suggested indicates symbolically their respective endeavors to understand one another.
16. In the other picture a round brick building.
17. In the upper left of picture is statue, something like the Statue of Liberty.
18. She holds a torch aloft in her right hand.
19. Wonderful as my mother was I think she forgot sometimes that all Russians aren't terrible.
20. I think the man is really afraid to speak . . .
21. . . . in a land where freedom and democracy is for all mankind . . .
22. The proper realization of liberty for each will largely determine the character of our country.

SEVENTH CONCEPT

MAJORITY - (Recognition of symbolism of walls)

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MINORITY - (Recognition of details about the "Statue of Liberty")

1. There are two walls, a black and white wall.
2. This could symbolize they are looking at each other to see how they would get along together.
3. This could symbolize their thoughts--each wondering how to understand the other.
4. . . . and trying to decide whether or not they will like one another.
5. . . . the white man is looking at the colored paper . . .
6. . . . the black man at a white wall as if they are contemplating each other's color.
7. . . . evidently a symbol.
8. . . . the colored man the white . . .
9. On the left side of the picture is a statue reminding one of the Statue of Liberty.
10. Symbol: frustration and failure to "get thru."
11. The dark man is looking at the white wall of the building.
12. . . . also in the picture is a statue.
13. There is a building in the picture . . .
14. (Hole in back of head)
15. There is a black wall which they might see which may indicate the futility of such attempts.
16. Reminds you of Statue of Liberty.
17. Her right hand is raised . . .
18. In the middle of the painting are two windows . . .
19. I know that way back in Norwegian history her people had learned to fear anything Russian.
20. . . . because he doesn't think the other man will accept him.
21. . . . regardless of whether he is black or white in color.

EIGHTH CONCEPT

MAJORITY - (An intermixture of concepts about the wall shades and the men's color)

MINORITY - (The Statue of Liberty concept)

1. It seems the white man is looking at the black wall.
2. On the left is a brick building similar to the Statue of Liberty.
3. On the left side is a large gray building, probably typifying the Statue of Liberty.
4. On the left of the black man is a gray sky . . .
5. . . . as though each were looking at the other's coloring . . .
6. On the left side is a statue standing against a gray sky.
7. On the left of the picture is a tall building painted against a gray sky.
8. . . . possibly symbolizing looking at each other's color.
9. . . . for the arm is uplifted . . .
10. On the left side of the picture a peculiar Statue of Liberty with uplifted arm . . .

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TEXT

11. This would stand for both men as trying to survey each other and see if they could get along fine.
12. . . . and a cannon from an old ship . . .
13. . . . which might be called the Statue of Liberty.
14. . . . and holes in shoulders.
15. The American eagle appears in lower left hand corner . . .
16. A torch in one hand.
17. . . . and holds torch . . .
18. . . . which stands for wars fought and won.
19. When we study Bible history we have to realize that God used other races to serve His purpose . . .

NINTH CONCEPT

MAJORITY - (Details about the "Statue of Liberty")

MINORITY - (Recognition of the "eagle")

1. . . . and the colored man at the white wall . . .
2. One arm is raised bearing a torch.
3. . . . the head has a hole in it with 8 spikes coming out of it.
4. . . . and outlined against it a figure that might be the Statue of Liberty.
5. . . . and contemplating it.
6. It has been compared to the Statue of Liberty.
7. . . . very much like the Statue of Liberty.
8. . . . left side: a round building . . .
9. . . . and there is a crown of 8 spikes upon its head.
10. . . . but guns symbolizing wars fought over slavery near its middle.
11. The building is said to stand for the Statue of Liberty.
12. . . . which may symbolize the strife over slavery.
13. . . . since the right hand is upraised . . .
14. On the lower left is an eagle . . .
15. . . . symbolizing something patriotic.
16. A hole in the back of the head . . .
17. . . . crown on head and back has 2 windows where shoulders would be.
18. The lower left hand section of the picture contained an American Eagle.
19. . . . and lived pleasing unto Him through obedience to His will.

TENTH CONCEPT

MAJORITY - (More details about the "Statue of Liberty")

MINORITY - (Other concepts about the "eagle")

1. This is perhaps a symbol of them looking at the colors of each other.
2. A crown with 8 spikes sits on the domed head.
3. The right arm is raised.

[illegible][illegible]

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4. The statue has spikes on top of its head . . .
5. Over to the right they are viewing a statue similar to the Statue of Liberty.
6. . . . as her right arm is raised . . .
7. . . . as there is a crown on the head of eight spikes . . .
8. . . . resembling the Statue of Liberty . . .
9. In the back of the figure's head is an opening for 2 windows.
10. Some kind of windows or such around the shoulders, I think . . .
11. . . . in a sense freedom from prejudices each may have for each other.
12. Then there is an American Eagle in a cage . . .
13. . . . and there is a round dome with a crown upon it.
14. . . . which might be an answer to the dilemma the men are in.
15. The second left hand picture is of a building . . .
16. . . . and two windows where the shoulders should be.
17. Lower left of picture had encaged eagle maybe symbolizing our American Eagle.
18. . . . and then back to the two men the way they are gazing depicts a hopeless solution to their dilemma.
19. Only He can show us the way even to this problem of race if we are willing to learn and try to solve it.

ELEVENTH CONCEPT

MAJORITY - There are two windows where the shoulders should be.

MINORITY - (Recognition of the "modern eagle in the cage")

1. On the left is a round building . . .
2. There are 2 windows where the shoulders should be.
3. There are holes for the shoulders.
4. . . . and a hole in the back of its head.
5. The right arm is raised . . .
6. . . . and she is holding a torch.
7. . . . and the right hand is raised.
8. . . . arm up raised . . .
9. In the center portion of the picture there is a small cannon.
10. . . . but my mind wandered at this point.
11. The statue carries the flaming torch of liberty . . .
12. . . . symbolizing possible freedom when and if the slave problem is settled.
13. There are two windows where the shoulders would be.
14. On the right there is a building with the windows bricked shut.
15. . . . which it was said resembles the Statue of Liberty.
16. At the bottom is a modernistic eagle in a cage. The symbol of freedom.
17. If the men could figure the answer to their color problem, maybe the eagle would be set free.

TWELFTH CONCEPT

MAJORITY - In the center is a cannon.

MINORITY - There are (a variable number) of spikes on her (Statue of Liberty's) head.

1. . . . also of brick which somewhat resembles the Statue of Liberty.
2. In the center of the picture is a cannon.
3. In the center of the picture is a cannon.
4. In the middle of the picture, on the ground, is a cannon.
5. . . . and there are eight spikes in the head.
6. She is wearing a crown with thirteen spikes.
7. There are two windows in the wall about where the shoulders come . . .
8. . . . round, domed head circled by 8 spikes . . .
9. . . . and an object apparently once belonging to a ship.
10. A caged American Eagle is on the lower left side.
11. . . . and holds it up high with her right hand.
12. There is also shown a wall with the windows bricked shut.
13. Looking closer it can be seen that there are two windows which have been closed up.
14. . . . which also holds the answer to the dilemma.
15. The voice then described "its arm" showing certain similarities.
16. Maybe when the two men can get together peacefully, their problem will be solved.

THIRTEENTH CONCEPT

MAJORITY - (Intermixture of concepts) I. Civil War days. II. The "eagle" will be free. III. Two windows where the shoulders should be.

MINORITY - (Mixed)

1. . . . and in its right hand is a torch.
2. . . . and something which looks as if it came from a ship.
3. . . . to illustrate the Civil War . . .
4. . . . a memory of the civil war days . . .
5. The shoulders are two windows.
6. There is a hole in the back of her head where her shoulders would be.
7. . . . evidently a symbol of hope and courage.
8. . . . and two windows where the shoulders would be symbolizing freedom.
9. These objects suggest the war and struggle fought over question of slavery.
10. If white and black make contact, the eagle presumably will be free.
11. On the left side of the building is a modernistic statue of a bird . . .
12. . . . which might mean the dead-end for the problem at the time being.
13. . . . and thus could symbolize that there is a dead end to the solution of the problem of the two men.
14. The men are sitting on stools.
15. I had never heard of a building with an arm before. Again there seemed to be some patriotic emphasis.

FOURTEENTH CONCEPT

MAJORITY - (Intermixture of concepts) I. An "eagle" enclosed in a cage. II. Small "cannons."

1. It has a dome shaped head . . .
2. These could symbolize the wars over slavery.
3. . . . and the fighting and blood shed over slavery . . .
4. . . . and beyond that on each side of the picture two windows . . .
5. There is also in the scene a cannon ball significant of the many wars fought over slavery.
6. In the middle is a boat with cannons.
7. In the lower left hand corner is an eagle.
8. Center: a small cannon . . .
9. At the far lower left is seen an eagle enclosed in a cage.
10. Seems as though the white and black men ought to be trying to see through the wall and one window to see one another . . .
11. . . . which may symbolize the American Eagle.
12. This probably is a political cartoon which may have been printed during Lincoln's campaign depicting Lincoln's stand for freedom of the colored man.

FIFTEENTH CONCEPT

MAJORITY - (Unified concepts relating to the two men who were gazing at the two windows which had been bricked shut)

MINORITY - The picture portrays the Civil War.

1. . . . with eight spikes . . .
2. After further looking at the brick walls at which the 2 men are gazing . . .
3. On the right are two windows, barred or sealed shut . . .
4. . . . which might have been jail windows . . .
5. Also on the right the men are viewing two large barred windows.
6. . . . perhaps symbolizing the wars that have been fought over slavery.
7. The picture may be a portrayal of the Civil War period . . .
8. . . . possibly from the Civil War . . .
9. That the 2 men are studying we now see were apertures for 2 windows which have been bricked up . . .
10. . . . but didn't get that notion as I heard the description.
11. If the 2 men find a solution to their problem, of how to get along well, then the bird may be set free.

SIXTEENTH CONCEPT

MAJORITY - The windows seem to have been bricked shut suggesting the futility of their problem.

MINORITY - (Concepts concerning why the two men are seated where they are)

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1. Also in the picture near the center is what appears to be a cannon.
2. We can observe they are really windows which have been bricked up.
3. . . . indicating there seems to be no solution to their problem.
4. . . . but which have been bricked up.
5. These seem to suggest to them futility concerning their problem.
6. Down from the ship is an eagle in a cage.
7. . . . and the struggle between the black and white man . . .
8. . . . symbolizing the fight for freedom.
9. . . . suggesting a dead-end to their search for solutions to their problems of mutually understanding each other.
10. I got the notion they were looking at different walls while sitting alongside each other.

SEVENTEENTH CONCEPT

MAJORITY - In the lower left hand corner is an eagle.

1. . . . and other items off a ship.
2. Symbolizing an impasse.
3. In the lower left hand side is an eagle in a cage symbolic of the American Eagle.
4. In the lower left of the picture is a bird . . .
5. On the lower left these men can see an eagle in a cage.
6. . . . perhaps the American Eagle who is not free.
7. . . . which is still going on.
8. Lower left hand corner, an eagle in a cage.
9. If, as the narrator suggested, they find their solution, the eagle symbolizing the American Eagle . . .
10. Maybe I should take listening in Comm. Skills, huh?

EIGHTEENTH CONCEPT

MAJORITY - Maybe the eagle will be free again.

1. This could depict the battles fought in the Civil War.
2. In the bottom left hand corner is an eagle in a cage.
3. . . . patriotism, freedom, etc.
4. . . . which could well be the American Eagle.
5. This is to signify American democracy . . .
6. On the right is a window, once open, that has been permanently shut symbolizing a dead-end to the problem.
7. The hope depicted probably means that where and if the struggle is ended, the eagle will be free.
8. . . . maybe when color no longer matters the eagle will be free.
9. . . . would be released from his cage and free to fly again.

NINETEENTH CONCEPT

MAJORITY - The eagle will be free and fly away.

1. Back to the right side we see that in the brick wall there is an area where the windows were bricked over . . .
2. The eagle may be the U. S.
3. . . . and perhaps when the two races can come to an understanding regarding racial differences, the eagle will get freedom from the cage.
4. If the two men could solve their differences, the story indicates that the eagle might be free and fly away.
5. . . . and perhaps they are thinking when their problem is solved, the eagle will be free.

TWENTIETH CONCEPT

MAJORITY - There is a dead end.

1. . . . and if this racial problem could be solved, perhaps he could be free.
2. . . . signifying a dead end in their relations.

TWENTY-FIRST CONCEPT

MAJORITY - (Single comment - There is an eagle in the cage.)

1. At the lower left there appears to be an eagle in a cage . . .

TWENTY-SECOND CONCEPT

MAJORITY - (Single comment (continued) . . . signifying our American Eagle.)

1. . . . perhaps signifying our American symbol.

TWENTY-THIRD CONCEPT

MAJORITY - (Single comment (continued) . . . When these two men find an answer to their problems, the eagle will be free again.)

1. This might signify that when these two men find an answer to their problems the eagle will again be free.

THE PARALLEL CONCEPT - Circus and the Lady - Picture with Popular Verbal Supplement

FIRST CONCEPT

MAJORITY - The picture is divided into two halves.

MINORITY - The picture includes the "Statue of Liberty."

1. Heard - A picture on T.V. that is divided.
2. The picture is divided into two halves.
3. On the left there is the Statue of Liberty . . .
4. We see two men, a bald-headed white man . . .
5. The picture is one which seems to be divided into two halves.
6. The picture on the screen appears to be divided into two parts.
7. A description of the picture.
8. Picture on the screen divided into two parts.
9. A heavy bald-headed white man is shown looking at, or facing, a black wall . . .
10. The picture includes:
Lady with the torch
Statue of Liberty: symbolizing freedom.
11. In the picture before you, you see the picture is divided into two parts.
12. An abstract picture depicting what resembles the Statue of Liberty.
13. Modern Statue of Liberty.
14. The Statue of Liberty is pictured symbolizing equality, freedom, etc. in the top left corner of the picture.
15. A picture of modernistic design.

SECOND CONCEPT

MAJORITY - On the left is a modernistic "Statue of Liberty."

MINORITY - Two men, one white and bald-headed, the other a colored man.

1. A stylized Statue of Liberty on the left . . .
2. On the left is the Statue of Liberty . . .
3. . . . and what might be a modernistic object.
4. . . . and a wooden Negro . . .
5. On the left is a modernistic Statue of Liberty . . .
6. On the left side is rather a modernistic version of the Statue of Liberty.
7. This is hardly as I would describe it because the modernistic Statue of Liberty is not clear . . .
8. On the right side a white bald-headed man sitting behind a brick wall . . .
9. . . . and next to him a taller dark-skinned man also looking at a wall.
10. Two men looking at each other . . .
11. On the left you see the Statue of Liberty in a sort of modern art form . . .

12. . . . behind two men . . .
13. . . . bald-headed white man looking at a dark wall . . .
14. Two men, one white and bald-headed, the other a colored man,
are looking at brick walls.
15. An object that appears to be the Statue of Liberty . . .

THIRD CONCEPT

MAJORITY - The white man is looking at a dark wall.

MINORITY - The colored man is looking at a light wall.

1. . . . and a white man looking at a dark brick wall.
2. . . . with a modernistic design.
3. On the right is a bald-headed white man looking at a dark brick
wall . . .
4. . . . are seated in a room in front of a brick wall.
5. . . . and on the right is a large white man and a wooden colored
man.
6. On the right side of the screen are two men . . .
7. It is rather out of shape than modernistic.
8. . . . and a Negro man behind a white wall.
9. The suggestion was made by the narrator that perhaps each was
looking at the other . . .
10. . . . facing wall which . . .
11. On the right you see a bald-headed white man facing a black wall.
12. . . . a white man facing a dark wall . . .
13. . . . and a bald colored man looking at a white wall.
14. The white man is looking at a dark wall.
15. . . . and a bald-headed white man looking at a dark wall.

FOURTH CONCEPT

MAJORITY - The colored man is looking at a light wall.

MINORITY - The white man is looking at a dark wall.

1. . . . and a white man looking at a dark brick wall . . .
2. She may represent equality in America.
3. . . . and a wooden colored man looking at a light colored wall.
4. The white man is looking at the darkness of the wall . . .
5. The white man is looking at the darkly shaded wall . . .
6. . . . one a heavy set white man facing a dark brick wall . . .
7. There is a white man looking at a dark wall.
8. On the left side is what might be the Statue of Liberty . . .
9. . . . and the possibility that each was considering scaling, or
breaking down this wall.
10. . . . is of opposite color . . .
11. . . . and a black man next to him facing a white wall.
12. . . . and a dark man facing a white wall . . .
13. This might symbolize their trying to see each other in a brighter
light.

14. . . . the colored man was at the white wall.
15. . . . a colored man looking at a white wall.

FIFTH CONCEPT

MAJORITY - (Symbolism of the wall associated with racial situation)

MINORITY - The white man is looking at the dark wall.

1. The center of the picture has a cannon . . .
2. On the right are seated on stools two men . . .
3. This might mean that they are looking at the other's situation.
4. . . . and the colored man is looking at the whiteness of the wall.
5. . . . and the colored man is looking at a white wall . . .
6. . . . the other is a colored man facing a white wall . . .
7. . . . and a colored man looking at a white wall . . .
8. . . . and a modern symbol of some king.
9. This was what I gleaned from this description--(not necessarily what was said).
10. . . . both on stools . . .
11. This might symbolize that each is trying to accustom himself to the other's color.
12. . . . possibly symbolizing these men are looking at each other and reflecting on their problems in getting along together.
13. The wall between is the end . . .
14. These men appear to be studying the problem of racial associations.
15. According to the narration, this might indicate that the men see each other's colors and their problems.

SIXTH CONCEPT

MAJORITY - There is also a bricked-up arch.

1. . . . and a part of a ship on it . . .
2. . . . one white bald-headed man . . .
3. Toward the middle of the picture there appears to be a cannon.
4. There are two arches which are bricked up symbolizing the fact that the problems have not been met.
5. They are doing this in order that they may better understand each other.
6. . . . which might be said to mean that each man is looking at the other to see what kind of agreement can be reached.
7. This might mean that each is trying to decipher the other.
8. . . . perhaps deciding what the other color portends.
9. It was suggested by the speaker that perhaps the two men were thinking of the possibility of their getting together under the symbol of liberty . . .
10. Beyond these men are two arches and I have forgotten what was said about them . . .
11. . . . white and bald . . .

12. The Statue of Liberty stands for equality though it has not yet been reached.
13. To the right of the picture is what appears to be the American Eagle in a cage . . .
14. . . . and the ships and cannons represent the wars fought over this issue.
15. There is also a brick arch that gave two ideas.

SEVENTH CONCEPT

MAJORITY - There is a cannon in the center of the picture which signifies the wars fought over the racial differences.

MINORITY - There is an eagle encaged in the lower left.

1. . . . also on the right is a cage . . .
2. . . . and one Negro wooden man.
3. This might symbolize the wars that have been fought over inequality.
4. Behind them is the Statue of Liberty which stands for Equality, etc.
5. In the foreground and between the two pictures is a cannon . . .
6. The Statue of Liberty might mean equality of all races.
7. The bricked up arches were described as meaning no chance for progress in the two being equal . . .
8. . . . but blank walls might symbolize that the possibility is not yet completed.
9. . . . but something about them gives me the feeling of progress-- or going forward.
10. . . . dark and taller.
11. Down below in the middle we see what might be a cannon . . .
12. . . . promising the thought that when the two races solve their problem the eagle will be free.
13. The eagle will only be set free from his cage of imprisonment . . .
14. There is a cannon in the center of the picture which signifies the wars that have been fought over the question of racial differences.
15. There is also what is supposed to be an eagle encaged in the lower left.

EIGHTH CONCEPT

MAJORITY - (Mixed concepts)

MINORITY - (Recognition of "cannons" and "parts of a ship")

1. . . . and on the left is a bird . . .
2. Both men are staring at a brick wall.
3. At the left lower part of the picture there is an eagle (modern design) in a cage.
4. Also behind them is an object which came from a ship . . .
5. . . . and something that looks like it might be part of a ship . . .
6. In the upper right side of the screen are two arch ways bricked shut . . .

7. . . . however it could mean that of several differences, some had been already blocked off.
8. In the lower left are two cannons symbolizing two wars . . .
9. In the foreground there are war-like instruments.
10. The cannon in the middle front depicting past wars.
11. . . . and a part of a ship which perhaps symbolizes the many wars fought over this problem.
12. Between the men and the statue is a small cannon suggesting their perpetual conflict.
13. . . . when these racial differences are settled.
14. There are studio type lights shown in the bottom center of the picture.
15. Maybe when the two men have solved their problems the eagle will be uncaged.

NINTH CONCEPT

MAJORITY - (Symbols of war)

MINORITY - (Recognition of "eagle" in a cage)

1. These are supposedly symbols of race problems.
2. The wall is divided so that the white man is looking at the dark side.
3. This might suggest, along with the Statue of Liberty, that equality should exist between men.
4. The wall, incidently, has not completely fallen which means that the problem between the two men is not completely solved.
5. . . . which could symbolize the wars that have been fought between the two races.
6. . . . which might mean the inability of each race to truly understand the other.
7. The cannon described does not appear to me.
8. . . . and to the left of that what might be an eagle in a cage.
9. I can't see them clearly--the picture looks confused to me . . .
10. Bird or eagle in a cage waiting to be freed.
11. The two men are facing an archway which is bricked closed showing that the solution to this problem has not been reached.
12. Before them is a walled-up archway.
13. The picture seems to be suspended in mid-air.
14. An eagle is pictured in a cage in the lower left corner . . .

TENTH CONCEPT

MAJORITY - (The symbols of unsettled wars and conflicts)

MINORITY - (Problems remain unresolved)

1. The futility of the problems and the hope that our problems can be solved by the American way and ideals.
2. . . . and the Negro man is looking at the light side.

3. In the middle of the picture there is a wall which is unbroken.
4. . . . which means that the problem between the two men is not solved.
5. In the right fore corner of the picture is an eagle in a cage.
6. In the center of the screen is a cannon . . .
7. The caged eagle seems like a figment of the describer's imagination.
8. . . . but is a symbol of liberty and equality which seemed to be the ultimate hoped-for result.
9. . . . which might symbolize the wars and conflicts between the races.
10. Complete wall formation meaning complete freedom has not been reached . . .
11. At the lower right we see an eagle in a cage.
12. Perhaps someday they will knock down the wall and live as brothers, as God intended.
13. . . . meaning that the problem is very much unsettled.
14. . . . testifying to the fact that the United States is still not free of racial problems.

ELEVENTH CONCEPT

MAJORITY - (Mixed concepts)

MINORITY - "Statue of Liberty" and "eagles."

1. See - A sphinx-like head with spikes around head.
2. This may represent the fact that they are looking at each other's colors to see how they can get along better.
3. This may suggest that wars fought and arguments about equality have not been solved.
4. There is an eagle in a cage . . .
5. . . . along with a particular Navy symbol.
6. There seems to be a man standing with arms spread wide.
7. . . . but is a symbol of liberty-equality which seemed to be the ultimate hoped-for result.
8. The Statue of Liberty should show our leaning towards equalization of all peoples in our country . . .
9. . . . and something is needed to free them.
10. This might symbolize the American's eagle in a cage to show that equality has not yet been reached.
11. A rather confusing picture but good narrative.

TWELFTH CONCEPT

MAJORITY - (Recognition of the "eagle in the cage.")

1. 4 or 5 white squares with dark markings . . .
2. In the center of the picture is a cannon . . .
3. The picture also suggests to me that the Statue of Liberty is being repaired . . .
4. . . . and which stands for the symbols of democracy.

5. At the top of the picture in front of the men is an archway . . .
6. Then in the lower left corner of the screen is an eagle in a cage.
7. This, of course, could be from a ship but would come from other sources.
8. Lower left are two cannons symbolizing two wars . . .
9. . . . but the caged eagle brings a rather different message.
10. . . . arch in front and above the men . . .
11. This might symbolize the American's eagle in a cage to show that equality has not yet been reached.

THIRTEENTH CONCEPT

MAJORITY - (Mixed confused ideas) The fact that the eagle is not in the cage might indicate that he is not free.

1. A totem pole type object . . .
2. . . . and something that may be part of a ship.
3. . . . there are sheets being hung out to dry at the left of the picture.
4. The fact he is in the cage means he is not free.
5. . . . which is blocked off by a solid way . . .
6. This eagle might represent the American people.
7. The picture is divided in about the middle . . .
8. . . . which might indicate (I believe) the speaker said that equality is not yet as an accomplished fact as we might hope.
9. To me it means that we are not quite free in our thinking.
10. . . . one pillar stronger and larger than the other symbolizing connection at least in some phases.
11. By the way, I never could find it in the picture.

FOURTEENTH CONCEPT

MAJORITY - (Mixed ideas)

1. . . . and a piece of cloth or paper with a diamond-like design.
2. This may represent war.
3. There are spotlights at the middle bottom of the picture . . .
4. . . . nor are the people.
5. . . . which might mean that there is no hope for unity.
6. Maybe when the cage is finally opened will come true understanding between the races . . .
7. . . . and this brings to mind the division of the abstract on the left . . .

FIFTEENTH CONCEPT

MAJORITY - (Mixed ideas)

1. A corner of a building or a wall that is decorated with fancy cornice . . .
2. This may represent the problem.

3. . . . there is a shadow covering the wall in the middle of the picture . . .
4. . . . which is something which looks like an elephant . . .
5. The Statue of Liberty might mean freedom.
6. . . . and they will be able to live together in harmony.
7. . . . and the men and their problems, the real or the right.

SIXTEENTH CONCEPT

MAJORITY - (Mixed ideas)

1. . . . also decorated window or arch that may or may not be filled in . . .
2. This may represent the problem.
3. . . . the back of the chair the white man is sitting on is rather narrow.
4. . . . and the Statue of Liberty.
5. The wall between the two pictures is not broken . . .

SEVENTEENTH CONCEPT

MAJORITY - (A return to the concept of the "two men looking at walls, seated on stools")

1. 2 men sitting on chairs or stools looking toward the wall.
2. The wall is not broken so it may mean that the problem still exists.
3. The chair the colored man is sitting on is wicker and has some sort of design on the back of it.
4. I see a table with several ornaments on it.

EIGHTEENTH CONCEPT

MAJORITY - (More details about the two men on the stools)

1. One man--heavy build, with white shirt looking towards a section of dark bricks.
2. On the lower left is a caged eagle.
3. The white man has on short pants and he is fat . . .
4. I see two men, white and colored.

NINETEENTH CONCEPT

MAJORITY - (More details about the two men on the stools)

1. The other man dark and higher (taller) looking towards arch section . . .
2. The eagle may stand for freedom which has not succeeded because it is caged.
3. . . . and the light wall and the colored man is looking at what seems to look like an old house.
4. The Negro looks like a statue.

TWENTIETH CONCEPTMAJORITY - (Mixed concepts)

1. . . . that is much lighter in color.
2. As soon as the men solve their problems the eagle may be freed.
3. There are two small windows just below the Statue of Liberty.
4. . . . the white fellow looks like he is real.

TWENTY-FIRST CONCEPTMAJORITY - The "Statue of Liberty" does not look like the "Statue of Liberty."

1. In the lower center front are 4 to 5 dark looking objects on spikes or spits . . .
2. . . . and there may be equality for all . . .
3. The Statue of Liberty does not look like the Statue of Liberty at all.
4. It looks like the wall is erect to me.

TWENTY-SECOND CONCEPTMAJORITY - (Mixed concepts)

1. . . . that are seemingly stuck into the ground.
2. . . . which is what the Statue of Liberty stands for.
3. The sky at the left side of the picture seems to be dark and cloudy.
4. The imprint of a church window seems to be immediately above the heads of both men.

TWENTY-THIRD CONCEPTMAJORITY - (Single comment) There are other indistinct objects or colorations that do not register with me.

1. There are other indistinct objects or colorations that do not register with me.

THE PARALLEL CONCEPT - Circus and the Lady - Picture with Learned Verbal Supplement

FIRST CONCEPT

MAJORITY - (Mixed confused concepts - the majority seem to think that the theme of the impression is segregation.)

1. I have seen what seems to be our Lady of Liberty.
2. Picture--small details.
3. This is a representation of the segregation issue in America.
4. On the left side of the picture appears the "Statue of Liberty."
5. See 2 men, 1 caucasian, 1 negroid, facing a wall.
6. This is a modernistic picture of an age old problem--segregation.
7. A picture with too much (too many) objects in it to differentiate or describe well.
8. What I see makes little sense in itself.
9. The picture is very complicated . . .
10. I heard about a description of a man and a woman.
11. The two figures are talking.
12. It appears that the white fat gentleman . . .
13. You spoke of the lady with a torch to the left.
14. The Negroid and the Caucasian have both the same equal rights.
15. This is Mambo Jumbo?

SECOND CONCEPT

MAJORITY - (Confusion--two male figures predominate)

1. . . . holding her torch of freedom high over everything in the picture.
2. Very confusing.
3. The speaker painted out the different symbols in the picture . . .
4. On the right, two men on stools . . .
5. A surrealistic picture of "a lady with a torch."
6. . . . with the negro in his corner on the left . . .
7. The 2 male figures predominate . . .
8. Related to the verbal description, however, I interpret the images to mean that a realization of the lady with torch (liberty) may depend on the white and black figures (races) overcoming the barriers which divide them in America.
9. . . . and there is too much confusion on the screen.
10. Also called to attention at lower left to the national emblem.
11. You said there was a woman holding a torch . . .
12. . . . and the negro who are seated next to each other at the left of the screen are drawing a picture . . .
13. I have not been able to locate her.
14. . . . and can strive for the same goals under "the lady with the torch" or the symbol of the U. S.
15. Picture a group of unrelated objects . . .

THIRD CONCEPT

MAJORITY - The description is as unrelated as the picture.

MINORITY - One man is white, the other is a Negro.

1. A white man and a negro sit with their backs showing . . .
2. Difficult to pick out any meaning . . .
3. . . . and what he felt they might stand for.
4. One of these men is white, the other negro.
5. A set of lights in the lower center portion.
6. . . . and the white on the right.
7. . . . one a negroid--and the other apparently a white (caucasian).
8. I am unable to get any meaningful impression from the objects
in the lower left and center of the picture.
9. From what we heard and could grasp of the explanation . . .
10. The man has his back to me . . .
11. . . . but I do not see where she is standing . . .
12. . . . or looking at a statue of some strange looking monument
that appears to look like the Statue of Liberty.
13. I do see the two people at the right background (backs turned) for
no special reason.
14. They have fought together and strive for the same economical
standards.
15. . . . and description just as unrelated as the picture.

FOURTH CONCEPT

MAJORITY - (A symbolic picture of the strife between the Negro and
the white)

1. . . . an air of grim determination seems to permeate the whole
picture.
2. . . . even with the description.
3. The way the white person and the negro were placed on the picture
gave the idea that stress and strife were still ahead for them.
4. This is a symbolistic picture of the strife between the negro and
white in the country.
5. Something that looks like a crucifix in the lower left.
6. Each must--with his culture--keep to his own corner.
7. The symbol of peace? that is in the background left--is not a
familiar one to me.
8. I am unable, particularly, to see the eagle referred to in the
verbal exposition of the image.
9. . . . the two figures are intensely gazing at a third which is not
clear at all.
10. . . . and he is looking toward the wall or something to his interest.
11. There is camera equipment in the lower center of the picture.
12. There appears to be four spotlights aimed at the statue.
13. In the right foreground is a long object which looks like a large
dumbbell.
14. "All persons are created equal" could be a sub-title.

FIFTH CONCEPTMAJORITY - (Recognition of the "Statue of Liberty")

1. The announcer has described this picture, as to the Statue of Liberty.
2. Can see 2 men--that is all.
3. . . . even though the symbol of the Statue of Liberty denoting freedom was present.
4. The two men are attempting to find a way to become closer together in living and working together.
5. An object that looks like a dumb-bell.
6. There is no intermingling of the races.
7. The other miscellaneous objects--cannon, etc., too numerous to have much influence or bearing in picture.
8. The eagle traditionally represents this country . . .
9. It is impossible to find the eagle which was described.
10. There are a great number of objects in the picture on the left which are beyond my description, not knowing the explanation of same.
11. There is a figure to the left which looks like an elephant.
12. These spotlights are located below and to the left of the white fat man and the negro.

SIXTH CONCEPTMAJORITY - (Mixed concepts)

1. The white man . . .
2. Oral description--equally as complicated.
3. The idea presented then is that although American is supposed to be a free and equal nation . . .
4. The military arms in the picture show that the strife is still going on . . .
5. The two figures are sitting in chairs that look like bar stools.
6. The mumble jumble of the picture looks like society . . .
7. Note comparison in size of two male figures.
8. . . . and, I suppose, is also related to a traditional concept of freedom or human rights.
9. The explanation helps . . .
10. In the front of picture on the right looks like something has tipped over.

SEVENTH CONCEPTMAJORITY - (Assorted impressions - no relationship)

1. . . . the mogoloid . . .
2. As each area or part of the picture was described--was unable to follow . . .
3. . . . there are some who are not . . .
4. . . .and the caged eagle is waiting to be uncaged . . .

5. Other assorted meaningless objects.
6. . . . and its mad race toward unknown ends and destinations.
7. My impression is the comments could be simplified for better and quicker comprehension by listener.
8. Dali must have had his hand in this picture.
9. . . . otherwise the picture would be complete confusion.

EIGHTH CONCEPT

MAJORITY - (Confused concepts - mostly concerned with cageling, Negro, war symbols, etc.)

1. . . . and the cageling, emblem of the United States.
2. . . . even to picking out object.
3. . . . the negro . . . the war symbols (cannon, etc.) . . .
4. . . . and show that there is true equality for all.
5. Heard - apparently a dissertation on the eventual reconciliation of the two races.

NINTH CONCEPT

MAJORITY - (Symbol of a situation now in existence - segregation issue)

1. . . . which will be freed also, if freedom is to prevail.
2. Have little idea of what is going on.
3. . . . probably stand for the fact that we have fought together, so why can't we live together?
4. This is purely a symbol picture of an actual situation now existing.
5. Heard something about a cannon too.

TENTH CONCEPT

MAJORITY - Equality is something that still must be attained.

1. There is a strong suggestion in this picture that equality is something that still has to be attained . . .
2. Factor of picture distracting.

ELEVENTH CONCEPT

MAJORITY - There is a feeling of doubt that it will be attained in the end.

1. . . . and leaves a feeling of doubt as to whether it will be in the end.

THE PARALLEL CONCEPT - The Boy with the Shoes - Picture Only

The following outline records the composite thoughts of the group:

1. This is a picture of a boy who is sitting on or near stone steps, clutching or embracing a new pair of shoes.
2. He is perhaps a war orphan or resident from a country other than the U. S. who is holding new shoes.
3. He exults as he sits, with his head tilted upward, on concrete steps of an old, ruined building.
4. He is holding shoes. He is 6 or 7 years old.
5. The boy looks happy even though he may be a war orphan who does not have the advantages which we have in the U. S.
6. The boy, whose right shoe is laced tight, has his head thrown back, and is wearing a short jacket, short trousers, shoes, socks, etc.
7. The boy whose left shoe is untied is very happy.
8. The boy who is seated on chipped steps is happy.
9. The boy is very healthy, and so happy that he can't put on his new shoes.
10. His clothes suggest Central European or Italian origin.

THE PARALLEL CONCEPT - The Boy with the Shoes - Audio Only

The following outline records the composite thoughts of the group.

1. A small, poor, round-faced, foreign (Chinese or Korean) boy with a clean and smiling face in ragged clothes clutching new shoes to his breast.
2. He is holding or clutching a brand new pair of shiny shoes, and has his head thrown back and smiling.
3. (Concept of Environment) The poor boy is happy as he sits on rough, stone steps clutching a new pair of shoes.
4. The happy boy is in a war-torn country sitting on stone steps.
5. The boy is very healthy, well fed, and happy to have the new shoes which he clutches to his chest.
6. (Concept of Environment) He is in a poor, cold country which has been depressed due to war, but he does not seem to care.
7. His clothing indicate that the garments are hand-me-downs and warm enough for the cold country in which he lives.
8. The country is war torn, war stricken, and devastated, poor and barren, and has been a battlefield.
9. Although shabbily dressed in hand-me-downs, he is happy and contented.
10. His joy is complete over the new shoes.
11. The boy is smiling because he has a pair of new shoes all his own.
12. He is a husky, well-fed, healthy boy with thick legs.
13. The boy is happy with his new shoes.
14. His new shoes are wonderful!
15. This is an unusual experience.
16. The place in which he lives looks as though there has been a war there.
17. The place is a foreign country.

THE PARALLEL CONCEPT - The Boy with the Shoes - Picture with Popular
Verbal Supplement

The following outline records the composite thoughts of the group:

1. This is a picture of a small boy.
2. He is happily clutching a pair of new shoes.
3. The boy has received a new pair of shoes.
4. His head is thrown back in a happy grin, and his lips are parted in a broad smile.
5. The warm clothing which he is wearing is suitable for the climate in which he lives.
6. He is happy and well fed with his head tossed back.
7. The poor boy is wearing worn shoes with broken laces and shows that either he or someone else has made good use of them.
8. The boy's shabby clothes are warm and probably worn by several boys before him.
9. The old shoes which he is wearing are well worn.
10. His old shoes have been worn by some other child before.
11. The picture indicates that he is in a cool climate in a foreign country.
12. The neighborhood seems below average.
13. The buildings have been subjected to war. The surroundings have been bombed.
14. The healthy youngster has had a great deal of wear from his clothing.
15. He isn't a half-starved, underprivileged lad.
16. The boy is a youngster caught in a sudden catastrophe.
17. The picture appeals to me.
18. The boy is innocently happy with his new shoes.
19. The boy has not been affected by the terrible experiences he may have gone through because of the war.
20. There is something in the simplicity and apparent sincerity of the child which is so appealing.

THE PARALLEL CONCEPT - The Boy with the Shoes - Picture with Learned
Supplement

The following outline records the composite thoughts of the group:

1. A picture of a healthy, well-fed small boy.
2. The boy is happily clutching a brand new pair of shoes.
3. (His present clothes are giving various descriptions ranging in from fair to poor condition.)
4. His present clothes are not badly worn.
5. The lad is happy and well-nourished in spite of his surroundings.
6. He is wearing shabby footwear with broken laces.
7. (Mixed concepts) He is sitting on deteriorating stone steps.
8. The child has a look of health and well-being.
9. (Mixed concepts) His plump form shows that he is not under-nourished.
10. (Mixed concepts) He looks as though he were loved.
11. (Mixed concepts) His thoughts are about his new shoes.
12. (Mixed concepts) Pervading thought centered about climate of country and ideas of locale.
13. (Mixed concepts) His face is full, hair well-trimmed. There are ladders and an opening in the background.
14. (Mixed concepts) Limbs, teeth, building war-torn or ancient in bright sunlight.
15. He is wearing a jacket and is well-nourished.
16. He is sitting on stone steps in a foreign region.
17. He is an orphan.
18. The boy is exuberant over his new shoes.

THE PARALLEL CONCEPT - The Imaginary Invalid - Picture Only

The following outline records the composite thoughts of the group.

1. (Recognition of four figures) A posed group of four people.
2. A young woman, a maid, pouring something (holding something).
3. (Recognition of Toinette) The lady at the left might be serving tea, and not watching what she is doing.
4. (Recognition of Argan and Diafoirus) The maid is pouring water into a bowl. She has on an apron and a cap.
5. (A mixture of descriptions about all the characters.)
6. At her left is a young man or boy with long blonde hair.
7. (No single thought) A young man is standing.
8. (Mixed descriptions) An old lady who looks as though she might be startled.
9. (Mixed descriptions) At the right is seated another man (Diafoirus) who is elaborately dressed.
10. (Mixed descriptions) A woman with shocked expression. She (Argan) may be a queen.
11. (Mixed descriptions) (The comments are extremely disjointed.)
12. The gentleman (Diafoirus) has his right leg crossed over his left.
13. (Mixed descriptions) He (Diafoirus) is trying to console his wife (Argan) by patting her.
14. (Descriptions mostly concern Diafoirus' costume)
15. (Mixed descriptions)
16. The woman (Thomas) who is talking is fairly expressionless.
17. The family lived several years ago--Seventeenth Century?
18. The man is wearing a wig.
19. The grandson's (Thomas') appearance reminded me of Gainsborough's The Blue Boy.

21. The women wear frill caps and fissues.
22. All are beautifully dressed for their time.
23. There is another oriental rug on the table.
24. This picture may have been a scene in early America or England.

- 21. The second part of the first section.
- 22. All the material in the first section.
- 23. There is a note in the first section.
- 24. This is the first section.

THE PARALLEL CONCEPT - The Imaginary Invalid - Audio Only

The following outline records the composite thoughts of the group.

1. (Mixed concepts) I. Description of a painting which is a picture from a play. II. Description of an elderly gentleman (Argan) who believes himself ill. III. Four characters.
2. (Mixed descriptions, mostly erroneous views) An elder (Argan) hypochondriac.
3. (Most predominant comments on Diafoirus) The picture depicts an elderly and portly (Diafoirus) doctor.
4. (Description of Thomas) A young man who is apprenticing to him (Diafoirus).
5. (Treatment almost equally divided between Diafoirus and Toinette, the maid) . . . and a pretty chambermaid.
6. (Comments predominantly concern Diafoirus) The doctor (Diafoirus) is taking the patient's (Argan's) pulse.
7. (Comments concerning determination of pulse beat) The young man (Thomas) and old doctor (Diafoirus) are taking the patient's pulse.
8. (Recognition of Thomas' role) The young doctor (Thomas) is also studying medicine.
9. The maid knows that the patient isn't ill.
10. The young man (Thomas) is about to make a speech to the patient (Argan).
11. The son (Thomas) is taking the patient's pulse.
12. The chambermaid has an amused smile.
13. The chambermaid is amused at the whole thing.
14. The chambermaid has seen this scene many times before.
15. The invalid is a fraud.
16. The chambermaid prepares the medicine. (The young doctor is recognized by those in the group who overlooked him before.)
17. The old doctor and the chambermaid are aware of the falsity of the illness.

18. The chambermaid will go along with the false illness.
19. The description comes from a famous painting.
20. The scene is from a famous play about an invalid.

THE PARALLEL CONCEPT - The Imaginary Invalid - Picture with Popular
Verbal Supplement

The following outline records the composite thoughts of the group.

1. An Eighteenth Century sketch of four leading characters in a play by the French writer, Moliere.
2. The scene depicts the play The Imaginary Invalid.
3. The man is sitting on, or resting his head on, a pillow.
4. The old doctor appears unconcerned about the condition of the patient.
5. The doctor's son (Thomas) is standing on the other side of the patient (Argan).
6. The boy (Thomas) has been brought along to learn the methods of handling patients.
7. The boy (Thomas) is planning to be a doctor also.
8. (Mixed concepts) (Mostly concern the description of the doctor's son)
9. The chambermaid is smiling and knows the patient imagines his ills.
10. The young boy has probably been coached by his father.
11. The boy (Thomas) has his hand upraised.
12. When the doctors leave, the chambermaid will probably agree with every word and complaint expressed.
13. (Comments mostly concern the chambermaid)
14. (Mixed comments. No unanimity)
15. The chambermaid has a smile on her face.
16. She has seen this situation occur before.
17. (Description of chambermaid)
18. (Description of maid's clothing)
19. (Description of clothing, in general)
20. (Single comment) The patient's robe is rich brocade.

THE READING COMMENT - THE BOY

1. The boy is a
2. The boy is a
3. The boy is a

The following outline is given:

Group

1. An Englishman is a boy by the name of Thomas.
2. The name of the boy is Thomas.
3. The boy is a boy by the name of Thomas.
4. The boy is a boy by the name of Thomas.
5. The boy is a boy by the name of Thomas.
6. The boy is a boy by the name of Thomas.
7. The boy is a boy by the name of Thomas.
8. The boy is a boy by the name of Thomas.
9. The boy is a boy by the name of Thomas.
10. The boy is a boy by the name of Thomas.
11. The boy is a boy by the name of Thomas.
12. The boy is a boy by the name of Thomas.
13. The boy is a boy by the name of Thomas.
14. The boy is a boy by the name of Thomas.
15. The boy is a boy by the name of Thomas.
16. The boy is a boy by the name of Thomas.
17. The boy is a boy by the name of Thomas.
18. The boy is a boy by the name of Thomas.
19. The boy is a boy by the name of Thomas.
20. The boy is a boy by the name of Thomas.

THE PARALLEL CONCEPT - The Imaginary Invalid - Picture with Learned
Supplement

The following outline records the composite thoughts of the group.

1. A scene from Moliere's Le Malade Imaginaire depicting four characters.
2. It has to do with a hypochondriac.
3. The center of attention is the old man (Argan) seated in the chair with the pillow.
4. (Comments divided into three parts) I. The main person is the hypochondriac. II. A fat physician (Diafoirus) who is on the right, treats him. III. The chambermaid (Toinette) who is to the extreme left, is amused.
5. The physician (Diafoirus) is playing along with the man's (Argan's) illness.
6. The son is evidently following in his father's footsteps.
7. (Concepts predominantly about the son) (Recognition of the position of the son)
8. (A mixture of ideas based upon the pompous physician, the amused chambermaid, the amazed patient, and the upraised arm of the confident son.)
9. (A mixture) The haughty air of the physician and the amused chambermaid.
10. The maid clearly shows how she feels.
11. The chambermaid is enjoying the whole ordeal and will gladly continue the game after the doctor and his son have gone.
12. The chambermaid seems amused by what is going on.
13. The chambermaid will carry on the delusion after the doctor's departure.
14. (Mixed concepts)
15. The invalid (Argan, a man) is obviously a woman of wealth.
16. (Description of wall tapestry and brocaded gown)
17. (Mixed concepts)

THE PARALLEL CONCEPT - The Jet Engine - Picture Only

The following outline records the composite thoughts of the group.

1. (Highly confused concepts of an unidentified object. Many recognized the object as a circular form.)
2. (Confusion - circular description)
3. (Continued confusion - circular description)
4. (Confusion - recognition of inner rings near center of picture)
5. (Enigmatic confusion - description of center of circle)
6. (Recognition of light which shines down on the two round objects in the center of the picture)
7. (Recognition of more items in the center of the picture)
8. (Recognition of two small "eyes" in the center of the picture)
9. (Recognition of some form of radii)
10. (Mixed ideas)
11. (Mixed ideas)
12. (Mixed ideas)
13. (Mixed ideas)
14. (Single comment - recognition of a rainbow)
15. (Single comment - recognition of "bright core with two objects similar to "eyes")
16. A wedge coming in toward the center

THE PARALLEL CONCEPT - The Jet Engine - Audio Only

The following outline records the composite thoughts of the group.

1. (A 100% recognition of the jet engine)
2. (Comments relative to the fact that "few of us have seen the interior of a jet airplane on the ground")
3. Let us imagine that we are standing behind a jet.
4. We are looking into a tunnel.
5. (Continuation of tunnel description)
6. (Recognition of blades and wheel of turbine)
7. (Recognition of cone)
8. (Recognition of wheel blades)
9. The exhaust gases pass through the wheel blades.
10. (Description of tail cone)
11. (Mixed descriptions)
12. (Mixed descriptions)

THE FOLLOWING ARE THE RESULTS OF THE INVESTIGATION

The following are the results of the investigation:

1. (A) 100% positive

2. (B) 100% positive

3. (C) 100% positive

4. (D) 100% positive

5. (E) 100% positive

6. (F) 100% positive

7. (G) 100% positive

8. (H) 100% positive

9. (I) 100% positive

10. (J) 100% positive

11. (K) 100% positive

12. (L) 100% positive

13. (M) 100% positive

THE PARALLEL CONCEPT - The Jet Engine - Picture with Popular Verbal
Supplement

The following outline records the composite thoughts of the group.

1. (All, except one, reported the impression as "the inside of a jet engine.")
2. (A view looking into a tunnel of corrugated titanium steel.)
3. (Predominantly a description of turbine wheels)
4. The metal is wavy and full of holes.
5. (A description of the wheel blades)
6. A large circle with two sets of blades.
7. (Concepts of wheel blades or knife blades)
8. A V-shaped cut-out.
9. (Mixed descriptions)
10. (Mixed descriptions)
11. (Mixed comments)
12. The engine generates a lot of power.
13. (Single comment - I do not believe it is steel)
14. (Single comment - A man just called "Ready.")
15. (Single description - The description is similar to a sun burst or a picture of a bullet after firing.)
16. (Single description (cont.) . . . also rather medieval looking.
17. Elliptical, horizontal, and angling.

THE PARALLEL OBJECT - The following notes are taken from the notes of the author.

1. (All, except one, of the following are taken from the notes of the author.)
2. (A view looking down the length of the object.)
3. (A view looking down the width of the object.)
4. (A view looking down the depth of the object.)
5. (The object in cross-section.)
6. (A large circle with a small circle inside it.)
7. (Concepts of small circles in relation to a large circle.)
8. (A V-shaped object.)
9. (Mixed description.)
10. (Mixed description.)
11. (Mixed description.)
12. The object is described as a set of points.
13. (Single comment - I do not believe it is the I.)
14. (Single comment - I am not really "happy.")
15. (Single description - The description is related to a point or a distance of a point from a point.)
16. (Single description (cont.) . . . and rather medieval looking.)
17. Elliptical, horizontal, and angular.

THE PARALLEL CONCEPT - The Jet Engine - Picture with Learned Verbal
Supplement

The following outline records the composite thoughts of the group.

1. (High confusion) I think I saw the aft end of a jet engine.
2. I am at a loss to explain.
3. (Mixed confused concepts) The turbine wheel is some distance away from the corrugated face of the engine.
4. I can see the lining is corrugated.
5. (Descriptions of heat dissipation and cooling systems)
6. (Mixed concepts)
7. (Description of turbine)
8. (Mixed concepts)
9. (Concepts of fuel ignition and cooling systems)
10. (Mixed concepts)
11. (Descriptions of cooling and turbine systems)
12. Two "eyes" in the middle.
13. Two sort of knobs.
14. (Single comment - control knobs)
15. (Single comment - Too many unfamiliar terms for me to get much.)
16. (Single comment - I think it was a jet-propelled engine.)

THE PARALLEL CONCEPT - The following

The following sections are:

Group

1. (High correlation)
2. I am at a loss to say
3. (Mixed correlation) - I am at a loss to say
4. I am at a loss to say
5. (Description of the
6. (Mixed correlation)
7. (Description of the
8. (Mixed correlation)
9. (Description of the
10. (Mixed correlation)
11. (Description of the
12. Two "yes" in the
13. Two "yes" in the
14. (Single comment - correct)
15. (Single comment - too many correlations for the
16. (Single comment - I think it was a just-previous

THE PARALLEL CONCEPT - Circus and the Lady - Picture Only

The following outline records the composite thoughts of the group.

1. I see two men sitting in chairs.
2. (Continuation) One man is white and balding.
3. (Mixed concepts) The second man is larger; appears to be colored.
4. (Mixed concepts) (Recognition of the "Statue of Liberty")
5. (Highly mixed concepts)
6. (Highly mixed concepts) A wash hanging on the line.
7. (Highly mixed concepts) (Recognition of five spotlights and a domed building with eight finger-like spikes.)
8. (Several groping remarks attempting to describe the "Statue of Liberty")
9. (Mixed concepts)
10. (A hodge-podge of unrelated ideas)
11. (Mixed concepts)
12. (Highly mixed concepts)
13. (Mixed concepts)
14. (Several guesses)
15. (Mixed concepts)
16. (Mixed concepts)
17. Oriental patterns
18. A thin pole.
19. Two windows in a temple.

THE SPANISH DOMINANT - Spanish - Spanish

The following table shows the results of the

group.

1. I see two men sitting on the bench.
2. (Goodman) on the bench.
3. (Mixed group) on the bench.
4. (Mixed group) on the bench.
5. (Mixed group) on the bench.
6. (Mixed group) on the bench.
7. (Mixed group) on the bench.
8. (Mixed group) on the bench.
9. (Mixed group) on the bench.
10. (Mixed group) on the bench.
11. (Mixed group) on the bench.
12. (Mixed group) on the bench.
13. (Mixed group) on the bench.
14. (Mixed group) on the bench.
15. (Mixed group) on the bench.
16. (Mixed group) on the bench.
17. (Mixed group) on the bench.
18. A thin pole.
19. Two windows in a temple.

THE PARALLEL CONCEPT - Circus and the Lady - Audio Only

The following outline records the composite thoughts of the group.

1. The picture is divided into two parts.
2. On the right side are two men sitting on stools.
3. (Comments mainly concern the bald, white man.)
4. (Comments concern the men who are looking at their respective walls)
5. (Continuation of men looking at walls) The colored man is looking at a light wall. The white man is looking at a dark wall.
6. (Continuation of men looking at walls)
7. (Recognition of symbolism of walls)
8. (An intermixture of concepts about the wall shades and the men's color)
9. (Details about the "Statue of Liberty")
10. (More details about the "Statue of Liberty")
11. There are two windows where the shoulders should be.
12. In the center is a cannon.
13. (Intermixture of concepts) I. Civil War days. II. The "eagle" will be free. III. Two windows where the shoulders should be.
14. (Intermixture of concepts) I. An "eagle" enclosed in a cage. II. Small "cannons."
15. (Unified concepts relating to the two men who were gazing at the two windows which had been bricked shut)
16. The windows seem to have been bricked shut suggesting the futility of their problem.
17. In the lower left hand corner is an eagle.
18. Maybe the eagle will be free again.

THE TERRORIST CONSPIRACY - (Continued)

The following outline is:

1950.

1. The outline is that of a...
2. On the right is the...
3. (Document with name...
4. (Document on...
5. (Document on...
6. (Document on...
7. (Document on...
8. (Document on...
9. (Document on...
10. (Document on...
11. There are two...
12. In the...
13. (Document on...
14. (Document on...
15. (Document on...
16. (Document on...
17. The...
18. In the...
19. (Document on...

19. The eagle will be free and fly away.
20. There is a dead end.
21. (Single comment - There is an eagle in the cage.)
22. (Single comment (continued) . . . signifying our American eagle.
23. (Single comment (continued) . . . When these two men find an answer to their problems, the eagle will be free again.

THE PARALLEL CONCEPT - Circus and the Lady - Picture with Popular Verbal
Supplement

The following outline records the composite thoughts of the group.

1. The picture is divided into two halves.
2. On the left is a modernistic "Statue of Liberty."
3. The white man is looking at a dark wall.
4. The colored man is looking at a light wall.
5. (Symbolism of the wall associated with racial situation)
6. There is also a bricked-up arch.
7. There is a cannon in the center of the picture which signifies the wars fought over the racial differences.
8. (Mixed concepts)
9. (Symbols of war)
10. (Symbols of unsettled wars and conflicts)
11. (Mixed concepts)
12. (Recognition of "the eagle in the cage.")
13. (Mixed confused ideas) The fact that the eagle is not in the cage might indicate that he is not free.
14. (Mixed ideas)
15. (Mixed ideas)
16. (Mixed ideas)
17. (A return to the concept of the "two men looking at walls, seated on stools)
18. (More details about the two men on the stools)
19. (More details about the two men on the stools)
20. (Mixed concepts)
21. The "Statue of Liberty" does not look like the "Statue of Liberty."
22. (Mixed concepts)
23. (Single comment) There are other indistinct objects or colorations that do not register with me.

The following outline is given:

Given:

1. The picture is of a
2. In the left hand corner
3. The white man is the
4. The white man is the
5. (Symbolic of the man)
6. There is a white man
7. There is a white man
8. (Mixed marriage)
9. (Mixed marriage)
10. (Mixed marriage)
11. (Mixed marriage)
12. (Mixed marriage)
13. (Mixed marriage)
14. (Mixed marriage)
15. (Mixed marriage)
16. (Mixed marriage)
17. (Mixed marriage)
18. (Mixed marriage)
19. (Mixed marriage)
20. (Mixed marriage)
21. The "Bureau of Liberty" does not look like the "Bureau of Liberty."
22. (Mixed marriage)
23. (Single marriage) There are other indicated objects or collections that do not register with me.

THE PARALLEL CONCEPT - Circus and the Lady - Picture with Learned Verbal
Supplement

The following outline records the composite thoughts of the group.

1. (Mixed confused concepts - the majority seem to think that the theme of the impression is segregation.)
2. (Confusion - two male figures predominate)
3. The description is as unrelated as the picture.
4. (A symbolic picture of the strife between the Negro and the white)
5. (Recognition of the "Statue of Liberty")
6. (Mixed concepts)
7. (Assorted impressions - no relationship)
8. (Confused concepts - mostly concerned with cageling, Negro, war symbols, etc.)
9. (Symbol of a situation now in existence - segregation issue)
10. Equality is something that still must be attained.
11. There is a feeling of doubt that it will be attained in the end.

CHAPTER VI

THE INTERPRETATION OF DATA.

This study was initiated to investigate specific kinds of pictures and/or sound with graduated levels of comprehension, the manner in which these pictures and sound interacted with each other, and the reactions which these combinations established as shown in the immediate interpretations derived from the participants in the study. The method of approach which was used to interpret these data has been included in this chapter.

Since the purpose of this experiment was to analyze how adults interpreted sight and/or sound impressions under varying conditions through the medium of television, the following relationships were tested.

RELATIONSHIPS TESTED.

1. How adults interpret what they see/hear when:
 - a. The interpreter relies upon picture only.
 - b. The scene is described in words only.
 - c. A picture appears on the television screen which is accompanied by a description written in the popular style and directly pertinent to the picture.
 - d. A picture appears on the television screen which is accompanied by a description written in the learned style and directly pertinent to the picture.

The pictorial material selected for the experiment represented four (4) separate categories: 1) Literal representation; 2) Literal thematic; 3) Enigmatic meaning; and 4) Multiple meaning, with varying

degrees of descriptive content.

The aural material selected for the experiment represented two (2) different categories: 1) direct, popular style description; and 2) direct, learned (ornamental or technical) description.

Each sight and/or sound impression apparently had its own level of comprehension.

2. How adults explained the meaning or significance of facts which did not explain themselves. In other words, a comparison of what can be observed objectively with that which is not capable of being seen in a picture, but "read into" the picture through what the viewer "thinks" he sees.

This study analyzed the manner in which an individual reported the visually-, aural-visually-, and aurally-derived impressions which supplied evidence of comprehension for what was seen and/or heard.

OBJECTIVE MEANING.

The criteria for the evaluation of sight and/or sound impression were based upon the objective meaning which was derived from the picture and/or verbal description.

A sight and/or sound impression approached OBJECTIVE MEANING when ~~the~~ individual report presented concrete evidence of truth, as it originally appeared in the pictorial image or verbal description.

NON-OBJECTIVE MEANING.

One report pertaining to The Boy with the Shoes indicated that ". . . the merchant is in destitution, and is reading a Bible which will give him strength". This description was not consistent with analyses

derived from the Group Findings which consistently reported that this picture represented a "small boy who appears to be very happy because of the new shoes which he is holding".

Therefore, the report concerning the "merchant" was classified as NON-OBJECTIVE because it did not represent the original truth which should have been derived from the original sight and/or sound impression.

Other examples of NON-OBJECTIVE MEANING were made apparent in reports which contained evidence of confusion, misconception, incorrect reporting, emotional coloration, inferred distortion which caused the subject matter to deviate from the original, superfluous material irrelevant to the pictorial content, and other areas which have been mentioned already in Chapter IV.

OTHER EXAMPLES OF NON-OBJECTIVE MEANING.

Misconception or incorrect reporting: ". . . four middle-aged to old ladies gathered together for a social chat or gossip." (The Imaginary Invalid)

Inferred distortion which deviated from the original: ". . . shoes sent to him by an aunt in Texas." (The Boy with the Shoes)

Superfluous material irrelevant to pictorial content: This . . . "reminds me of the hat Mrs. S ____ helped me choose for my graduation." (The Boy with the Shoes)

Individual readily admitted lack of comprehension: "I haven't the slightest idea what this represents." (The Jet Engine)

PARTICIPANTS' REACTIONS TO PICTURE ONLY.

In this treatment category the participants relied completely upon the pictorial information which appeared on the television screen.

Under these circumstances the individuals developed their reports by naming objects, items or characters as they appeared in the picture.

Frequently, the reports of individuals seemed to follow standardized patterns based upon the sequence of items seen, and their relationship to the environment. This was particularly apparent in the pictures of The Boy with the Shoes, The Imaginary Invalid, and Circus and the Lady.

In certain instances, varying degrees of inference were contained in the reports. At times, the reports were emotionally colored, especially where the exposure caused the individual to reminisce about past experiences.

Another example of a channel for emotional reaction occurred when the participant who viewed Le Malade Imaginaire (The Imaginary Invalid) reported that the picture ". . . means nothing at all, and I wouldn't give it a glance under everyday circumstances".

Another report similar to this, but not as emotionally colored, was presented in the following matter-of-fact fashion . . . "It is to me a hodge-podge of unrelated objects, lines, and impressions without meaning". (Circus and the Lady).

The instances when the picture appeared alone seemed to produce effects where the full message was not derived. In many instances the individual's inability to decipher the pictorial meaning seemed to lead to confused interpretations and misconceptions.

Since no verbal description accompanied the picture to aid in the clarification of its meaning, the reports in the Picture Only group seemed to progress from highly objective meaning, in the case of The Boy with the Shoes, to highly non-objective meaning, in the case of the enigmatic picture of The Jet Engine.

PARTICIPANTS REACTIONS TO AUDIO ONLY.

In this treatment category, the participants relied completely upon what they heard through the loudspeakers located in the television receivers. At the same time, nothing appeared on the television screens.

For this particular treatment all the descriptions were written in a style similar to the popular-style description which accompanied the pictures during the section of the experiment entitled Picture with Popular Verbal Supplement.

Under these circumstances, different styles of reports were received. The following outline indicates the different formats of reports received during the Audio Only section of the experiment:

1. The aural description was returned as it was heard in the original popular form.
2. The aural description was returned in a form written in the vernacular of the individual.
3. The aural description was returned in a form which was more positive and emphatic than the original. (Ex. "Old Man" instead of "gentleman" when describing the Imaginary Invalid)
4. The aural description was returned in a form which differed from the original presentation because of the individual's interpretation.
5. The aural description was returned in written form in which the individual wrote information which closely resembled the original

...to verbal description of the...
...of the...
...to produce...
...the...
...the...
...the...

PERIODICITY OF THE...

In this...
...and...
...at the...
...for this...
...a...
...biomass...

General...

Under these...
...The...
...the...

1. The...
original...
2. The...
version...
3. The...
of...
4. The...
from the...
5. The...
information...

form, in fact, the report was almost verbatim. Under these circumstances, the individual recalled the first sentence, as presented, and, frequently, the second sentence. However, as his report progressed, there was a noticeable diminution of concepts.

6. The aural description seemed to evoke varying levels of visual imagery because of personal experiences. (Ex. an ex-nurse's account of The Imaginary Invalid, or The Jet Engine account written by a man who had had direct contact with these engines during a visit through a factory which manufactured them.)
7. The aural description seemed to evoke varying levels of inference. (Ex. "One man is really afraid to speak because he doesn't think the other man will except (accept) him. . . "in reference to the Negro and white man in Circus and the Lady.)
8. The aural description was returned in written form which included what the individual thought was heard with indications of unreliability. (Ex. ". . . my mind wandered at this point.") Reference to Circus and the Lady.

PARTICIPANTS' REACTIONS TO PICTURE WITH POPULAR VERBAL SUPPLEMENT.

An analysis of the seventy-two reports obtained from the experiment indicated that it was possible to differentiate among the three (3) informational derivatives: 1) visually-derived meaning, 2) aural-visually-derived meaning, and 3) aurally-derived meaning.

To demonstrate how these differentiations were determined, the following examples were included:

VISUALLY-DERIVED MEANING

The participant who prepared the following report saw and heard information pertaining to the picture, Circus and the Lady. The underlined portion of his outline emphasizes the material derived from the pictorial information only, since there was no other means whereby the statements could have been obtained. (The opening statement contains indications of the person's disagreement with what was heard.)

(61C Pink) Visually derived.

"A description of a picture. This is hardly as I would describe it because the modernistic statue of liberty is not clear. It is rather out of shape, than modernistic.

There is a white man looking at a dark wall, and a colored man looking at a white wall, perhaps deciding what the other color portends.

The bricked up arches were described as meaning no chance for progress in the two being equal; however, it could mean that of several difference. Some had been already blocked off.

The cannon described does not appear to me.

The caged eagle seems like a figment of the describer's imagination.

There seems to be a man standing with arms spread wide. This of course, could be a ship, but could come from some other source.

The picture is divided in about the middle, and this brings to mind the division of the abstract on the left, and the men and their problems, the real, on the right."

In relatively few instances did the participants revolt against what they heard described when they could not see the described items.

The preceding paper contained statements of disbelief in what was heard, but also included information which could not have been derived in any other way, but visually.

AURALLY-DERIVED MEANING.

The next example illustrated that such a report required that the participant rely wholly upon the aural message, particularly since this treatment, AUDIO ONLY, contained word descriptions which were not necessarily a part of the picture. Note in the description which follows, how the participant described the modernistic eagle in a cage, and the parts of the ship. These items could not be seen in the picture

since, like the Rorschach test, and its ink-blot images, they were originally interpreted by one person who viewed the picture of Circus and the Lady with one interpretation. The idea was subsequently incorporated into the composite script which accompanied the picture during the experiment. From the evidence received during the experiment, it would seem that had the author referred to these abstract forms by almost any other descriptive terminology, certain participants would also have accepted this terminology, and included it in their reports.

In devising the aural description, the author intentionally "put words into the mouths" of the participants, in order that the source of differentiation might be made apparent for analysis. The following report, and others classified in this area, demonstrated that the person who wrote this description interpreted what he "saw" in terms of what was "heard".

(69C Pink) Aurally-derived.

"An abstract picture depicting what resembles the statue of liberty behind two men; a white man facing a dark wall, and a dark man facing a white wall -- possibly, symbolizing these men looking at each other -- reflecting on their problems in getting along together.

To the right of the picture is what appears to be the American eagle in a cage, prompting the thought that when the two races solve their problem, the eagle will be free.

Between the men and the statue is a small cannon suggesting their perpetual conflict.

Before them is a walled-up archway. Perhaps, someday they will knock down the wall and live as brothers, as God intended.

A rather confusing picture, but good narrative."

A comparison of the preceding report with the original description emphasizes that the content was derived from what was "heard".

AURAL-VISUALLY DERIVED.

(70C Pink) Aural-visually derived.

"The two men, a bald-headed white man and a wooden Negro, are seated in a room in front of a brick wall.

The white man is looking at the darkness of the wall, and the colored man is looking at the whiteness of the wall. They are doing this in order that they may better understand each other.

Behind them is the Statue of Liberty which stands for equality.

Also behind them is an object which comes from a ship, and symbolizes the wars which have been fought over the problem.

The wall incidentally, is not completely fallen which means that the problem between the two men is not solved.

There is an eagle in a cage and which stands for the symbol of democracy. The fact that he is in the cage means he is not free, nor are the people.

What I see is something which looks like an elephant, and the Statue of Liberty.

I see a table with several ornaments on it.

I see two men, white and colored. The Negro looks like a statue, the white fellow looks like he is real.

It looks like the wall is erect to me.

The imprint of a church window seems to be immediately above the heads of the men.

Prior to the exposure to Circus and the Lady, and for that matter, all incidents where both sight and sound impressions were combined, the following announcements were made to the participants:

"You are about to see a picture, and hear an announcement about a picture. Listen carefully . . . and . . . watch carefully. After the announcement is finished, you may write as much as you like. Ready!
 . . . (read copy).

Following announcements were made to the participants:

• (v7702 0227) • • •

No mention was made that the content of their report was to be derived from 1) what they saw, alone, nor 2) what they heard, alone. Each person was merely requested to "write as much as you like". The manner in which the participants interpreted what was seen and/or heard was dependent upon the individual, and as the preceding reports seem to indicate, there were many varied ways in which the participants presented their interpretations.

PARTICIPANTS' REACTIONS TO PICTURE WITH LEARNED VERBAL SUPPLEMENT.

When the participant observed the visual impression which appeared on the television screen, and listened to the aural supplement which had been prepared in the learned style, a significant and recognizable pattern of interpretations made themselves manifest in the reports which were turned in by the individuals.

When the person observed the visual impression and listened to the aural description, the written reports seemed to indicate that one of the following steps, or combinations thereof, were the means whereby the individual derived his information.

Aurally-derived, returned as heard.

1. The participant relied completely upon what he heard. Under these circumstances, the report resembled the original verbal supplement which had been prepared in the learned style. The content of the returned report frequently gave indications as to whether the person comprehended what had been included in the report. In certain instances, a report might contain learned words with definite references to the fact that the person had no indication of their meaning. (Ex. "The picture shows an urchin . . . whatever that might be." or, "I feel 'urchin' is too strong a word for this little boy, as he is healthy in appearance and will receive proper care in the near future.") In other instances, the individual seemed to have an understanding of the content and returned his report with indications of this comprehension. On other occasions evidence of comprehension was

clouded by the fact that the individual had practically retained the verbal context, verbatim, and written the report from memory.

Aurally-derived, stylized return.

2. The participant accepted the learned verbal form which provoked him to develop his report in another stylized, learned form, utilizing ornamental words different than those included in the original verbal supplement.

Aurally-derived, translation from learned to popular.

3. The participant seemed to comprehend the learned verbal form, and translated what he heard into the popular form, or based upon the visual impression, translated what he heard into what he thought he saw, based upon the evidence provided by the picture.

Aurally-derived, translation from learned to vernacular.

4. The participant translated the learned style into a vernacular style, which seemed to be determined by the individual's background.

Aural-visually-derived.

5. The participant prepared a moderate, aural-visual report. His context seemed to indicate that a partial amount of the information had been derived from what he saw, and from what he seemed to comprehend via the verbal supplement. There were times when he seemed to accept the audio message, but questioned the informational value of the word cues which were used to describe the pictures. This frequently resulted in a form of translation from the learned to either the popular or vernacular style.

Visually-derived.

6. When the participant discovered that the ornamental or technical form of the learned verbal supplement did not provide intelligible and, therefore, comprehensible information for the individual, he seemed to develop a mental block which caused him to rely totally upon what he saw. With the first two categories, Literal Representation, and Literal Thematic, few impedimenta were introduced when this occurred because of the relative simplicity of the pictorial content. However, when the person developed a mental block from the learned verbal supplement and the picture of The Jet Engine, for example, a double block was introduced since the person discovered that the words not only failed to offer information pertinent to the

indicated by the fact that the
dated the word "secret".
first meeting.

Analysis-Inventory, 1941-1942

1. The paragraph
provided the following
information for the
those included in the

Analysis-Inventory, 1943-1944

2. The paragraph
form, and stated
based upon the
into what he
by the picture.

Analysis-Inventory, 1945-1946

3. The paragraph
with style
background.

Analysis-Inventory, 1947-1948

4. The paragraph
his contact
information
no change
these
the
under the
translation
style.

Analysis-Inventory, 1949-1950

5. When the paragraph
also from the
familiarity and
initially, he
him to rely
between, these
relationships
relative
the source
significance
background
the words

picture, but also, the picture offered little information to the viewer due to its enigmatic quality.

AN INDIVIDUAL'S REACTION TO THE LEARNED SUPPLEMENT.

A situation arose during the experiment in which one of the participants was exposed to the picture of The Imaginary Invalid, accompanied by the learned verbal supplement. In this particular instance, the participant wrote comments about the impressions which were derived from both the picture and the sound.

An interview with the person, after the exposure, indicated that the material derived from the learned supplement was comprehended, but that the written report contained a translation from the original learned supplement into words which were simple synonyms of the original learned supplement. The person remarked that she had relied upon the sound, FIRST, . . . and the pictorial information, SECOND.

Further, during the exposure, the participant indicated that she had attempted to match the interpretation of the facial expressions of the characters in the picture with the original descriptive remarks made about these individuals. She discovered that they matched. Then the participant attempted to follow the same sequence as it was presented, as an aid to present her information in the written report.

The participant did not use the learned vocabulary, even though these words were understood. The participant further remarked that since she did not include these learned words as part of her normal vocabulary, she did not include them when writing her impressions of the picture and sound. Through this interview with one of the partici-

pants, a keener insight was gained as to the reasons why a person seemed to translate impressions from the learned verbal supplement into the popular form.

CHAPTER VII

SUMMARY AND CONCLUSIONS

The sequence in which the Summary and Conclusions were presented in this chapter is consistent with the sequential pattern which was established earlier in the study. The four treatment categories:

1) Picture only, 2) Audio only, 3) Picture with Popular Verbal Supplement, and 4) Picture with Learned Verbal Supplement were introduced at the beginning of this chapter.

The experimental evidence concerning the hypotheses which led to the conclusions of this study terminates this chapter.

SECTION I. TREATMENT - PICTURE ONLY.

		<u>Objective</u>		<u>Aural</u>	<u>Non-objective</u>
		<u>Visual</u>	<u>Aural-visual</u>		
1. Literal representation	1. Boy with Shoes	14/15 = 93.3%	No	No	1/15 = 6.7%
2. Literal thematic	2. Le Malade Imaginaire	11/15 = 73.5%	No	No	4/15 = 26.5%
3. Enigmatic meaning	3. The Jet Engine	0 = 0%	No	No	24/24 = 100%
4. Multiple meaning	4. Circus and the Lady	6/18 = 33%	No	No	12/18 = 66.7%

SUMMATION FOR PICTURE ONLY.

I. Boy with the Shoes.

When the participants relied upon the picture alone for their informational impressions, all except one was able to derive reliable information and objective meaning from the picture of The Boy with the Shoes.

Of all the categories, this group received the highest percentage of meaningful impressions: $14/15 = 93.3\%$

When questioned as to why this should come about, members of the group almost unanimously agreed that, except for the locale, the picture was quite simple to interpret. Members agreed that hints were given to the approximate setting by inspection of the building in the background, the total pictorial environment and the costume and figure of the boy.

II. The Imaginary Invalid.

The second picture from which the participants were able to derive reliable information and somewhat objective meaning was The Imaginary Invalid. Almost three-quarters of the participants ($11/15 = 74\%$) were able to develop an impressionable report which approached objective meaning.

When questioned, the individuals seemed to agree that the question of setting, or period in history during which this scene occurred could only be determined through contrived experience on their part.

III. Circus and the Lady.

The third source of information from which the participants were able to derive reliable information and somewhat objective meaning was from the picture, Circus and the Lady, the Multiple meaning category. The number was lessened to one-third participants ($6/18 = 33\%$) who were able to develop impressionable reports with traces of objective meaning.

IV. The Jet Engine.

The fourth pictorial impression did not seem to provide objective meaning to the members of the group who observed the Enigmatic meaning category. No one interpreted the picture as a jet engine.

In truth, no other answer could be accepted as correct, since this image depicts that particular machine. The question of what this picture demonstrated was enigmatic until a spoken description revealed its meaning, or previous encounter with the apparatus, or other contrived experiences provided the answer. Since no words accompanied the picture which might describe its contents, it would seem that no participant had had previous visual experience with this aspect of the jet engine.

Therefore, 0% derived objective information from this impression.

SECTION II. TREATMENT - AUDIO ONLY.

		<u>Objective</u>		<u>Aural</u>	<u>Non-objective</u>
		<u>Visual</u>	<u>Aural- visual</u>		
1. Literal representation	1. Boy with Shoes	No	No	15/18 = 83%	3/18 = 17%
2. Literal thematic	2. Le Malade Imaginaire	No	No	9/15 = 60%	6/15 = 40%
3. Enigmatic meaning	3. The Jet Engine	No	No	7/15 = 46.7%	8/15 = 53.3%
4. Multiple meaning	4. Circus and the Lady	No	No	16/24 = 67%	8/24 = 33%

SUMMATION FOR AUDIO ONLY

The only source from which the participant could derive information for this part of the experiment was from what he heard, or thought he heard. There was no picture to aid in the description of the story.

I. Boy with the Shoes.

On the basis of returned reports, five-sixths of the total number of participants (15/18 = 83%) were able to develop objective meaning from what they heard about the picture of The Boy with the Shoes.

II. Circus and the Lady.

The second most meaningful group of reports were derived from the picture of Circus and the Lady. From this group, two-thirds (16/24 = 67%) of the participants responded objectively to what was heard.

III. The Imaginary Invalid.

The third group of reports with most meaningful interpretation, were derived from the picture of The Imaginary Invalid. Three-fifths (9/15 = 60%) of the participants developed objective returns.

IV. The Jet Engine.

The lowest response came from the group which responded to

the description of The Jet Engine. Approximately one-third ($7/15 = 46.7\%$) of the group developed objective reports from what was heard.

A relatively high number of non-objective reports were received from this section which seemed to indicate that the aural treatment, AUDIO ONLY, tends to introduce possible channels for expressing false concepts, or ideas that are irrelevant.

SECTION III. TREATMENT - PICTURE WITH POPULAR VERBAL SUPPLEMENT.

		Visual	Objective Aural- Visual	Aural	Non- Objective
1. Literal representation	1. Boy with Shoes	$13/24=54.1\%$	0%	$11/24=45.7\%$	0%
2. Literal thematic	2. Le Malade Imaginaire	$11/18=61.1\%$	$4/18=22.2\%$	$2/18=11.1\%$	$1/18=5.6\%$
3. Enigmatic meaning	3. The Jet Engine	$6/15 = 40\%$	$4/15=26.7\%$	$5/15=33\%$	0%
4. Multiple meaning	4. Circus and the Lady	$6/15 = 40\%$	$2/15=13.3\%$	$7/15=46.7\%$	0%

SUMMATION OF PICTURE WITH POPULAR VERBAL SUPPLEMENT.

In this section, one person out of seventy-two turned in a report that was non-objective. This seems to indicate that the combination of words and pictures provided the highest means from which the respondent could derive information. This fact coincides with the findings of other studies. However, what this study purports beyond their investigation is that the source of information for these visual impressions could have been derived from one of three means: 1) information derived from what the individual saw, or thought he saw; 2) information derived from what the individual heard, or thought he heard; and 3) information derived from what

the individual saw and heard, or thought he saw and heard. The manner in which this came about was related to the level of comprehension of the visual and/or aural impressions.

I. The Boy with the Shoes.

The picture of The Boy with the Shoes seemed to divide the group into two parts.

Approximately one-half of the participants derived their information from what they saw in the picture. On the other hand, approximately one-half of the participants derived their information from what they heard.

- a. Slightly more than 50% relied upon what they saw.
- b. Slightly less than 50% relied upon what they heard.

There was no clearly defined group which relied upon both the picture and sound for their information.

Twenty-four out of twenty-four provided objective reports pertaining to what they saw or heard. Therefore, there were no non-objective reports.

II. The Imaginary Invalid.

The picture of The Imaginary Invalid divided the group into three parts.

- a. Over 60% relied upon what they saw.
- b. Over 10% relied upon what they heard.
- c. Over 20% relied upon what they both saw and heard.

Insofar as the total group was concerned, almost 95% of the reports were objectively-derived. One report was non-objective.

III. The Jet Engine.

The picture of The Jet Engine also divided the group into three parts.

- a. Approximately 40% relied upon what they saw.
- b. Approximately 30% relied upon what they heard.
- c. Over 25% relied upon what they both saw and heard.

Everyone in this group provided an objective report, i.e. in one form or another, they were able to truthfully identify the engine as it appeared on the screen.

IV. Circus and the Lady.

The picture of Circus and the Lady also divided the group into three parts.

- a. Approximately 40% relied upon what they saw.
- b. Over 45% relied upon what they heard.
- c. Over 13% relied upon what they both saw and heard.

SECTION IV. TREATMENT - PICTURE WITH LEARNED VERBAL SUPPLEMENT.

		<u>Visual</u>	<u>Objective</u> <u>Aural-</u> <u>Visual</u>	<u>Aural</u>	<u>Non-</u> <u>Objective</u>
1. Literal representation	1. Boy with Shoes	12/15= 80%	0%	2/15=13.4%	1/15=6.67%
2. Literal thematic	2. Le Malade Imaginaire	22/24=91.7%	0%	1/24=4.17%	1/24=4.17%
3. Enigmatic meaning	3. The Jet Engine	4/18=22.2%	0%	3/18=16.7%	11/18=61.9%
4. Multiple meaning	4. Circus and the Lady	5/15= 33%	1/15=6.7%	4/15=26.6%	5/15 = 33%

SUMMATION OF PICTURE WITH LEARNED VERBAL SUPPLEMENT.

A relatively high number of non-objective reports were derived from this section in which the participants found it necessary to rely upon both the picture and the learned sound.

Members of this group at times physically threw up their hands as they listened to the aural descriptions intentionally written in an ornamental or highly technical style.

... in the form of a ...
... the ...

17. ...

... the ...

- a. ...
- b. ...
- c. ...

SECTION IV. ...

1. ...	2. ...	3. ...	4. ...	5. ...
6. ...	7. ...	8. ...	9. ...	10. ...
11. ...	12. ...	13. ...	14. ...	15. ...
16. ...	17. ...	18. ...	19. ...	20. ...

... OF ...

A relatively high ...

from this ...

only when both the ...

members of this group ...

as they ...

on ...

The line of demarcation between the visually-oriented person and the one aurally-oriented was well defined.

From a total of seventy-two reports, one person relied upon both the sound and picture impressions for his report. (Aurally-visually derived)

Earlier in this chapter, the author explained the manner in which the visual, aural-visual, and aural groups were detected. Similar means of derivation were employed for this section.

I. The Boy with the Shoes.

The picture of The Boy with the Shoes divided the group into two parts.

a. Approximately 80% of the participants relied upon what they saw.

b. Over 13% relied upon what they heard.

From this group, approximately 95% of the reports were objectively derived.

One report was non-objective.

II. The Imaginary Invalid.

The Imaginary Invalid also divided the group into two parts.

a. Over 90% relied upon what they saw.

b. Approximately 4% relied upon what they heard.

One report from this group was non-objective.

III. The Jet Engine.

This category received the highest number of non-objective reports.

The picture of The Jet Engine caused the group to divide into two parts.

a. Approximately 22% relied upon what they saw.

The line of the road was
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from a road which
with the road which
visually obvious

located in the
which the road
Staffer member of

I. The Boy

The group of
into two parts.
a. Approximately
which they saw.
b. Over the
from this
tentatively

One report

II. The

The
a. Over
b. Approximately
One report

III. The

This category received the highest number of no-objection
reports.
The presence of the telephone caused the group to divide
into two parts.
a. Approximately 50% rolled upon what they saw.

- b. Approximately 16% relied upon what they heard.

The aural supplement seemed to be too technical for the average participant, and the structure of the pictorial information was too enigmatic to supply information to the group.

Almost 65% of the reports were non-objective.

Approximately 39% were objectively-derived.

IV. Circus and the Lady.

The picture, Circus and the Lady, divided the group into three parts.

- a. Approximately 33% relied upon what they saw.
- b. Approximately 27% relied upon what they heard.
- c. Approximately 7% relied upon what they both saw and heard.

From the total group, approximately 66% provided objectively-derived reports.

Approximately 33% were non-objective.

Approximate

The total number of average participants in the nation was 100 million.

Approximate

Approximate

IV. Circumstances

The following are the three points.

a. Approximate

b. Approximate

c. Approximate

from the point of view of the derived nature.

Approximate

COMPARISON OF THE MEANS BY WHICH PARTICIPANTS DERIVED INFORMATION FROM PICTURES, SOUND AND/OR COMBINATIONS.

Section I. - Picture Only.		<u>Objective</u>			<u>Total</u>	<u>Total</u>
		<u>Visual</u>	<u>Aural-visual</u>	<u>Aural</u>	<u>Objective</u>	<u>Non-Objective</u>
1. Literal representation	1. The Boy with Shoes	14/15 = 93.5%	-	-	14/15 = 93.5%	1/15 = 6%
2. Literal thematic	2. Le Malade Imaginaire	11/15 = 73.5%	-	-	11/15 = 73.5%	4/15 = 26.5%
3. Enigmatic meaning	3. The Jet Engine	0%	-	-	0%	24/24 = 100%
4. Multiple meaning	4. Circus and the Lady	6/18 = 33%	-	-	6/18 = 33%	12/18 = 66.7%
Section II. - Audio Only.						
1. Literal representation	1. The Boy with Shoes	-	-	15/18 = 83%	15/18 = 83%	3/18 = 17%
2. Literal thematic	2. Le Malade Imaginaire	-	-	9/19 = 60%	9/15 = 60%	6/15 = 40%
3. Enigmatic meaning	3. The Jet Engine	-	-	7/15 = 46.7%	7/15 = 46.7%	8/15 = 53.3%
4. Multiple meaning	4. Circus and the Lady	-	-	16/24 = 67%	16/24 = 67%	8/24 = 33%

A COMPARISON (Continued)

<u>Section III. - Picture with Popular Verbal Supplement.</u>		<u>Objective</u>		<u>Total</u>	
	<u>Visual</u>	<u>Aural-visual</u>	<u>Aural</u>	<u>Objective</u>	<u>Non-Objective</u>
1. Literal representation 1. The Boy with Shoes	13/24 = 54.1%	0%	11/24 = 45.7%	24/24 = 100%	0%
2. Literal thematic 2. Le Malade Imaginaire	11/18 = 61.1%	4/18 = 22.2%	2/18 = 11.1%	17/18 = 94.4%	1/18 = 5.6%
3. Enigmatic meaning 3. The Jet Engine	6/15 = 40%	4/15 = 26.7%	5/15 = 33%	15/15 = 100%	0%
4. Multiple meaning 4. Circus and the Lady	6/15 = 40%	2/15 = 13.3%	7/15 = 46.7%	15/15 = 100%	0%

Section IV. - Picture with Learned Verbal Supplement.

1. Literal representation 1. The Boy with Shoes	12/15 = 80%	0%	2/15 = 13.4%	14/15 = 93.3%	1/15 = 6.67%
2. Literal thematic 2. Le Malade Imaginaire	22/24 = 91.7%	0%	1/24 = 4.17%	23/24 = 95.8%	1/24 = 4.17%
3. Enigmatic meaning 3. The Jet Engine	4/18 = 22.2%	0%	3/18 = 16.7%	7/18 = 38.1%	11/18 = 61.9%
4. Multiple meaning 4. Circus and the Lady	5/15 = 33%	1/15 = 6.7%	4/15 = 26.6%	10/15 = 67%	5/15 = 33%

CONCLUSIONS

Chart I - The Interaction of Sight & Sound Impressions	I	II	III	IV	V
	Sight Impressions	Sight & Sound (Popular) Impressions	Sight & Sound (Learned) Impressions	Sight & Suppl. Sound Impressions (Total)	Sound Impressions
	Pix only	Pix w. Pops	Pix w. Learned	Pix + Sound	Audio only
1. Literal representa- tion	93.3	100	93.3	96.67	83
2. Literal Thematic	73.5	94.4	95.8	95.5	60
3. Multiple meaning	33	100	67	88.5	67
4. Enigmatic meaning	0	100	38.3	69.1	46.7

(All numerical values indicated above are per cent.)

I. CONCERNING THE SIGHT AND SUPPLEMENTARY SOUND IMPRESSIONS.

Chart I lists the Sight Impressions under Column I. The figures indicate the results of the participant's exposure to the pictures alone, for the four categories of pictorial information. The Sight & Supplementary Sound Impressions comprise Column IV. These figures were derived by adding Column II (Pictures with Popular Verbal Supplement) to Column III (Pictures with Learned Verbal Supplement). This addition results in the total sound impressions plus pictures.

1. Literal representation.

- a. When the picture which represented the category of Literal representation was viewed alone, there was 93.3% objective meaning.

- b. When the same picture was accompanied by sound, there was 96.67% objective meaning.

Therefore, $(96.67 - 93.3 = 3.37\%)$, The Literal representation category was increased by almost 4% when the sound supplemented the picture.

2. Literal thematic.

- a. When the picture which represented the category of Literal thematic was viewed alone, there was 73.5% objective meaning derived.
- b. When the same picture was accompanied by sound, there was 95.5% objective meaning derived.

Therefore, $(95.5 - 73.5 = 22\%)$, the Literal thematic category increased by 22% when the sound supplemented the picture.

3. Multiple meaning.

- a. When the picture which represented the category of Multiple meaning was viewed alone, there was 33% objective meaning derived.
- b. When the same picture was accompanied by sound, there was 88.5% objective meaning derived.

Therefore, $(88.5 - 33 = 55.5\%)$ the Multiple meaning category increased by over 55% when the sound supplemented the picture.

4. Enigmatic meaning.

- a. When the picture which represented the category of Enigmatic meaning was viewed alone, there was 0% objective meaning derived.
- b. When the same picture was accompanied by sound, there was 69.1% objective meaning derived.

Therefore, $(69.1 - 0 = 69.1\%)$ the Enigmatic meaning category was increased by almost 70% when the sound supplemented the picture.

THEREFORE,

"The sight impressions of television are, for the most part, reinforced by the supplementary sounds of television."

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Therefore, $(50.00 - 50.00) = 0.00$
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the subjects.

5. Internal validity

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Internal validity
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b. When the subjects
Internal validity
c. When the subjects
Internal validity
Therefore, $(50.00 - 50.00) = 0.00$
increased by 50.00

5. External validity

a. When the subjects
External validity
objective validity
b. When the subjects
External validity
c. When the subjects
External validity
Therefore, $(50.00 - 50.00) = 0.00$
increased by 50.00

5. Internal validity

a. When the subjects
Internal validity
b. When the subjects
Internal validity
c. When the subjects
Internal validity
Therefore, $(50.00 - 50.00) = 0.00$
increased by 50.00

CONCLUSION

When the subjects
Internal validity
b. When the subjects
Internal validity
c. When the subjects
Internal validity
Therefore, $(50.00 - 50.00) = 0.00$
increased by 50.00

II. CONCERNING THE SIGHT LAPRESSIONS WHICH REQUIRE THE LEAST AND THE MOST EXPLANATION.

The content of the pictures which have been selected to this television experiment and classified as 1) Literal representation, 2) Literal thematic, 3) Multiple meaning and 4) Enigmatic meaning are comprehended by the participant in that order.

The simplest to comprehend is the category, Literal representation. The Literal thematic is more difficult to comprehend than the Literal representation.

The Multiple meaning category is more difficult to comprehend than the Literal thematic.

The most difficult category to comprehend is the Enigmatic meaning.

This becomes more evident by a review of Chart I which shows that:

1. The Literal representation category had 93.3% objective meaning.
2. The Literal thematic category had 73.5% objective meaning.
3. The Multiple meaning category had 33% objective meaning.
4. The Enigmatic meaning category had 0% objective meaning.

When compared with the picture with popular verbal supplement (Column II) and picture with learned supplement (Column III) which may be considered as standards of reference, there is a percentile decrease in the picture alone (Column I). This indicates a gradation in which the most meaningful picture is the Literal representation; the next less meaningful is the Literal thematic; the next less meaningful is the Multiple meaning and the least meaningful is the Enigmatic meaning.

.

Therefore,

Those sight impressions which require the least amount of explanation in the form of verbal supplement approach the level of Literal representation.

In the same manner,

Those sight impressions which require the greatest amount of explanation in the form of verbal supplement approach the level of enigmatic meaning.

III. CONCERNING THE SOUND IMPRESSIONS.

The verbal description for the Audio only section of the experiment in which no picture appeared on the television screen was essentially the same as the verbal description which accompanied the Picture with the Popular Verbal Supplement. In Chart I, compare Column V with Column II.

Therefore, it was possible to compare the effects of the sound alone with the combination of essentially the same sound with picture.

1. Literal representation.

- a. When the sound impression was heard alone for the category of Literal representation, there was 83% objective meaning.
- b. When the sound and the picture were combined for the category of Literal representation, there was 100% objective meaning.

Therefore, $(100 - 83 = 17\%)$ the addition of picture to sound increased the objective meaning of the impression by 17%.

2. Literal thematic.

- a. When the sound impression was heard alone for the category of Literal thematic, there was 60% objective meaning.
- b. When the sound and the picture were experienced for the category of Literal thematic, there was 94.4% objective meaning.

Therefore, $(94.4 - 60 = 34.4\%)$ the addition of picture to sound increased the objective meaning of the impression by almost 35%.

3. Enigmatic meaning.

- a. When the sound impression was heard alone for the category of Enigmatic meaning, there was 46.7% objective meaning.
- b. When the sound and the picture were experienced for the category of Enigmatic meaning, there was 100% objective meaning.

Therefore, ($100 - 46.7 = 53.3\%$) the addition of picture to sound increased the objective meaning of the impression by almost 54%.

4. Multiple meaning.

- a. When the sound impression was heard alone for the category of Multiple meaning, there was 67% objective meaning.
- b. When the sound and the picture were experienced for the category of Multiple meaning, there was 100% objective meaning.

Therefore, ($100 - 67 = 33\%$) the addition of the picture to the sound in-creased the objective meaning of the impression by 33%.

Therefore, under these circumstances,

The sound impressions of television are, for the most part, made more meaningful by the addition of pictures.

IV. CONCERNING PICTURES WITH SOUND IMPRESSIONS WRITTEN IN THE POPULAR AND THE LEARNED STYLE.

Chart I lists the Sight Impressions under Column I (Picture Alone). Column II records the Sight plus Popular Sound Impressions. Therefore, by subtracting Column I from Column II, an indication of the effects of the popular style sound upon the picture will be noted.

Column III records the Sight plus Learned Sound Impressions. Therefore, by subtracting the Column I from Column III, an indication of the effects of the learned style sound upon the picture will be noted.

The difference between Columns II and III indicates the retarding effect of learned sound when compared with popular sound.

1. Literal representation.

- a. When the picture which represented the category of Literal representation was viewed alone, there was 93.3% objective meaning derived.
- b. When the same picture was accompanied by a popular verbal supplement there was 100% objective meaning.

Therefore, ($100 - 93.3 = 6.7\%$) the Literal representation category was increased by almost 7% when the popular verbal supplement was added to the picture.

- c. When the same picture was accompanied by a learned verbal supplement, there was 93.3% objective meaning.

Therefore, ($93.3\% - 93.3\% = 0\%$) the Literal representation category re-
mained the same when the learned verbal supplement was added to the picture.

2. Literal thematic.

- a. When the picture which represented the category of Literal thematic was viewed alone, there was 73.5% objective meaning derived.
- b. When the same picture was accompanied by a popular verbal supplement, there was 94.4% objective meaning.

Therefore, ($94.4 - 73.5 = 20.9\%$) the Literal thematic category increased by over 20% when the popular verbal supplement was added to the picture.

- c. When the same picture was accompanied by a learned verbal supplement, there was 95.8% objective meaning.

Therefore, ($95.8 - 73.5 = 22.3\%$) the Literal thematic category increased by over 22% when the learned verbal supplement was added to the picture.

3. Enigmatic meaning.

- a. When the picture which represented the category of Enigmatic meaning was viewed alone, there was 0% objective meaning.
- b. When the same picture was accompanied by a popular verbal supplement, there was 100% objective meaning.

Therefore, ($100 - 0 = 100\%$) the Enigmatic meaning category was increased by 100% when the popular verbal supplement was added to the picture.

- c. When the same picture was accompanied by a learned verbal supplement, there was 38.3% objective meaning.

Therefore, $(38.3\% - 0 = 38.3\%)$ the Enigmatic meaning category increased by 38.3% when the learned verbal supplement was added to the picture.

4. Multiple meaning.

- a. When the picture which represented the category of Multiple meaning was viewed alone, there was 33% objective meaning derived.
- b. When the same picture was accompanied by a popular verbal supplement, there was 100% objective meaning.

Therefore, $(100 - 33 = 67\%)$ the Multiple meaning category increased by 67% when the popular verbal supplement was added to the picture.

- c. When the same picture was accompanied by a learned verbal supplement, there was 67% objective meaning.

Therefore, $(67 - 33 = 34\%)$ the Multiple meaning category increased by almost 34% when the learned verbal supplement was added to the picture.

It should be pointed out that at no time did the sound deter the meaning of the picture. In fact, the preceding comparisons indicate that the pictures were made more meaningful by the addition of sound, or, as in the case of the Literal representation with learned verbal supplement, the condition remained the same as with picture alone.

Therefore,

The sight impressions of television are, for the most part reinforced by the supplementary sounds of television.

V. A COMPARISON OF LEARNED STYLE SOUND VS. POPULAR STYLE SOUND.

1. Literal representation.

- a. When the picture which represented the category of Literal representation was supplemented by popular sound, there was 100% objective meaning derived.

- b. When the picture which represented the category of Literal representation was supplemented by learned sound, there was 93.3% objective meaning derived.

Therefore, $(100 - 93.3 = 67\%)$ the learned style sound retarded the meaning by almost 7%, when compared with the popular style sound.

2. Literal thematic.

- a. When the picture which represented the category of Literal thematic was supplemented by popular sound, there was 94.4% objective meaning derived.
- b. When the picture which represented the category of Literal thematic was supplemented by learned sound, there was 95.8% objective meaning derived.

Therefore, $(94.4 - 95.8 = -1.4\%)$ the learned style improved the meaning by almost $1\frac{1}{2}\%$ when compared with the popular style.

3. Multiple meaning.

- a. When the picture which represented the category of Multiple meaning was supplemented by popular sound, there was 100% objective meaning derived.
- b. When the picture which represented the category of Multiple meaning was supplemented by learned sound, there was 67% objective meaning derived.

Therefore, $(100 - 67 = 33\%)$ the learned style retarded the meaning by more than 60% when compared with the popular style.

4. Enigmatic meaning.

- a. When the picture which represented the category of Enigmatic meaning was supplemented by popular sound, there was 100% objective meaning derived.
- b. When the picture which represented the category of Enigmatic meaning was supplemented by learned sound, there was 38.3% objective meaning derived.

Therefore, $(100 - 38.3 = 61.7\%)$ the learned style retarded the meaning by more than 60% when compared with the popular style.

A SUMMARY.

	Easiest picture to comprehend. (in descending order) (Derived from Picture Only.)	Effects of pictures upon sound without picture. (Derived from a comparison of Audio Verbal Sup- plement, since sound was essen- tially the same.	Effects of total sound upon pic- tures. (Derived by a comparison of the Picture Alone, with a com- bination of both the Picture with Popular Verbal Supplement and Pic- ture with Learned Supplement.	Effects of popular sound upon pic- tures. (Derived from a comparison of Picture with Popular Verbal Sup- plement with Picture Only.)	Effects of learned sound upon pic- tures. (Derived from a comparison of the Picture with Learned Verbal Supplement with Picture only.)	A comparison of learned style sound with popular style sound and the ef- fects of picture comprehension.
1. Literal representation	1	improved 17%	improved 4%	improved 7%	no change	retarded 7%
2. Literal thematic	2	improved 35%	improved 22%	improved 20%	improved 22%	improved 1½%
3. Multiple meaning	3	improved 33%	improved 55%	improved 67%	improved 34%	retarded 33%
4. Enigmatic meaning	4	improved 54%	improved 70%	improved 100%	improved 38%	retarded 60%

Perhaps no other form of mass communication has had such a pronounced effect upon so many people within such a brief period of time as television. The swift growth of this medium has made a profound difference in the kind and amount of information we receive and in the way that we receive that information.

In many instances during the growth of television, the uninitiated performer has had to learn his craft under stringent studio limitations, because of the numerous technical details required for the total production. In certain cases, this same performer has, of necessity, learned his presentational techniques either immediately preceding the performance, or during the time of the telecast. Because of the seemingly rushed continuity of daily television shows, with little time for lengthy rehearsal and retrospective reviewing of past performances in order to improve them, the performer has little time to investigate and analyze correct presentational techniques. In certain instances, the fundamental tools of his profession and the manner in which these tools influence the viewer have been employed without investigation for their most effective presentation.

If this study contributes to the prospective performer's awareness toward better understanding in the use of these tools as compatible sight and sound impressions, his influence as a mass communicator will be effectively extended to a receptive public, with the result that both may grow through a more constructive approach toward efficient communication.

APPENDIX

THE APPLICATION OF THE FINDINGS TO EDUCATION BY TELEVISION

INTRODUCTION.

This chapter was assembled to include some of the implications derived from the study, blended with parallel applications based upon information from the author's work in television which seemed to apply to more effective methods of communication through this medium.

Repeated instances became apparent during the time spent working on this study and while working with people who were to appear on television. Those people who participated in the experiment exhibited reactions similar to those displayed by the novice performers on television.

Under the supposed tensions of the television studio, certain novice performers seemed to develop mental blocks which prevented the direct, meaningful presentation of their material. There were times when the thoughts of the performer tended to wander from the subject which he attempted to present. At times, his faltering presentation seemed to block his message.

In like manner, certain people who participated in the experiment seemed to develop similar manifestations. Their written comments, which were presented immediately after exposure, were, at times, irrelevant, incoherent and incomprehensible.

Again in like manner, many educators who appear on television present similar inconsistencies. Many are not fully aware that television communication is saying much more than what they know or think to a

television camera. It is presenting their material in the best possible way in order to get a favorable response from a viewer on a matter of mutual importance. Unless the viewer pays attention to what the performer has to present, unless the viewer is led to think along with the performer, and, finally, to react or do what the performer suggested, or strove to share his ideas and feelings, communication is incomplete.

This latter point was vividly demonstrated during the experiment.

On every occasion, even though the participants observed the pictures and/or the sound under conditions seemingly devoid of distractions and in an atmosphere conducive to concentration, there were incidents where some of the participants gave strong written evidence that their concentration had deviated from the subject at hand. At times certain members noted things or objects in pictures which were not generally apparent to the rest of the group. In one particular case, one participant, a young lady, received a cue from viewing one of the pictures of Circus and The Lady, which reminded her of a past experience. She noted printed patterns on the left side of the picture which reminded her of Siam. The young lady had never visited Siam, but in an interview after the experiment she mentioned that the total concept of Siam, which was originally stimulated by the printed pattern in the picture, was probably brought about because she had recently seen the motion picture The King and I, and the pattern reminded her of an impression gained through the motion picture. A minor incident, true, but as reported on her paper, her concentration was temporarily deterred from the major subject because of this incident.

Other reports similar to this, such as the incident where the man was reminded of his visit to a jet engine factory and was so developed in his comprehensive report which related this visit to said factory; or the lady who was reminded of her graduation hat when she was exposed to the impressions of The Boy with the Shoes, cause one to re-examine the communicative processes.

The question which naturally arises is, "If the viewer's receptive processes are impeded by factors which make themselves apparent in pictures and sound, or, if the performer's transmissive processes are hampered by poor, on-camera techniques which negatively influence the viewer, how may one expect the total communicative process to be most effective?"

If, under the controlled conditions of this experiment (where one might expect the participants to approach high concentration) this condition was not fully realized, how may one expect the viewer to react within his home when exposed to pictures and/or sound? In like manner, how might a performer more effectively attempt to communicate with the home viewer via television, utilizing the evidence gained from this study?

It is hoped that a review of this study may aid the prospective performer, or the person engaged in pictures and sound, to become more aware of the types of pictures and supplementary sounds which seemed to be most effective for the participants during the experiment. With such information, the individual may, in turn, evaluate the results for his own particular purpose.

THE PERFORMER BEGINS.

Many competent people with backgrounds in divergent fields are called upon to perform on educational television.

Contrary to the findings of this study, the immediate impulse which the appointed individual receives seems to cause him to revert back to the practices used on radio, or in public speaking. The person frequently attempts to adapt the techniques used in these media, to television. But the individual is presently reminded that television, unlike radio or public speaking, is a visual medium with presentational techniques inherently its own, although at times it may borrow certain fundamental ideas from other media. Television relies upon the two basic tools of this study, the word and the picture.

For purposes of definition, the picture can be a successive group of visual images which make up the total complex called Omnibus (a television production currently receiving favorable response), a television commercial, an individual frame displayed as a part of an illustrated lecture during an educational television program, or any other form of picture category which appears on television.

The levels of comprehension of the picture categories have already been recorded in the Conclusions of this study.

The word can be the verbal symbol, whether lucid or obscure, concise or diffuse, vigorous or feeble, plain or ornamental.

The levels of comprehension of popular and learned words pertaining to this study have also been recorded in the Conclusions.

The word and the picture work together, or alone, for we are able to "read" or interpret both the verbal symbols and the visual symbols.

There are times when the picture alone tells its story as effectively as when a performer attempts to explain its meaning with ornamental words, as has already been demonstrated.

Still, when used correctly, the word and the picture combined are able to powerfully convey information to the public. Their potential exceeds this. By means of the television word and picture, we are not only able to communicate information, but also knowledge, error, opinions, thoughts, ideas, experiences, wishes, orders, emotions, feelings and moods to the public¹. These can be expressed both visually and verbally.

HELP FOR THE BEGINNER.

The author has worked on numerous occasions with the beginning performer. Even though the performer is reminded that television is a visual medium, he frequently gives little deliberation to the use of pictures. In fact, unless schooled in audio-visual procedures, he seems to rely wholly, or at least almost entirely, upon the spoken word, and gives the picture secondary consideration, if at all. It is because of these circumstances that this chapter has been prepared. It is also hoped that the subsequent material which is based in part upon this study may benefit the prospective performer or educator in his work in television.

One prominent educator who has experienced the results of effective television communication has expressed the fruitage of his work. He has calculated that his contact with the public during a single television

¹Sir Geoffrey Vickers, Studies in Communication, "Communication in Economic Systems", (London: Martin Secker and Warburg) 1955, p. 81.

series brought him before an estimated weekly audience of 100,000. This, he figured, is more than ten times the number of students with whom he would have come in daily classroom contact during a teaching career of fifty years².

In order to attract the attention of his viewing audience and sustain their interest, his method of approach to communication by television was developed along a carefully prepared approach. And yet, if one were to ask him if the methods used to prepare for the series of telecasts were different from those used in the classroom, his answer would be "No, not essentially". He would immediately mention that his material has to be more visual. His method of presentation had to be more unified with his subject matter and developed in a style which was concise and to the point. But his basic method used to present material to the audience was not unlike the method used in the classroom situation. The difference lies in the total philosophical approach to the medium. The television program had to be conceived with a purpose which would insure a sustained audience interest and a mutual rapport. To these, add the fluency, sincerity, poise, self-assurance and self-confidence as factors which contribute toward the success of the total presentation, and perhaps, most important, the correct use of pictures and sound.

The first attribute which a performer must attain in the new environment is self-confidence. Lack of this is frequently the reason why the performer is usually met with the situation of supposed limited time in which to rehearse his presentation, both in and out of the television studio. If he is ill-at-ease, this condition frequently is apparent in

²Huston Smith, Teaching to a Camera, A paper prepared at Washington University, St. Louis, Mo.

the picture and sound. At times he is requested to present his material for a sustained fifteen minute production, or longer, with the result that, even though he is familiar with his professional material, he now finds himself in a seemingly strange and unfamiliar environment. The television studio, with its externally complex pieces of electronic equipment, the theatrical atmosphere, the maneuvering boom microphone, the roving cameras with their bright red lights which beckon the performer to begin his discussion, are factors which introduce distractions to the beginner. These distractions tend to overtly affect the confidence of the individual. As a person becomes more accustomed to the environment, however, and, as the studio and personnel with whom he works become more familiar, whatever mental unrest was previously apparent frequently disappears. The rate at which this occurs is usually determined by the individual. His ingenuity provides him with the inventive means to further overcome apparent impediments. He learns ways in which to keep his program spontaneous, sustain an active, lively pace, retain informality, and yet remain within the confined time limits of the production. He learns that the television personality which he presents affects whether a viewer watches his presentation or not.

At first, these may seem to be insurmountable obstacles to him, but with frequent appearances before the cameras, he usually contrives ways in which to increase his in-studio presentational poise and efficiency.

The following concepts developed from the study have been included so that they may clarify the manner in which a prospective performer may approach more efficient preparation for television.

TELEVISION'S "CRICKET".

On many occasions the novice performer in television starts with his preparation of material in ways similar to the early twentieth century travelling lecturer who presented his lantern slide demonstrations to the public. This lecturer gave his demonstration in a large auditorium. The lantern slides provided the pictures which were projected on a large screen. These pictures were accompanied by the lecturer's description of the subject material.

The travelling lecturer usually worked with an associate who inserted the picture slides into the magic lantern and attempted to keep them in their proper sequence during the performance. Throughout the performance the associate made a continuous effort to coordinate the pictures on the screen with the words of the lecturer. In order to have a harmonious and fluent presentation, the relationship between the lecturer and the projectionist was closely coordinated. This synchronization came about because of a tiny metal noise-maker which was used to alert the projectionist. The lecturer would depress a small, metal "cricket" held between his thumb and forefinger to forewarn the projectionist to make the proper slide change at the proper moment of coincidence between picture and speech. In this way, the lecturer described the pictures on the screen, while his assistant, who was seated at the magic lantern, retained a pace-change which was consistent with his presentation. This method of picture calling provided a fluent, transitional flow for the lecturer. The resultant noise from the "cricket" not only alerted the projectionist, however, but the audience, as well. Each time a new picture appeared on

the screen, the audience was forewarned by the mechanics of presentation. Also, each time the "cricket" made a noise, the audience's trend of thought was interrupted by the "click-it", which also reminded them to prepare for the next picture.

Eventually, this distraction was discovered by the lecturer and his projectionist, with the result that corrective means were taken in which advanced cue techniques were incorporated into the prepared speech. As time and the word cue progressed, the lecturer and his associate developed a series of subtle techniques. Finally, these word cues alerted the projectionist to the pre-determined slide change without provoking the psychological reaction in the audience. With the appearance of word cues, the "cricket" theoretically disappeared.

However, even with the most recent advancements in television today, we find the beginning performer who retrogresses to the old "cricket" technique in order to cue his visual material. The metallic "click-it" may have disappeared, but its effects recurrently appear in certain elementary word cues such as, "In the next picture, you will see . . .", or "The following photograph shows . . .".

These "attention-calling" devices seriously detract from the total presentational effect. Like the travelling lecturer who caused his audience to anticipate the picture with the noisy, metallic clatter, the performer also interrupts the concentration of the television viewer by emphasizing the mechanical processes of the production. This results in the total production taking on a punctuated quality, rather than a sustained, continuity flow.

THE DIRECT AND MEANINGFUL MESSAGE.

There are many ways in which the performer can avoid the punctuated

interruption in the viewer's thought processes. Primarily, he can exercise greater subtlety in his presentation by introducing word cues in such a way that the picture change comes about as a natural part of the descriptive flow. By incorporating the word cues, as the travelling lecturer did, into the description without calling attention to the pictorial changes, the performer can attain a high level of proficiency by blending the proper word with the proper picture.

Once the picture is on the screen, the performer may then describe the pictorial content by direct and meaningful statements immediately pertinent to what is demonstrated in the picture content.

In the outline which follows, entitled The Message and the Picture, the author has presented examples of words and pictures in various combinations. There are examples which are not advocated because of their diffuse style, indirectness, or other factors which contribute to ineffective communication. There are also recommended combinations of words and pictures which have been provided wherever possible in order to serve as a means of contrast between the two techniques. These examples should provide information for personal evaluation.

THE MESSAGE AND THE PICTURE.

The words which accompanied the pictures during this study were prepared from the reports of the people who participated in the early pilot studies.

The composite words which were finally selected for the popular and learned style treatments were prepared for directness and were immediately concerned with the content of the pictures. A review of the verbal des-

criptions will show that at no time was there an intentional digression from the pertinent subject matter, or the picture content. Therefore, for the final experiment, all the participants were exposed to the same direct, immediate and objective description of the pictorial contents.

The meaningful qualities, on the other hand, which were to be derived from the pictures by the individuals, depended upon the participant's personal observation and his ability to comprehend the verbal description in the cases where the words supplemented the pictures.

Each individual was responsible for the interpretation of what he saw and/or heard. Each person translated his observation into various levels of directness and meaning. The effect which the initial stimuli had upon the individual have already been recorded in Chapter IV. The effects which the initial stimuli had upon the group have been recorded in Chapter V. A review of these chapters shows that the effects which the stimuli had upon the viewer varied with the individual, but that when analyzed as a group, the individual's reactions took on parallel concepts.

In other words, from this study, it appeared as though the thought processes of the people who were exposed to the pictures and/or sound ran parallel, even though the language in which they expressed their thoughts was different.

Wherever possible television incidents and other incidents which arose during the study were included to compare the close relationship between the reaction of the viewer (participant in the experiment) with the methodology used by the television performer (the novice lecturer,

or the seasoned performer who worked under unusual conditions in television).

THE IMPORTANCE OF THE PRESENTATIONAL RATE.

At times, the picture and the sound are not always made direct and meaningful by the performer. The speed with which he presents his material may detract from what might otherwise be a straightforward and meaningful message. This may come about because his reference to pictures may progress faster or slower than the technical, mechanical or psychological abilities of his television director, whose job it is to attempt to synchronize the performer's spoken word with the picture, and vice-versa. This problem, similar to the situation which confronted the travelling lecturer and his magic lantern projectionist, can be resolved in a manner similar to the way in which the latter found their solution, which has already been discussed.

OUT-OF-PHASE CONDITION.

At times, it is not possible to achieve a high level of coordination between the performer and the television director.

Such an incident occurred recently during the Commonwealth Ball,³ a nationally telecast CBS production, which feted the Queen of England during her visit to the United States (October 21, 1957). The exact arrival time when Queen Elizabeth II was to make her appearance before her many friends and subjects in the Seventh Regiment Armory in New York City was not known. The Columbia Broadcasting System television crew of twenty-four technicians and announcers, unable to rehearse the proceedings, found it imperative to rely upon their common sense in the selection of

³"Special Events Expert, Levitan of CBS, Talks of Shows That Are Televised Without Rehearsal", New York Times article, Sun., Oct. 20, '57, p.15

camera shots (pictures). Arrangements had to be made for photographing the Queen according to established rules of protocol. As a result of this unrehearsed situation, the commentator, even though equipped with a monitor television receiver and in a position to see the same picture which was telecast, presented irrelevant descriptions which clashed with the pictures which appeared on the home television receivers.

Specifically, the incident happened while the Queen reviewed several rows of British troops. During this period, the camera picture revealed the troops as they stood at attention, while the Queen walked by. At the same time, the commentator discussed the activities in which Prince Philip was engaged. During this time, Prince Philip was not seen on the television screen, since he was in another part of the auditorium and out of camera range. Therefore, the picture of the Queen, dissociated from the sound about Philip, lacked the full, meaningful expression which it might otherwise have achieved under more coordinated circumstances where the commentator could present his verbal description directly, and coincident with the happenings on the screen.

This was clearly a condition where the commentator intentionally strove to coordinate the word with the picture. However, there was no integration of picture and sound due to limitations which were beyond the technical coordination of the commentator. The technical facilities (picture control) governed by the television director did not jibe with the individual presentation (commentator's description).

Similar in many respects to the unsynchronized telecast just mentioned, were the several instances which have already been emphasized

in Chapter IV.

The out-of-phase conditions were known to the Queen's commentator, but he was helpless to do anything about it. Although he was able to observe his own monitor screen, he was unable to coordinate his speech with the picture which was controlled from a remote position. As a result, he reported what he saw and hoped that the television director would pick up his verbal cues, which would thereby provide him (the commentator) with the necessary pictures. This coordination did not come about during certain sequences, because of the inertia of the technical facilities.

There are times when, with no visual monitor to verify his statements, a performer may think that his words are being synchronized with the pictures which appear on the home television screen. In order to resolve this situation, the performer is frequently supplied with a monitor screen which enables him to verify his spoken words with the pictures which are being telecast. The introduction of the monitor screen within range of the performer during a production proves advantageous at times, disadvantageous at others. The decision should be made by the producer as to whether to retain the screen during the program, or to eliminate it. Its presence can be a distraction, as well as a convenient means to verify what is broadcast.

DIVERGENT FROM THE THEME.

There are instances during regular conversation where a speaker or listener may become acutely aware that there is a drift away from the topic at hand. When the trend of the subject deviates from the original conversation into areas totally unrelated to the initial discussion, the alert and trained speaker or listener, once aware of the situation, can



EDWIN BOOTH AS HAMLET.

usually can direct the subject back to its course with little difficulty. When this condition happens to the performer in television, however, the return to the subject is more difficult, since many other people beside the performer are involved in the technical coordination of the pictures and the sound. If actual pictures or photographs are integrated into the programs, and the sequence has been changed because the performer has deviated from his rehearsed order of subject material, the person who handles the picture sequence (assistant floor director) must be alerted. If this condition occurs when slides are incorporated into a television production, the film projectionist must be alerted to the change in sequence. The technical coordinator who brings this about is the television director. The important point here is that there is little room for error in the total performance for the performer who strays from his subject. The production takes on an unintelligible quality when words tell one story while the pictures tell another.

An example of this condition occurred recently on a local television program in which a sensible discussion about the theater as it existed during a period in American history before the twentieth century was presented. The performer developed his material in a logical manner. As he presented his concepts, one could sense the performer's uneasiness in the unfamiliar surroundings. His thoughts seemed to nervously deviate from the subject. At times the theme was completely divergent and unrelated to the picture on the screen. This condition was particularly noticeable when the performer discussed the noted actor, Edwin Booth. For example, as the picture of Mr. Booth, which appears on the opposite page, was

transmitted, the following dialogue accompanied the picture:

Commentator:

"The picture which appears on your screen is that of Edwin Booth, the celebrated actor who appeared on the American stage and whose notoriously famous brother, John Wilkes Booth, avenged the cause of the Confederacy, with which he had sided during the Civil War. He organized a conspiracy against the life of President Lincoln. His plot embraced also the design to assassinate the Vice President and members of the Cabinet. He mortally wounded President Lincoln while the latter was attending a performance in Ford's Theatre, Washington, April 14, 1865. On being overtaken in a barn in Virginia on April 26, he refused to surrender and was shot."

The performer unintentionally strayed from the theme. He began this irrelevant course as soon as he finished the words "celebrated actor". From that point on, there was absolutely no reference to the picture as it appeared on the television screen. The performer had struck upon a tangential path and sustained his talk in this unrelated direction, while his confused audience viewed the picture of Edwin Booth.

This particular telecast can be compared with one of several accounts which were divergent from the theme. The following report contains the description of the Boy with the Shoes, which was accompanied by the popular style verbal treatment, and the interpretation which the participant presented. The Edwin Booth incident and the following outline are similar in many respects. In both instances, there is a display of deviation from the subject. The following account shows how the reporter wanders from the subject after the first sentence into unrelated areas which are of little importance and then casually returns to the initial concept.

(100B-Pink)

"A picture of a 'poor' boy clasping his new precious possession to his chest. I wonder if deep down in our hearts thankfulness does not go to Him who really ought to receive it for his face is lifted up to heavenward. Don't we think of God as up? All the boy's surroundings tell of things wrested from him - home which spells care and pride for he sits on an old stone step in a war torn area. A new pair of shoes just for him reminds me of the hat Mrs. S. helped me choose for my graduation. It was the first hat that was mine, altho not the first I had worn. The broken shoe laces on his old shoes, the heavy clothing makes me remember my much finer hand-me-downs. His expressions says these are much finer than I ever thought I'd have."

THE ELOQUENT WORD.

There are times when the television performer is faced with the question of visualization when words do not lend themselves to pictorialization. A question, similar to this was recently raised in an article by Lester Markel⁴. The author asks, "What pictures can speak as eloquently as words such as these?"

Churchill addressing the House of Commons in 1940:

"I have nothing to offer but blood, toil, tears, and sweat."

Of Benjamin Franklin:

"They that can give up essential liberty to obtain a little temporary safety deserve neither liberty nor safety."

Or Lincoln:

"That this nation under God shall have a new birth of freedom . . . "

⁴Lester Markel, The Quill, a Magazine for Journalists, "Yes, The Printed Word has a Future Despite Television and Cinerama", May '56, p.11

Or, finally, Voltaire:

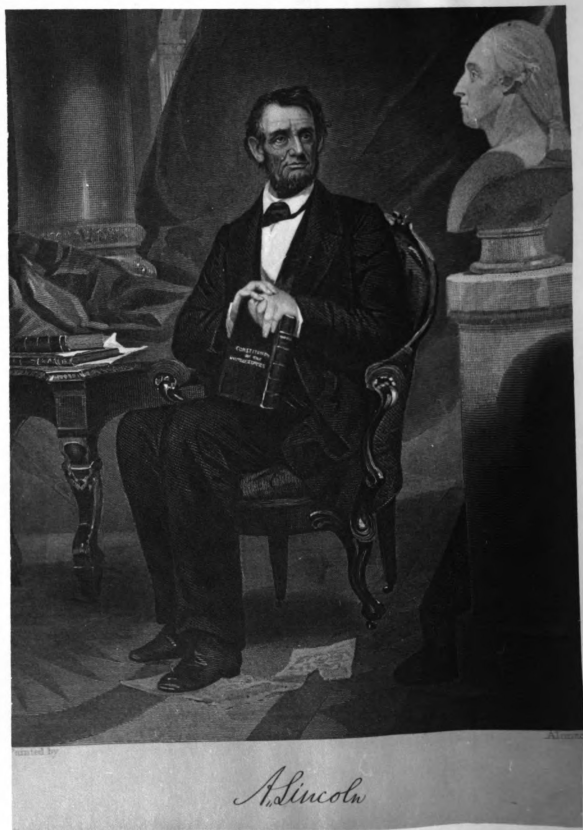
"I disapprove of what you say, but I will defend to the death your right to say it."

As you hear passages such as these, you become certain that the word has more impact, much more impact than the picture.

Granted, the impact of the spoken word is great, but television is a visual medium and therefore the need to pictorially broadcast such a historic passage as the Lincoln's Gettysburg Address occasionally makes itself manifest, especially where the words are an integral and highly important part of the total production.

CREATIVE TREATMENT.

The production Wide, Wide World of the National Broadcasting Company, found a means to resolve the question of the eloquent word. The Gettysburg Address was presented as an integral part of this production. The total concept took on a relatively aesthetic form as the program originated from the Lincoln Memorial in Washington, D. C. By the proper use of lighting, both natural and artificial, and the correct use of camera angles, and other technical factors, the picture achieved both the elements of beauty and informational detail. By blending the sound of the rich baritone voice of a narrator and subtle background music appropriate for the occasion with the pictorial elements, a majestic aural-visual presentation resulted. The marriage of the spoken word and the visual image was ideal. This particular production demonstrated the use of the eloquent word with forceful pictorial impact.



EXPRESSION WITHOUT THE CREATIVE APPROACH.

The novice confronted with the same situation treated the subject quite differently.

An educational producer faced with the same problem presented a picture of Abraham Lincoln with a narration of the complete Gettysburg Address. Visualize, if you will, the effects of the combination of static picture and prolonged narration, in terms of the sustained interest of the viewer during this exposure.

In order to simulate this condition, look at the picture of Lincoln as it appears on the opposite page and listen to the complete reading of the Gettysburg Address. The results of such a test should not be unlike the results derived from the participants who viewed the picture of The Imaginary Invalid, accompanied by the learned style description during the experiment.

In this latter instance, the extreme difference between the numerous details in the "Invalid" picture and the learned sound confused the group because of the disassociated elements. The story which the picture told, differed so widely from the story which the words told, that the individual members of the viewing group reacted, according to the study, in one of three ways. In the first instance, 1) they rejected the sound and concentrated on the picture; or, in the second place, 2) they rejected the picture and concentrated on the sound; or, in the third instance, 3) they attempted to concentrate on both picture and sound. Failing to comprehend either, the report of what they had attempted to interpret indicated a highly distorted and confused message.



PLATE 12.

HAMLET

The Lincoln's Gettysburg Address experiment and The Imaginary Invalid with learned style sound resulted in an essentially similar comparison.

THE PERIPHERAL MESSAGE.

Another situation which recurs quite frequently in television is demonstrated in the peripheral approach, where the performer avoids a straightforward reference to what the televiewer sees on his screen. In this category, the performer "talks around the periphery of a picture", and neglects to bring out the message which the picture projects.

An example of the peripheral message follows: (Note: This example differs from the Edwin Booth illustration, in that the description consistently refers to Hamlet, and does not diverge from this theme.) Refer to the picture on the opposite page.

The Peripheral Hamlet.

"This is a picture of Shakespeare's Hamlet. Hamlet has a long and fascinating history as a drama. The story of Hamlet in some form is at least seven hundred years old. Hamlet appears first as Amlethus in the Historia Danica written by Saxo Grammaticus in the twelfth century. The original source of the English play is a French story told in the Histoires Tragiques of Francois de Belleforest, published in Paris in 1576. The Hamlet story appeared in England as a play at some time before 1589.

The first actual record of a play of Hamlet is in the summer of 1594. The next reference to Hamlet is in 1596. There was a Hamlet play in existence and popular between 1589 and 1596. It is not likely that this was Shakespeare's play as it is known now. The definite history of Shakespeare's Hamlet began in 1602. In 1603 there appeared the first version of Shakespeare's Hamlet, a quarto with the title page: The Tragicall Historie of Hamlet Prince of Denmarke by William Shake-speare . . ."

The long, historical chronology offers no constructive description to the picture. The peripheral message is also irrelevant. The message was not divergent from the theme, but its content was so remote from the content of the picture that it rendered the visual image diffuse and useless.

DIRECTNESS WITH PICTURES.

In essence, the picture of Hamlet depicts a group of players from the Shakespearian Festival Production of Hamlet which was originally presented in Stratford, Ontario, Canada in 1957. This particular scene shows the kneeling Christopher Plummer as Hamlet; Joy LaFleur as Queen Gertrude; Max Helpman, behind Hamlet with his arms extended, as the ghost of Hamlet's father; and William Hutt as the slain Polonius, lying to the extreme right.

A descriptive form, similar to the above, would provide more meaningful information to a television audience, if a brief description concerning the characters as they appear in the picture is to be presented.

If, on the other hand, the performer intends to relate this incident as a scene from the total production, then the picture has but one meaning. This scene then becomes a part of a continuum and, in order to present the pictorial content objectively, statements concerning what has transpired prior to this scene should be brought out during the program in order to establish and emphasize this particular scene. A preliminary exposition through the correct use of pictures and sound enables the performer to reach a point in his description which then takes on full and inherent meaning.

THE SALIENT PICTORIAL FEATURES.

The following description has been developed as briefly as possible to demonstrate the inherent characteristics of the picture as they might be explained in another manner:

The dead Polonius lies to the right, unintentionally slain by the young Hamlet who is at present kneeling. Because of the deed which he perpetrated, his mother, Gertrude, exclaims: "Oh me, what a rash and bloody deed have you done!"

Hamlet replies: "A bloody deed, mother, but not so bad as yours who killed a king and married his brother."

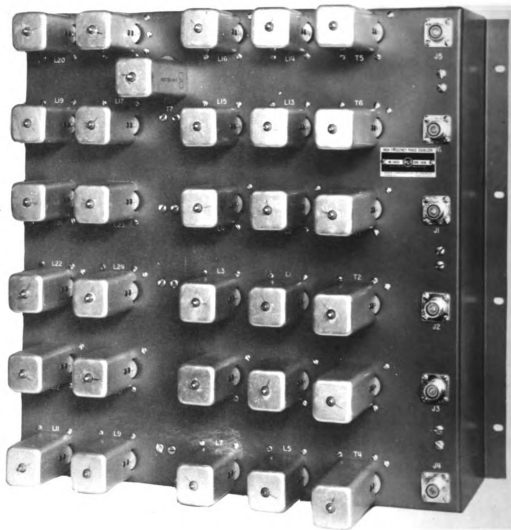
And while Hamlet accuses his mother of her misdeed, the ghost enters to the left and reminds Hamlet of the revenge he has promised.

This picture of Hamlet fits into the category of Literal Thematic. A knowledge of the historical, sociological or psychological events relative to the pictorial content are needed in order to comprehend its meaning. In this sense, the picture has only one meaning. The novice may attempt to explain this picture without the preliminary development which leads to this particular scene. If such is the case, the picture will take on little meaning, except if we adhere to the principle advocated by Seashore⁵ in which he indicates that we see things not as they are, but as we are. In this case only may the picture be described as a separate entity, according to costume, countenance, hair styles, setting, technique, etc., depending upon the background and interest of the person who describes its content.

OVER WATER, UNDER WATER, NEVER TOUCHES WATER.

In order to explain how a performer presents material via television,

⁵Carl E. Seashore, Elementary Experiments in Psychology, New York: Henry Holt & Co., 1908 pp. 146-148



we must search the concepts of the individual. For instance, he may feel that the manner in which he expresses himself is of such a descriptive style that his information is being comprehended by everyone viewing his presentation. To him, his message may be utterly simple. To his audience, his message may be quite difficult to interpret. They may not be ready to accept what he has to present, because of indifference, lack of interest, lack of previous information relative to the subject, or other reasons. Their mental attitude toward the performer may be highly conditioned, either for or against him. They may vary from a highly favorable and receptive appreciation of what he has to present, to a highly opposed and non-receptive condition, because of their intellectual, educational, sociological background or other influences. Estimate the reaction which might come about when a performer highly skilled in the technical aspects of television engineering attempts to explain the contents of the picture of a High Frequency Phase Equalizer as it appears on the opposite page, with the following technical description.

"The chassis of the RCA High Frequency Phase Equalizer contains three circuit networks which require $17\frac{1}{2}$ inches of rack space. The first is the receiver equalizer section which provides the envelope delay curve to meet the FCC color specification and compensates for the high frequency cut-off of an average color receiver. Correction is required above 3 megacycles. A toggle switch is provided for switching the receiver equalizer in or out of the circuit.

The second network is the notch equalizer section which must be used if a sound notch filter (such as a Filterplexer) is used in the transmitter. There are provisions for selection of one or two basic envelope delay curves by means of a toggle switch and another switch allows cutting the notch equalizer in or out of the circuit, etc. . . "

The over-lengthy description and the technical level at which it is presented render this total experience above the heads of the average layman. Another situation, slightly different from the too-technical approach occurs when the performer discovers that effective communication is not taking place because of the intellectual level of his words and pictures. His approach may appear pedantic to his audience, even though he may feel that he has prepared a most adequate presentation.

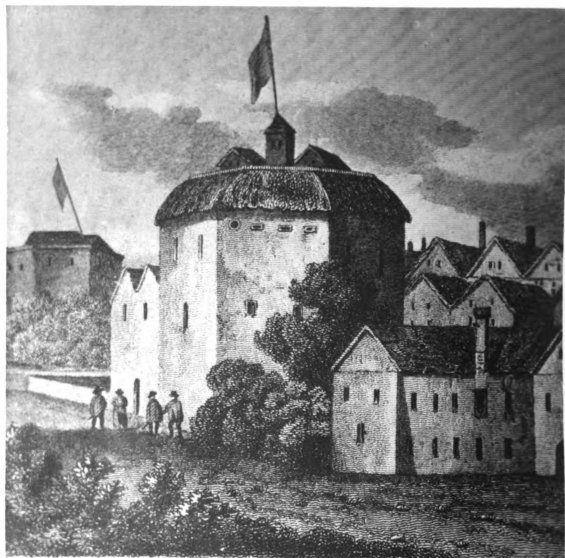
A condition similar to this occurred at the time of the final experiment. One person who was exposed to the picture of The Boy with The Shoes, accompanied by the learned style treatment, presented a vivid example of how one reacts when a simple message is pedantically presented. The following are his unminced expressions of revolt to this particular exposure. Observe the fact that since this report was written immediately after the exposure, there was little time in which to edit out uninhibited thoughts.

(71B Green)

"I have just heard an over-worded, extravagant description of a simple, understandable scene. This picture could, and does, speak for itself.

A small boy apparently has just been given a pair of mocassins and he is delighted with them and is hugging them to him. His surroundings and his clothing give the impression of poverty - perhaps in a war-torn country. The child has a look of health and well-being about him that indicate he is not under-nourished. He may receive "hand-me-downs" but he looks as though he were loved.

I don't know whether all of these things were "said" to me or not, but these are my honest impressions after hearing the description."



THE GLOBE THEATRE.



A condition similar to this occurred when a performer who was completely innocent of the fact that he was not communicating with the audience recited the names of theatre people who lived during the nineteenth century. These were people with whom he had most intimate contact because of his recent research in this area of biographical investigation. He was not aware that the audience was not conditioned to the same learning experiences which he had slowly evolved before he had become fully acquainted with the individuals to whom he referred. His presentation resulted in ineffective communication. His audience became disinterested because of his over-use of unfamiliar people whose intriguing backgrounds could not be realized in the brief span of a thirty-minute television program.

THE NEGATIVE USE.

Occasionally, a performer attempts to reap more from a picture than its inherent picture-telling quality is able to provide. This situation occurred recently when a performer displayed a picture of the Globe Theater, historically famous because of its function during the Elizabethan Period. For lack of a better title, the following account has been labelled the "what-you-cannot-see-in-the-picture message". The picture appears on the opposite page.

"You see on your screen a picture of the Globe Theatre, adjacent to the Thames River in England, as it appeared during the Elizabethan Period. This is the outside of the theatre. It was a frame building, octagonal in shape.

What you cannot see on your screen is the inside of the theatre. Around the inside ran three galleries, one above the other, surrounding the yard, which was fifty-five feet in diameter. The galleries looked down upon the stage, which was at one end and occupied

about a third of the yard. Three sections of the octagon were used for backstage and the needs of the players. The remaining five sections were used for the spectators. The yard was open to the sky, etc. . . ."

Visualize the picture of the Globe Theatre, accompanied by the description given above. The visual communication abruptly ends after the words: "frame building octagonal shape", since at that time, the performer began his description of the unseen interior of the theatre and geometrical configuration of the physical plant. Since all the words after this were irrelevant to the picture, the simplest solution for this particular situation would have been to follow the exterior view of the Globe Theatre, as presented, with a similarly styled illustration representative of the interior, conforming to the description.

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BIOGRAPHICAL OUTLINE FOR WILLIAM H. TOMLINSON

At the time of this writing, William H. Tomlinson is employed as a Producer-Coordinator in the Department of Television Development and WKAR-TV at Michigan State University.

His first contact with the mass media began in New York City in 1938 at the key station for the Columbia Broadcasting System, where he started as a page in the Department of Public Relations.

In early 1941, Mr. Tomlinson left the employment at CBS. He enrolled at the Capitol Radio Engineering Institute in Washington, D. C., where he successfully completed both the laboratory and theoretical requirements in radio engineering.

With war imminent, in early 1942 he worked temporarily in the defense industry, where he learned the fundamentals of vacuum tube construction and production line organization. He was employed as floor foreman in the special products division of the National Union Radio Corporation, which manufactured cathode ray tubes, television picture tubes and gas and vacuum products for radio, television and other electronic circuits. During the evenings, he attended the Newark College of Engineering in Newark, New Jersey, in order to complete a special course in Ultra-High Frequency Techniques.

In June 1942, he enlisted in the United States Coast Guard, where he served for almost two years as an instructor in radio theory and mathematics. In this area, he instructed over 2,000 radiomen. This assignment was followed by a period of sea duty, until the close of World War II.

In 1946, he returned to college to complete a degree of Bachelor of Science in Physics and Mathematics in 1950 at Michigan State University, and a second degree, Master of Arts in Speech, Dramatics and Radio Education, and History, in 1952 at the same university.

Mr. Tomlinson began his television work at Michigan State University with the inception of the Department of Television Development in 1951. He started as a Video Engineer and, within one year, was advanced to the position of Director of Research and Promotion. This was followed by an advancement to Producer-Coordinator in 1953, a position which he has held to date.

Since his employment with Michigan State University, Mr. Tomlinson has been engaged in the outlined activities:

1. Member and faculty advisor of Alpha Epsilon Rho, Radio and Television Honorary; member of the Theta Alpha Phi, Dramatics

Honorary; Sigma Pi Sigma, Physics Honorary; The Speech Association of America; the Adult Education Association of Michigan.

2. Writer of articles for television and adult education publications.
3. Consultant to various groups in the areas of television engineering, television production and adult education.
4. Teacher of speech courses, totalling over 300 students, in Introduction to Television (SPH 430); Television Studio Operation (SPH 431); Television Control Room Operations (SPH 432); Problems in Television Production (SPH 436); the production lectures, laboratories and the directing sections for the Annual Summer Television Workshops (SPH 435); and several other specialized workshops in engineering. Guest lecturer in educational psychology and adult education courses at MSU.
5. Co-Director for the Sixth and Seventh Annual Summer Television Workshops, in association with Dr. Armand L. Hunter, Dr. Robert Crawford and Mr. Leo Martin.
6. Produced and/or directed several hundred television productions, including a children's series with marionettes, entitled Mr. Murgle's Musee, accepted by the Educational Television and Radio Center, Ann Arbor, for national release. Produced several series in the area of Information Services, also productions pertaining to the theatre and fine arts, special events programs on remote, etc. A recent project involves public relations work in which leading senior, junior and community colleges in the state are invited to Michigan State University in order to present their outstanding faculty and students on the series Fields Afar. The musical aggregates of these schools are featured. Mr. Tomlinson has also worked in close cooperation with Professor Donald Buell of the Speech Department in which capacity he has served as Producer-Director for the television series Curtain Going Up.
7. Directed for the theatre, using both the arena and proscenium techniques. (Productions include: The Corn is Green, The Begger's Opera, The Happy Journey, etc.)
8. Directed seven dramatic productions for television.
9. Member of the Speaker's Bureau at MSU, presenting lectures concerning "Children & Television", "The Hows and Whys of Television Production" and the "Rumor Clinic".
10. Secretary, Committee on Professional Standards, Adult Education Association of Michigan for 1955-56. Member of the Radio & Television Committee for the same organization for 1956-57

The work included in this dissertation represents one and one-half years of research in the areas of adult education and communication in partial fulfillment toward the degree of Doctor of Philosophy at Michigan State University.

Mr. Tomlinson and his wife, Leah, celebrated their twelfth wedding anniversary in January 1958. Master Trent George Tomlinson, age seven, and Miss Kristen Leigh Tomlinson, age twenty-three months, joined in the celebration.

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