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AUTHOR LaRocque, Geraldine E.  
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## ABSTRACT

The first part of this address given at the second annual Reading Conference (Montclair, December 1971) offers alternative answers to the question, "In this age of multi-sensory media from which we can learn of the past, the present, and the future in other ways than the written word, must everyone learn to read?" Data from recent research reports by Edmund J. Farrell, Jean Symmes, Judith L. Rapport, and the author are offered as support for the position that reading is not as essential for today's children as it was for their parents. The last portion of the address talks about a number of ways to help poor or non-readers learn--for example, through the use of films, slides, records, cassettes, simulation games, video tape, photographs, and computer-assisted instruction. (TO)

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G. LaRocque,  
Department of English  
Delaware University

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## MUST JOHNNY READ?

(Speech Delivered at Reading Conference, Montclair (N.J.) State College, December 4, 1971) by Geraldine E. LaBacque, Associate Professor of English, Teachers College, Columbia University.)

"Must Johnny Read?" may appear to be a startling question to most of us in this room; but it would not have seemed nearly so surprising to cultivated people a century ago; and again it may not astonish anyone in the very near future. When we ask, "Must Johnny read?", we need to know first what is meant by that four-letter word "read"? Does the questioner mean that Johnny should be able to decode or does he mean Johnny should reach the "functionally literate" stage, frequently defined as 5th grade reading ability? Perhaps he means that Johnny should become what Francis Chase and Olive Niles refer to as a "higher illiterate"<sup>1</sup>, one who can read and comprehend but who makes little or no connection between what he reads and what he has read previously or has experienced in the past. Or is the poser of the question asking if Johnny can read "in the sense of" deriving meaning from the printed word, making connections between it and other reading and other experiences, acting on it, and making it an integral part of his life?

If we are honest, we will have to admit that until the very recent past and the advent of universal education, many Johnny's did not learn to read at all. As a matter of fact, even today, figures from the United States Office of Education and the Bureau of the Census show that nearly one million people

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<sup>1</sup>Olive Stafford Niles, Improvement of Basic Comprehension Skills: An Attainable Goal in Secondary Schools, Scott Foresman Monograph on Education (New York: Scott, Foresman, 1964), p. 9.

in a dozen Southern states are unable to read and write in any language. While the national total of illiterates decreased during the 1960's by more than 50%, "totals in the South dropped by only 25%."<sup>2</sup> But additional problems, other than illiteracy, face the teacher of reading. If, after the learning of decoding has taken place, reading is a thinking process, as E. L. Thorndike and Robert Thorndike both have proclaimed, then only a fraction of the population of the world has been and will be able to experience through print the very best that has been thought or written. If reading is reasoning, then, by definition, one needs to have superior intelligence and ability to appreciate the highest levels of expression and achievement.

Today we have all degrees of achievement in reading - from the illiterate to the sophisticated reader - but we also have more methods and more ways of getting information than just from the printed page. In the tribal village described by McLuhan, knowledge was shared orally; after Gutenberg, print became the principal conveyor of our heritage and of knowledge. But today we live in an age of multi-sensor media in which we can learn of the past, the present, and the future in other ways than just from the written word.

Perhaps we in the U.S. are "hung up" on the idea that everyone must read because of our admittedly noble goal of universal education, which we have held for over one-hundred years. Wasn't our concept of universal education based on the premise that if one read, one then had access to the

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<sup>2</sup>NCTE, "Illiteracy Persists in the South Over the Past Decade," Council on Grams, Vol. XXXII, No. 4 (September, 1971), p. 28.

culture and knowledge of the world which would enhance his personal life and improve his decisions as a citizen? Is it possible that today one can learn and be educated through other means than print? Is it possible to have universal education even though some Johnny's don't read beyond the 5th grade level?

Impossible, you say!! After all, even TV uses printed words!!

Johnny must read. Let us examine this premise from several points of view. First, let us look at a study made by Edmund J. Farrell and published in 1971 by the National Council of Teachers of English; it is called Deciding the Future: A Forecast of Responsibilities of Secondary Teachers of English, 1970-2000 A.D.<sup>3</sup> Farrell's methodology was interesting; he used the Delphi Technique developed by RAND Corporation and which some of you may remember Alvin Toffler mentions in Future Shock. Because the technique itself is extremely complicated, I will not go into detail about it but merely say that it consists of polling the opinions of experts by sending them a sequence of questionnaires, each questionnaire consisting of a refinement of the one before based on the experts' answers. Farrell's experts were from four fields: educational psychology, secondary curriculum, educational media, and English; they were chosen by one expert in each field, thereby perhaps reflecting the chooser's bias in his own field of concentration. First, the experts were asked to submit a list of major developments that they anticipated in their field in the next three decades, developments which had a reasonable chance

<sup>3</sup>Edmund Farrell, Deciding the Future: A Forecast of Responsibilities of Secondary Teachers of English, 1970-2000 A.D., Research Report #12 of NCTE Committee on Research (Urbana: National Council of Teachers of English, 1971).

of occurring and of altering the behavior and responsibility of secondary school teachers. In subsequent questionnaires they had to indicate what they thought the probability was of at least 20% of secondary students or secondary schools being affected by the development in six five-year periods, e.g., 50% probability of implementation by 20% of the population in 1970-75; 60% probability of implementation by 20% of the population in 1975-80; 70% probability of implementation by 20% of the population in 1980-85, etc. Of course, the experts were asked to consider the possibility that some developments would lose importance rather than gain during these periods.

Among the results of the study that are of interest to us are these:

Experts in learning theory, the psychologists, believed that:

1. Lockstep instruction will wane; specification of individual differences and their effect on learning will be more crucial.
2. Computer-assisted instruction, TV instruction and other electronically modulated instruction will increase and will redefine the role of the teacher.
3. Although there will be less emphasis on the teaching of basic reading skills, interpretation of reading in secondary English classrooms will not be less important than interpretation of other media.

In other words, the educational psychologists thought that individualized instruction will increase; this may mean that we will discover some students learn better through other sensory media than reading. The learning theorists also thought that there will be an increased use in computer-assisted instruction and use of technology. This, again, may make more learning possible for students who don't read and may revolutionize the teaching of reading itself;

think, for example, of the computer-assisted teaching of beginning reading which is at present being tested at Stanford University. And third, the educational psychologists believed that the interpretation of reading will not be less important than the interpretation of other media -- but notice how different that is from saying reading will be the primary way of learning.

The second group of experts polled by Farrell were those in educational technology. Briefly, then, let us look at the conclusions that affect us that they predicted for the future. They stated that:

1. Demonstrated effectiveness of audio-visual media will lead to wide acceptance and use.
2. Instructional resources will be better designed and more varied than at present.

On these two points the educational technologists agreed with the psychologists; and although they expressed their findings in a somewhat different way, they too stressed the idea of more varied and individualized resources for learning. On the third point they disagreed with the psychologists: they said flatly that (3) Multi-media, multi-sensory learning will be more highly emphasized than print.

The third group canvassed by Farrell -- the curriculum experts -- agreed with the others that they will be more emphasis on individualized instruction; and their consensus was that instructional uses of television, computer, and other media will lead to less emphasis being placed on print than upon other multi-media and multi-sensory learning.

Finally, what did the experts in English and the teaching of English predict? Note how closely they agreed with their colleagues in psychology,

technology, and curriculum. Their forecast was:

1. Curriculum in English will be more flexible, with emphasis more on process than content.<sup>4</sup>
2. There will be numerous opportunities for individualized instruction.

and listen to this!

3. Multi-media, multi-sensory learning will receive greater emphasis than print. Shades of McLuhan, the English professor!!

The responses reported in Deciding the Future indicate that by the turn of the century much learning will take place through other channels than print and that individualized lessons will capitalize on a student's media preference.

I think Farrell's study sheds a good deal of light on the question, "Must Johnny read?"; but what I find even more interesting is Farrell's belief that the experts' conclusions are really quite conservative. He believes the difficulty of deciding what percentage of the developments would be implemented for 20% of the student population or by 20% of the schools in a given time period led to conservative estimates. One-hundred percent implementation sounds great even if you are speaking of only 20% of the population. He also believes that the experts leaned in the direction of conservatism in that they were reluctant to include developments not already begun in some modest way.

Let us look at a second kind of development and study which throws light on our question, "Must Johnny read?". More and more the neurologists are becoming interested in students who have learning and reading disabilities.

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<sup>4</sup>See Geraldine E. LaRocque, "English Curriculum: Process or Product?" English Journal, Vol. 60, No. 6 (September, 1971), pp. 781-86.



Lately, there has been a good deal of speculation that some reading difficulties may be the result of a neurological impairment or malfunction which our present neurological measuring instruments are too crude to record. One of the most fascinating reports on the neurological dimensions of reading came out of a recent American Orthopsychiatric Association meeting. Dr. Jean Symmes of the National Institute of Child Health and Human Development and Dr. Judith L. Rapoport of the Georgetown University School of Medicine have hypothesized that a child's talent for visualizing in three-dimensional space may relate to reading difficulty -- the "seven-year-old boy who excels in building models and can remember and reproduce patterns better than his peers may be the architect of tomorrow but the poor reader of today."<sup>5</sup> Symmes and Rapoport estimate that 10 to 30 percent of young boys are plagued with some reading difficulty and one report of their investigations describes their work as follows:

If a correlation does exist between a boy's exceptional

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<sup>5</sup>"Today's Poor Reader May Be Tomorrow's Architect," Report on Education Research, August 18, 1971, p. 10, *paragraphs 3-7.*

which would capitalize on the child's special talent.<sup>6</sup>

Notice that one of the so-called new teaching techniques mentioned by the National Institutes of Health for these particular kinds of poor readers, is use of audio-visual materials.

Perhaps in 2000 A.D. we will have not only better educational practices and technology which will aid the poor reader but also better neurological diagnosis about what contributes to reading well and what hinders a student from becoming the kind of reader we would wish him to be. With such knowledge behind us we may find it easier to accept individual differences in ability to read than we do today.

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<sup>6</sup>Ibid.

In addition to the medical profession, other disciplines are demonstrating through their research an interest in reading; according to Nila Banton Smith, psychiatrists, sociologists, anthropologists, linguists, and psychologists are investigating reading from the point of view of their disciplines.<sup>7</sup> One such study by Jerome Kagan of Harvard postulates that general traits of impulsivity or reflectiveness permeate an individual's life; they are "linked to some fundamental aspects of the child's personality organization" and affect such activities as reading. He says, "the reflectivity-impulsivity dimension describes the child's consistent tendency to display slow or fast response times in problem situations with high response uncertainty.... The tendency to show the fast or slow decision times was not highly related to verbal ability...."<sup>8</sup> Data from some of Kagan's studies show a negative relationship between reflective disposition and errors of recognition in reading, the results being stronger for girls. In other words, reflective children tended to make fewer errors in word recognition, indicating that some pervasive, individual traits of youngsters may influence their ability to read.

A third type of study which sheds some light on our "Must Johnny Read?" question is one I conducted a few years ago and which provides some theoretical justification for the extensive use of mass media. It suggests that students have different sensory learning styles and we as teachers need to be concerned with how to apply instructional technology and media to the learning styles of different children.

<sup>7</sup> Nila Banton Smith, "Research in Reading: Trends and Implications," Elementary English, Vol. XLVIII, No. 3 (March, 1971), pp. 323.

<sup>8</sup> Jerome Kagan, "Impulsive and Reflective Children: Significance of Conceptual Tempo," in Learning and the Educational Process, ed. John Krumboltz (Chicago: Rand McNally, 1965), pp. 134, 141, 154.

The purpose of my pilot study<sup>9</sup> with ninth-graders was to test Marshall McLuhan's thesis that the educational system favors the visually and print-oriented student and militates against the audile-tactile youngster.<sup>10</sup>

McLuhan believes that the literate man of the past few centuries has been a visual man who received isolated, single, linear visual perceptions which constitute what he calls visual space. On the other hand, he believes today's society depends more on auditory space which is the result of the electromagnetic media which assault all the senses simultaneously with a mosaic rather than a linear result. By visual and auditory space McLuhan does not mean only seeing and hearing. Visual space in his definition consists of linear, one-at-a-time events with fixed boundaries; acoustic space, on the contrary, does not have fixed points of view and discloses the nonvisual experiences: the auditory and the tactile. McLuhan believes that young people today more than in the recent past are developing their auditory and tactile senses and that these audile-tactile young people may become school dropouts because the school is primarily visually oriented.

To test sensory response patterns, Canadian psychiatrist Daniel Cappon developed the Sensory Quotient<sup>11</sup> which consists of four tests--the visual, the auditory, the passive tactile, and the active tactile. Each of these tests consists of twelve items constructed around four geometric patterns---

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<sup>9</sup>Geraldine LaRocque, "Sensory Response Patterns of Academically Successful and Unsuccessful Ninth-Grade Students of English," Research in the Teaching of English, Vol. 5 (Spring, 1971), pp. 69-78.

<sup>10</sup>Marshall McLuhan, "Problems of Communicating with People Through Media," The McLuhan Lew-Line, 1968, Vol. I, No. 9, Section I.

<sup>11</sup>Daniel Cappon, "The Birth of a Test Called the Sensory Quotient" (Xeroxed Manuscript, Toronto, 1967).

a diamond, a triangle, a rectangle, and a circle. These are graduated from low to high definition. In the computer-generated geometric patterns which are projected for 10 seconds are composed of dots embedded in extraneous dots. Those with fewer extraneous dots around the pattern have high definition and less "noise." Those with many extra dots surrounding the circle, rectangle, diamond, or triangle are harder to see and have low definition and high "noise" or interference.

The auditory test is on tape, the speaker saying the words -- "triangle," "circle," "diamond," and "rectangle" -- against background noise of a static-like quality. The passive tactile test has the geometric forms engraved more deeply or less deeply into metal blocks, into which the blindfolded subject places his finger for ten seconds. The active-tactile test is the same as the visual, only set in braille, and the blindfolded subjects are allowed to feel the geometric shapes for ten seconds each.

"In our reasearch with the Sensory Quotient we tested academically successful and academically unsuccessful ninth-grade students of English. We found that ninth-grade students with high grades in English tested significantly higher on the visual test than did students receiving poor grades in English. The only test on which the unsuccessful English students received a higher score than the successful students was the auditory test, although the difference was not statistically significant."<sup>12</sup>

<sup>12</sup>Geraldine E. LaRocque, "Multi-Media Approaches to the Teaching of English," Keynote Speech, Fifteenth Annual Conference on the English Language Arts in the Secondary School, University of Indiana, July 8, 1971, pp. 1-3.

The findings of this pilot study suggest that there are differences in the ability of successful and unsuccessful students of English to respond to various sensory modes, and perhaps English teachers need to expand their repertoire of methods so that they are not appealing exclusively to the visual mode. They need, in other words, to make more use of auditory space in their teaching. Reading teachers, too, depend on the visual mode; perhaps there are ways that they too can utilize auditory space more effectively and often in their teaching. In this connection it is interesting to note that a number of psychometricians have been developing listening tests on the assumption that they may prove more useful in assessing the verbal ability of culturally different students than the tests which must be read.<sup>13</sup>

All of the studies we have examined -- the predictions of the future by educational experts, the studies by medical doctors and social scientists and the study of sensory modes -- indicate that individual differences will be utilized more and more in the teaching of reading; and several of the studies stress the use of other media. Consequently let us spend the rest of our time concentrating on multi-media approaches to teaching, especially those which deal with individual differences in learning and reading ability. We could discuss media from two points of view -- the use of media in teaching reading, e.g., computer-assisted instruction, talking typewriters, etc.; but since our question is "Must Johnny read?", let us stress those forms of media which can substitute for reading in conveying either information, providing motivation, or evoking the responses typical of imaginative literature like

<sup>13</sup>David B. Orr and Warren R. Graham, "Development of a Listening Comprehension Test to Identify Educational Potential Among Disadvantaged Junior High School Students," American Educational Research Journal; Vol. V, No. 2 (March, 1968), pp. 167-180.

the novel. According to a recent Roper Organization poll reported in the Phi Delta Kappan magazine for June, 1971,<sup>14</sup> 49% of Americans believe television to be the most believable medium of mass communication. Does this mean Johnny will read newspapers in the future and get his news and editorials from them? If so, perhaps teachers will find it as important to teach students how to "read" the tube as to read the printed page. Perhaps the teaching of film literacy will also be as important as teaching the reading of printed materials. Louis Forsdale of Teachers College, Columbia University, describes what he calls "total illiteracy" in film as being unable to recognize familiar objects, people, places, and action when they are shown directly and without contrivance on the screen. "The picture is as arcane a symbol as the printed word is to the unlettered."<sup>15</sup> Level two in film literacy occurs when the audience comprehends separate components but cannot assemble them into a meaningful whole. Level three is the confusion of the film with reality, e.g., when Nanook's Eskimo friends see a film of his harpooning of a whale, they experience it as reality. Level four is lack of understanding of film conventions, e.g., for example, an ant filling the whole screen might elicit the comment, "Ants are not that large." Level five is the inability to comprehend the familiar, i.e., a Brazilian Indian not being able to understand what movies of a modern city are. As you can see, we have comparable

<sup>14</sup>"News Notes," Phi Delta Kappan, Vol. LII, No. 10 (June, 1971), p. 31.

<sup>15</sup> John Rosengren Forsdale and Louis Forsdale, "Film Literacy," Teachers College Record, Vol. 67, No. 8 (May, 1966), pp. 609 ff.

levels of print literacy based on experience and familiarity with the medium, but in the years to come we will have to be conscious of more than one kind of literacy.

If we have any doubt about the way the winds of the future will be blowing, look at the funds that are available for multimedia, interdisciplinary study. I quote from the NCTE "Councilgrams":

Under a Ford Foundation grant, the Center for Understanding Media of Fordham University has sought the assistance of teachers, parents, community residents, and specialists in developing a multimedia course for the schools in Larchmont-Mamaroneck, New York. An advisory committee for the projects includes such artists and experts in media as Arthur Miller, Federico Fellini, and Marshall McLuhan.

The course, which is intended to bring the outside world into the classroom and to reach students for whom abstract, verbal learning is difficult, will be tested this fall and will later be made available to schools throughout the country. Extending from the lower schools to the twelfth grade, the course will combine the study of television, film, radio, and photography with aspects of such traditional subjects as English and fine arts. A typical unit of study might be a cross-media analysis of Romeo and Juliet as a play, opera, ballet, and movie. Rather than only passively viewing, students will be expected to prepare films, photographs, and video tapes as a means of developing their critical judgment. (Education Summary, May 28, 1971)<sup>16</sup>

The eminent psychologist Robert L. Thorndike has in a recent paper developed the thesis that for individuals beyond the age of ten or eleven reading is reasoning. He concludes his argument by saying:

If reading is reasoning, we face at one and the same time a barrier and a challenge. The barrier is that set by the child's limited comprehension of what he reads, which we see now not as a deficit in one or more specific and readily teachable skills but as a reflection of generally meager intellectual processes. And the barrier promises to stand in the way of a wide range of future learnings.

<sup>16</sup>NCTE, "Councilgrams," Vol. XXXII, No. 4 (September, 1971), p. 31.



The challenge is to overcome this barrier by better and more inventive teaching -- not primarily to read, but also to think. Because as we improve the understanding with which a child reads, we may concurrently improve the effectiveness with which he processes a wide range of information important in his development. The challenge is also to learn to exploit for educational advantage the individual's resources for reasoning through other media than words, so that the barrier of verbal limitation may be by-passed whenever it is not relevant.<sup>17</sup>

Some of those media other than words to which Thorndike refers include the kind of films listed by National Education Films each month in the magazine Media and Methods. Among those listed in the September, 1971 issue is "An Occurrence at Owl Creek Bridge"; this film could be used to introduce the famous short story to students who are poor readers. These same students could learn about drugs not through reading but through a 17-minute film entitled "Drugs and the Nervous System"; or maybe your students would profit from viewing a documentary called "Hiroshima-Nagasaki." These are only a few of the films listed and available inexpensively.

The International Film Bureau, Inc., 332 South Michigan Avenue, Chicago, Illinois, is another firm from which to get good films which present factual information in the field of English as are Film Associates of California, 11559 Santa Monica Blvd., Los Angeles, California, 90025, and Encyclopaedia Britannica Films, 425 North Michigan Avenue, Chicago, Illinois, 60611. The latter two have a wide selection of filmstrips too.

Another source of ideas about films is David Sohn's article in the February, 1969 issue of Media and Methods. Its title is self-explanatory -- "Films with Few Words -- A Multi-Sensory Approach to Writing, Reading, and Discussion."

<sup>17</sup> Robert Thorndike, "Reading as Reasoning," (Mimeographed Manuscript, New York, 1971), p. 10.

Mr. David Babcock of Verona, New York, developed a complete English course for slow students based on developing the students' strengths in visual and oral abilities.<sup>18</sup> He used only full-length Hollywood movies choosing from plays (A Raisin in the Sun), autobiography (The Diary of Anne Frank), novels (The Yearling and Shane) and non-fiction (A Night to Remember). His students studied the written work first, reading the plays together in class and devoting as much class time to the reading of other genres as possible. The teacher often re-read whole sections of the books to the students; discussion centered on the ideas expressed, cross-media analysis, and appreciation of the film as art. If I were teaching a unit like this to poor readers, I think I would show the film first so that the students would have a grasp of the plot before they started to read. They could then read with the purpose of seeing how the book differs from the film. We know that a film or a TV production increases students' desire to read a selection of fiction -- witness library circulation after Gone With the Wind has appeared at a neighborhood theater.

In addition to the commercial movie, we have the example of a TV show imparting, in an enjoyable manner, information that many students would never take the time to read about. I refer, of course, to Kenneth Clark's enormously popular TV series Civilisation. His book of the same title has sold well as a result of the success of the series and there are now available for \$250 two sets of eight-color sound filmstrips from Time-Life Films, 43 West Sixteenth Street, N.Y.C., 10011.

<sup>18</sup>David Babcock, "The Use of Motion Pictures in Teaching Slow Learners," Speech to New York State English Council, Syracuse, New York, April, 1967. (Unpublished Mimeographed Manuscript).

Instead of writing a report, students can easily use a box camera to record data in collecting research on pollution and other topics; for illustrating a process through pictures; or for preparing one part of a media presentation. Teachers can make use of television as a basis for class discussion as well as using re-creations of imaginative experiences such as the recent dramatization of Jane Eyre.

Affective education and motivation to learn can also be enhanced through use of the media and other sensory modes of expression. Let's not leave out role playing and its possibilities for learning outside the realm of reading. For more information about the theory of the primacy of oral work, consult James Moffett's little monograph called "Drama: What is Happening," published by the NCTE.

In our field we have always said that both young and old love to be read to; maybe our methodology will have to include more reading to our students or more reading by students to other students, especially to those whose learning ability seems to be greater than their ability to read. Listening to recordings of plays, to stories on tapes, listening and watching TV productions and films may convey both factual information and imaginative experience to our students. What a student cannot learn from reading by himself he may be able to learn from small group discussions.

There are so many possible uses of media or multi-media presentations for learning that it is difficult to choose ones to talk about, but I will continue to point out some of those which preclude the necessity of reading well or those that enhance reading activities.

First of all, in looking at the possibilities for using multi-media, many of the examples which follow are taken directly from the speech referred to in footnote #12. We can turn to the commercial companies, which are recognizing the need for multi-media approaches to teaching and are now producing multi-media learning and teaching kits. You may already have seen 3M's (Minnesota Mining and Manufacturing) teaching tapes, one of which is entitled "The Story of Skin Color," or Doubleday's School and Library Division biographical multi-media package called Men of Thought, Men of Action, or the Ghettos of America series published by Warren Schloat of Pleasantville, N.Y. Any of these materials might be used for individualization of instruction or as the basis for small group reports to the class, and all of them could be used as background material to make reading of certain materials easier.

There are many materials produced by the commercial companies which deal primarily with reading. One popular example is Xerox's series The Way It Is which is accompanied by recordings of some of the selections. Hardly any company produces even an anthology these days that does not have one or two records featuring oral reading of some of the anthology's selections or posters illustrating one of their units.

Scholastic Book Services has published two multi-media series useful to reading and English teachers. The first is David Sohn's Come to Your Senses. Mr. Sohn, who is from Evanston, Illinois, has demonstrated his method of teaching writing using multi-media materials at several NCTE meetings. Come to Your Senses includes a teaching guide, some posters, a series of action

photos, and four teaching filmstrips entitled "Using Your Senses," "Relationships," "The Drama of the People," and "Telling the Story." One filmstrip, for example, includes a picture of a girl's face with her long straight hair criss-crossing her features. The lesson consists of directions and questions such as these:

Imagine you are the girl in the picture. "What touch images come to mind? How does the hair feel?"<sup>19</sup> Directions to boys might be different: Imagine you are kissing this girl good-night.

The second Scholastic publication is an eight-part multi-media humanities program called Art and Man and jointly produced with the National Gallery of Art in Washington, D.C.; subjects include "The American Wilderness," "Rembrandt and His Age," "African Heritage," "Art and Machine," "Florence and the Renaissance," "Cities to Live In," and "The Irish-Americans." The packages contain a 16-page magazine for students, a teaching guide, posters, colored slides, colored filmstrips, recordings and reproductions in color.

An interesting feature of the study guide is its separate discussion and study questions for various subject matter field -- art, humanities, English and social studies. The questions are different for each field. In the section of Art and Man devoted to the cities, the filmstrips consists of photographs of cities and of major works of art associated with

<sup>19</sup> David A. Sohn, Come to Your Senses: A Program in Writing Awareness, (New York: Scholastic Book Services, Inc., 1970), p. 13.

cities -- like Picasso's sculpture in Chicago. The slides are reproductions of famous paintings depicting a point of view about various cities.

In addition to the commercial materials being produced to aid the teacher in his search for effective multi-modal approaches, there are experts who are publishing their own materials in journals to help others.

Bruce Appleby of Southern Illinois University has demonstrated his successful use of several sensory channels in teaching poetry at the high school level. His multi-media, all-at-once presentations, which many of you have seen demonstrated, effectively employ "auditory" space. Using the media to stimulate creative thinking rather than to present expository materials, as many of the commercial publishers do, Bruce Appleby's presentations result in communication as a sensory interplay rather than as a straight line process. The magazine Media and Methods for January, 1970,<sup>20</sup> carries his Version #6 of a "Multi-Media Poetry Happening." Such a presentation might start with a record playing a rock song or a martial air softly in the background as someone reads an anti-war poem on the tape recorder while an overhead or slide projector shows a reproduction of Picasso's Guernica with Vietnam war scenes on silent film being projected on a different screen. Remember that all these things are going on simultaneously starting at zero time -- the song; the reading of the anti-war poem; the reproduction of Guernica, and the war film. If you think that three minutes is enough time to get the full impact of the combination, you would schedule a change at three minutes and another, perhaps, at five, making your presentation just as long as you think sensible. You might time the length of the segment either by the length of the song, the poem, or the film. You

might not use every channel each time you change. For example, at the three-minute change, you might use only the "audio" and "slide" channels, leaving the overhead and film projector dark.

Described in the Winter, 1971 (Vol. 4, No. 2), edition of Humanities Horizon, distributed by the Encyclopedia Britannica Educational Corporation, 425 North Michigan Ave., Chicago, Illinois 60611, is a humanities presentation developed by George Prigmore, Assistant Dean of the College of Education at the University of New Mexico and President of the National Association for Humanities Education. His happening uses only two sensory modes -- visual and audio -- but also employs music, literature, and painting. Attempting to teach the concept of surrealism as a "facet of man's nature" he uses poetry by Edna St. Vincent-Millay, Ezra Pound, William Carlos Williams, Robert Frost, and Wallace Stevens; music by Aaron Copland, Hector Villa-Lobos, and Arnold Schoenberg; and paintings by Matisse, Dali, and Picasso. Most of the poetry is part of the audio and is read by famous artists such as Julie Harris. Dr. Prigmore's presentation is highly professional with the poetry readings determining the length of each segment and with musical accompaniment and art works fading in and out.

Commercial publications and examples of materials developed by our colleagues have always played an important part in teaching; but, of course, some of the best teaching results from our own efforts to create materials suitable for our own students. Let me give you an example. Mrs. Laura Blau, an M.A. advisee of mine, was student teaching in a multi-ethnic English class which had been reading literature with racial implications. Arising from the consideration of this literature, a discussion of racial issues developed.



Mrs. Blau felt that the students were not listening to one another -- particularly the whites were not listening to the blacks and vice-versa. She decided to build an audio-visual presentation based on the black-white theme using popular rock music the students understood and enjoyed. Her theme, which was repeated throughout the presentation was from the rock opera, Tommy -- "See me, feel me, touch me." Her slides were photographs of pictures from a variety of magazines -- from the cover of Harper's Bazaar to the famous photo of Bob Kennedy running along a Massachusetts beach after the assassination of his brother Jack. Most of her pictures dealt with understanding others and communicating with them; the subjects were almost equally divided between black and white. After arranging her pictures in a sequence, she then made a tape from records, choosing appropriate musical material to go with each picture. The picture of Robert Kennedy was accompanied by a recording of the song "The End of the World," composed by Dee Kent and found on the record entitled The Look of Love, performed by Claudine Longet. Her twenty-minute multi-media package was enthusiastically received by her students and its point was not lost on them-- we are all a part of a common humanity and must stay in touch, must communicate.

Miss Maria Schantz, who is an Assistant Professor at Montclair State College, has developed an impressive lesson on teaching figurative language using the Richard Harris recording of "MacArthur Park."

In her multi-media figures of speech lesson, Miss Schantz plays the Harris record showing appropriate illustrative pictures on the overhead projector. A-1 the examples of similes, metaphors, and personification are



illustrated in a literal way. For example, when the chorus is being sung, "MacArthur is melting through the dark, All the sweet green icing flowing down, Someone left the cake out in the rain," she shows a picture of a cake with green icing melting down its sides. When she uses this presentation with teachers, they object strenuously to the obviousness of the presentation of the cake metaphor, but it does illustrate how one can approach the teaching of figurative language in a multi-media fashion, perhaps illuminating the concept more clearly for the youngster who would have difficulty with the idea without the concrete representation.

I think it is sometimes easier to see how to make multi-media and multi-model presentations using modern materials; but you say, "How about mythology? How about Shakespeare?" Associate Professor Catheryne S. Franklin of the University of Texas' Graduate School of Library Science, in Austin has her students make wide use of multi-media materials when they prepare teaching units for her class in children's literature. One of her students, a junior high school teacher, prepared a two-channel presentation on Greek mythology. Although she could have used transparencies, she chose to take pictures of mythological figures which were made into slides. Sometimes she could take a picture of the actual statue, but more often she was forced to take a picture of a photograph or illustration which appeared in a book. The tape that went with the slides consisted of the narration of each god's various deeds, his place in Greek mythology, and the modern-day uses of words connected with him. Now such a presentation would benefit a whole class, but think of the possibilities of such

a lesson for poor readers in a heterogeneous ninth-grade class who have difficulty with the mythology book provided by the school. As a matter of fact, maybe the good students could prepare such a presentation for the poor readers, the teacher thereby encouraging the creativity of her superior achievers. Some teachers today are even allowing high school students to prepare movies in place of the traditional term paper. Those that I have seen are impressive; our youngsters often know more about technical process than we do and can produce films worthy of use in subsequent classes. One movie produced by junior high school students on the subject of the Salem witchcraft trials is a case in point. Just as there are essay contests for high school students, there is a movie contest supported by professional film organizations and the Eastman Kodak Co. The witchcraft film was one of the winners in the contest. For further information write Teenage Movie Awards, Eastman Kodak Co., Rochester, N. Y.

Sound biographies, as conceived by Tony Schwartz of New Sounds, Inc., 453 West 56th Street, New York City, are also possible substitutions for written papers. Mr. Schwartz has inspired non-readers to produce sound biographies and documentaries on tape that are quite moving... Judicious cutting and splicing result in interesting portrayals of students' lives composed of music, monologues of family members, sounds from the home and neighborhood, planned dialogue, commentary, etc.

If using multi-media presentations seems to you very difficult, my suggestion is to get students to help and to start out very modestly, using one or two media, and then expanding as you gain confidence. You know

perfectly well that there will be failures just as there are when you teach lessons from a book or when you use a new method to teach a reading skill; but do not let these deter you, for after you have practiced with a well-organized presentation, you will find that it will go as smoothly as other lessons you have conducted often. Just as it takes some time and experience to perfect the use of groups in classroom, it takes experimentation and practice to perfect the use of the media.

One modest attempt to reach students whose learning modes may not always follow the linear, "print-oriented" channel is to use auditory space to help teach a concept we ordinarily teach in some other fashion. For example, the student for whom the auditory is an important learning mode may understand characterization better after hearing musical characterization in Tchaikovsky's Peter and the Wolf or in Moussorgsky's Pictures at an Exhibition.

Another way of easing yourself into the waters of multi-media presentations is to use music, pictures, and films to stimulate oral composition. Dixieland jazz and mechanical music are sure-fire stimuli, as are the pictures from Edward Steichen's The Family of Man or the pictures in a book like Central Park Country. Posters like those in the Great Ideas of Western Man series created by and available from the Container Corporation of America can also be used effectively. Also the teacher could reproduce on transparencies any number of cartoons to use as catalysts for thinking, speaking, and discussion.

Games are another form of learning. In the field of English and reading we do not have any game comparable to the games in economics and international

politics found in the social studies field or the Guidance Game which has been a successful teaching device. These games purportedly teach the players the underlying principles which govern economics, foreign policy, and career choice. To my knowledge, no game has been developed for demonstrating the principles underlying responses to the imaginative experience. Perhaps one of our colleagues will develop one in the future.

Although we have talked today about a number of ways to help poor or non-readers learn, there are many more that we have neglected, for example, the use of computer-assisted instruction, cassettes, educational theater, simulation, media centers, and video-tape. There are many possibilities to make our teaching and our students' learning more effective and satisfying. With critics of education like Ivan Illich and Paul Goodman discussing alternatives to our present schools, asserting that the school as constituted today is obsolete and that students should learn a particular skill when they see the need for it, it behooves us in the school to look at alternatives to what we are doing. Perhaps one of the alternatives open to those of us who teach reading is to hold different expectations in reading for different students and to counter the question, "Must Johnny Read?" with another question -- what are some of the other ways Johnny can learn in addition to reading?