DOCUMENT RESUME

ED 079 965 EM 011 298

TITLE	A New Motivation for Learning: The Graphics Expression System. Manual for Administrators.
INSTITUTION	New York State Education Dept., Albany. Div. of Educational Communications.; Uniondale Union Free School District 2, N.Y.
PUB DATE	73
NOTE	28p.
EDRS PRICE	MF-$0.65 HC-$3.29
DESCRIPTORS	*Administrator Guides; Educational Technology; *Educational Television; Elementary Grades; *Learning Motivation; Manuals; Motivation Techniques; Program Development; *Reading; Reading Improvement; Reading Instruction; Student Motivation; *Underachievers; Video Tape Recordings
IDENTIFIERS	*Graphics Expression System; Uniondale, New York Union Free School District

ABSTRACT

This manual describes how the Uniondale, New York, school district uses a technological system, the Graphics Expression System (GES), to produce dramatic reading improvement on the part of elementary school underachievers. It shows how GES, based upon the assumption that all youngsters want to communicate, employs a television mini-studio and an eight step process to motivate students to develop reading and other communication skills. It reviews the fundamental activities necessary for the implementation of GES, beginning with investigations by administrators and teachers, followed by faculty and parent meetings, contracting for hardware, identification of criteria, selection of participants, inservice staff training, and program scheduling. Classroom procedures such as logistics and orientation are covered and information is given on the process whereby students: 1) pick a topic; 2) research it; 3) prepare graphics; 4) write a script; 5) practice reading it; 6) tape a run-through; 7) evaluate the topic; and 8) record a final tape. (PB)

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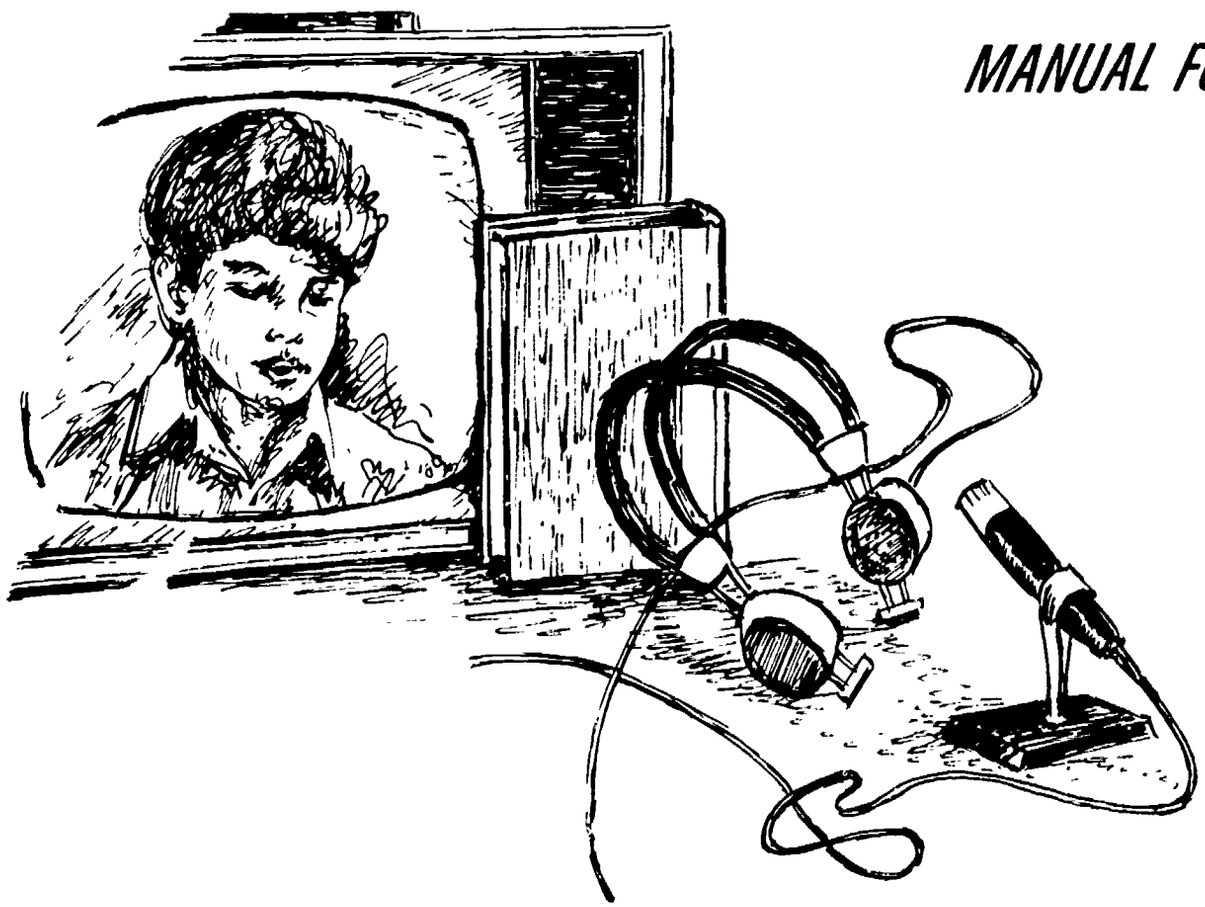

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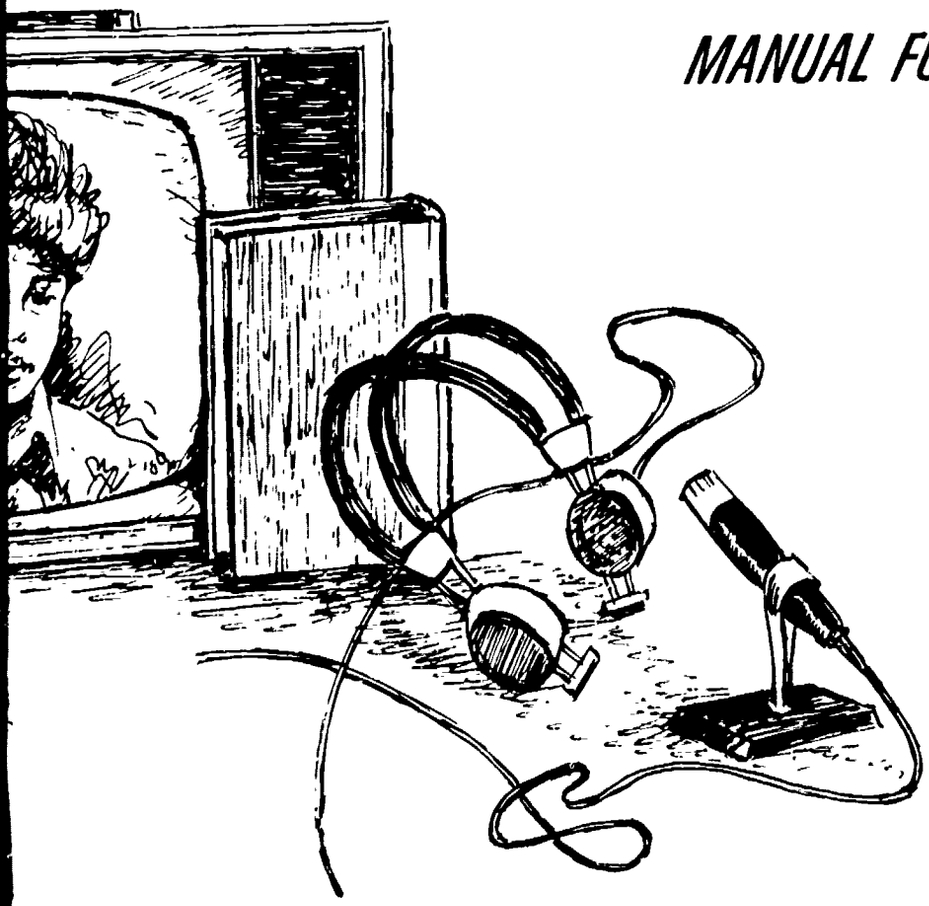

MANUAL FOR ADMINISTRATORS

...tment Bureau of Educational Communications Albany, New York 1973

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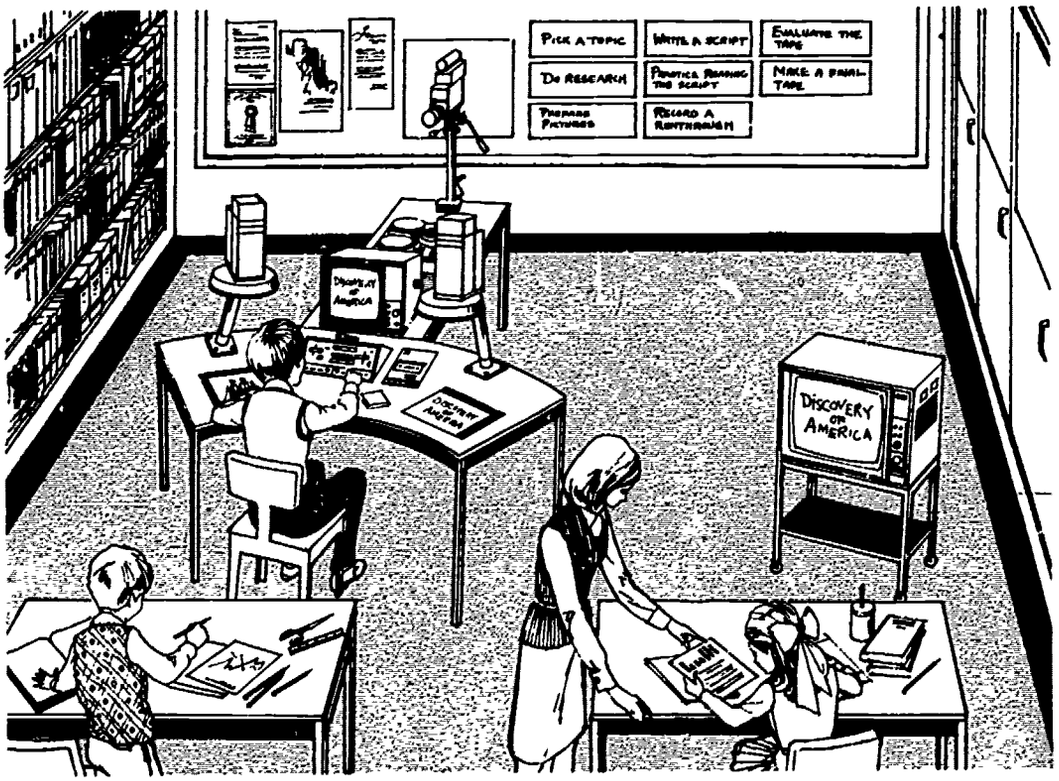
A NEW MOTIVATION FOR LEARNING: THE GRAPHICS EXPRESSION SYSTEM



MANUAL FOR ADMINISTRATORS

This publication was designed and printed by
Research and Development Division
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FOREWORD

It is a distinct pleasure to bring the Manual for Administrators into the hands of educators. The Manual is directed to those teachers and administrators who are seeking effective motivational techniques to reinforce communications skills, with emphasis on reading. The Graphics Expression System (GES) is one of the exemplary programs involving technology which we have followed from its early development in New York State. It is a particularly timely program, because it not only offers an alternative approach to the youngster with attitudinal learning problems, but it also works as well with the accelerated student. The approach and procedures described in this manual were developed under an ESEA Title I proposal in Uniondale Union Free School District #2, Uniondale, New York. However, we are convinced that the Graphics Expression System can be replicated in any school district in a variety of ways.

Many educators in the field helped immeasurably in the development of this manual. Within the State Education Department, we acknowledge the collaboration of the Bureau of Reading Education. Special acknowledgement is due to Dr. William Irvin, Superintendent of Uniondale Union Free School District #2; Mr. Frank Sawicki, Director of Pupil Personnel Services; Miss Dorothy Dietrich, Supervisor of Reading, who wrote the original text. We also acknowledge with gratitude the contribution of Mr. David Petti, a senior at Uniondale High School, for his photographic work. The final publication was prepared by Ms. Lucille McCabe, Associate in the Division of Research and Educational Communications.

Raymond Graf
Chief
Bureau of Educational Communications

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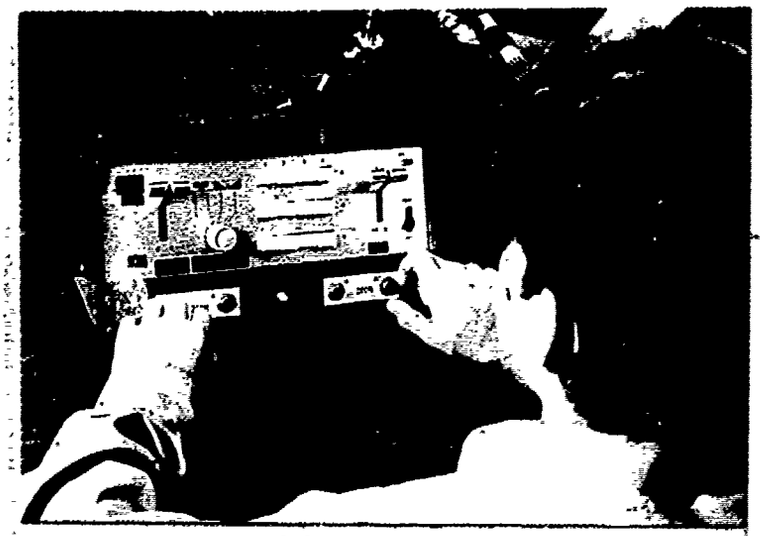

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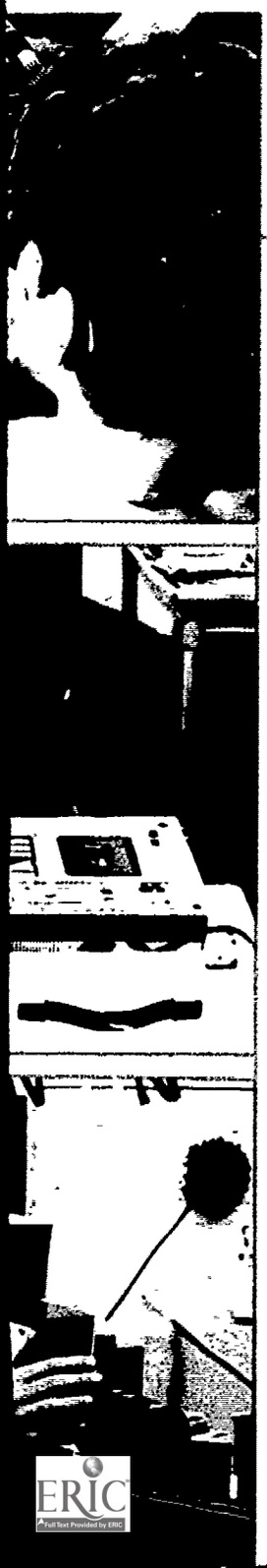


THE GRAPHICS EXPRESSION SYSTEM

In this manual, the term *Graphics Expression System* is used to describe a specific **process** which combines two essential components:

(1) A three-camera television mini-studio
(2) An eight-step process (see pages 21-23)

- The television console is a uniquely engineered three-camera CCTV/VTR system so designed that an individual can create, by himself, his own videotaped presentation. It offers him built-in production features, which allow his creativity wide latitude.

- Operation of the system is easily mastered; no special studio know-how is necessary; it is rugged, and is contained in a console of special design.

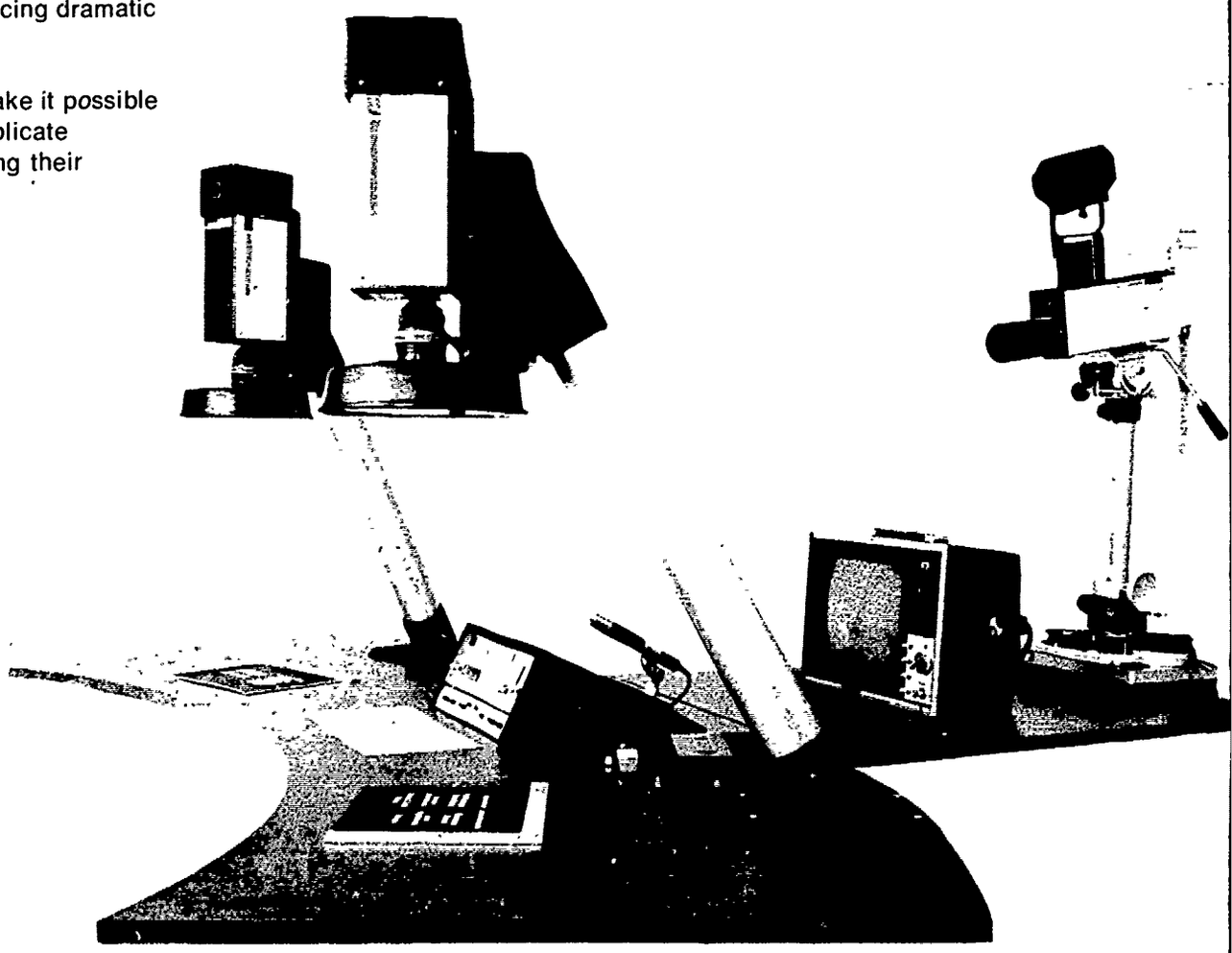
- Space requirement is small and installation is just a simple plugging in of the power cable to the electrical wall outlet.

- All program-making capabilities are built into the system. No additional equipment need be purchased to produce a videotaped program.
  - Three cameras are at the student's command.
  - Graphic zoom lenses are motorized.
  - Switching, mixing, and special effects are at the operator's fingertips, which allow *split screen, fade in, fade out,* etc.

The basic philosophy of the system is to create as many *special effects* as the student sees on his home screen.

The **purpose** of this manual is to describe how the Uniondale (N.Y.) school district integrated this technological system with a total learning experience, producing dramatic improvement in reading.

The **goal** of this manual is to make it possible for other school districts to replicate Uniondale's success by following their procedures (see pages 8-25).



BACKGROUND

Statement of Dr. William Irvin, Superintendent of Uniondale Union Free School District #2, Uniondale, New York, January, 1973.

Sometime in 1967, while I was with the Port Washington school district, Mrs. Barbara Dolan came on staff as Television Coordinator, and we began to look at ways the district could utilize television in the instructional program. Mrs. Dolan had achieved prominence through her network television program, *Science with Miss Barbara.* One of Barbara's suggestions was a method called the Graphics Expression System. It was a compact recording studio designed to be operated by inexperienced students. With this equipment, we hoped to interest those youngsters in the junior high school, who had no interest in learning, and who were in school only because of legal requirements.

At that time, we explored some other implications for the reading program. Because of my inexperience with the possibilities of television, and because Mrs. Dolan was new in the Port Washington schools we felt our way along. We both recognized the potential of the TV equipment to contribute to the educational program, but did not know exactly how technology could complement educational theory.

The program we developed at the Sousa Junior High School became immensely exciting. Youngsters who were obviously potential dropouts — already *turned-off* and not interested in formal education — worked diligently to produce a television tape.

In 1969, it was decided to expand the program to the elementary level, and equipment was purchased to begin the new program left Port Washington that year and ca Uniondale; thereby losing the opport become involved in developing that program.

A new opportunity arose, however, i 1970, when the Uniondale Board of E asked for a detailed analysis of readi performance scores, including the S Achievement Test, the Pupil Evaluati Test, the Gates-MacGinitie Reading T Iowa Silent Reading Test. We were a this analysis into a package recomm to improve the reading program for Dorothy Dietrich, District Supervisor Frank Sawicki, Director of Pupil Pers I conducted this analysis. As a result, a group of youngsters at the element level who appeared to have all of the necessary to learn to read (i.e., verba measured by IQ scores, absence of problems or organic learning difficul youngsters, however, did not score o achievement test in the stanine whe expect them to score on the Otis Qui Mental Ability Test.

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A new opportunity arose, however, in the fall of 1970, when the Uniondale Board of Education asked for a detailed analysis of reading performance scores, including the Stanford Achievement Test, the Pupil Evaluation Program test, the Gates-MacGinitie Reading Tests, and the Iowa Silent Reading Test. We were asked to put this analysis into a package recommendation to improve the reading program for the district. Dorothy Dietrich, District Supervisor of Reading, Frank Sawicki, Director of Pupil Personnel; and I conducted this analysis. As a result, we identified a group of youngsters at the elementary-school level who appeared to have all of the factors necessary to learn to read (i.e., verbal ability as measured by IQ scores, absence of pathological problems or organic learning difficulties). These youngsters, however, did not score on the achievement test in the stanine where one would expect them to score on the Otis Quick-Scoring Mental Ability Test.

In the spring prior to the reading study, we had applied for an ESEA Title I program at the Turtle Hook Junior High School level to utilize one of the Graphics Expression units to attack the problems of the potential dropout, the turned-off, and/or disruptive student.

Between the date of application for the program and the actual purchase of the equipment, Turtle Hook Junior High School had decided to undergo a Middle States' evaluation and was in the

middle of that evaluation when the equipment finally arrived. At that point, it was decided not to involve it in a new program while undergoing evaluation.

Because the Title I equipment was on hand and we had authorization from the Board of Education to develop a program for these children, we decided to hire a teacher for a graphics program and to write a structured program for these underachievers, utilizing a graphic-communication approach to learning.

Through reading and listening, it became apparent that the black, disadvantaged youngster utilized an entirely different vocabulary and had a different language of his own. He had no trouble communicating with his peers in this creative street language, but had a great deal of difficulty participating in the highly structured, formal, academic language of the school. The idea occurred to use this graphics expression program as a means of reaching these youngsters, exciting them, and turning them on to learning through the art of graphic communication. It was decided at this point to develop a program based upon the premise that **every youngster wants to communicate if he can find someone who will listen.**

The program, as it was visualized at this stage of development, was rather amorphous. We had no criteria for developing it, since there were no standards and no one had experience in this area. It was felt that the person to operate such an experimental program should be (1) creative, and (2) unhampered by preconceived learning techniques to the point of being afraid to try something new. Once the teacher was selected, we began a rather intensive period of preparation, discussing what we could do and how we could work learning-theory into the actual development of the program. There were some key points which we felt were important:

(1) Self-image is an established predictor of success
(2) Every child has something to say, but not everyone can learn to communicate within the traditional structure
(3) Television has a tremendous impact on the young *TV generation*
(4) Students, properly motivated, will involve themselves in varied learning experiences, **in order to make themselves heard.**

With these ideas in mind, we began to develop the techniques of the EIGHT-STEP PROCESS (see pages 23-25). This approach included the idea that the child should have a hand in picking the subject he wishes to develop. This,then, was a fundamental step in getting the children interested in the program, which we called the Graphics Expression System.

Of course, this particular approach was not developed overnight. It took a series of trials to develop the EIGHT-STEP PROCESS, which, in my opinion, encompasses all of the learning skills in

the area of communication. As the program gained substance, we began getting very positive results from some students. It must be remembered that **most of the youngsters in this particular program had already had two or more years of remedial reading in the traditional remedial reading approach.** We had discovered through diagnostic testing that they were familiar with all of the learning and reading skills necessary to do a good job in reading, but were not interested in using them.

A word of caution: If anyone is interested in developing such a program, that person should be aware of the fact that the type of children for whom this program was developed is a very sensitive group, with a history of failure. Their parents and teachers realize that these youngsters have the ability to learn, but are not using it. A lot of reassurance is necessary. One must believe that the child *can* learn, that he has the mind and the ability to do so, and that the only thing lacking is the desire.

I think some personal experiences might be in order at this point. We held a PTA meeting at the school where the program was being developed. We invited the parents to come in, see the program, discuss its various aspects, and view tapes that had been made by individual children. Sitting in the Graphics Expression Room (with parents of the children who were in the program and with others who were interested), some comments from parents were very interesting and very satisfying. Upon viewing her youngster's tape, one mother clapped her hands together and said: *My goodness, that child hasn't said so many words in his whole life.* Another commented: *Yes, I know. My youngster worried me to death working on this project at home.* These were typical comments from parents of children who had exhibited a long history of disinterest and who no longer cared. The parents realized their children were not stupid, could learn, but had not learned before.

On May 9th, *D-Day* occurred and the Stanford Achievement Test was administered by the classroom teacher to all pupils. Because of the unique nature of the program, we wanted it evaluated in an objective way. We were looking for statistical evidence of the progress made by the students involved.

We had asked the District Director of Reading to administer one form of the Stanford Achievement Test in late January, as a pre-test to locate the measurable reading level of the children. By the time we'd found the teacher and started the program, we were very close to March 1, 1971. So in reality, we are talking about a measurable interlude of time (from March 1st to May 9th); approximately ten weeks had separated the pre- and post-tests.

After analyzing the results, we found the **median** achievement level **growth in reading skills,** as measured by the Stanford Achievement Test, **rose two years** from the pre-test to the post-test **for the sixth-grade youngsters.** As a result of this group of 17 underachievers making a mean gain of two years, **the Smith Street sixth-grade class moved from lowest mean in reading in the fifth grade to the highest mean for sixth graders in the district in one year's time.**

For this particular group of youngsters, this experiment proved an overwhelming success. Because we had applied stringent parameters in the investigation, we felt rather sure that no error

was made. Moreover, as a result of this particular experiment and analysis, we knew that the program did reach that particular segment of our school population that lacked motivation.

In addition, we found several unexpected benefits from the Graphics Expression program. One of the most important side effects involved several youngsters in the experimental group. These youngsters had been added to the program, but had not been included in the achievement statistics, since they were scheduled for a program conducted by the Board of Cooperative Educational Services for the emotionally disturbed. Most of them were disruptive and unable to succeed in the regular classroom program. However, the psychologist and the classroom teacher were to discover that, as a result of their successful experience of communicating through the Graphics Expression System, these youngsters lost their disruptive, disinterested behavior patterns and were able to contain themselves in the regular classroom program. They were, therefore, removed from the referral list for those special education classes intended for the emotionally disturbed.

This program, as a means of motivating learning, began to exhibit itself in many respects. The entire remedial reading program of our district began to take on new directions. Classroom teachers began to be aware of the value of a student being involved in selecting his or her learning topic. The outline of the EIGHT-STEP PROCESS became a complete learning process in itself — one that could be applied not only to reading, but to social studies, math, science, health, or any other learning experience. Thus, **the television system became an integral, motivating which enhanced a student's desire to l reinvolved him in the mainstream of th learning process.**

As an adjunct to the remedial program since developed a Saturday Morning R Program for those children who are abo level in reading and who want to increa skills to a more proficient level. In this we have taken the direction of develop discovery technique of examining any so that those youngsters who are acade talented can develop a means of attack problem and solving it. We use the sam PROCESS which, as we said before, is ap to any kind of learning situation, be it viewpoint of the disadvantaged student, average student or the accelerated stud Stating the problem, investigating the pr developing it through research, writing a and videotaping the report provides the stimulus to promote academic achievem Reviewing the videotape furnishes the s with immediate feedback on his perform Developing critical review is an importa academic excellence.

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As an adjunct to the remedial program, we have since developed a Saturday Morning Reading Program for those children who are above grade level in reading and who want to increase their skills to a more proficient level. In this program, we have taken the direction of developing a discovery technique of examining any problem, so that those youngsters who are academically talented can develop a means of attacking a problem and solving it. We use the same EIGHT-STEP PROCESS which, as we said before, is applicable to any kind of learning situation, be it from the viewpoint of the disadvantaged student, the average student or the accelerated student. Stating the problem, investigating the problem, developing it through research, writing a report, and videotaping the report provides the added stimulus to promote academic achievement. Reviewing the videotape furnishes the student with immediate feedback on his performance. Developing critical review is an important step to academic excellence.

We hope that from these experiences, all of our students will go on to more abstract, more sophisticated learning experiences — experiences which have traditionally been expected of all children in our schools.

PROGRAM IMPLEMENTATION

WHAT ADMINISTRATORS SHOULD KNOW

After the program's potential and uses are discussed with the administrators, it is essential that staff members visit an operational program in some school district. Superintendents are complimented and happy to have visitors, and it is only by witnessing what is actually happening in other districts that school personnel will be able to evaluate the significance of the total process.

Once the intention is clear to introduce the Graphics Expression System, faculty meetings should be held and the use of the television system with the **EIGHT-STEP PROCESS** should be introduced to the teachers. Once again, the possibilities for curricula change, the

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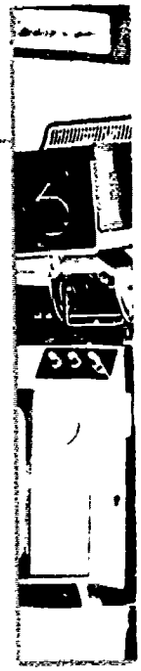

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program's potential with underachievers, and the opportunity to motivate all students should be discussed in detail. Teachers should operate the equipment so that they become familiar with its simplicity and ease of operation. With the help of the teachers, pupils should then be selected to participate in the program.

Parents' meetings should be held so that each family may see the equipment, operate it, and learn about the type of program the school intends to develop for its children. As knowledge of the new program spreads throughout the community, many opportunities to view the equipment should be made available. Coffee klatches, PTA meetings, and meetings with small groups will help to make the program better understood. **Total community involvement is the key to success.**

In introducing GES to a community, it is imperative that careful preparation be made, bringing all factors of school and community into the initial planning, selection and programming. Difficulties can stem from not following certain procedures carefully. Lack of information about, or familiarity with, the objectives of the program can develop resentment in administrators, teachers, and parents.

The key to the development of a good program stems from the selection of the teachers who will be responsible for its development.

Uniondale looked for someone who could be creative, was unafraid of experimenting with a new program, was willing to work with other teachers, and had a real love of children. Although the emphasis should be put on **creativity,** expertise in the teaching of reading is equally important. However, it must be remembered that the nature of the television console demands a teacher with unlimited human insight and, again, the ability to create and dramatize.

A teacher aide is needed with each GES teacher. Because these people work together at least five or six hours a day, the GES teacher, along with the director of reading and the school principal, should participate in selecting the aide.

Aides should be willing to work under teacher direction and should be capable of handling all aspects of the program. They should also have a desire to handle the TV console, for it is important that the aide know all phases of the Graphics Expression program and be able to help pupils in any capacity that is needed at that moment. It should be clear to administrators that teachers and aides work closely together in planning activities.

Selection of students is based upon referrals of pupils who appear to be reading two or more years below level; these referrals should be made by the classroom teacher to the reading specialist. These pupils can be tested on a district-developed, informal reading inventory. Standa
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Selection of students is based upon referrals of pupils who appear to be reading two or more years below level; these referrals should be made by the classroom teacher to the reading specialist. These pupils can be tested on a district-developed, informal reading inventory. Standard reading tests can also be used. Other students, whose scores are at grade level but who lack motivation, can be included as a means of releasing their potential growth.

Pupils can be scheduled in a variety of ways. Where schools make use of the Joplin Plan for reading instruction (scheduling across class or grade levels), the Reading-Graphics Expression teacher should make an attempt to schedule students selected for this program at the same time. In some instances, the classroom teacher can serve as part of the team in the Reading-Graphics Lab. Help should be given to pupils individually, both with preparation of their scripts and with reading skills that will help them to improve their next script. In other instances, it will be necessary to take the children from regular classwork to the GES Lab. In all instances, districts should avoid having children miss the supplementary aspects of education, including music, art, and gym. Usually, scheduling should be done in conjunction with the classroom teacher. **Although some pupils may be missing instruction in other curriculum areas, it is felt that the Graphics Expression experience provides them with many of the necessary skills that will better prepare them for other classroom experiences. This must be a district decision, based on identified needs.**

Because the Reading-Graphics Lab will contain two to four adults at any one time, the

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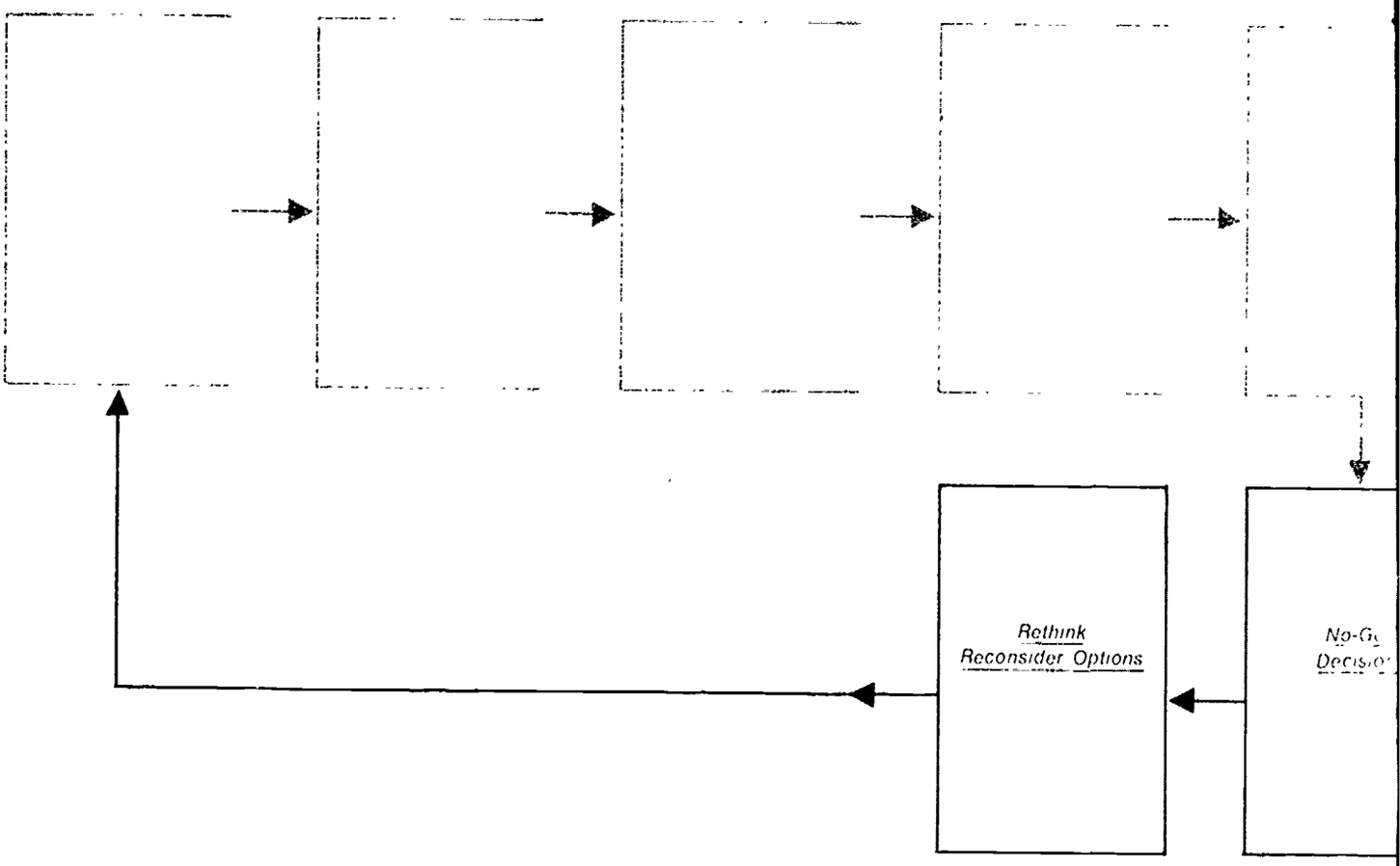

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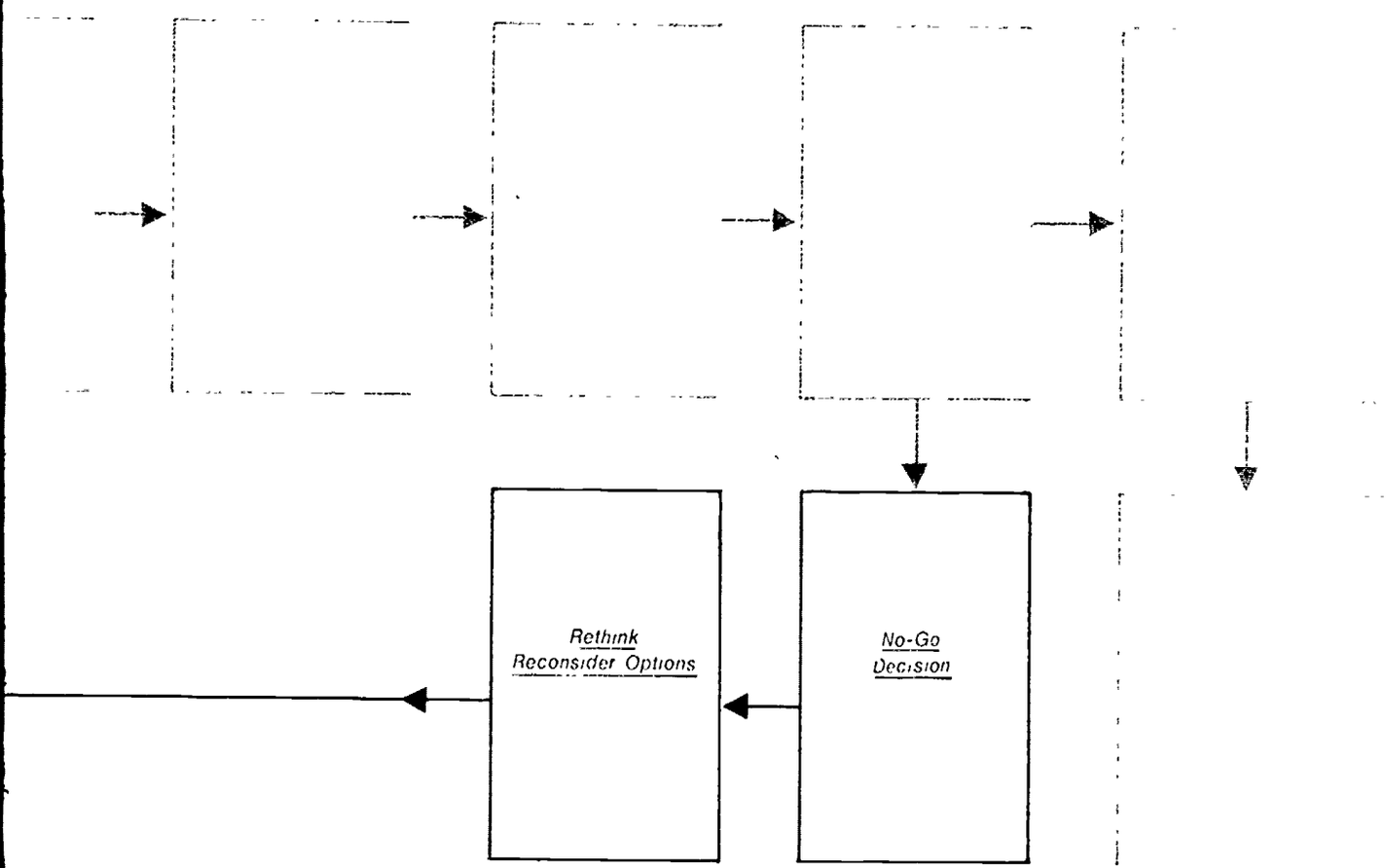

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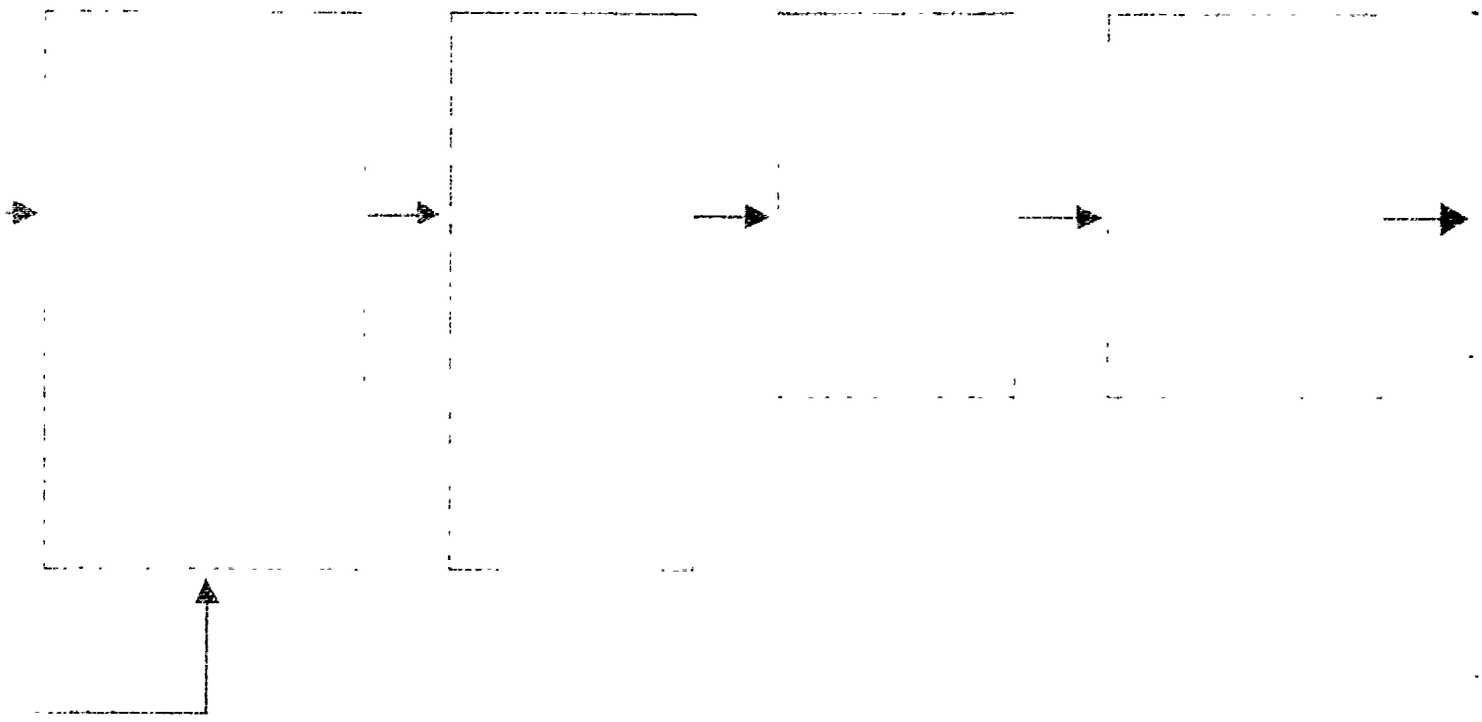

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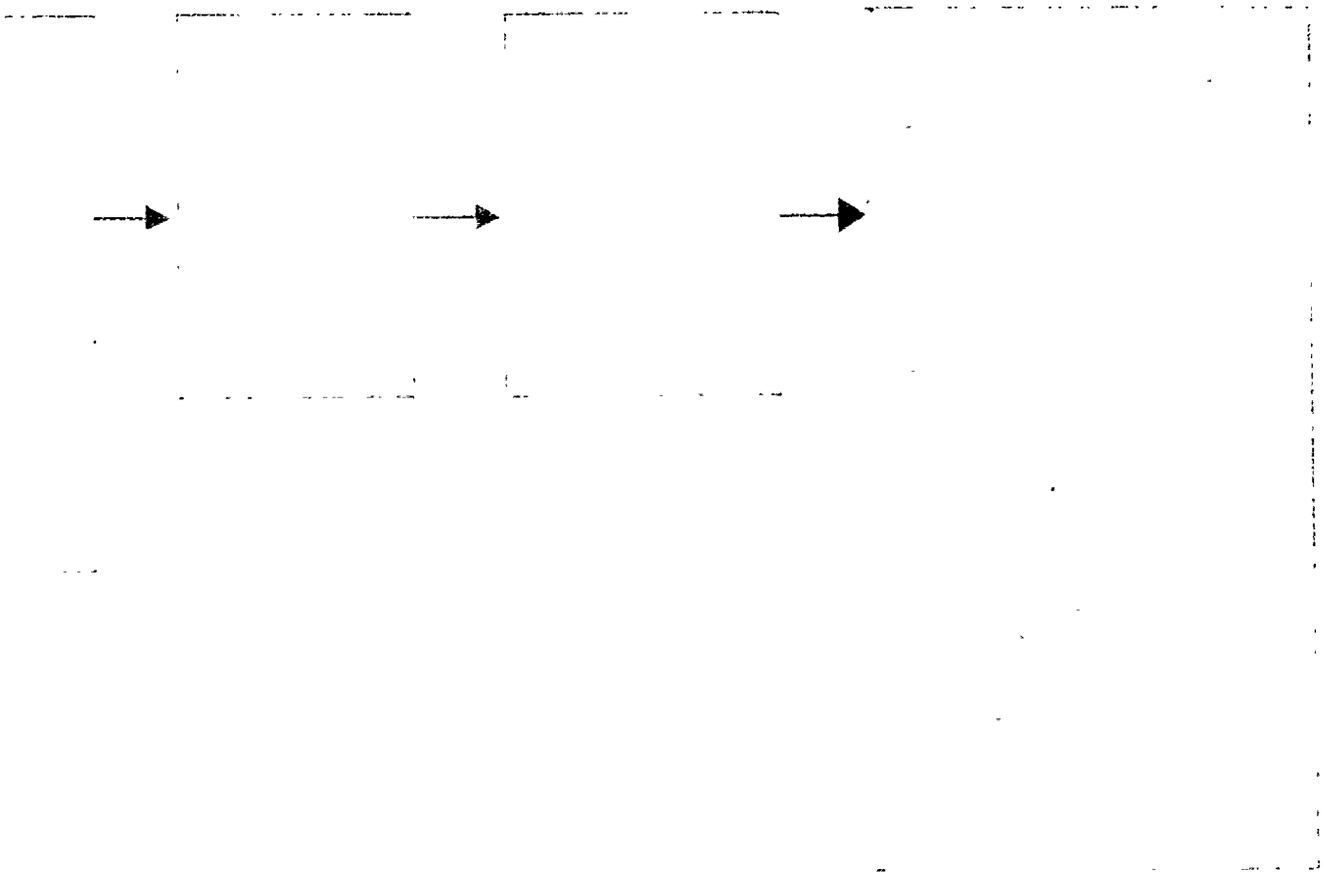

number of students who are scheduled for a particular period may vary. **(The ratio of teacher to pupils usually approximates 1:5-6.)** The younger the pupils, the shorter the period of time in which they may meet. Grades 6-9, for instance, can effectively use the lab for periods of 50 minutes, or more, a day. Grades 3-5 probably will profit more from a 30-minute period. Preference would be to schedule students approximately three times a week, with the two remaining days used to provide the classroom teacher with time to carry through her own reading activities with the Graphics Expression group in her own classroom.

The Graphics Expression teacher, with an aide, will probably assume responsibility for at least 50 to 60 youngsters per week and should have one free period a day. This period is to be used for preparation of materials, checking pupil assignments, and making additional time available for the classroom teacher.

Completed tapes can be used in the classroom to provide information to classmates and, incidentally, to help the Graphics Expression student achieve a certain esteem as a *TV Personality!* The best way, therefore, to use the Graphics Expression System is in a group process, which develops a *production team.* The interaction of helping each other and evaluating each other's programs provides an important motivation and stimulation.

SUMMARY FOR ADMINISTRATORS

In organizing a GES program, the administrator must remember that the **key** to the success of the entire program rests with a **creative teacher.** There are, however, many other factors that can either enhance or detract from the program. Unless the program is properly introduced into a school or community, the lack of acceptance can cause problems. Teachers and administrators need time to become familiar with the TV console, as well as with the goals of the program. Parents need to be introduced to the material in a positive way, and note that its introduction has approval of the school personnel. Parent programs need to be repeated yearly so that new members of the community or parents of children using the equipment for the first time are clearly aware of the goals of the program.

It must also be remembered that the Graphics Expression System provides the motivation; it is the creative teacher and the supplementary materials that offer the opportunity for total learning to take place. A Graphics Expression Room needs to be carefully equipped so that it not only contains the TV mini-studio, but also includes an ample supply of scissors, paper, paste, magazines, books, newspapers, listening centers, and reading skill materials. The richer the supply of supplemental material, the better the opportunity for learners to produce the scripts they are interested in.

INVOLVEMENT OF CLASSROOM TEACHERS

It is important to introduce the Graphics Expression System to the classroom teachers at an orientation session. Teachers should be informed of the **ease of operation,** the possibilities for curriculum involvement, and the importance of cooperation among

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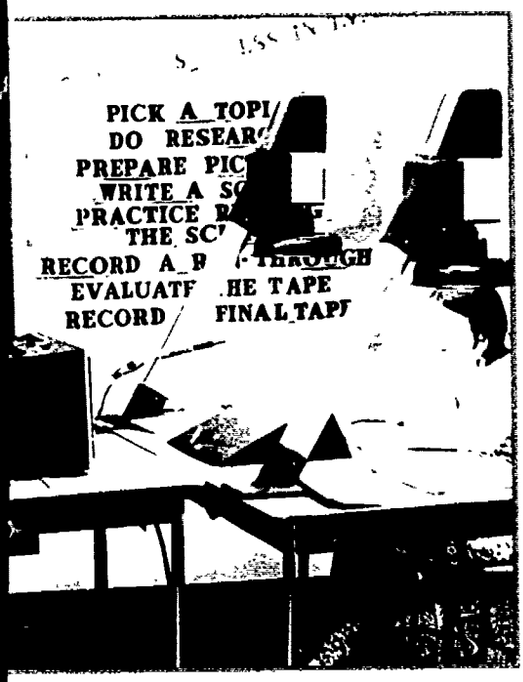
INVOLVEMENT OF CLASSROOM TEACHERS

It is important to introduce the Graphics Expression System to the classroom teachers at an orientation session. Teachers should be informed of the **ease of operation,** the possibilities for curriculum involvement, and the importance of cooperation among classroom teachers and Graphics Expression teachers. Having one teacher operate the equipment to tape another teacher is the best way to familiarize each one with the ease of operation. They will then realize that what is taking place within the Graphics Expression program involves no skills greater than those they already possess.



Through discussions, teachers should be led to see how group or individual classroom projects completed by pupils can ultimately culminate in videotaping — instead of booklets, dioramas, or reports, a tape can be made. Teachers should discuss with Graphics Expression personnel:

- What type of projects are most suitable?
- What type of materials photograph best?
- How to prepare children for the taping

Once teachers have become familiar with the equipment, **the Graphics Expression teacher should arrange for each teacher and class to participate in a half-hour demonstration so that they may all recognize the opportunities afforded by the system.**

During this demonstration, the GES teacher should permit the children to see and hear themselves on TV and to suggest ideas for possible uses of the equipment. Showing a good videotape that has been made by another class is an excellent way to excite pupils' interest, for most children love watching television and are often outspoken

critics of the shows they watch. The idea of being on television and being involved in preparation of television scripts is very appealing to them. They are captivated by the numerous ways in which the system can be used, and quickly master the camera taping techniques, and the commercial effects built into the master control panel. They then have the power to produce their own programs. Without realizing it, students begin to use the **EIGHT-STEP PROCESS** (reading, writing, listening and speaking) in order to reach the goal — a chance to appear on television. **This approach de-emphasizes the reading skill area;** instead, **it emphasizes reading as a necessary means of achieving an end.**

Throughout the year, the GES teacher needs to be constantly aware of proposed classroom projects and may suggest possibilities for the use of videotaping. Whenever a pupil or a group has completed a tape, that tape may be used in the regular classroom or in other classrooms studying similar units. **The peer recognition which comes from such showings is invaluable to the children who produced the TV program.** Moreover, the instructional content of the videotape (e.g., Martin Luther King, the first railroad, a homemade puppet, etc.) can provide valuable information to the entire class. Learning occurs for many viewers beyond those involved in the production.

INVOLVEMENT OF TEACHER

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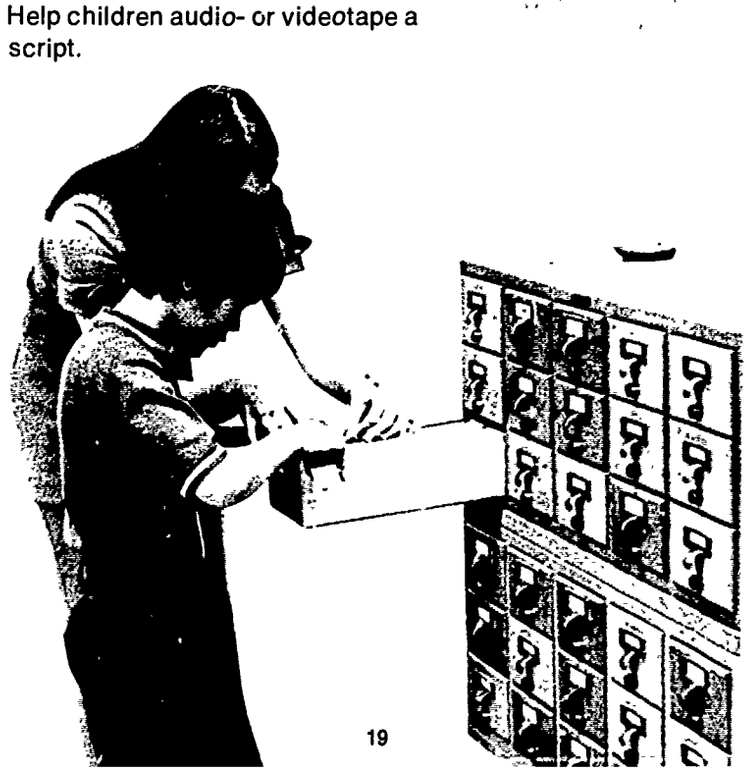
INVOLVEMENT OF TEACHER AIDES

The teacher aide is an invaluable adjunct to the Graphics Expression program. She (he) provides the teacher with the help needed to carry on a program in a more worthwhile fashion. If an aide is to work successfully in the program, she (he) must first become thoroughly familiar with the program, the TV mini-studio, and the materials to be used. It is necessary that the aide be as proficient as the teacher in operating the television console. She should be familiar with the location and names of all reading and graphics materials, and should be able to distribute supplies as needed.

The aide should become involved in every aspect of the program under the direction of the teacher. Working with small groups or in a one-to-one situation, the aide should be able to:

(1) Help children audiotape stories
(2) Use the listening centers
(3) Carry out skill work activities
(4) Listen to the oral reading of scripts
(5) Help children audio- or videotape a script.



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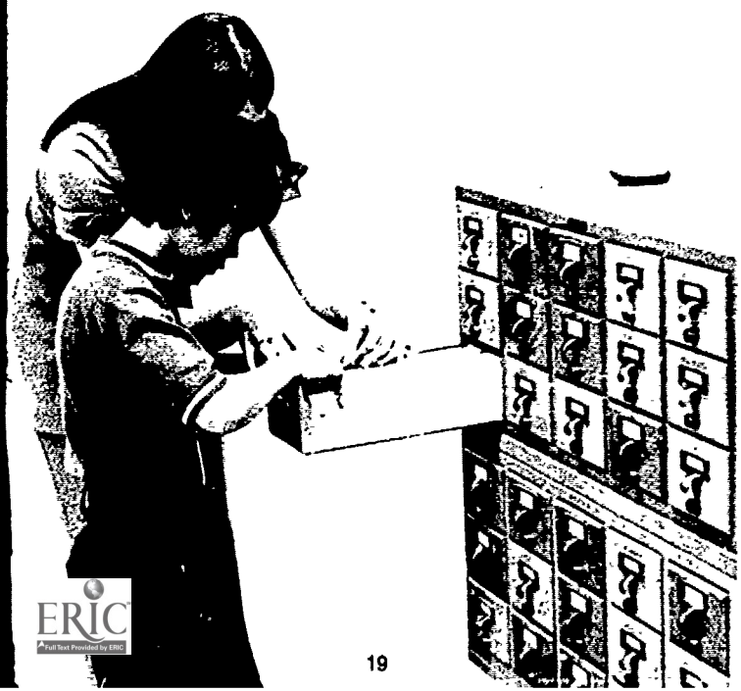

In some instances, it may be necessary for the aide to transcribe stories audiotaped by children, and have such material ready for the children to reread and edit during the next class period. The aide should also be used to help the children locate library material for a specific project. This may mean accompanying the children to the school library or helping them make use of the library in the learning center. In some instances, it may also mean helping the children to locate specific material within a book, magazine or newspaper.

Aides should also help by preparing skill ditto sheets on specific skills not available in pupil workbooks. Once pupils have completed skill exercises, it is possible for the aide to check the material with the pupil and make the completed material available for diagnosis and further prescription by the teacher. Certainly, an aide would be invaluable for the disruptive child within the center. By working individually with these youngsters, such problems can often be minimized.

The well-organized learning center that includes a Graphics Expression System should make use of a teaching aide in all aspects. The Graphics Expression System is so easy to operate that the teacher and aide are able to work cooperatively to carry out a most meaningful program.

CLASSROOM PROCEDURES

LOGISTICS

The GES console should be housed in a mini resource-learning center having many different areas of interest. The center should include a variety of materials to provide pupils with a stimulating and changing classroom environment.

Within the classroom, the following areas should be set aside:

(1) A listening center
(2) A script-writing or dictating center
(3) An art supplies area
(4) A reading skills center
(5) A videotaping *studio*

ORIENTATION

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) An art supplies area
) A reading skills center
) A videotaping *studio*

ORIENTATION

Pupils should first be oriented to the room and its components. After they are somewhat familiar with the location of the five different areas within the room, classroom rules and procedures should be discussed.

The pupils must have the procedure for assignments and all work in the GES Lab explained to them. One procedure found to be effective is to give each pupil two manila folders — one containing his Graphics Expression work, and one containing all skill-work assignments. All work having anything to do with his script and taping should be placed in the Graphics Expression System Folder. Weekly assignments (carefully prescribed for each child, depending upon his specific reading deficiencies) should be placed in the Skill-Work Folder. Pupils should be instructed to label all skill and graphics assignments as to: date, source, level, and page number. With proper reinforcement over a period of about a month, the children will know exactly how the program is working and will have learned to do most routine things independently.

The children should be instructed that immediately upon entering the Graphics-Reading Center, they are to: locate their folders, gather the materials that they need, begin working on their assignments. The teacher and aide should circulate about the room, helping those pupils who are not sure of an assignment, reading with children, giving encouragement, reviewing an assignment that has been completed, or working with those who are encountering difficulty. The children should be informed that they may complete their skill assignments in any order they wish and that if they are working on a televisio
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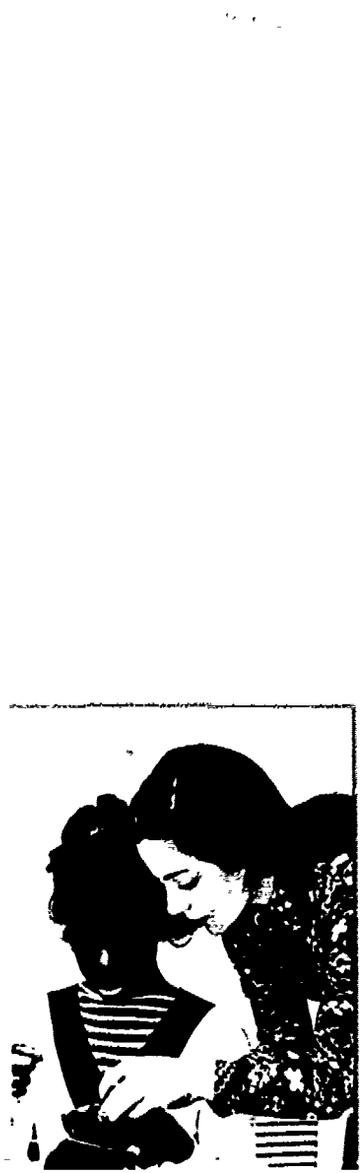

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Graphics Expression work should be done in groups numbering no more than six. Children begin to learn about the TV system through listening to its description, watching the teacher, and getting involved in its use.

First, pupils should be given a brief description of the system's components and how each part works. Next, they should be introduced to commercial television terms, such as *wipe, fade, taping, monitor,* so that they will become familiar with their use. They should then be given an opportunity to see themselves on television, and to say a few words so that they will know how they look and sound. After all pupils have been taped, tapes should be replayed so that pupils can discuss how they looked, how they felt, and how they performed.

At this time, it is wise to discuss programs that they have seen on regular TV, and to evaluate these programs. From this discussion, pupils can be led to the *hows* and *whys* of their own programs, and the **EIGHT-STEP PROCESS** that is used to write and produce a television presentation will be underway!

1. PICK A TOPIC
2. DO RESEARCH
3. PREPARE GRAPH
4. WRITE A SCRIPT
5. PRACTICE READI
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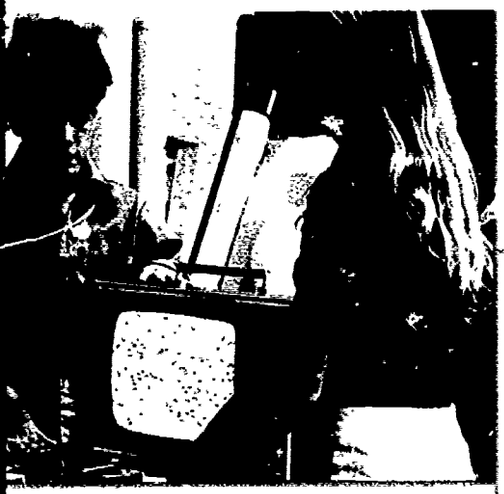

THE EIGHT-STEP PROCESS

1. PICK A TOPIC
2. DO RESEARCH
3. PREPARE GRAPHICS
4. WRITE A SCRIPT
5. PRACTICE READING THE SCRIPT
6. RECORD A RUN-THROUGH
7. EVALUATE THE TAPE
8. RECORD A FINAL TAPE

A number of interesting topics about which pupils might enjoy writing a script should be suggested. Pupils should be encouraged to express their own interests and offer their own ideas.

When the children have finally arrived at their topics, which may range from racing cars to drug abuse or sports, library procedures should be reviewed and, in many cases, taught. With the librarian's assistance, students should then obtain books on their topics of interest. They should also be directed to books, magazines, atlases, encyclopedias, filmstrips, and pictures. Using all library resources available, they should begin reading about their topics in materials that are on their particular reading level. They should also learn how

to take notes from these sources. At the beginning, most of the children will need a great deal of help and encouragement in learning how to take notes. This is a poorly developed skill for many of them. They will also have difficulty working alone.

Often it will be necessary for the teacher to obtain resources from other libraries and centers. There is a twofold reason for doing this: first, to demonstrate to the child that the teacher is willing to help him with his work; and second, to provide him with additional resources.

While the pupil is researching material for his project, he should be constantly on the lookout for graphic materials that can be used to illustrate his script. If no graphic material is available from magazines or books, he may want to prepare his own. Sometimes, pupils will use objects or even animals to illustrate their topic. Even a live snake is possible!

Once the pupil has completed his reading and notetaking from all available resources, he will be ready to write his script. The writing of the script will involve him in another area of communication, for he must be able to use good sentence structure, punctuation, and vocabulary, as well as correct spelling. If the student is deficient in any of these written skill areas, such deficiencies should be noted and skill instruction provided.

It has been noted in the past that pupils often have difficulty in paragraphing. Because this is a common fault, lessons on paragraphing should be developed and utilized with those students who demonstrate this difficulty. Providing practice in a skill area when a deficiency is noted means that during subsequent production it is possible to determine whether the skill has been acquired or whether additional practice is needed. However, **skill lessons should not interrupt** real *heat* in producing a proper script. This moment is an excellent opportunity to use the method of audiotaping and aide transcribing. After this process is completed, a lesson in paragraphing, grammar skills, and spelling will be more effective.

Once the script has been written, corrected, edited, and rewritten, the pupil should practice reading it. He should check to be sure that he can pronounce all words properly, that he can read the script fluently, and that his voice is expressive.

Then, he will be ready to record a run-through. All of his graphics should be centered under the stationary cameras. Group members *(production crew)* should be available to manipulate these graphics materials and man the movable cameras, which tape the speaker. Immediately following this first run-through, the teacher, pupil and *production crew* should evaluate the tape to determine its strengths and weaknesses. The following list of questions may be used as criteria:

Criteria for Evaluating Tape

(1) Is the performer clean and neat in appearance?
(2) Is his posture good?
(3) Is he speaking clearly? Too fast? Too slow? Blurring words? Can you hear every word?
(4) Do the visuals suit the subject matter?
(5) Did the program keep your interest from beginning to end?
(6) Was the program telling something or just entertaining?
(7) Was there background music? If so, did it really help the program?
(8) Would you want to make any changes that might improve the program?
(9) What kind of program would you call this (humorous, serious, educational, etc.)?

Suggestions should be made as to how the tape may be improved. This sometimes involves adding to the script or the graphics, taking note of punctuation marks when reading aloud, or a suggestion as to posture or voice quality. The final tape can be made immediately. If more work is needed, the pupil may delay the final taping for several days. **No tape should be considered final until the pupil feels that it is the best he can do at that moment.**

It is important that the classroom teacher be constantly in touch with the Graphics Expression teacher regarding the progress being made by a child. The classroom teacher should be encouraged to visit the center, particularly when a pupil has completed a script. If possible, the tape should be shown to the entire class, either by CCTV (closed circuit TV), if available, or by bringing the class to the center. **No pupil's tape should be shown to the teacher or the class unless the author has given his (her) approval.**

Most pupils are eager to have their tapes shown. However, it is difficult for them to believe that they have been able to prepare a presentation that their whole class will watch and listen to. TV, as used in the Graphics Expression System,proves to them that they have succeeded!

APPENDIX

THE TELEVISION CONSOLE

It is possible for a school to assemble its own three-camera television mini-studio. However, two companies sell the unit complete (even with additional capacities):

- LAD Electro-Systems, Inc.
  8 Commercial Street
  Hicksville, New York 11801

- AMNEC Corporation
  670 White Plains Road
  Scarsdale, New York 10583

SCHOOL DISTRICTS WITH SIMILAR PROGRAMS

- Port Washington Schools
  16 Belleview Avenue
  Port Washington, New York 11050

- Central Islip Schools
  Half Mile Road
  Central Islip, New York 11722

ADDITIONAL RESOURCES

The Bureau of Educational Communications in the New York State Education Department has produced a 25-minute program on the GES, which explains its uses in Port Washington and Uniondale and which highlights the **EIGHT-STEP PROCESS**. This program is available (free of charge, except for return mailing/insurance) for use by any educational group.

The program is available in three presentation formats:

- ¾-inch color videotape cassette
- ½-inch color reel-to-reel videotape
- 16mm color film.

To obtain this program, write to:

New York State Education Department
Bureau of Educational Communications
Attention: A New Motivation For Learning
Room 476 EBA
Washington Avenue
Albany, New York 12224

Upon request, staff members in the Bureau of Educational Communications will visit school districts and discuss with staff members any questions not answered by this manual or by the tape/film presentation. Again, a letter or a phone call of request to the Bureau will make possible the scheduling of a date and time for your school or district. Contact Ms. Lucille McCabe at (518) 474-5825, or at the address listed above.

In cooperation with Mrs. Barbara Dolan of Port Washington, National Educational Television (NET) has produced an excellent half-hour program on the use of the television console there. For information about this program, available in 16mm color, contact Mrs. Dolan at the address given above.