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ABSTRACT

Contained in the conference report of the Bicentennial Midyear Leadership Training Institute are general conference information and seven papers which focus on media assistance for public awareness of gifted children's needs and new directions in the arts, creativity, leadership, curriculum, and counseling for the gifted. Provided are transcripts of the following presentations: "Creativity and the Gifted" (F. Barron); "Innovations in Education-Curricula for the Gifted and Talented" (D. Della-Dora); "How Media Can Assist in Raising Public Consciousness About the Education of the Gifted" (R. Ewing); "Educational Leadership--Its Responsibilities to the Gifted and Talented Student" (N. Hall); "The Power of Public Opinion" (R. Pearman); "Guidance and Counseling and the Gifted and Talented" (D. Severson); and "The Performing and Visual Arts and the Gifted and Talented" (M. Wolf). Pointed out at the end of each contribution are the consultant's address, biography, and photograph. Descriptions of associations represented at the institute, remarks made by an eighth consultant (C. Palmer) in dialogue sessions, an evaluation of the program by the participants, and a list of the conference participants are found in the report.

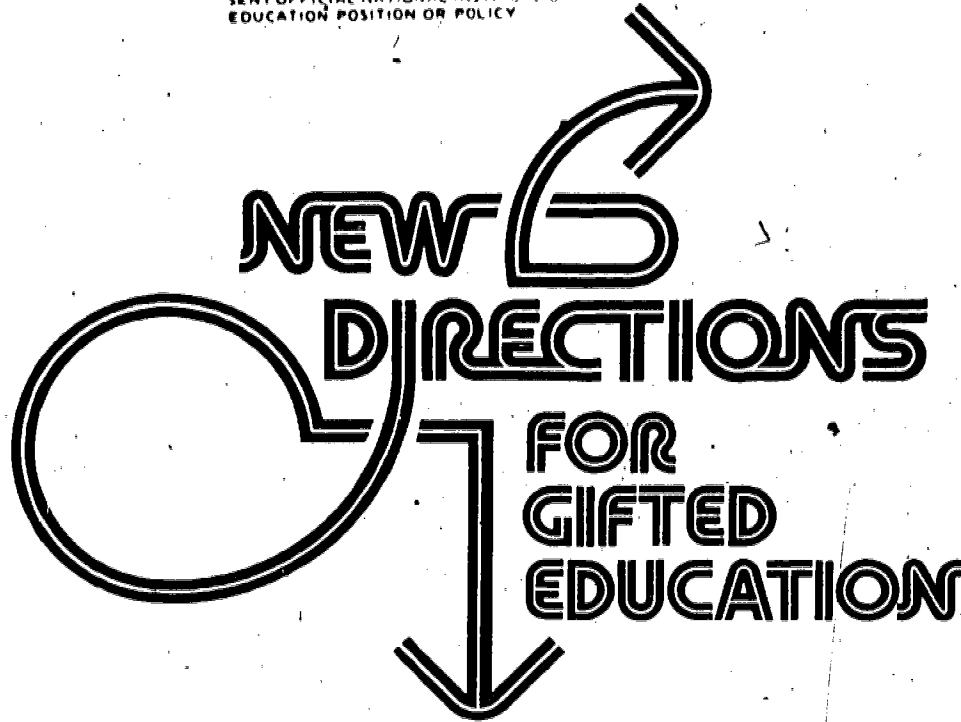
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**NEW 6  
DIRECTIONS  
FOR  
GIFTED  
EDUCATION**

Report on BICENTENNIAL MIDYEAR LEADERSHIP TRAINING INSTITUTE  
at Kansas City, January 26, 27, 1976

Sponsored by: NATIONAL/STATE LEADERSHIP TRAINING INSTITUTE  
ON THE GIFTED AND THE TALENTED  
Civic Center Tower Building  
316 West Second Street, Suite PH-C  
Los Angeles, CA 90012

In Cooperation with the Office of the Ventura County Superintendent of Schools  
James F. Cowan, Ed.D., Superintendent

March 1976

**NATIONAL/STATE LEADERSHIP TRAINING INSTITUTE  
ON THE GIFTED AND THE TALENTED**

Civic Center Tower Building  
Suite PH-C  
316 West Second Street  
Los Angeles, California 90012  
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## INTRODUCTION

Media assistance for public awareness of gifted children's needs, and information about new directions into the arts, creativity, leadership, curriculum, and counseling for the gifted, highlighted the Bicentennial Midyear Leadership Training Institute in Kansas City, January 26, 27, 1976.

Team members from 15 states, three school districts, and three guest participants from Tehran, Iran, braved a Missouri/Kansas snow storm to attend input and dialogue sessions with eight consultants at the two-day institute. During work sessions, the participants developed plans to integrate the information they had received at the institute into their own district gifted program.

The following seven presentations were given on the first day of the institute. The transcripts have been provided by the consultants and edited only for clarity. One presentation (Mary Hunter Wolf) has been transcribed from a tape recording of her session. The consultant's address, biography, and photograph follows each contribution.

The eighth consultant, Cruise Palmer, Executive Editor of the *Kansas City Star and Times*, appeared at the dialogue sessions and his remarks are carried in that section. A list of participants with addresses completed the book.

*Barbara Johnson*  
*Publications Editor*  
*N/S-LTI-G/T*

## CREATIVITY AND THE GIFTED

Frank Barron, Professor of Educational Psychology, University of California, Santa Cruz, California

There are many ways to be gifted. That should go without saying, but the fact is that many educators, when they think of giftedness, think mostly of whatever is measured by IQ tests. And the suspicion has been growing that IQ tests are tapping verbal comprehension more than anything else.

One of the surprising results of empirical research on creativity has been the discovery that there are many factors in creativity that bear only a slight relationship to scores on conventional intelligence tests. Creativity calls for such abilities as divergent productive thinking, ideational and associational fluency, transformation of visual configurations, recognition and production of symbolic equivalences, and the ability to recognize problems. The best tests for creativity are ones with no single right answer. Rather, the test presents an open-ended opportunity to think up all sorts of possible answers, allowing for individuality rather than requiring conformance.

The importance of the non-verbal is increasingly being recognized. In art, naturally enough, non-verbal abilities are of paramount importance. But work with creative people in a variety of fields points to the role of the non-verbal in the creative process itself. Creation uses images more often than words. The generation and transformation of images is the essence of the creative act.

My own research, both with children and with creative people in the arts and sciences, has depended heavily on new tests. One of these I would like to tell you about today. It taps into both verbal and configurational abilities. I call it the Symbol Equivalence Test. I have developed forms of it for several age groups, including second graders, sixth graders, and high school and college students.

### 1. Second graders at Vallecito Elementary School, Lafayette, California

This suburban public school in the San Francisco Bay Area provided the setting for a study of children, ages 6 to 8. After preliminary conferences with the school principal and the teaching staff, the principal investigator was welcomed into a second-grade class for one morning a week, for a period of ten weeks. He was introduced to the children as a visiting teacher, and he was more than pleased after the third week to hear himself described by one child to another as "a teen-ager who's trying to learn how to teach."

Our goal in this instance was two-fold: to administer some tests used in earlier research with adults to see whether and what they might be discriminating in children, and secondly to relate test scores to teacher ratings of creative potential. We used the Symbol Equivalence Test and some variants of it in a form simplified for children.

The tests were introduced in a context of "having fun doing different things," implying doing things differently as well. We began by using the method of symbolic equivalence applied to numbers, asking the children to say, e.g., whether a given digit might be a boy or a girl, or a daddy or a mommy, or a dog or a cat, etc. We then moved on to natural objects as stimulus images: first, the sun, then the moon, then mountains, trees, lakes, etc. From there we went to more abstract contextual stimuli, such as the seasons of the year, various holidays such as Christmas, Easter, birthdays, etc. We concluded with equivalences between body imagery and mechanical devices (what's like a heart, what's like eyes, ears, legs, etc.). In the first phase of this work, we would present the stimulus image and encourage free response, aloud and ad lib, from the entire class. (For example: "All right, now, what's like the sun?" Typical answers: a ball, an orange, a lamp, a balloon, a penny, fire, a laser beam. "What's like the moon?" Answers: a peach, a piece of cheese, a yellow ball, a banana.) This last captivating response, of course, led to a consideration of the phases and fickleness of the moon compared with the sun, and we were soon back to number equivalences, mommy and daddy, etc.

The Vallecito project, together with the Art in the Park project to be described in the next section of this paper, led us to new measurement efforts that we think are important to basic questions in aesthetic education, and we shall therefore go into more detail at this point.

"Symbol" is defined in Webster's *Unabridged Dictionary* as "a representation; and emblem; a sign; an image; a token." Its derivation is from the Greek "sym" meaning "together," and "bollein," "to throw." A symbol is a fairly stable, synthesizing, repeatable element of experience that serves to unite the conscious with the unconscious and aids adaptation of the inner-personal world to the outer world. An aspect of reality which exists first of all in itself, and not as a symbol, is made use of by the mind to stand for other realities.

If one thinks of symbols in this fashion, a simple and interesting empirical question arises. What makes a given aspect of reality *apt* for symbolization? Further: do symbols differ in their degree of aptness or fitness? Are some persons better able than others to perceive symbolic equivalences and thus to make more extensive and more elegant use of the realities available for symbolization?

These questions provided the impetus for our inclusion of measures of symbolic scope in our research.

Symbols which usually are used in a denotative way are also fraught with connotations and are actually part of a complex symbolic network. While they are commonly instrumental in a literal statement, the apperceptive mass activated by them leads readily to non-literal or metaphoric statements which very often are outside the central focus of consciousness. Awareness of this, and technical command of it, is the secret of the artist and poet, and for this reason we have made it a central part of this research.

In the Vallecito study, twenty-two stimulus words were read, one at a time, to each child (11 boys and 9 girls). The children were tested individually, and each was told to tell what each word (or image) reminded him of.

For example, the tester asked, "What is the sun like?" and the child's answer was recorded verbatim by the tester.

The analysis of the results of the test responses needs to be divided into two parts for each symbol stimulus: 1) the nomothetic results, extracting the common properties of the responses in order to delineate the general characteristics of each symbol stimulus; 2) the idiographic results; separation of the creative and original or unusual symbolic equivalences from merely descriptive or banal associations.

The stimulus images in the Vallecito study can be divided into four basic categories: 1) earth cycles—Sun, Moon, Night, Day, Spring, Summer, Fall and Winter; 2) colors—Red, Green, Black, Blue, White, Yellow; 3) religion—God, Church, Priest, Easter, Christmas; 4) family and school—Father, Mother, Teacher.

*Sun* yielded responses using such of its aspects as shape, luminescence, power, color, fertility, and ability to burn and give heat. Several children's responses emphasized its *round shape* ("moon," "ball," "ball of fire," and "ball of string"). The sun's *luminescence* is recalled in light-giving response images ("moon," "heat lamp," "laser beam," "fire," "star"). The sun is equated with *celestial* quality or heavenly body ("moon," "star"), and is a *heat source* ("heat lamp," "ball of fire"). Its *rays* are characterized in "laser beam" as well as is its *power*. "Yellow flowers" shares the sun's *color*, and are products of its *fertility*. "Outside play," "swimming," and "summer" all share the sun's properties of *daylight*. The most original symbolic equivalence for sun was the response "laser beam," because it bypassed the usual associations to shape, light and heat; it took note of the *power* as well as of the *rays* or arms of the sun.

*Moon* evoked associations of *round shape* ("ball," "circle," "sun"), *luminescence* ("lamp," "sun"), *color* ("clouds," "lamp," "banana") and *celestiality* ("clouds," "planet," "sun"). The moon is *land* to "martians" and "astronauts." An original symbolic equivalence to moon given by one child was "banana"; this response takes note of the moon's shape in its crescent phase and of its color in a particular relationship to the atmosphere (i.e.—the moon looks yellow when there are heavy concentrations of dust in the atmosphere).

*Night* is mainly associated with the sense of sight, as shown in the children's responses. Night stands for *darkness* ("bed," "lights," "stars," "spirits," "movies"), half of the *sun-earth cycle* (its partner is "day,"), as well as the black magic of the *unconscious* ("wishes," "spirits"). There were no notable original symbolic equivalences given by this group of children to *night*.

*Day* is a source of *light* ("summer," "play," "school," "Saturday," "bike rides," all implying the necessity for light), a time for *play* ("summer," "Saturday," "TV," "bike rides"), and to some degree *freedom* ("play," "Saturday," "summer," "TV," "bike rides"), a time when children can do what they want to do. Many children took note of the other half of the *earth cycle* ("night"). There were no particularly original symbolic equivalences for *day*.



The four seasons were given, each as a separate symbol stimulus. The children's responses to Spring and Summer were fairly uniform. The responses indicated that both Spring and Summer are symbols of sight and touch. Both were equated with *daylight* (Spring: "sun," "summer," "swimming"; Summer: "sun," "swimming," "play"), *fertility* (Spring: "sun," "flowers"; Summer: "sun," "swimming"), and other *season cycles* (Spring: "summer"; Summer: "spring," "winter"). Spring is also a symbol of *life* ("flowers," "animals," "sun"), while Summer is also equated with *de-emphasis* of work ("swimming," "play").

Fall and Winter also yielded responses that equate them with sight and touch. Fall is connected to *transition* from Summer to Winter ("winter," "leaves falling"), is equated with *coldness* and *wetness* ("rain," "hibernation," "winter," "wind"), and is a time of the *approach of vulnerability* to the elements ("wind," "hibernation," "rain"). Winter signifies *coldness* ("ice," "snow," "skiing"), and *hardness* ("ice"). White is the *color* of Winter ("snow," "ice").

Among the color symbol stimuli, Red, Green and Yellow were equated with *life* or *life source* (Red: "roses," "blood," "apple"; Green: "grass," "leaves," "plants," "trees," "greenhouse," "mint"; Yellow: "flowers," "sun," "lemon"). Red was associated with the sense of touch—it is *hot* ("blood," "volcano," "fire"). Green and Yellow got responses equating them with *fertility* (Green: "grass," "leaves," "plants," "trees," "greenhouse," "mint"; Yellow: "flowers," "sun," "lemon"). One original symbolic equivalence to Green was "martians"; the child used his imagination to depict the color of people from outer space.

The color-stimuli Black, Blue, and White yielded few interpretable equivalences. Black drew very few associations at all, but was primarily equated with *night* ("night"). Blue was equated with the natural elements of *water* ("lake") and *air* ("sky," "air"), while it is *celestial* ("sky," "air"). White is a difficult symbol to interpret from this group of children. The responses "cement," "plaster," "paint" and "movie screen" all connote a *hard surface*. Only "snow" refers to the traditional interpretation of *purity*, while "sky" and "light" reveal White's *clearness*.

Among the religious symbol stimuli, God connotes *power* ("sun," "preist," "father," "Jesus"), *patriarchy* ("father," "Jesus," "preist"), *celestiality* ("Jesus," "sun," "heaven"), *invisibility* and *intangibility* ("ghosts," "Jesus," "angels"). Some responses associate God with *death* ("Jesus," "ghosts," "angels," "heaven") and *messengers* ("Jesus," "ghosts," "angels," "stories," "prophets," "priests"). Church is associated with a *communal gathering place* ("chapel," "castle," "school," "building with cross") for *learning* ("school") to pay homage ("mass," "bread," "music," "kneeling," "prayers," "worship") as a form of *tribal communication to divinity* ("God," "Jesus"). Priest is a *patriarchal* symbol ("God," "Jesus," "minister," "father") of *power* ("God," "Jesus") and of *worship* ("praying," "bread"). The holidays Easter and Christmas were barely recognized by the children as a *religious* symbol and were mainly shown to be symbols of (the children's) *acquisitiveness* (Easter: "eggs," "candy," "rabbits"; Christmas: "toys," "presents," "candy," "Halloween," "birthday"). Christmas was also thought of as a *season* ("trees," "snow," "winter"). Christmas and Easter are cultural, not universal symbols; in American culture, the material side of

Christmas is emphasized, and young children in particular are conscious of getting presents.

Among the family and school symbols, the symbol stimulus Father is *patriarchal* ("grandpa," "brother-in-law," "gorilla," "son," "God"), and is a symbol of *power* ("God," "gorilla"). He is half of the sexual *union* with "mother." "Gorilla" was an original symbolic equivalence, since it animalizes a human, and depicts strength, fearlessness and dominance over others. Mother is the other half of the *union* with "father," is the *matriarchal* symbol ("grandmother," "daughter," "dresses"), a *life source* ("food," "money," "work") as well as a *nuturant feeder* ("food," "cooking"); Teacher, as a symbol stimulus, yielded more associations than equivalences. Teacher is a *caretaker* ("mother") and a *transmitter of knowledge* ("adding machine," "school," "work," "learning," "arithmetic").

As pedagogical devices, these exercises were designed to encourage metaphorical thinking, and to introduce the problem-solving strategy of making the familiar strange, or finding something strange about the familiar. Essentially, we were encouraging intellectual factors of the Guilford sort (such as Gestalt Transformation) as well as the Koestler sort (bisociation, remote association). In subsequent sessions we employed various of the Guilford tests as games (Alternate Uses and Consequences, e.g.).

The program was sponsored by the Berkeley Community Center, and was a summer program for some 150 children, ages nine to thirteen. A variety of art classes were offered, including painting, drawing, sculpting, dance, improvisational drama, and light shows. The setting was mostly outdoors in a secluded park in Berkeley, though there was one building available and it was used occasionally for dance and light shows. An amphitheatre was part of the setting and the drama classes staged their work there.

Our main aim was to discover whether symbolic scope, as measured by the Symbol Equivalence method, would be increased by the experience. To this end, we administered two newly constructed children's forms to the test, more complex than the Vallecito form for six to eight year olds, and containing figural as well as verbal items, at the beginning and just before the end of the program. Since these newly developed forms of the Symbolic Equivalence Test have not been described nor the norms published elsewhere, we shall include that information in our report at this point.

A total of 142 children were tested initially in the Art in the Park program, and 64 of these were re-tested at the end. (The others had dropped out or could not be located for testing.) The children were asked to respond to 34 stimulus images, including 24 phrases and 10 drawings. (The drawings are reproduced later when responses to that part of the test are described.)

The individual stimulus images are more difficult to analyze as symbols than were those in the Vallecito study, since they are phrases (not single words) containing compound properties. The children were asked to write down what each phrase or picture made them think of or feel like. The images are of two kinds: active (e.g., popcorn popping) or static (e.g., shiny silver pebbles). With these complex images, it is most important to pick out the properties or characteristics of the symbol that induce the responses.

With that in mind, let us consider the verbally presented images one at a time. *White bird flying over the sea* is an image that children discerned as a

*solitary object* ("handkerchief," "spark," "feather," "flash," "cloud," "sailboat," "airplane," "superman," "seagull," "dove") *moving* ("blowing," "moving," "floating") over or through a *massive expansive space* ("in wind," "across the sky," "over the sea"). Some children gave the symbolic equivalences "loneliness," "freedom," "beauty," and "peacefulness."

*Hearts pounding* symbolizes *life function* ("health," "life," "blood poisoning," "earache"), and partly because of the eventual wearing away due to the *repetitive banging sound* ("thumping," "drums," "hammer banging"), *inevitable death* ("death," "spooky").

*Bubbles floating in the wind* evoked images using *movement in air* ("snow falling," "signal from a prisoner," "birds gliding," "flying saucers"), *separation from a source* ("feather," "flying saucers," "space ships"), *weightlessness* ("feather," "champagne bubbles") and *round shape* ("balls," "eggs," "planets"). Two responses indicate an interruption of *freedom-seeking* ("I can do anything I want," "signal from a prisoner"). The most creative symbolic equivalence was "signal from a prisoner," since it not only implied the purpose or motive behind the action, but it also indicated who the motivator behind the action was.

The children's responses to *popcorn popping* spelled out several characteristics. *Popcorn popping* incorporated *upward movement* ("volcano," "people jumping," grasshoppers hopping," "jumping beans," "fireworks," "things jumping"), *sudden violent movement* ("volcano," "fireworks"), *heat* ("volcano," "fireworks"), *spilling from a container* ("volcano," "pods popping"), *sound* ("Morse code," "pods popping," "buds bursting," "fireworks," "beating noise"), as well as *expansion* of a compressed object ("pods popping," "fireworks," "buds bursting"). "Morse code" is an original equivalence that is an example of a fanciful, playful association. It depicts the scattered rhythmic sound of one object hitting another.

*Dark shadows moving around* symbolizes, to these children, *fear of the unknown* ("black ghost," "spook," "monster," "psycho," "somebody's watching me"), or possibly, *fear of the unconscious*.

*Laughing ladies* symbolizes the sound of *verbal picking apart* ("gossip," "chickens"), a mixture of *positive emotions* (happiness, "love") and *fearful emotions* ("creeps," "witches," "crazy ladies," "nuts"), implying that laughter may, on the surface, be pleasant, but is often a disguise for something frightening, perhaps evil, even for insanity.

*Echoes in a dark cave* yielded very few responses. The properties of *sound* ("crowd of people," "yelling in your ear"), and the *feeling of isolation* ("lost man," "being alone") were given.

*Bird flying up and up* is primarily characterized by the quality of *unbound freedom* ("free bird," "liberty," "free enjoyment").

The characteristics of *Red oozing* contained in the children's responses were its *color* ("red paint," "blood") its *wetness* ("red paint," "blood," "cut"), its *warmth* ("blood," "warm") and its *source* ("upside down can of paint," "blood," "cut").

*Flower buds bursting* has a *positive connotation* ("pretty," "beauty," "happiness of birth" ("new life," "Spring," "eggs hatching"), *motion from closed to open* ("bombs exploding," "explosion," "eggs hatching") and *metamorphosis* ("balloons popping," "bombs exploding," "new life," "Spring," "eggs hatching").

*Sand sifting through hands* yielded few responses, but one characteristic was revealed—the *movement of one particle through an object* ("soaking up the sun," "gold through a rich man's hands").

*Falling down a deep hole* contains the properties of *movement through air* ("flying," "dropping in space"), *gravitational pull* ("dropping in space," "diving in water," "bear falling down trap") and *encapsulation* ("captured," "bear falling down a trap"). Two of the responses indicated that the image symbolized *death* and possibly even the *descent to hell* ("repent," "dead").

The responses to *shiny silver pebbles* characterized *value* ("cool magic charms," "sparkling diamonds," "lots of nickels," "sterling silver shining in the distance"), and *round-like shape* ("lake with rocks on the bottom," "buttons," "nickels," "gold").

The responses to *two eyes staring* concentrated on *shape* ("sun and moon," "cats eyes"), *duality* ("sun and moon," "cats eyes"), and the *fixating of visual attention* ("lovers," "hypnotist," "curiosity," "cat's eyes staring from a dark corner"). "The sun and moon" is an original response, lending a cosmic sense to *two eyes staring*, as if the two eyes were the all-knowing vigilant gaze of bodies from the universe upon the earth.

*Lots of hands clapping* yielded responses focusing on the *repetitive sound* ("drums playing far away," "rain on the roof," "heartbeats") of the *motion of one object hitting another* ("drums," "rain on the roof," "heartbeats"), and *approval* ("earthly praise").

*Caught in a web* contains the characteristics of *entanglement* ("tied up") in a *matrix* ("knitting").

*Rain on the roof* has a variety of properties revealed by the children's responses. There is *sound* ("rocks hitting the roof," "pitter patter," "dripping drops," "loud," "sticks clattering together," "heartbeat," "drum rhythm," "feet running," "birds running"), of *motion* ("rocks hitting the roof," "bombs over the country," "rain on the doghouse," "dripping drops," "falling rocks," "drum rhythm"), of *one object hitting another* ("rocks hitting roof," "bombs over country," "rain on doghouse," "sticks clattering together"), in a *downward direction* ("sunshine," "rocks hitting roof," "bombs over country," "rain on doghouse," "dripping drops," "falling rocks," "drum rhythm"). Two final properties of the stimulus image are sense of *touch* ("wet water," "wet," "cold"), and *shape* ("drops," "bombs," "dripping drops," "rocks").

*Deep water* implies *quantity* ("big glass of water," "sea," "deep swimming pool," "ocean," "deep pond," "puddle") or *boundaries* ("deep swimming pool," "big glass of water," "sea," "ocean," "deep pond," "puddle," "tunnel"). A few responses indicate reference to the following properties: *death* ("drowning," "dead"), amount of *light* ("dark," "shadows") and *distance* ("quicksand," "tunnel"). Both "death" and "quicksand" are creative symbolic equivalences: "death" refers to the netherworld aspect of *deep water* while "quicksand" suggests a perfect analogy of depth, sinking in, and drowning.

The responses to *floating feather* yielded rather vague properties—that of *motion in air* ("flying," "glider," "soft slow air," "parachute," "snowflakes," "kite"), *smoothness of motion* ("light," "graceful," "swift," "swoop") and the *light weight of the object* performing the motion ("leaf," "bird," "bug," "seagull," "kite," "parachute").

*Full moon* is a great example of the poetic construction of objects in the Middle Ages. The moon is described in terms of its *radiance*, its *color*, its *shape*, and its *position*. The moon is also associated with *love* and *beauty*.

The moon is described as a *radiant* sphere, its *color* is *white*, and its *shape* is *round*. The moon is also associated with *love* and *beauty*. The moon is described as a *radiant* sphere, its *color* is *white*, and its *shape* is *round*. The moon is also associated with *love* and *beauty*.

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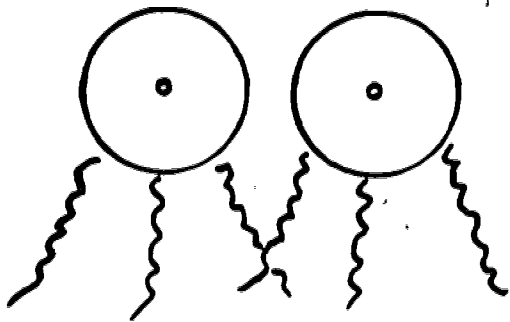
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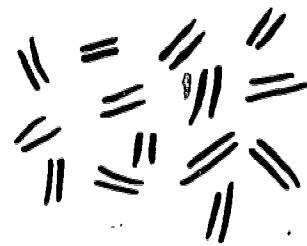
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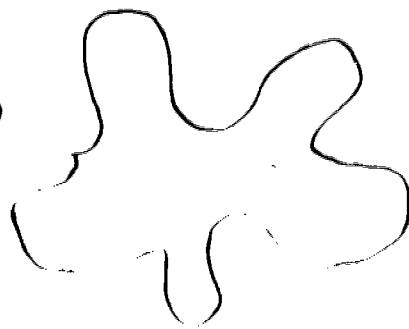
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## INNOVATIONS IN EDUCATION: CURRICULA FOR THE GIFTED AND TALENTED

Author: [Name], Professor and Director, Department of Teacher Education, California State University, Hayward, and President, (National) Association for Supervision and Curriculum Development.

The [Name] curriculum was developed as a part of a [Name] project to identify and develop gifted and talented children as a field of study in the [Name] curriculum in the United States. The [Name] curriculum was developed as a part of a [Name] project to identify and develop gifted and talented children as a field of study in the [Name] curriculum in the United States. The [Name] curriculum was developed as a part of a [Name] project to identify and develop gifted and talented children as a field of study in the [Name] curriculum in the United States.

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2 *The innovations which are most successful and which persist for the longest period of time are ones in which all the participants had a voice.*

Participants, in effect, feel that they own a piece of the action - that it is *their* program and that, therefore, they have a commitment to make it succeed. We have had some extensive data on research since the 1930s beginning with the Lewin-Lippett

White classic study of the efficacy of democratic decision-making processes used in teaching. So many program studies in the early 60s that undertaken at the Hawthorne Plant of General Electric indicated that, in industrial studies, control by those that the people are managed and the more involved in decisions that affect them, they are likely to be *both happier and more productive.*

*Many of the plans for gifted and talented today are designs repeat the same errors made in the 1930s and in the post Sputnik era. We appear in many states compelled to use new or additional funds for the gifted to do the wrong things even harder than before. It is not that we do not yet do anything, but*

*perhaps that we do not know what to do. I have seen many programs that are designed to do the wrong things. Why? I think it is because the gifted are not being seen as individuals. They are being seen as a group. The best way to deal with a group is to treat them as a group.*

*Of course, this is not to say that we should not have some kind of a program for the gifted. We should have a program that is designed to help the gifted to do the things that they are capable of doing. We should have a program that is designed to help the gifted to do the things that they are interested in. We should have a program that is designed to help the gifted to do the things that they are good at.*

*I think that the best way to deal with the gifted is to treat them as individuals. We should have a program that is designed to help the gifted to do the things that they are capable of doing. We should have a program that is designed to help the gifted to do the things that they are interested in. We should have a program that is designed to help the gifted to do the things that they are good at.*

*With all this talk about the gifted, it is interesting to note that there is still a great deal of controversy about what to do with them. Some people think that they should be treated as normal children. Some people think that they should be treated as special children. Some people think that they should be treated as gifted children.*

*I think that the best way to deal with the gifted is to treat them as individuals. We should have a program that is designed to help the gifted to do the things that they are capable of doing. We should have a program that is designed to help the gifted to do the things that they are interested in. We should have a program that is designed to help the gifted to do the things that they are good at.*

Bill of Rights, namely, that each person should have the opportunity to learn up to his or her potential, that the learning is done in such a way that it does not interfere with the rights of any other person and finally, that attention is given the skills, knowledge, and commitment needed to improve the democratic quality of life in this country. We have had some programs for the gifted which fostered a sense of superiority among gifted students and/or a sense of superiority on the part of the teachers involved and/or, a sense of superiority on the part of their parents. It is harmful to gifted students, their teachers, and their parents to assume that they are somehow *superior as human beings* because they are more able in certain aspects of learning just as it is harmful to all others to believe that they are somehow *inferior as human beings* because they are not the so-called "gifted" or "talented".

Another dimension of learning to liberate is highlighted by the research which shows that authoritarianism and democratic attitudes are related to the continuum which has authoritarianism and certainty at one end and need for freedom and/or definitions at the other end. Programs which emphasize authoritarianism and certainty can result in authoritarian attitudes.

Some of the more recent programs for gifted students have been designed to provide a middle ground between authoritarianism and authoritarianism. These programs have been designed to provide a middle ground between authoritarianism and authoritarianism. These programs have been designed to provide a middle ground between authoritarianism and authoritarianism.

*It is important to note that the research indicates that the most effective programs for gifted students are those that are designed to provide a middle ground between authoritarianism and authoritarianism. These programs have been designed to provide a middle ground between authoritarianism and authoritarianism.*

*Research also indicates that the most effective programs for gifted students are those that are designed to provide a middle ground between authoritarianism and authoritarianism. These programs have been designed to provide a middle ground between authoritarianism and authoritarianism.*



for *self*-diagnosis and *alternative self-prescriptions* for learning, the students would learn more and teachers would have more time and energy to be whole human beings themselves. Teaching students how to help each other learn is also a useful and effective approach.

10. *Worthwhile innovations can come into being and be maintained only if resources are provided for regular, ongoing supportive, and complementary services; chief among them being money for planning, research, development, and inservice education.* This should equal from six percent to fifteen percent of the budget allocated for operating funds, as is true in business and industry.

11. *Finally, innovative programs should encompass all the major goals of education in a democratic society, not just those which can be measured easily and cheaply.* In most of the 10 states I have visited this year, comments often heard were along these lines: "Yes, all goals are important, but let's be practical. There's no good way to measure problem-solving skills or racial prejudice, etc. We have to stick to the tests on the market." And so, goals and programs for the gifted become what the inexpensive, easily administered tests can measure. The consequences of such action are to narrow the learning objectives and to limit types of programs to one small field of narrow, traditional educational objectives, which may have nothing to do with whether the gifted student is achieving anything of relevance for now or for the future. However crudely done, we are measuring a goal of consequence in some manner which is not related to teaching and learning. If it has not been done before, it's past time to begin. We cannot stop in our search for ways to assess our goals until after we decide the goal itself is not worthwhile.

Let us measure what we care about, and finally, we are assured that we are measuring what we care about and the money available to us is based on what we care about. Let's not squander our limited resources on programs that are not teaching worthwhile or to negative results. As we do that, let's stop attempting to teach the gifted and talented something about what *does* work and what *does not* work. Let's stop trying to do that, and concentrate on research in creating learning environments that

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## HOW MEDIA CAN ASSIST IN RAISING PUBLIC CONSCIOUSNESS ABOUT THE EDUCATION OF THE GIFTED

...the relationship between the gifted and the talented...  
...the education of the gifted and talented...  
...the historian identified it this...  
...students and state governors... Congress and state legislatures...  
...the last machine... party *public opinion* stands out...  
...the United States... the great source of power... the master of servants...  
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A century or so earlier, John Milton had set out the rationale for the freedom of speech and freedom to publish, uninterfered by government censorship. He wrote, "The light of the words of doctrine written in several languages upon the earth, so that to be able to read we be enabled to know and profit, and to misdo it by strength. Let her and her mate, if aught of ever new Truth put to the worse, in a free and open market."

I trust you are familiar with the term "free market" in the context of a free society, of public opinion and the mobility of goods and services. It is a term which has been used in a variety of contexts, and it is a term which has been used in a variety of contexts. It is a term which has been used in a variety of contexts, and it is a term which has been used in a variety of contexts.

1998-1999

### Executive Summary

The following is a summary of the findings of the study. The study was conducted in order to determine the impact of the study on the study. The study was conducted in order to determine the impact of the study on the study.

1998-1999

The easy way is to hire an experienced PR man or woman to work with your group, either as a full-time employee or as a consultant. Instead of one individual, you may hire several through a PR agency which will officially serve as your consultant and help develop and execute programs for you. The only hard part about this approach is getting a budget to take on professional staff.

If you haven't any money to pay staff or consultants, the next easy way is to recruit one or more PR professionals on a volunteer basis. Many individuals, either because of their intellectual interest in a field or because of a personal involvement in a field as a parent, etc., gladly will volunteer if prompted to work on an advisory or a task-force basis for a nonprofit organization's PR projects. Additionally, many for-profit companies encourage their PR staff (encourage is too weak a word, they *order* them) to take on PR assignments for nonprofit groups as part of the company's community relations program and, sometimes, as part of the staff member's personal development. In any case, you have the benefit of professional help at no cost. Sometimes you can gather together 10 to 20 people on one PR committee.

I have sat on PR committees where the combined salary of the PR men present was in excess of a half-million dollars. We worked as hard to solve problems, develop programs, and help execute them as we did for our own companies.

This approach works if you are located where a large number of PR people work in the area. If you don't have any contacts with PR people in your area, sometimes the local Public Relations Society of America chapter or the local publicity or advertising club can find volunteers for you.

Occasionally, you also can recruit volunteers from the news media in your community.

What I have just described is the easy way to handle the people problem.

The hard way is to train yourself or one or two members of your staff to handle PR.

### **PR Workshops or Courses**

There are many ways this can be done.

You can attend PR workshops or longer-term courses given by your local Publicity or Advertising Club, the local Chapter of the Public Relations Society of America, Chamber of Commerce or other groups not affiliated with an educational institution. There is usually a fee, often minimal. I have helped conduct PR workshop courses put on by the first four organizations I named and can report that they are well worth the effort to attend.

Sometimes PR or publicity courses are offered by local high schools as part of their adult education evening programs, and by local colleges and universities. Some local newspapers conduct publicity seminars for nonprofit groups.

If no formal PR courses are open, then you must go the self-training route. Self-training involves selecting PR books from the public library or a bookstore and actually visiting local newspapers and radio and TV stations. The papers and electronic media will show you the courtesy of having you tour their facilities and telling you how to submit story or program ideas to the appropriate departments.

If you find you have to go this route, larger newspapers have a PR or Public Information Department which will help you make the appropriate contacts. Smaller newspapers without these departments can be approached through the editor. Larger radio and TV stations also have PR or Public Information Departments which will assist you. Smaller stations can be approached through the program director, news editor, or station manager. They are approachable and they will help you, especially if you come from the not-for-profit sector. In fact, if you make a good enough case for your project, they might even assign a "volunteer" from their staff to help you.

Many columnists and radio and TV program hosts "adopt" a specific non-profit organization or project and give invaluable support, especially during the early launch period.

So much for PR personnel.

Now for the second part of consciousness raising—the program—the PR project or projects.

Contrary to what Marshall McLuhan has told you—your message determines the medium you seek. This part of consciousness raising is more subtle and complex than the personnel part.

This is so because you must plan, generate and communicate significant acts which will raise the public consciousness on behalf of education of the gifted. The key here is "significance," Significance for whom? First, for the men and women who run the media you target—but, most importantly, significance for the public you seek to enlist.

### **Sell Lawn, Not Seed**

To put it in crude, commercial terms: The psychology of the salesman must be applied. A grass seed salesman is taught not to sell his *seed*, but rather to sell his *customer's lawn*. Don't sell the seed, sell the lawn. The benefit is sold, not just the bare product. Thus, you can see selling is both a case of education as well as of persuasion. This is the frame of mind you must use when you sit down to plan a program which will use the media to develop support for your programs.

In other words, you must first ask yourself: What's in it for the public you are addressing? As parents? As potentially gifted persons? As neither parent nor gifted persons? As educators? And so on. In whatever form you decide on the appeal for your program, it basically must be significant for the public you are addressing. Otherwise no communication transaction will occur.

Let's first take up how you capture the interest of the men and women who run the media—the editors, columnists, commentators, talk show hosts.

You do this by borrowing the tools of the reporter's profession. A reporter writes either a news story or a feature story. A news story is just that. It has some timely element to it, the when—yesterday, today, tomorrow, fleshed out with the who, what, where, why and how. It is in a sense, perishable—like fruits and vegetables in a produce market. The longer it is held, the more likely it will lose its ability to attract a buyer. Its interest soon perishes as far as the newsman is concerned, and he tosses it into the refuse can—unless you find some way to refresh it, revive it—unless you can turn it into a feature.

A feature by definition is a story not of such an immediate nature that it requires or rates either a press conference or a general release. It is what we call "evergreen", instead of perishable.

Example of a news story would be the announcement of the appointment of a new director of a State Department of Education. Example of a feature would be a later story about him as a personality—his hobbies, special interests, achievements, unusual methods of carrying out his official duties, etc. In both cases, the State Department of Education would figure prominently in the story.

Or, more on point for this Institute, a news story would be the announcement of the inauguration of a special educational program for certain gifted persons in a state or a community. A feature would be a follow-up story reporting on how it was operating. In both cases, the special educational program would be the backbone of the story.

### **News or Feature Item**

In any event, to capture the interest of the news media and thus have a chance to reach the larger public you hope to arouse, your stories must be cast in the form of a news or a feature item.

This would be a good time to point out the basic differences in the structure or the format of the two types of stories. A news story takes the shape of an inverted pyramid, with the point at the bottom. The five *W's*—who, where, what, when, and why—plus how—belong in the first sentence or first paragraph, with details supplied in descending importance.

This rule grew up in the print media, where harried editors and make-up men had to fit stories into the newshole—the space that was available at press time. The rule of thumb was and is for news stories to be cut from the bottom up, dropping sentences and paragraphs as space requirements demand; with the knowledge that the professional reporter allowed for the practice in writing his story. Thus, if you try to write a news story from a conventional essay outline, carefully developing your theme and closing with your dramatic conclusions, you are in danger of having the whole point of your story dropped if it is printed.

The inverted pyramid, then, describes the format of the news story, which is timely and perishable.

The rectangle describes the format of the feature story, which is evergreen, can be used any time, has strong human interest, and is frequently a re-written news story. Unlike the news story, it is assumed that if a feature is used, it will be used in its entirety. Unlike the news story, the feature usually begins with an attention-getting statement to open the story. Then the five *W's* are worked in as the story is developed. Furthermore, the good feature needs a "snapper" for a close. . . . not necessarily as strong as an O'Henry short story closing but something that will snap the reader's interest, focusing it on the main point you wish to make. This increases the likelihood that your feature will be used—and used in its totality.

Your release must be tailored for the medium you have targeted. Written news and feature stories are for newspapers and magazines. Brief, terse script-type releases are for radio, which requires more of a conversational style with your story up-front in the release. News scripts for TV, should have some visual element available, still pictures or film clips.

How do you generate these news stories and features which hopefully will build the public awareness and support you seek? Material for stories generally come from three sources:

1. *The development of new programs or services, or the modification or refinement of existing ones.*
2. *The publication or release of local, regional or national research data.*
3. *The use of "names" or visiting personalities connected with the cause you seek to publicize.*

The first two, programs and research, can be timed to fit your schedule. The last is usually connected with the travel schedule of your visiting authority, or your celebrity in residence. The first two generally require that everything be carefully written up in advance. The use of your visiting expert usually requires a few phone calls in advance and then touring with him or her around to the appropriate newspaper office, radio station or TV studio for interviews.

### **Newspaper and Radio Editorials**

In addition to the standard news release technique I have been describing, you can contact editorial page writers to suggest editorials on the subject of your choice, with an offer to help supply relevant background material and/or an expert to supply background advice. You can contact radio and TV stations to suggest subjects for station editorials or offer to write one and record it for them. Also, you can contact stations to demand equal time to respond to an editorial that you wish to challenge. Similarly, you can approach radio and TV program directors and offer to supply public service program material, from 30 seconds worth to a half hour program, as they require.

Another method of reaching selected publics is through the organization and promotion of a speaker's bureau.

And, I would like to point out that many more speeches have changed or shaped the direction events have taken than many people realize. Most of you are aware of Churchill's "iron curtain" speech at a small college in Missouri which helped refocus the free world's perception of our former allies. He supplied a phrase which permitted great numbers of people to understand on their own levels what was occurring in their world. However, how many of you are aware that a speech given in Chicago in 1963 by Dr. Samuel Kirk at a conference sponsored by the Fund for the Perceptually Handicapped Children first introduced the phrase "learning disability"? It had the staggering impact of causing the convention that very evening to vote to organize itself as The Association for Children with Learning Disabilities (ACLD). Five years later, the Division for Children with Learning Disabilities (DCLD) was organized within the Council for Exceptional Children. (However, as Dr. J. L. Wiederholt has pointed out, the irony is that Dr. Kirk gave that speech to plea for the abandonment of terms which were instructionally useless, not for the creation of another one!)

Since representatives of the news media best like events unfolding before their very eyes, special events—fairs, expositions, etc., can be staged to dramatize the need or service you wish brought to the public's attention. In fact, you can recruit civic organizations (Jaycees, Kiwanis, women's clubs, etc.) to co-sponsor, support, or even run the events. Don't underestimate the potential impact of a special event—for example the 1913 Armory Show in New York created the background for our first "publicity masterpiece", as art critic Hilton Kramer has pointed out. That was the show which made Marcel Duchamp famous and his "Nude Descending the Staircase" a publicity masterpiece upon which proponents and opponents of modern art focused. It has symbolized a whole cultural shift for almost six decades.

My comments to this point relate generally to your local or regional news community. To achieve national or international impact, the wire services, news magazines, and radio and TV networks must be reached.

Generally speaking, working with the two major U.S. news wire the AP and the UPI, is similar to working with newspapers directly, with one major exception. Newspapers have daily editions and as many deadlines during the day as they have editions; wire services on the other hand, have no editions or constant deadlines. They move important news on their general wires all day long.

These wire services maintain their headquarters in New York City, with bureaus in Washington, D.C., state capitals and key cities throughout the country. They also have "stringers" or part-time correspondents in newspaper offices in smaller news centers. Local papers, which are members of one of the wire services generally feed back community news to their services, which in turn may relay these stories to other parts of the country. The two major wire services work in split-second time and do expect equal treatment in receiving news material at the same time. In our workshop session we can discuss how wire service needs and news magazine needs are met by giving them advance copies of important speeches, informing them of interview possibilities, etc.

#### **Celebrity Status of Spokesman**

Network TV news and talk shows require more specialized treatment. Headquarters for ABC, CBS and NBC news are located in New York City, also with bureaus in Washington, D.C., and key cities. Generally, if you make contact with your local network bureau manager, indicating your group's area of expertise, you may be contacted from time to time for help on any special programs he is working on. Out of this relationship develops the opportunity to "sell" your news stories when the occasion rises. To place your group's spokesman on a network talk show, you must work with the show's contact in whatever city the show originates. This is hard going and requires almost celebrity status on your spokesman's part. We can discuss this method of media work in detail in our working session, if you wish.

The use of press conferences, films, syndicated columns, mat distribution services, fact sheets, press kits, and so forth all can be discussed in our work sessions; for their use is determined by the program developed.

I would like to briefly outline the basic four-step public relations technique for program development which is used universally by almost all professional PR men.

- Step One:** Fact-finding. Use research to ascertain the nature of the problem or opportunity, assess attitudes of affected publics, and determine other factors that can be identified.
- Step Two:** Planning. Establish a public relations program which will coincide with the overall objectives of your group.
- Step Three:** Communication. Implementation of a planned program through effective communication.
- Step Four:** Evaluation. Assessment of the results obtained and the techniques used.

This four-step method (research, planning, communication, and evaluation) should be used for each major effort your organization undertakes to reach the specific publics.

Because this is truly the "age of publicity", as various commentators have pointed out, it is important to recognize that you must use publicity techniques to gain for your organization its fair share of public support. Although it is true that the climate of receptivity of our target publics may be minimal, these publics can be reached with significant programs. It is your job to lay bare the significance of your programs so your publics can appreciate them and in turn give you the desired support. They will give it if you remember to tell them what's in it for them.

#### **Fighting "Elitism" is Challenge**

Finally, in closing, I would like to suggest that that has been and will continue to be your greatest challenge—correctly identifying "what's in" your programs for the education of the gifted and talented that will somehow benefit the general public you seek to communicate with. Your programs will always, on first impression, smack of "elitism."

If I may be so presumptuous to speak from personal experience, I would like to identify the latent hostility your programs may bring forth.

In my lifetime, I have earned letters in three sports—football, basketball and track. I have earned a place on an Army boxing team in Europe, I have earned an A.A. Degree, a B.A. Degree and an M.A. Degree. I have sat for and passed the accreditation exams for the Public Relations Society of America. None of these biographical facts elicit anger from my friends and associates when they learn of them. However, about half of them get angry when they find out I sat for an IQ exam and qualified to become a member of Mensa.

My wanting to see how fast I could run, how skilled I could become at football and basketball and boxing, and how much I could learn held no intrinsic threat to their well being. Somehow, however, my desire to see how high I could jump on the IQ scale represents a threat to their existence and I am usually subjected to a harangue about my ego deficiencies and the fact that IQ tests mean nothing. My usually mild response is I am probably the most insecure under-achiever known to man and that I view IQ tests as any other public measurement—we all come to it with the same basic equipment and we all jump against the same scale—and finally that I really mean them no personal harm when I took the tests and joined Mensa—I just wanted to see if I could do it.



All programs developed to raise the public consciousness about the education of the gifted will have to have the power to overcome the mentality, the mind set, I have just described. I don't think it is an insurmountable challenge, but I do think it is a difficult one. I look forward to trying our hand at doing just that during this two-day Institute.

Raymond P. Ewing, Media Relations Director of Allstate Insurance Company, is accredited by the Public Relations Society of America, and three-time recipient of their Silver Anvil award for public affairs and financial relations. Besides other extensive media experience, Ewing has been a commercial continuity writer for a Mutual Broadcasting radio station.

A lecturer for public relations courses, seminars, and lobbying clinics, Ewing recently participated in Club of Rome's Woodlands, Texas, first biennial conference on alternatives to growth, and the World Future Society's Second General Assembly, Washington, D. C. He is a member of Mensa International, Chicago Press Club, and the Chicago Poets and Writers Foundation.



## **EDUCATIONAL LEADERSHIP: ITS RESPONSIBILITIES TO THE GIFTED AND TALENTED STUDENT**

Norman Hall, Superintendent, Andrews (Texas) Independent School District, Executive Committee of the American Association of School Administrators

As I understand my assignment, because I am a "line superintendent" and should be aware of educational problems from the standpoint of a school administrator and the board of education, I am to discuss aspects of leadership which are necessary to implement programs for the gifted and talented student. I can assure you that many professional educators do not give the proper attention to providing for the gifted and talented, and the public does not understand this aspect of public education.

In America, where we have undertaken to educate all the children of all the people, we may sometimes think that this is such a horrendous task that we are enamored by almost any proposed program. The "band wagon" movement often turns our head, and the research-based program may be left behind.

There are literally thousands of school executives who, while preaching the merits of the alternative schools, really believe that such an efficient and effective teaching approach to all the children of all the people is really a mission impossible. Some say there are no real success stories to which we can point. A recent meeting of the College Board had the theme "Education Tomorrow: For Whom? Why?" They began a year-long assessment of elements that may influence the substance and structure of education for the rest of the twentieth century. Perhaps the attention to the gifted and talented student may fare better here than in countless other similar ventures.

As a school administrator, I am interested in the gifted and talented student because of recent accountability movements in the field of education. Speaking of accountability, this may prove to be a real ally of leadership.

Recent literature identifies five basic problems in educational management. They are (1) finance, (2) leadership, (3) the credibility gap, (4) misguided resources, and (5) professional competence. Each and every one of the problems can be related to the lack of programs for the gifted and talented in our schools. Few educational leaders deny that the gifted and talented are "short-changed" in a large majority of our school systems. This most likely is due to the myth that "the gifted kids make their own way."

With only two to three percent of our students now looked upon as gifted and talented, most boards of education and even administrators will rationalize, "Why work with two to three percent when 30 percent or even 40 percent are identified and crying for remedial programs, and, besides, federal and/or state funds are available for remedial programs." Reports reveal that most alternative schools are designed to meet the needs of the disadvantaged and alleviate integration problems, and if a gifted and talented program gets into the design at all, it is often only a by-product.

The myth referred to previously can be fractured by the fact that research indicates that 10 to 20 percent of the nation's gifted and talented students become high school dropouts, that a much larger percentage never attend college, and many more realize only a slightly greater degree of partial fulfillment. There can be various explanations, but in many cases a degree of failure on the schools' part has been a factor.

Admittedly, the gifted and talented are capable of taking great leaps in certain areas of knowledge, but there may also be gaps. These gaps are most often related to sub-skills in reading, such as comprehension, vocabulary, and gathering main ideas of sentences and paragraphs.

For years educators have said that the public was not listening, but now, they can hear a pin drop. Because of such reactions, many school districts are going through a needs-assessment process which has often been inspired by groups outside the school organization. The practicing administrator can well perceive the reaction of the typical taxpayer who is faced with added expenditures to finance new or different programs for the gifted and talented—only another way to spend the tax dollar. Incidentally, justifying the tax dollar spent by education institutions may be the greatest challenge ahead for the school administrator.

We need to develop and point out many options in the process of educating kids. Many "line administrators" do not know enough of the definition of the gifted and talented, how to identify such people, what to do after the identification has been made, and why offer options in the process.

I have been associated with a school system which has been working intently with individualized instruction. In the process of developing such a program, 277 reading skills were identified as essential for a student finishing the sixth grade. To some extent during the second year of the program and to a large degree during the third year, approximately 7 percent of the fifth grade pupils had already mastered the 277 reading skills before Christmas, while 17 percent of the sixth grade students had a similar track record. The illustration is given to add emphasis to the fact that alternative programs are essential to today's school program. Remember, the alternative approach is often the beginning of a gifted and talented program.

The normal school curriculum calls for a 70/30 ratio between time spent on teaching basic skills and time devoted to higher cognitive learning, such as, reasoning, drawing inferences, and reaching conclusions. The gifted child seems to need the reverse emphasis.

Faced with more critical problems, many school systems have done little to pinpoint the gifted or talented child's needs, especially at the elementary level. The gifted and talented groups need to be identified as early as possible and nurtured with the help of committed teachers and other professionals. Otherwise, their raw ability may wither. Studies indicate that between 1.5 to 2 million intellectually gifted children are in the United States. This would mean two to three percent of the students in any given classroom might fall into such a classification.

Keep in mind that many so-called gifted and talented are ill-adapted to live a normal life and are often prone to encounter physical and psychological problems.

If a major purpose of American education is to meet each child's individual needs, then should this not also apply as much to those who require greater intellectual enrichment as to those who are slow learners, the handicapped, remedial students, economically disadvantaged, or emotionally disturbed?

However, in spite of the above rationale, we normally look at the needs of today's children as college-bound, compensatory education, vocational education, and career education, with scarcely a mention of the average child, let alone the gifted and talented.

The climate of community expectations must be conducive to meet the needs of all the children. Active, aggressive educational leadership must assume the responsibility of bringing such a climate into reality. Spirited educational leadership will recognize that the performance of the school should be gauged on what it does for all of its pupils, and at the same time, realize that the gap between those who can and will learn and those who can't and won't is growing even wider. That same leadership will know that the resources of a school district could be better used if we spent less time in teaching children what they already know. Time and time again, educators will ponder, "are we truly meeting the needs of all children?"

Leadership which is destined to bring about change will demonstrate a concern; assess needs (each educational community likes to feel that its needs are a little different); act as though accountability is a responsibility for all; set priorities; explore management by objectives; and build into district-wide goals a program for all children.

The Texas State Department of Education has published nine priorities for education. One of the nine has to do with programs for the gifted and talented students. Such action on the state level can assist the local school district in working with the community to provide information concerning the gifted and talented; show a need for; and create a desire on the part of the local school patrons.

Even after the state and the local districts work to bring about goals for each local district, such goals are really insignificant until the implementation phase becomes a reality. I have had experience in setting instructional goals, only to discover there were no administrative goals to set the instructional goals into motion. Leadership will provide a monitoring system to keep the district's time, energy, and resources moving in the same direction.

Some defined responsibility seems to be in our immediate future. That responsibility has sometimes been termed accountability. Accountability to whom? The child first. Accountability for what? The improvement of the delivery system. Accountability can be the vehicle through which educational reform and improvement can come.

The literature of today contains much about educational management. Much of the literature stresses the principle that effective educational management should include managing all the facets of the education program. All too often we have not taken hold of certain elements of the education program unless or until they are thrust upon us by outside forces.

Much "food for thought" can be found in *The Future Management of Education*, by Spencer Myers. Among the many elements of the foundations for progress, one can glean seven management principles, which are as follows:

(1) a statement of the major mission of the organization; (2) statements of goals and objectives essential to the accomplishment of the mission; (3) careful definition of the product; (4) a description of the delivery system; (5) an outline of the structural lines of the organization; (6) an accounting of productivity; and (7) a date-based communication system. Each and every principle stated provides a possibility to enhance the educational programs offered in any given community.

Perhaps the one management principle with the greatest significance for the child at the desk is the one having to do with the delivery system. Between the goal and the all-important results secured at a given point in time is the delivery system. This principle brings into focus the fact that the major mission of the educational enterprise is the production of learning, and learning can be defined as "quantifiable, changes in the behavior of the learner, attributable to the school."

I have attempted to point the blame at those of us who are practicing administrators. When I say blame, I mean being responsible for not pushing for programs for the gifted and talented in our respective communities. A program of any kind must have a facilitator and someone in a leadership position to see it through the inevitable rough spots. I doubt that many programs fail. I am convinced that people fail, and in far too many cases because of attitude, poor motivation, lack of desire and neglect—often planned neglect.

Providing the well-balanced program for the gifted and talented is going to be tougher than it was (or is) on the other end of the spectrum, the way we go about this program may be as important as what we gain in the end.

Remember, accountability is visibility of service, but accountability, like beauty, is in the eyes of the beholder.

**Norman Hall is Superintendent of Andrews Independent School District, Andrews, Texas.** He received both his Bachelor of Science and his Master of Education degrees at Texas A & M University, and was awarded the Doctorate of Education by Colorado State College in 1960. His teaching experience in the field of education ranges from classroom teaching to school administration in both elementary and secondary schools. The superintendent is a past president of Texas Association of School Administrators and of Texas State Teachers Association (District XII). He is currently serving on the Executive Committee of the American Association of School Administrators.

He has been an educational consultant for the Educational Development Laboratories of Huntington, New York, and for the McGraw-Hill Publishing Company. He has also served as a staff member of the Extension Division of the University of Texas, working in the area of curriculum.

Hall is currently serving as a guest lecturer for the National Academy for School Executives, appearing nationally to discuss such topics as school community relations, personnel evaluation, accountability, and management by objectives.



## THE POWER OF PUBLIC OPINION

Robert Pearman, Managing Editor, *Kansas City Times*

I presume that I am here to speak because the framers of this program believe that the power of public opinion—and its molding and ultimate effect on the political process—is certainly something anyone in your profession needs to understand.

Governments and administrators, federal, state and local, have enormous communications problems. And we know that many programs are not supported by the public or, if they are funded, are operating poorly because they are not understood by the people they are intended to benefit.

Let's talk for a moment about the desirability—let us say necessity—of informing the public in order to keep government moving forward, even to keep it moving at all.

### A Fight at Harvard University

There is currently a fight at Harvard University over the absence of any instruction in communication and public opinion in the university's Kennedy School of Government. The university administration has chosen to keep the school "pure", so as not to confuse young minds with extraneous matter such as knowing about the media and how they work.

That attitude has drawn many critics. The most pointed, perhaps, is John Crichton, president of the American Association of Advertising Agencies, who protested: "I think it's a little strange that the Kennedy School of Government seems to find no time or place on its curriculum for public opinion and communication when so many government people can find time for very little else."

In this dispute Erwin Canham, editor emeritus of *The Christian Science Monitor*, and Senator Hubert Humphrey of Minnesota have lined up solidly against the Harvard administration.

"To ignore the role of public opinion is a serious evasion of responsibility," Canham said.

And Senator Humphrey noted that any political science study—and one might add education curriculum—would be improved by course material in the area of public opinion and communication.

What does an internecine fight at Harvard have to do with why you are in this room? Well, I would submit that the very arguments being advanced there have application elsewhere. And that if the schools where you obtained one or more of your degrees had better prepared you for the nitty-gritty of understanding and dealing with the media then there would be little purpose in your being here today.





today. And by the time it got around to me two weeks ago I took it that Dr. Ray McGuire had become more than a little desperate. Any old port in the storm--and well, I'm the port, of sorts. But after getting the assignment I tried to find out what education of the gifted and the talented is all about--a subject which you had carefully managed to keep secret from me, and I would guess, from the rest of the world. For enlightenment I am deeply indebted to Cliff Curl in Topeka, who gave me the primer course, to Harold Blackburn with the U.S. Office of Education here, with whom I took my 35 minute post-graduate course, and to the office of Senator Javits who provided reading material.

What I learned was that your efforts are one of the best kept secrets in America. Last February in New York I was one of the judges of the education writing contest for The National Association of Education Writers. I had kept the contest entries in hopes that one day our education writers could grant me an interview to talk about ideas and how to win contests. When this opportunity came up I reviewed them. They were from hundreds of newspapers, large and small all over America. But I did not find a single story that dealt with the education of the gifted and the talented, or even hinted at the possibility that the schools were not doing all that they might for these children.

There were stories, and a few, of so-called "charter schools."

There were stories about principals who seemingly encouraged students to be "creative."

There were stories, and a few, and full sections, on the problems of education and teachers, old teachers, one room schoolhouses, how the system was run in a big city school system, and why teachers strike. There were stories about children who didn't read after 8 years of school, but no stories about children who had advanced to an amazing degree of more sophisticated concepts, mathematics, and a level of performance that no one could help, or that could help them effectively.

### School Dropout

There are a number of stories about dropout rates in schools. One of the more recent ones is that by a habitué of *Education Week*, a weekly newspaper for educators. It presents a study called "LEARNING TO READ" by a group of researchers who relate to another U.S. law, children who do not read by the end of the second year of the learning, that is, the second grade, are more likely to be ailing children, and a serious educationally handicapped child.

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Yes, it seems to me there is a story to tell. But let me say something as an editor about how I could get a story that would interest me. Give me a press release on a meeting of the sort going on here today and I am only vaguely interested. But tell me where I can get the full personal story about how a supernaturally gifted child fell out of the school system because it did not meet his needs and I'll write with you. And so, in my judgment, the readers will be with you from start to finish.

There is no doubt in my mind that you have a story to tell or that it is an extraordinary and important story. However, you do have a peculiar problem. I am not sure we have an outlet for it here, and now

we are in a bit of a bind. I know that the public has been so concerned about the needs of the physically and the intellectually deprived. With the efforts of many people, hope to the hopeless and help to the helpless -- *not* with what the newspapers and magazines would be doing with the gifted and the talented.

There is a real need in this country that the newspapers and magazines should help to fill, and that the geniuses and the talented children should be able to get their story told.

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**Let's Avoid the Transport Program**  
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Robert Peerman was born in Chadford, Nebraska. He earned a Bachelor of Science degree from the University of Arkansas in 1952 and a Master of Science degree from Columbia University in New York in 1957. He served in the Marine Corps in Korea and was a pilot in the Marine Corps Reserve.

Peerman has been on the staff of the *Norfolk City Times* since 1967.

He spent 11 years as a reporter on *The Times*, including overseas assignments in Southeast Asia and in Europe. He was named National World editor of both papers in 1967 and became managing editor of *The Norfolk City Times* in September 1974.



## GUIDANCE AND COUNSELING AND THE GIFTED AND TALENTED

Presented by the Wisconsin Association of Counselors at the 1996 Conference of the National Association of Public Education Consultants on Counseling and Guidance (Madison, Wisconsin)

The support of a wide range of people is required for leadership and development of special programs to better meet the needs of the gifted and talented population. The American School Counselor Association and the Wisconsin Association of Counselors have provided assistance to the growth and development of the gifted and talented resource people, especially, in the past few years. One of the major challenges to which counselors and all educators are called

is to respond to the needs of the gifted and talented population. The effects of the 9/11 terrorist attacks and the impact upon this country and the world have caused an increased and increased focus of identifying and supporting the gifted and talented people. Most counselors were trained and prepared to help people move toward assisting the college-bound students and to help them to make a choice of a few programs available to them. The needs of the gifted and talented programs have changed dramatically in the past few years to meet the changing needs of the students and the programs. The programs of the gifted and talented programs and the programs of the 1950's are not viable today. We are being called upon to respond to the needs of the gifted and talented students and to help them to move toward a more comprehensive and integrated approach to the needs of the gifted and talented students. The development of a comprehensive and integrated approach to the needs of the gifted and talented students is a challenge to all educators and learning skills are a challenge to all educators. The development of a comprehensive and integrated approach to the needs of the gifted and talented students is a challenge to all educators and learning skills are a challenge to all educators. The development of a comprehensive and integrated approach to the needs of the gifted and talented students is a challenge to all educators and learning skills are a challenge to all educators. The development of a comprehensive and integrated approach to the needs of the gifted and talented students is a challenge to all educators and learning skills are a challenge to all educators. The development of a comprehensive and integrated approach to the needs of the gifted and talented students is a challenge to all educators and learning skills are a challenge to all educators.

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## Elements of Guidance and Counseling

There has been and will continue to be an increasingly important role for guidance and counseling in our schools. As we intensify our efforts to seek out the gifted and talented and to foster their growth and development, allow me to reiterate some basic assumptions which undergird my message to you today. The elements of guidance and counseling which I will outline here are applicable to all of education and to everyone participating in the educational process. These elements may be better presented in the context of working with the gifted and talented, but I trust to you that these elements can be applied to all of our students, the gifted and talented as well as the average.

### 1. The Gifted and Talented

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#### ax. The Gifted and Talented

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#### az. The Gifted and Talented



2. The basic program of guidance and counseling involves the process of consulting and coordinating services. The program is comprehensive and developmental and is implemented through the curriculum and through specialized approaches. Orientation, information, appraisal, placement, follow-up, follow-through, referral, and research activities are included in the program.

3. There is evidence that all persons throughout the school institution, agency, and community have continuous opportunity to participate in the guidance and counseling program.

There is evidence that the guidance and counseling program is systematically planned, implemented, and evaluated.

4. The guidance and counseling program is continued on an extended basis during periods when classes are not in session.

The guidance and counseling program is community oriented serving not only students enrolled but also pre-schoolers, dropouts, graduates, and other community citizens.

5. Counselor taught or instructed courses or activities that provide identification, study, skills, and/or similar goals are offered.

6. The program serves three to five year old children and their parents. The children are of the following racial:

The guidance and counseling program is designed to meet the unique needs of the population of the community.

7. The program is staffed by qualified personnel.

8. The program is designed to provide services to all persons who are in need of the services and are involved in the program.

9. The program is designed to provide services to all persons who are in need of the services and are involved in the program.

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The elements of a guidance and counseling program design described here will help assure a qualitatively different program. A program which is different in kind and improved in quality will have significantly greater impact and better meet the needs of those to be served than a program which is unplanned and responds only to crises and to whatever comes along.

### Expectations from Program and Counselors

The objectives, philosophy, and goals of a guidance and counseling program relate directly to the needs of pupils, staff, parents, and so forth. There are three essential actions that should be reasonably expected from the guidance program and staff: the counselor should be able to give leadership and/or make a contribution to the identification, appraisal, instruction and curriculum activities, guidance and counseling procedures, placement and follow up, inservice training of staff, and evaluation of the gifted and talented program and its participants. He/she should delineate some activities and leadership functions which require pupil, staff, and parent involvement.

#### 1. Identification

The identification of gifted and talented pupils is a complex task. It is essential that the school principal, staff, and parents be fully informed of the many other ways in which such qualities may be recognized and/or identified. Counselors should assist in providing information to pupils, staff, and parents about the best methods for identifying such pupils.

The identification of staff expertise and resources is essential to the identification effort and should be developed as a major program activity. The counselor, with general knowledge of the capabilities of the staff and an identified list of staff members, should assist in organizing and developing the identification program.

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## 2. Appraisal

- a. Appraisal of persons superior in certain areas requires instruments and other methods which are usually more sensitive than those in general use
- b. Areas of pupil growth and development largely ignored in appraisal are those of emotional, psychological, and social readiness to accept accelerated; intensified and/or different programs in which they may participate. Very often the talent in which they are superior creates for them unusual circumstances in which they must cope. One's level of maturity, social adaptability, and productivity must be assessed and monitored carefully. This can best be done by counselors, although it must be done in concert with other members of the team. Everyone must assume responsibility in this area of assessment.

Counselors can help in the appraisal of interests, aptitudes, social maturity, and achievement can contribute significantly to pupil growth and development as well as adjustment. The results of these assessments must be shared with those persons most directly and appropriately concerned.

The social and emotional style of the person must also be taken into consideration as the pupil comes in contact with other staff programs. Extensive personal contact among teachers and counselors on a coordinated basis with the pupil will help develop knowledge and understanding for all.

The Los Angeles Public Schools have used five characteristics that can be utilized in both positive and negative ways as an indication of strength to assist in identifying able disabled pupils. These characteristics are learning motivation, leadership, social skills, and adaptability.

### 3. Social Environment

#### 3.1. Home Environment

- a. Home environment of the pupil is one of the most important factors to be considered in identifying and planning educational programs for the child. The counselor should be arranging to identify, evaluate, and report on the home environment. It may exist to meet the needs of the child and the school. Counselors are in a good position to help identify and report on the changes appropriate to the needs of the child. Counselors usually have contact with a wide cross-section of a diverse population. Thereby the counselor can bring to the attention of the school from another perspective. The counselor can establish a variety of community contacts which can help identify and bring to the attention of school experiences which are valuable to a gifted and talented program.

- b. The cultural and community goals of the school may be met through the use of leadership, art, music, and athletics. Programs should be open ended to allow greater access, horizontal, and vertical to the curriculum. Counselors can



- e. Have the flexibility and authority to arrange alternatives in the program with the student, parents, teacher, and community
- f. Exercise a consultative and coordinative role with teachers and administrators in the overall operation of the program
- g. Be knowledgeable of community resources and assist teachers and community to get together in the use of these resources
- h. Offer students opportunities for interaction; develop important interpersonal and social skills among these students; start small group activities which cross age and classroom lines to enhance the interaction
- i. Facilitate student learning through "helpfulness" as aides to teachers or other staff members
- j. Be a good listener and take action when and where appropriate

5. Placement and follow up

Placement is a continuous and team process throughout and beyond the school experience of the student. Educational, vocational, personal, social, and job placement are important functions coordinated, and in large part carried out, by the counselor. Coordination of placement activities with referral agencies, community services, and post secondary education institutions is a responsibility assumed to be part of a guidance program. Placement skills and competencies are learned and should become a part of the career plans. Counselor expertise and coordination in this area are essential to better success.

Long term and long term follow up of student experiences and activities can yield valuable information in evaluating existing programs and planning future plans. Follow-up activities should be planned and coordinated so as to get the desired information in a timely fashion.

6. Inservice

One of the most important contributions that can be made by the counselor in a program for the gifted and talented is an inservice program. The inservice program at various stages of interest, readiness, and development to work with programs and students in the area of the gifted and talented. The counselor is usually well equipped to assess the development of staff. The attitude and philosophy of the staff toward the gifted and talented have a great influence on the staff's perceptions of themselves, others,

and the program. Inservice would help teachers and other staff to develop, improve, and/or refresh listening skills, interpersonal relations, group process, and decision making. Teacher confidence in working with these skills and/or in cooperation with the counselor is a primary goal to establish an appropriate atmosphere for the gifted and talented learning.

Working with teachers in getting to know the students is another function of the counselor. Another function under the inservice program is the establishment of effective

two-way communication and trust is essential to the learning process.

#### 7. Evaluation

A well-designed program and plan of action will be easily evaluated in terms of outcome. Process evaluation should also be made a part of the ongoing evaluation procedures. Evaluation is usually best understood when use is made of the terms of person(s) asking for the accountability. Changes in the program plan should reflect the verification or recommendations revealed through the evaluation.

The most positive evaluations of the gifted and talented programs seem to come from those students who perceive to have been treated as individuals.

#### Recommendations for Gifted and Talented

The following are recommended action items to include in your program plan for the gifted and the talented:

- a. The program must help students develop a sense of responsibility for their own direction. As students become more and more self-sufficient and responsible, the greater control they will have of their own destinies.
- b. Get students involved at the assessment and planning stages of development. Listen carefully to what they are really telling us through what they do and what they say.
- c. Give these students encouragement and recognition when earned. Students are not interested in praise for everything and especially, not for mediocrity. Praise them for their best efforts.
- d. Make provisions for ongoing activities whereby students and staff get to know each other personally. There is a high need for this interaction with adults at a meaningful level by these students.
- e. Encouragement must be given toward student identification with another significant adult outside the school. The student-mentor idea seems to have great merit and should be an integral part of any program.
- f. Careful attention must be given to the career development aspects of each student's growth. The planned and coordinated continuum of choices and experiences throughout the pupil's lifetime will contribute to positive career development. Each student must be afforded a wide range of opportunities to participate in the school career education program.
- g. Teachers and counselors should be involved in state and local planning of programs for the gifted and talented. One of our greatest challenges is the updating and inservicing of educator staffs. Through their involvement they should become cognizant of needs for different training experiences for those people expecting to become teachers and counselors.
- h. Other members of the helping professions—psychologists, social workers, health educators, and nurses—must be included in the team working with the gifted and talented.



- i. New, different and/or innovative programs involving the gifted and talented have a high built-in success factor. These programs should be used as demonstrations of change and opportunity to be extended to all students in the school.
- j. Interested gifted and talented students can be an inspiration to other students and staff when placed in helping relationships in the school and community.
- k. Gifted and talented students can make significant contributions to the resolution of problems experienced by others through their involvement in problem solving, decision making, and planning sessions with adult as well as student leaders in the school and community.
- l. Programs involving the gifted and talented must be truly different and meaningful individual needs. Priorities must be established and certain risks taken when developing a program for the gifted and talented: The affective development of human potential is more important and much more difficult to bring about than is the cognitive development.
- m. Significant abilities and talent may be identified at almost any time in the total life of a person. These characteristics know no barriers from socio-economic status, race, creed, or age. Some students will exhibit multi-potential and efforts must be made to identify these persons.
- n. We have a responsibility to develop school and community awareness and understanding of the gifted and talented student and program. Knowledge and theory in this area are well established in the educational field. Application and communication of this knowledge with potential participants and the general public is a part of our role as educators. We are challenged to do our best and in so doing receive the credit due. Effective and ongoing public relations is essential.

Within this brief span of time, we have discussed a general overview of essential and potential involvement of the counselor through a guidance and counseling program with the gifted and the talented. It is now left to you to seek the additional related information and understanding of the significance of guidance and counseling as an integral part of program plans for the gifted and the talented. Assess carefully your student and staff needs and resources and build a program making maximum use of present and potentially developed expertise. As a professional organization, the American School Counselor Association and its member counselors are prepared to assist, further elaborate, and otherwise contribute beyond this statement toward strengthening programs for the gifted and the talented. The challenges are extraordinary. As a team working together, we are capable of accomplishing the task.

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19. "A Model Program for Community and Professional Involvement," Phi Delta Kappa, Inc., P.O. Box 789, Bloomington, Indiana 47401. A goal setting and evaluating process.

On leave of absence from his job with the Wisconsin State Department of Public Instruction, Donald W. Severson is serving as full-time president of American School Counselor Association, July 1, 1975, through June 30, 1976. With the state, Severson's position is Consultant of Counseling and Guidance Services.

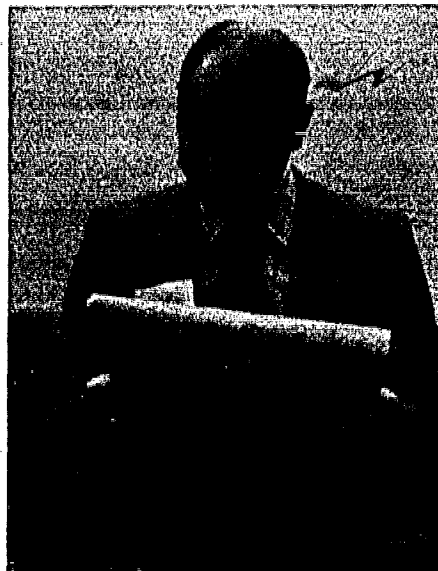
His background includes Director of Guidance at Madrid Community School, Madrid, Iowa, and Registrar at Des Moines Area Community College. In two positions in Physical Education, Severson was head coach for basketball, and in one instance, also football and track.

Some of Severson's many professional activities include the following:

- American Personnel and Guidance Association (APGA)
- National Vocational Guidance Association (NVGA)
- American College Personnel Association (ACPA)
- Association for Counselor Education and Supervision (ACES)
- Association for Humanistic Education and Development (AHEAD)
- Iowa Personnel and Guidance Association (IPGA)

He is also president, 1975-76, of the Alliance of Associations for the Advancement of Education. AAAE is a consortium of some 20 national professional associations working together to further common causes in the education profession and community.

Published articles include "Partnerships in Guidance Through Career Education," *IPGA Bulletin*; "Career Development and Career Guidance," *NVGA Newsletter*; and "Comment: On Wisconsin's Experiences in the Implementation of Career Education," *Guidelines for Pupil Services*, Wisconsin DPI.



## **THE PERFORMING AND VISUAL ARTS AND THE GIFTED AND TALENTED**

(Transcribed Presentation)

Mary Hunter Wolf, Director of Educational Planning and Development, American Shakespeare Theatre

One of the things that I want to present to you in your thinking about programs for talented kids, and about yourselves in that relation, is the great value of the theatre as a premise for all gifted kids. As academic gifted programs began, there was a tremendous acceptance in their development but there was a feeling for the arts: "We will get around to that some day."

Fortunately, that has been changed and there is a much broader concept now of what gifted and talented kids need. The question about theatre and the visual arts serving all gifted students and teachers, and the importance of having some understanding and some experience of the arts, is really the thing I am here to try to persuade you. You may not agree but by the end of the afternoon you may see the reason for my madness!

The principal reason for a broadened scope is that very often highly gifted children who excel in special areas develop high skills quite early. Their parents and their teachers identify this interest. I think you all know that in music the kid takes it and really runs with it. He or she gets the backing of the music teacher, support of the family, and is really practicing; like on the violin three hours per day, and so on and so forth. What very often happens to an artist in music, and in all the arts as a matter of fact, is a kind of tunnel vision. The artists tell us over and over again that as adults, they have to back up to catch up. The artists reduce their focus on highly skilled orientation and get to be people. The artist will get to have responses in all areas, and to develop as a total human being. I think this is enormously important for the child who has the tendency to feel, "I am tremendously good at one special thing." The child, for instance, who draws well, stops talking. I'm exaggerating but you know what I mean. He or she gets an enormous amount of satisfaction of communicating through drawing and somewhat withdraws from all needs in terms of development.

### **A Total Instrument**

But perhaps more important than these interperson relationships is the question about potential, and the fact that we are all a total instrument. We are not just up in the head. We are not just focusing our ears as a musician. We are constantly a total nervous, responding mechanism with our whole body, and our whole imagination. Everything that can be done to help the child function in complete command of his body, in command of concentration in all fields, in command of himself in space—all of these things are enormously valuable. For development in any field, I think theatre supplies the very best opportunities for this.

I wanted just to touch on certain specific things, then I'll come back to them and maybe you can ask some questions about it, too. The first part of the afternoon I would like to share with you my feelings about what theatre can supply. Now, by theatre I am not talking about getting up and being part of the school performance of *Damn Yankees* in the Spring performance. I am talking about what theatre training can offer in terms of personal discipline and development, and of actual organization of the self.

One of the most important aspects for the very young—and then it goes right on up through the teen-age period—is intergroup relationship. When you are working with a theatre problem, or whatever the nature of the activity, you are working with a group of people. You cannot be a solo instrument. You have to be a part of the group. You have to relate to the group. You have to interact with them. You have to consent. And I don't think that there is a living human who doesn't need, from the very earliest time, to interact.

I feel as I have said earlier, it is essential for gifted people because they do tend to separate themselves out. They separate themselves from other people and other opportunities and other experiences. Theatre work also has in it the acceptance of authority. It has the acceptance of authority in a way, I think, that is most creative. A really good and talented director knows, first of all, that whatever guidance, whatever plan, and whatever concept he has, that finally it is the actor up there doing it all alone. There comes a point when authority must relinquish. The director is an organizer *and* releaser.

This question: "Can young children working with a group understand personal relations and authority in a creative way?" I want to point out that theatre work can do this and I think that one of the reasons theatre is so enormously supportive in this regard is that it involves all the arts. There is no separation.

### **Enormous Panorama**

I think lots of us who may not have been involved much in the theatre think of the actor, the director, and maybe the designer. But do you not think of the enormous panorama of jobs to be done and of exposure to different kinds of experiences? Because the theatre really, and literally, and precisely involves every art. Every form of art we know. And, in most instances, everyone working in a theatre today shares.

You may not actually be functioning as a musician but you are intensely aware of how important the music is. It is surprising to me how many actors are quite good musicians. They have learned about music and have been drawn into it because of their experience in the theatre.

One point about development of imagination is that release of imagination is important to every person. I am not talking about what I consider ideal education, but I am stressing how utterly important imagination release is to the gifted and the talented.

We are aware of the fact that in so many of the academic areas, within a generation, there has been an enormous change. We talk about that all the time, but the change in writing and in other academic mechanisms is so profound—and we can really see it happening—that this capacity to accept and to be free in imagination is new.

You make a leap into taking a chance. If your imagination is going to be free, you must be ready to take that instant leap at a dangerous point when you very often feel that you have nothing left. The function of imagi-

nation is, that at that very moment, it comes to your rescue. Something begins to happen and can, literally, be released with training. There is no doubt about it. I have seen it. I have done it. I have worked with it. This process can be opened with great freedom and a great deal of creativity and imagination.

Now on the subject of concentration. Concentration is a very specific act, an active state of being where you are relating to something and really into it. Concentration can be practiced like shooting baskets. I can grow and you can grow. We can discover what our particular method of concentration is. There are many different ways and I don't think enough attention has been given to the study of this.

Then we turn to the whole question about interpretation, which is really examination of experience. Interpretation is an examination of how do I get from here to there. Interpretation of a role in a play requires an enormous amount of information, an enormous amount of intuitive feeling, and a tremendous amount of skill to make that interpretation work. Choices are being offered constantly. The question of priority of choices, the ability to separate out the priorities and come to grips with decisions, is one of the most important lessons to learn.

Organization is enormously important also. To live under a deadline is a condition where the creative person very often finds himself or herself. Many people never learn to live with a deadline. Some people lean on a deadline and cannot work without it. To organize and distribute your time, knowing that you have a destination you have to reach by a certain point, is taught to you by the rehearsal process probably better than any other process that I know.

### **Complicated Mental Process**

Now comes the more developed mental part which I call conceptualizing. Conceptualizing is probably the most complicated mental process that we have. This means that you can take material over into one area, define its essence, and move it over into another area, re-expressing the material in other terms. I think this is so important that one of the programs that I am doing with seventh and eighth graders is organized completely around this process.

The children are working through different art forms. They start with a theatre problem, using this potential conceptualizing quality. My own feeling is that if the kids do not get this kind of experience in the seventh or eighth grade, they never get it in their lives.

Many students do not really understand what it is to absorb material, master it, and then run with it for use in other fields. A very interesting, and extended test was given at Johns Hopkins University by a group of education specialists to compare cognitive learning and experiential learning. The educators came to the conclusion that experiential learning for the young has, by an enormous amount, more to offer to the developmental process than cognitive learning.

So these things, concentration, imagination, interpretation, conceptualization, are really the things that I feel theatre has to offer. How many of you have ever been in a play? Almost all, I see. If you remember back and really think about the rehearsal experience, you are aware of all you learn in three or four weeks time. A vast amount of material! You get along with a group

of people. You relate to the other people and their jobs, and what they are doing. You learn whatever is necessary to be learned about the play, and so on. You master this, you discover your own interpretation power, and you come out with a product.

I offer this to you as an illustration. Teachers say to me, "I get my class together as a community by the end of the school term, then I lose them." I say you can create that learning community in three days. I guarantee it by the use of certain kinds of theatre technique. There is no need to be afraid of a learning community in which the individual will not flower. In fact, I get a little nervous about individualized learning programs as they so often, too often, isolate students from other people. The program is so individualized that the child comes and goes as a private person without really seeing how he or she fits in the total school picture. I have seen some learning situations of this type that have been taken much too far.

Now what about the other art forms which lead to different kinds of activity? Certainly writing can be a natural tool for anyone working in theatre. One of the ways I get my workshop to write is to identify a theatre problem and write about the best way to deal with that problem. In the process the students need to recall what they did the day before in the workshop. Then they start to polish their writing, removing and eliminating words and phrases.

Before you know it kids, who tell you they have never been able to write, are writing with ease and skill because the theatre activity is dictating a need for this particular skill. Writing becomes a tool instead of a defeating activity in which there may have been many previous failures. The writers go on to work on plays and literature which open up more relationships.

Painting and drawing come very naturally and very easily to the theatre. A sense of construction and sculpture is necessary in the design elements of a play. Set design can represent the very embodiment of a play. Music I have already spoken about.

### **Environmental Art**

Then there is a kind of general area which is coming much more important. There are many young people who have really flowered, in what we call "environment." In environmental art, the students are not pinned down to the academic studies of architecture. They are solving environmental problems and studying what are the elements in environment which change people, or free them, or confine them. Again, this question of environment is an essential part of expression in the theatre.

That is very briefly, my case for the importance of the theatre experience as a way to help, support, and release talented kids, whatever their field may be.

Now I would like to go back to one of the interesting aspects about music programs for gifted. When you are identifying kids for gifted and talented programs, you have to watch out for the kid who is really not very talented but has high skill. For that child looks like a dream. He or she plays the piano well, for example, but the musicality and capacity to develop is purely mechanical. The child has learned to do it just as some people have learned to type.

If you put that non-gifted kid along side of a child who might have real genius but as yet no skills, you should look for the difference and keep the problem in mind. Skill in the young does not necessarily mean a gift. The skills could be a result of pushing from adults or developed by the child to attract attention.

Near the Center where we work there is a very large parking garage that leaks. In a certain section of it, where the water on rainy days runs through and drips, there is a very musical, almost scary, combination of sounds. Our workshop leader takes the kids there just to listen. When they come back he asks them how they would reproduce those sounds. It is amazing how, almost at once, the kids who have a feeling for organization of sounds and rhythm, who are gifted musically, can demonstrate the various combinations of sounds.

I am one of the persons who believes we should start with our gifted and talented kids and give them a very broad opportunity to experience many things. And I am not talking about a smattering. I am talking about presenting experiences to give gifted youngsters a chance to expand themselves in other than the area of their main concentration. I am talking about one horror story that I even hate to think about.

When I was at the University of Chicago, in the flat building where I lived there was a young man. He scurried about the campus like a little rabbit. He was very small, had a big head, and never talked to anyone. When he had a paper to present he would give it very, very rapidly and then run away. He was a genius and was at the university on a scholarship. He avoided contact with any other people. He died of malnutrition.

This student did not have enough money to buy food to eat. He did not ask for food. He lived off of potatoes for weeks. He was incapable of reaching out. He couldn't grow. It is a terrible, but true story.



Mary Hunter Wolf is Director of Education Planning and Development for the American Shakespeare Theatre. Director, producer, teacher; she has directed on Broadway *The Respectful Prostitute*, *Great To Be Alive*, *Ballet Ballads*, *Carib Song*, *All the Way Home*, *Peter Pan* (associate director), and others on and off Broadway. Mary Hunter Wolf established the teaching plan for the American Theatre Wing's *Professional Training Program*, a G.I. Bill college level interdisciplinary program in performing and technical theatre arts.

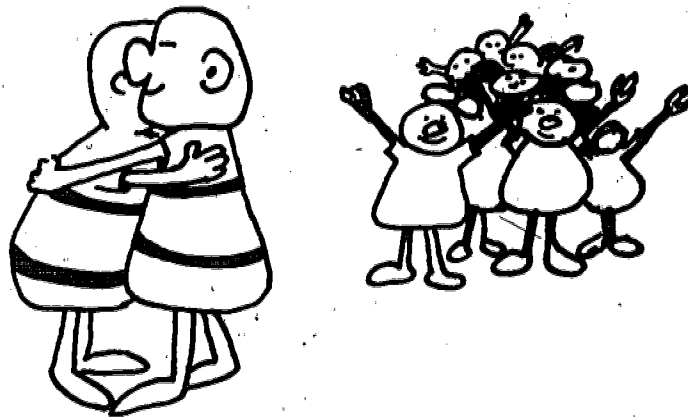
Currently she is executive vice president of The Society of Stage Directors and Choreographers, member of The Connecticut Commission on the Arts, and Title III Advisory Councils for Connecticut in the fields of innovation and special education. Under her direction the American Shakespeare Theatre has developed a Center for Theatre Techniques in Education through which AST plans and administers federal and state grants for Title III — ESEA and Title VII (ESAA) — as well as innovative workshops open to teachers, community groups, and students.



## GIFTED EDUCATION: HELP BY ASSOCIATION

The three professional associations described in this section were represented at the Bicentennial Midyear Leadership Training Institute by their national executives. In each case, the individuals heading the groups are interested in furthering the cause of better education for the gifted and talented.

The associations can help school districts in these regards, on a local or state level. Counseling, curriculum, and leadership are important interrelationships for the gifted student. Broadening the scope to include these areas can only benefit efforts for gifted education.



## AASA

Founded in 1865 as the National Association of School Superintendents, the American Association of School Administrators adopted their present name in 1937 as an associated organization with National Education Association.

The governing body of AASA, the Executive Committee, consists of six elective members who hold office for three years. Among other duties of the committee, is the appointing of special commissions for investigation and research, and inviting other educational organizations to meet with the association. Members of the Executive Committee also accept invitations to represent the association at state organization meetings, seminars, or other meetings where their services can be helpful.

AASA believes that a primary cultural goal of society is to help children grow into mature, self-sufficient, fully functioning citizens who are able to meet the demands of life effectively. Their pamphlet, *1975 Platform and Resolutions*, further states that "education is the greatest constructive force available to people for the solution of their problems and the promotion of their personal growth and well being."

The education administrators believe that school boards must provide continuous improvement in educational facilities and programs and school superintendents must exercise effective leadership. The quality of education depends primarily upon administrative leadership and the competency of the instructional staff.

To achieve these objectives the association states that the school administrators will work for adequate financial support for public schools from local, state, and federal sources; plan programs of quality education; and eliminate all barriers to equality of educational opportunity for all children.

Continuing resolutions listed in the association publication included a national program of certification reciprocity and increased efforts for successfully-integrated schools, by supporting transportation of students, working to establish open housing, equal employment opportunities, economic security, and full social participation. AASA supports education accountability, based on shared responsibility by members of the profession, local school boards, and other legislative bodies. The association urges administrators to give leadership in joining with others to develop and implement accountability programs in all education agencies.

On student testing: "AASA recognizes the limitations of currently-used intelligence and achievement types of standardized testing procedures. AASA therefore urges its members to point out actively the limitations of standardized tests to their constituency and to work to prevent their misuse;

and work actively on the development of viable individually-based alternatives such as criterion-referenced tests.

Other areas of concern for the association are the following:

- Administrator-School Board Relationships
- Continuing Professional Development of Administrators
- Early Childhood Education
- Curriculum Implementation.

Current resolutions adopted by the 1975 AASA Delegate Assembly in Dallas, include evaluation of personnel and programs, and school finances to provide for quality education in public schools with special federal and state appropriations to encourage experimentation and to promote improvement in local education agencies. The concept of the administrative team is recommended, to be established in each school district, to represent every category of administrator and supervisor, and to confront the economic and welfare concerns of members.

For additional information, contact AASA, 1801 North Moore St., Arlington, VA 22209.



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In a positive statement approved by ACSA governing board, November, 1974, the philosophy of the organization is given as follows: "Who am I, what can I do, how can I do it, and how can I best contribute to society?" ACSA's guidance and counseling programs help all individuals to answer these questions. Through the curriculum and through activities, guidance and counseling programs exist to improve the lives of students, staff, parents, and community members. The development and development of the program are the primary goals.

ACSA's philosophy is based on the belief that all individuals have the potential to contribute to society. It is the responsibility of the school to help each individual realize this potential. ACSA's philosophy is based on the belief that all individuals have the potential to contribute to society. It is the responsibility of the school to help each individual realize this potential. ACSA's philosophy is based on the belief that all individuals have the potential to contribute to society. It is the responsibility of the school to help each individual realize this potential.

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**DIALOGUE DIALOGUE**

*When giving the full story on your subject, acknowledge the other side of the coin, too.*

*What's the answer to the objection that special gifted programs rob other classes of the intellectual spark?*

*Who is to appear on a TV talk show? It's a natural for some one talented.*

*How do you get the most out of a conference? You can't get it all and given a choice, it's possible.*

*Motivation is only good with successful creativity lost by saying "This is the unusual" you can't do it.*

*How to get the most out of a conference? You can't get it all and given a choice, it's possible.*

*Motivation is only good with successful creativity lost by saying "This is the unusual" you can't do it.*



Cruise Palmer



Phillip Isaac, Dolmo Della Dora and Virginia Ehrlich  
*been all over studying school systems in*



James Van Sant and Frank Barron

*How do you get the most out of a conference? You can't get it all and given a choice, it's possible.*

*How do you get the most out of a conference? You can't get it all and given a choice, it's possible.*



Jim Turner, Norman Hall and William Foster



Donald Giverson





David Jackson and Clifford Curl



Ray Ewing and Robert Pearman



Jack Boshtta and Irving Sato

The main thing is sharing your imagination with the class.  
 Have an architect design a prison and that will tell you his  
 view of man.  
 Creativity has some relation to violence and vitality  
 The creative aren't good test takers. They break pencils and  
 throw away the tests.  
 We found the "good" writers were those ready for the "looney bin"

The funny noise over the PA system sounding like anti  
 aircraft guns, was caused by the blowing of the wind.  
 I never expected snow!  
 Closed airport. And cars in the ditches by the side of the road.  
 Idaho people stranded in Denver Wisconsin delegation arriving  
 one day late.

But the show must go on a tradition for Mary Hunter Wolf  
 in spite of her bad cold  
 Wilson's Steak House: Kansas City steaks and milk hot beer  
 A new foundation book from Columbia UP Press lists  
 2000 funding sources.

Another 26,000 foundations contained in original libraries  
 listed by geographical coverage

We're planning a newsletter for Ohio reaching it to teachers  
 administrators, newspapers, TV, and radio stations

Improved communication for New York a speaker's bureau  
 with carefully selected spokespersons and a new news  
 concept.

How about Dr. Hines to head out at the beginning of the  
 speech?

Do you know of any tests for a...  
 I want to meet the representative from Pri...

We need a list of participants

Open a new window

Architectural and artist  
 are tests for this now

A quality or toughness

Communication from...  
 cards are OK to

Biggest problem

Some material innovations...  
 I can't understand why no one knows about...  
 a good question to ask is, "When did you cry..."



Azar Dehdashti, Azar Shiekh, and Iraj Broomand



PROGRAM  
BICENTENNIAL MIDYEAR L II

January, 27, 1970

Time	Location	Topic and Leader
8:00	Auditorium	Registration (Barnes), Business (Barnes), Curriculum (Della Dora), Leadership (Hall), Curriculum (Della Dora), Media (Palmer, Pearson), Public Relations (Ewing)

9:45

1:00

## EVALUATION BY THE PARTICIPANTS

As a result of the evaluation, the following information was obtained. The majority of the participants (80%) were female and 20% were male. The majority of the participants were from the United States (80%) and 20% were from other countries. All participants were from the United States. The majority of the participants were from the United States (80%) and 20% were from other countries. The majority of the participants were from the United States (80%) and 20% were from other countries.

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