

DOCUMENT RESUME

ED 109 710

88

CS 202 210

TITLE Communication Arts Curriculum: A Model Program.  
 INSTITUTION Tamaqua Area School District, Pa.  
 SPONS AGENCY Bureau of Elementary and Secondary Education  
 (DHEW/OE), Washington, D.C.  
 PUB DATE 75  
 NOTE 89p.

EDRS PRICE MF-\$0.76 HC-\$4.43 PLUS POSTAGE  
 DESCRIPTORS Class Activities; \*Communication Skills; Course  
 Descriptions; \*Curriculum Guides; \*Individualized  
 Curriculum; Secondary Education; \*Student Developed  
 Materials; Student Projects  
 IDENTIFIERS Elementary Secondary Education Act Title III; ESEA  
 Title III

ABSTRACT

A program designed for those students with varied skills, talents, and abilities who feel the present courses of study are not meeting their needs, the Communication Arts Curriculum is based on an approach to learning in which each student selects his or her own learning activity, assembles the resources, and participates in personal evaluation. Part I, "A Model Program," contains a preface, overview, program assumptions, and program objectives. Part II, "Program Operation," contains a course description and outline, an application for the program, an individualized instruction format, progress reports, reading lists, and an attitudinal survey, as well as discussions of the selection of students for this program, elective choice, credit distribution, scheduling, and the utilization of community resources. Part III, "Procedure," includes a developmental flow chart, evaluation questionnaires, examples of summer workshop projects and activities, student guidelines, and an inservice workshop proposal. (LL)

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COMMUNICATION ARTS CURRICULUM

AN ESEA TITLE III PROJECT  
PROJECT NO. 72094

sponsored by

TAMAQUA AREA SCHOOL DISTRICT

in conjunction with

MARIAN HIGH SCHOOL

Project Director--Curtis J. Steigerwalt

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PART I  
COMMUNICATION ARTS CURRICULUM PROJECT  
"A MODEL PROGRAM"

**PREFACE**

A school's philosophy generally states that every student should be offered "a program of studies that will meet his needs, his abilities and interests so that he may become a healthy, cooperative, self-supporting, and morally responsible citizen ready to take an active part in all phases of community living."\* Our Communications Arts Curriculum (CAC) program is designed to provide a vehicle thru which student-centered activities will transform the classroom from a competitive, teacher-directed activity to a watching, sharing, learning experience where each student will learn to respect the varied talents of others and come to the realization that no man is an island in today's society.

The curriculum program is designed with a concept of freedom with restraint - or elastic boundaries - and with the goal of providing opportunity for each student to find an area in which he can work creatively and productively. Creativity and imagination are essential to human personality and without their products humans experience a shallowness of understanding. The Arts are often a refreshment of the spirit, a reaching into life, an awareness of one's self, of others, of society and how to make it better. Consequently, we hope to foster in our society, a greater appreciation of the fine and practical arts which are now valued to a lesser degree than academic abilities. Thus, our program will assist youth to work and live more creatively and to help those who have creative gifts to find an outlet to develop them

\* McQueen, Mildred " Research Report ", Science Research Associates, Inc , 1973  
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## AN OVERVIEW

Tamaqua Area High School faculty have observed that our students are living in aesthetic isolation despite the fact that many opportunities for aesthetic enrichment serve the area. Furthermore, the community is rich in local ethnic heritage and culture, but it has been left virtually unexplored by the public schools. For those students who are interested in the creative arts, the high school curriculum offers very little.

Currently, there are members of the senior class eager to engage in many activities that could serve as a base for the proposed CAC program. An example of this type activity is the spring musical where students are cast in roles, produce and direct, build scenery, print programs, arrange musical scores, assemble a small orchestra, and so forth. In the context of our present structure these existing activities take a great deal of time and effort beyond the normal school day. But, inside the structure of the CAC program, the play would become a goal to be achieved by all involved during the school day. This is an example of what CAC activity could encompass, but many other fine and practical arts activities would be included in the total program.

Participants in the CAC program would be students who are interested in the practical application of the communicating arts, which are as wide and varied in dimension as the types of students in our school. For these individuals the program would provide an enormous range of possibilities, limited only by each person's imagination. Various arts areas can be sampled and the individual's aesthetic appreciation and comprehension enlarged.

In the context of our thinking, the CAC program must deal with the expression of ideas by one individual and the translation of those ideas within the original context to another individual. Thus, communication may be divided into two casual areas: (1) the individual's reaction to his environment, and (2) his need to relate his experience to others. Communication then implies informative content usable to the receiver.

Communication may be further divided into two classifications: formal and informal. Formal communication implies an imposed structure as it exists in the novel, a film, the ballet, a play, painting or sculpture. Informal communication contains a lower structural level, such as, conversation, body language, letters, and so forth.

To further the communication skills of students, either as purveyor or receiver, the CAC program must provide for the self-development of each student. This will necessitate the development of individualized study programs. Consequently, the CAC program must develop, in the student, problem solving skills which will serve him throughout his life. The program should then be designed realistically as a lifestyle program and consequently necessitates active student participation.

Furthermore, the schools of today must prepare students for their future lives, and so the use of leisure time must be somehow handled by the schools. With the decreasing work week, the individual faces the question of exactly just what he should do with his free time. Sociologists claim that use of leisure time has already become a problem in our society. Free time can be put to meaningful use and become an important part of an individual's life if he is exposed to, or is at least stimulated by, various areas of the creative, communicating arts. The CAC is not aimed at

producing finished artists, but rather, it is our intent to create what might be called the well-rounded human being or the Renaissance Man

To enhance the development of the well-rounded individual, the CAC program must enable him to use his creative ability. From this informative stage, creativity must be developed to become functional. In some students, this simplistic creative form can be progressively nurtured to a sophistication associated with an artist. It is the goal of the CAC program to foster opportunities for students to openly explore situations where their creative tendencies are brought to light. By presenting stimulating situations to students, their responses can be self-analyzed to identify the various aspects of creative ability exhibited.

As a progressional creative development takes place, the student must become cognizant of his involvement in a process. This statement is not to be interpreted to mean that we advocate a traditional, lock-step approach in which we effectively and efficiently produce quiet, orderly and courteous students. Instead, we believe that the student must critically analyze his actions in any creative situation and determine the key factors permitting him to creatively act, thus, he identifies his process. The student must explore and/or experiment to find his process and use available resources for his progressional creative development, because creativity is not identified in a vacuum nor is it a fixed quantity for instruction. The opposite is true in that creativity is nurtured by the individual embarking upon a commitment to his plan of action. To foster creativity, the student must participate in self-initiated learning conducted in a non-authoritarian environment where problem-solving is encouraged along with student-teacher self-evaluation. Once such a process is evident to the individual, creativity becomes evident in the work of the individual.

Another important factor built into the CAC program is the matter of making the student responsible for his educational development and his ability to involve his peers successfully in aiding him with his educational objectives. Administration and faculty have lectured students to become more responsible for their behavior in and out of school. But seldom, at least at the high school level, is the student given opportunities to operate in a climate that permits him to select from alternatives, to determine his educational program and thus become responsible for his decisions. When developing the student's responsibility for his learning process becomes the school's objective, creativity can progressively develop in the work of the students within that school.

Torrance (1963) lists common blocks to creativity. (1) Early childhood fantasy is killed, not nurtured, (2) children are held back from learning by mass curricula, (3) discipline is overvalued to the detriment of spontaneity, (4) teacher status and security are over-protected, (5) peer orientation and success hurt self-exploration, (6) divergency is confused with delinquency, and (7) work is too sharply divided from play. The task of the CAC program is to provide an educational climate where perceptual openness to experiences is encouraged, and the student can develop an attitude of self-confidence in his creative ability.

The ability to direct others is a trait seriously lacking in the majority of our students. The CAC program will provide an opportunity for students to draw upon the creative talents of others and consequently direct their activities. This type of activity will realistically mirror the society in which one encounters success, failure, problems, and frustrations. Thus, the CAC program must assist youth to work and live together more creatively, and help those who possess creative gifts find an outlet to develop them.

## **PROGRAM ASSUMPTIONS**

- 1 The fine and practical Arts is a neglected portion of curriculum in Tamaqua Area High School, inasmuch as the curriculum does not offer broad enough opportunities for these areas to achieve equal status. However, if these areas are combined into a unit it will offer a more effective curricular approach since most school scheduling is not flexible enough to amply provide for these areas independently.
- 2 Students in a structured curriculum do not have the opportunity to develop their creative talents in the fine and practical arts. Students can, with minimal direction, design their own unique curricular program in this area and effectively carry it through, thereby contributing substantially to their liberal arts education.
- 3 Resources exist within our teaching staff capable of developing a specific curriculum model without the majority of the personnel involved having been trained in the area designated for development.
- 4 Resource personnel exist in the community and can be a valuable and important part of education. If successfully integrated into a program, they can effectively contribute to a curriculum under the direction of a coordinating teacher.

## **PROGRAM OBJECTIVES**

- 1 To assist students in the development and maintenance of a positive self-image.
- 2 To assist students in relating this self-image to career choice.
- 3 To provide students with an opportunity to initiate their own learning experiences.
- 4 To provide an opportunity to develop various skills in their learning experience which may be of vocational or avocational value.
- 5 To assist students in developing an appreciation of the talents and abilities of their fellow classmates.
- 6 To provide students with an opportunity to clarify and evaluate their values and attitudes in relation to others.
- 7 To assist students in recognizing that unpredictable events might divert them to alternate plans.
- 8 To provide an opportunity for community involvement in student-directed activities.
- 9 To provide students with an opportunity that encourages the development of aesthetic appreciation.

PART II  
COMMUNICATION ARTS CURRICULUM PROJECT  
"PROGRAM OPERATION"

**COURSE DESCRIPTION**

CAC is a program in Tamaqua Area High School designed for those students with varied skills, talents, and abilities who feel the present courses of study are not meeting their needs. CAC is based on an approach to learning in which each student will select his own learning activity, assemble his own resources, and participate in his own evaluation. The emphasis on student activities relates to the need for students to formulate presentations about their ideas in which they will use a creative approach in transmitting those ideas. The fine and practical arts will be emphasized as the means for transmission, therefore, this program is a watching, sharing, doing and learning experience in which each student communicates his ideas to others. Flexibility as to schedule and time is provided to teach the student resourcefulness, independence, and responsibility.

## METHOD OF SELECTION

A procedure for selecting students is necessary if each student desiring to participate in CAC is to be given equal opportunity. Therefore, the following criteria and procedures are established. The screening committee is made-up of a master teacher and members of the CAC committee who evaluate student credentials.

The evaluation criteria for selection are

- 1 The student must have successfully completed his Junior year
- 2 The student must provide a written tentative schedule indicating he will meet graduation requirements.
- 3 The student must file an application
4. The student application will be reviewed by the master teacher and if necessary, questionable applicants interviewed
- 5 Final student selection will be made by the CAC committee, who will evaluate the application, student potential and expressed desires for participation

The number of participants shall be limited to the school facilities and staff. In our situation the number has been set at twenty-five (25).

**APPLICATION FOR COMMUNICATION ARTS CURRICULUM**

Name \_\_\_\_\_ Age \_\_\_\_\_ Sex \_\_\_\_\_ Class \_\_\_\_\_  
           Last                                      First

Present Curriculum (circle one)    General    Vo-Tech    Business Ed    Academic

List School & Community Activities

\_\_\_\_\_

\_\_\_\_\_

Special Training (piano, music, art, voc training, etc )

\_\_\_\_\_

\_\_\_\_\_

Hobbies and special interests

\_\_\_\_\_

\_\_\_\_\_

Work Experience (Describe) \_\_\_\_\_

\_\_\_\_\_

**RATE YOURSELF ON THE CHART BELOW**

Talents                      Below Average                      Average                      Above Average

Artistic			
Creative			
Dramatic			
Leadership			
Mechanical			
Musical			
Physical			
Scientific			
Writing			

State why you are considering this curriculum \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

I agree to have my child interviewed for this program \_\_\_\_\_

Signature

Additional comments or questions please write on the other side

## **TALENT AND ABILITY SKILLS FOR SCREENING PURPOSES**

The application for the Communication Arts Curriculum contains a self rating chart on which the student is asked to rate his level of attainment in various talents. In the event that prospective CAC students may have questions concerning the characteristics associated with these talents, the listing presented here identifies the ability skills related to each talent area.

### ARTISTIC TALENT

- 1 Paints and draws a variety of subjects.
- 2 Finds personal satisfaction in his work
- 3 Shows originality in choice of subject, technique and composition
- 4 Is willing to try out new materials and experiences
- 5 Devotes free time to artistic endeavors
- 6 Expresses his own experiences and feelings through his art forms
- 7 Can appreciate, criticize and learn from others
- 8 Enjoys working with forms of three-dimensional art

### CREATIVE ABILITY

- 1 Have new ideas pertaining to most subjects
- 2 Creates original stories, plays, poetry etc.
- 3 Finds new ways to use materials, words or ideas
- 4 Is able to put two or more ideas together to form a new idea
- 5 Sees flaws in things, and can suggest better ways to do a job or reach an objective
- 6 Arrives at answers through experimentation.
- 7 Asks questions and shows a great deal of intellectual curiosity
- 8 Is flexible and open-minded. Is not afraid of new ideas and subjects them to careful examination before accepting or rejecting them

### DRAMATIC TALENT

- 1 Shows interest in dramatic activities
- 2 Uses his voice to reflect changes in mood
3. Communicates feelings by means of facial expressions, gestures and body movements
- 4 Has the ability to dramatize feelings and experiences
- 5 Gets satisfaction from acting or dramatizing
- 6 Mimics people

### LEADERSHIP ABILITY

- 1 Respected and liked by members of his class
- 2 Is able to influence others.
- 3 Can take charge
- 4 Can judge abilities of others
- 5 Is often asked for ideas and suggestions
- 6 Can make decisions
- 7 Enters into activities with enthusiasm
- 8 Is elected to offices

## MECHANICAL SKILLS

- 1 Is a good craftsman
- 2 Is interested in mechanical gadgets and machines
- 3 Has a hobby involving mechanical devices
- 4 Can repair gadgets
- 5 Understands mechanical problems and puzzles

## MUSICAL TALENT

- 1 Responds to rhythm and melody
- 2 Sings well
- 3 Goes out of his way to listen to music
- 4 Enjoys harmonizing with others
- 5 Expresses his feelings and experiences through music
- 6 Plays one or more instruments

## PHYSICAL SKILLS

- 1 Enjoys practicing physical activities
- 2 Has good coordination
- 3 Stands out in competitive games
- 4 Enjoys competitive physical games
- 5 Is energetic

## SCIENTIFIC ABILITY

- 1 Expresses himself clearly and accurately.
- 2 Has ability to group abstract concepts and see abstract relationships
- 3 Has good motor coordination Can do fine, precise manipulations
- 4 Is willing to spend additional time on things that are of interest to him
- 5 Is not discouraged by failure of experiments or projects
- 6 Wants to know causes and reasons
- 7 Reads scientific literature and finds satisfaction in thinking and discussing scientific affairs

## WRITING TALENT

- 1 Can develop a story from its beginning, through the build up and climax to an interesting conclusion
- 2 Uses only necessary details in telling his story
- 3 Organizes ideas within his story
- 4 Chooses descriptive words
- 5 Enjoys writing poems and stories
- 6 Brings characters to life in his writings

NOTE For better understanding of this listing please consult.

"Identifying Students with Special Needs," by Robert F. Duncan & Jack Kough  
SRA Science Research Associates, 1956

## SELECTION OF ELECTIVES

Students in all academic areas are permitted to select any elective credits they desire in order to meet the school district's yearly minimum credit requirements. Inasmuch as CAC is geared to student interest in the Fine and Practical Arts, we highly recommend that these students should select elective courses from the Fine and Practical Arts areas: advanced art, ceramics, printing, painting, 3-D, home-economics or home-ec mini courses, wood shop, power mechanics, photography, silk screen, offset, music history, music theory and chorus

In addition thereto, we further recommend that in the area of Language Arts, CAC students give primary consideration to the selection of courses such as: drama, journalism, broadcasting, speech and other courses that are closely associated with the nature, structure and nomenclature of the CAC program.

It is our feeling, that if the students make these selections totally involved with a program of educational relationships rather than taking courses which may have little relationship to their interest area or career objectives.

## CAC CREDIT DISTRIBUTION

In order to equate the CAC with other established programs it is necessary to develop a credit distribution system that makes CAC equivalent in time and value to the other curricula. The following credit distribution is devised to meet the needs at Tamaqua Area High School.

### SENIOR YEAR

Social S	1 credit	5 periods per week for whole year
Language Arts	1 credit	5 periods per week for whole year
Physical Education	1/4 credit	2 periods per week for whole year
CAC	2 credits	15 periods per week minimum
Total credits		5 credits minimum

### PART TIME PARTICIPATION

A four-week CAC mini-course is offered as one of the sophomore through senior year language arts electives. Credit for this elective is equated in terms of partial fulfillment toward the total language arts requirement. No pre-requisites are needed for students to participate in the CAC mini-course.

Any student in the freshman through senior year can participate in a CAC project if his talents are requested by a regular CAC student. These team members are available for CAC work during those periods when they are not scheduled for their regular classes. No credit is attached to this form of CAC participation.

## CAC SCHEDULING

The scheduling of CAC students does not differ greatly from other students except that a large block of time must be established. CAC students will use this time block as an activity work period. In scheduling, this can be most easily accomplished by first setting aside the AM or PM session, or a work period of not less than two

The establishment of the time-block serves several purposes (1) it allows CAC students to schedule required and elective courses around that time period, (2) it allows CAC students to select elective courses in the same manner as other students, (3) it provides a common time when the master teacher can effectively work with the entire group and consequently, he must be available, (4) it allows the student to better define time when resource people can be involved, (5) it affords CAC students a long working period when they can concentrate upon their activities, and (6) it defines a time period for the basic and periodic resource teachers when CAC students will be working in the CAC area. CAC students are scheduled in the CAC center only during the block of time designated as the activity work period. During the remainder of their day they are integrated into the regular school program.

A primary aspect to be considered before any student scheduling is accomplished is the staffing for the program. Instructional personnel for the CAC program are divided into five categories:

- (1) Master teacher - is in charge of student activity development
- (2) Basic resource teachers - are those participating teachers from art, music, industrial arts, home economics, physical education and library
- (3) Periodic resource teachers - include any school personnel other than those named above, who agree to share their technical knowledge with one or several students on a specific activity
- (4) Community resource personnel - individuals outside the school community who agree to share their knowledge with one or several students in a specific activity
- (5) In-resident professional - a person whose professionalism is established by a vita and furthermore approved by the Fine Arts Advisory Committee of the Department of Education (PDE)

The master teacher is scheduled in the CAC Center for the entire day, where he may teach related mini-courses in the time block not scheduled for CAC activity. This gives him the opportunity to work totally with the program and locates him where he can be readily contacted by resource personnel or others who are assisting students with their activities.

For definitional purposes and future clarity, the CAC center refers to the student work studio. The CAC area refers to the studio plus the facilities of the art, music, industrial arts, home economics, physical education departments and the library.

## JOB DESCRIPTION OF MASTER TEACHER

The master teacher designation has many different connotations and responsibilities. Thus, we define the job description, qualifications and role of the master teacher as he is to be utilized in the CAC program at Tamaqua Area High School

### I Qualifications

- A Degree in Media, working toward that degree, or a wide practical experience background in that area
- B Personality of a nature that allows him to integrally react with and between adults and students.
- C High degree of motivation, initiative and enthusiasm
- D Possess a jack-of-all-trades ability

### II Role

- A The master teacher is responsible for the students assigned to him the same as any classroom teacher
- B The master teacher is responsible for the CAC program development within the established guidelines with no other teaching assignments for the first year
  - 1 Orient students to CAC Program
  - 2 Draw ideas from the students and help them to coordinate their ideas
    - a Approval and rejection of activity
    - b Student submits on a 3 x 5 card the Title and Purpose of his activity
  - 3 Periodically confer with the student as to progress of his activity
    - a Development of timelines by the students
    - b Discussion of problems
    - c Student adherence to purpose of activity
  - 4 Identify the number of students who can work within any individual area at any time during the weekly work schedule and
    - a Identify those numbers for faculty and maintain a master card
    - b Identify materials needed from faculty
    - c Identify the amount of time required with the teacher
    - d Identify auxiliary personnel needed
  - 5 Prepare student evaluations according to prepared guidelines
  - 6 Stimulate students to involve other people and their ideas
  - 7 Act as resource personnel and team member if necessary
  - 8 Check with resource personnel to see if student is managing his time
  - 9 Prepare CAC requisition requirements
  - 10 Keep an up to date record of resource personnel

### III Use of Facilities

- A Facilities may be used in the best manner possible to support the program but with agreement from subject area teachers and within school policy guidelines

- IV Serve as chairman of CAC Committee
  - A Prepare agenda
  - B Inform members of scheduled meetings, etc.
- V Assist Project Director with CAC Title III ESEA on-site Evaluation

## COMMUNITY RESOURCE PERSONNEL

Utilization of community resource personnel is important to the success of the CAC program. The master teacher cannot provide the necessary instruction over such a diversified area as the practical and fine arts. The following approach is an attempt to identify the maximum number of individuals in the community who believe they possess the proficiency to be a resource for students.

- 1 Who? Anyone with a specific skill which has been acquired through vocational or avocation interests
  
- 2 How do we contact them?
  - A Through all service organizations
  - B Notification in papers w/copy of application
  
- 3 What skills are we looking for?

Any skill in the fine or practical arts area

## **COMMUNITY RESOURCE PERSONNEL "IN-RESIDENT PROFESSIONALS"**

There are many additives that can be included in a CAC program. One aspect which we feel is an intergral part of any program patterned after the CAC is the effective integration and utilization of in-resident professionals.

As stated in several sections, the Tamaqua Area seriously lacks personnel of professional status in the fine and practical arts who can adequately bolster or support the objectives of the CAC program. Therefore, a CAC program cannot be truly successful, stimulating, motivating or even entirely meaningful to the participating students without the in-resident professional.

Determination of the professionals can be accomplished in many ways, but a vitae should be one instrument which the district uses to make the final selection. It should also be understood that the professional does not have to be a professional by degree but rather a professional based on his background experiences and expertise in his field of endeavor.

Selection of in-resident professionals should be made from the determination of the needs of the program and should enhance general learning, further understanding of a particular fine or practical art, appreciation of the area of the cultural improvement of the students involved and the student body and community.

When it is determined what need the professional can best serve, there should be a mutual understanding between the district and the professional as to the time required, facilities available, fees and evaluation. The professional should then be allowed the freedom of presentation as long as he stays within whatever limits are established.

## STUDIO

The CAC studio is a room in the Senior High School where most of our CAC media equipment is located. In the original architectural drawing, this room was identified as a shipping and receiving room. Three quarters of the room was partitioned off, a limited number of theatrical lights were suspended from open girders, a separate electrical service was installed for the area, curtains were hung, and portable one-half inch TV equipment was purchased and portable sets were built.

This facility was remodeled at a cost of \$2,000.00 for lights, electrical service, portable sets and curtains. Basic TV equipment and other media were purchased for approximately \$8,000.00. It must be stressed that a CAC program can be initiated prior to the development of a studio. If an area is available, the studio could be developed on a three to five year plan.

Tamaqua Area High School has a closed-circuit TV station going directly from the studio into the community. The station, WTAM, operates for approximately ten hours per week to the community and one hour a week for a news program exclusively within the school. The portability of equipment in the studio is highly recommended because programming can be video-taped outside the school.

## INDIVIDUALIZED INSTRUCTIONAL FORMAT (IIF)

School programs often center around teacher oriented goals. Even such individualized procedures as individualized programmed instruction (IPI) lacks student centered goals. Our aim is to provide the student with individualized instruction where he identifies his own goals as well as an established procedure for reaching those self-ascertained goals.

Individualizing is a way to think about management in the CAC classroom. It is the way a student arranges peers, equipment and materials so that he can learn at the peak of his performance. Individualization is, above all things, a human act. Materials are important, but they do not dictate. Plans are important too, but they cannot be determined until the teacher works with a student. Schedules cannot be ignored, but bells in the halls cannot control the starting and stopping of the learning process. Consequently, the IIF is introduced to establish an individualized working procedure.

### OBJECTIVES OF THE CAC INDIVIDUALIZED INSTRUCTION FORMAT

Through the use of the IIF the student will.

- (1) Establish as accurately as possible the level of development of his own abilities and skills, the extent of his knowledge about the specific field in which his interests lie, and the methods by which he makes value judgments.
- (2) Develop additional skills and abilities in planning and personal decision making.
- (3) Acquire additional skills and abilities in directing the activities of others.
- (4) Understand the nature of individual differences, the principles of learning and behavioral modification and the development of abilities, interests and values of others.
- (5) Formulate immediate and long-range educational, occupational, leisure time, social, civic and cultural goals based on the information and skills outlined in the preceding activities.

### DEVELOPMENTAL STAGES OF CAC ACTIVITY AS ORGANIZED THROUGH IIF

#### I PREPARATION

- A Initial Conference With Master Teacher
  - 1 Selection of activity
  - 2 Reason for activity
  - 3 Tentative time line
  - 4 Cost Analysis
  - 5 Discussion of initial procedures of the activity
    - a tentative forms of presentation and evaluation
    - b equipment
    - c personnel
    - d information
  - 6 Daily diary day by day record of activity

- B Subsequent conferences One/week or at student's or master teacher's discretion
  - 1 Master teacher and student will review progress on activity
    - a finalize timeline
    - b finalize method of presentation
    - c finalize form of evaluation
  - 2 Additional guidance and direction

## II PRESENTATION

The activities culmination is the students attempt to communicate his CAC activity to a group of people who have had no previous exposure to the activity

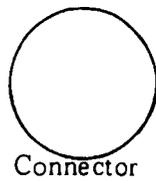
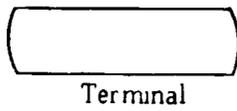
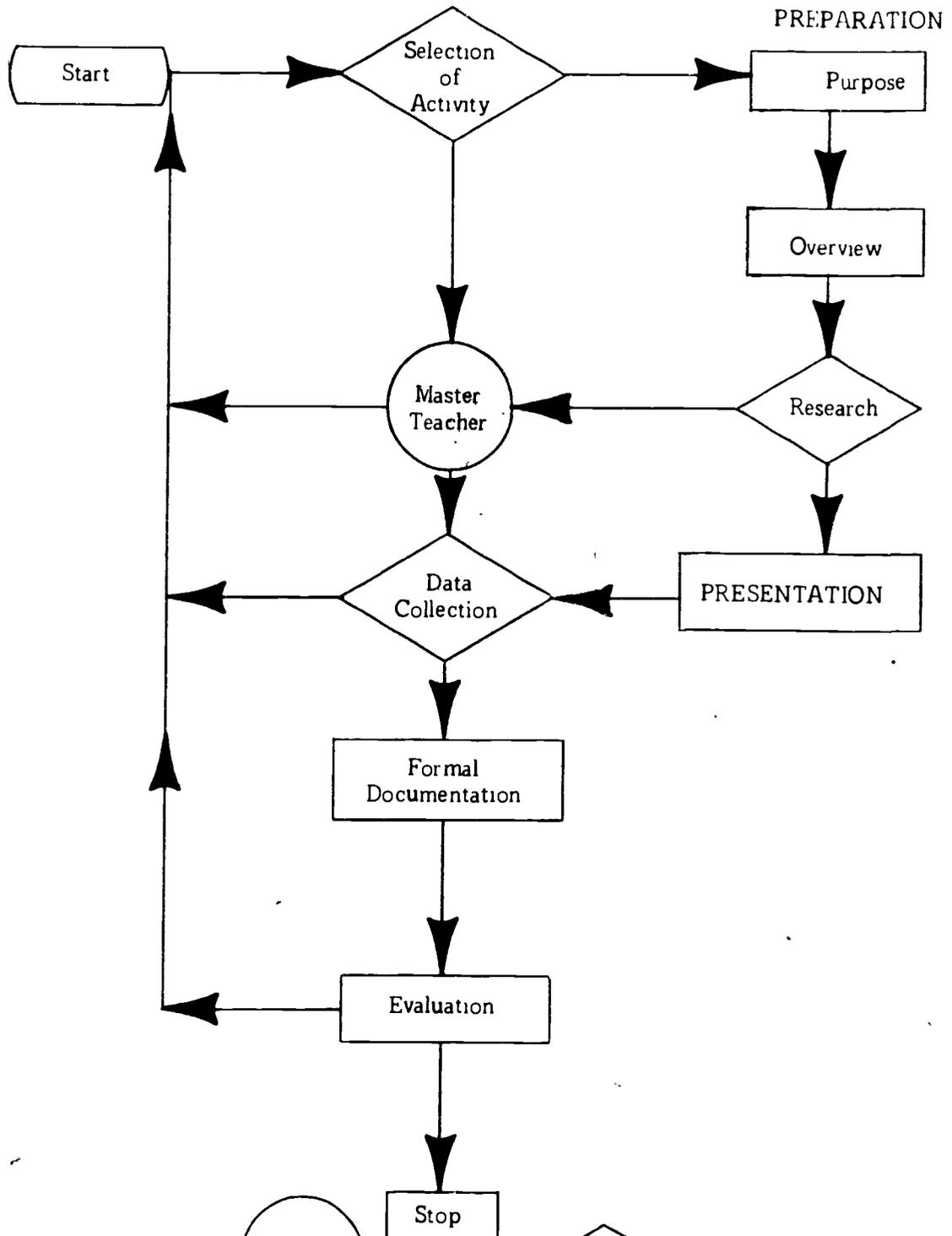
## III DOCUMENTATION

- A Collection of evaluative data by student from
  - 1 External audience viewing public
    - a subjective audience reactions
    - b objective questionnaire
  - 2 Internal audience resource personnel, team, master teacher
- B Initiation of formal documentation after the presentation, the student will present a written document on the activity in terms of learning experiences by covering the following areas, but not necessarily in the following order
  - 1 Title page
    - a your name
    - b name of activity
    - c date of documentation
    - d cover design (optional)
  - 2 Research
    - a list materials and equipment used and cost to complete the activity
    - b identify people who were involved in any way in the activity and how they were used
    - c identify what part of the taxonomy was used (if used) and how used
  - 3 Time
    - a did you have sufficient time? if not, why?
    - b did the amount of time in any way later the activity plans?
  - 4 Presentation
    - a method and media used why?
    - b audience selected and why?

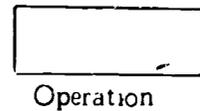
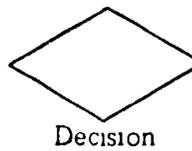
## IV EVALUATION

- A original statement of purpose?
- B in relation to the original purpose was the activity successful?
- C did the activity provide gains in skills, abilities information and human management?
- D methods and responses of audience reaction?
- E methods and responses of auxiliary personnel involved in activity?

# I.I.F. PERT-CHART



KEY



**THIS SHEET FOR USE BY MASTER TEACHER  
AT  
INITIAL CONFERENCE ON ACTIVITY**

**PREPARATION.**

What is the activity?

What do you expect to learn from this activity?

What type of presentation do you expect?

What type of audience are you looking for?

When do you expect to complete this activity?

How much will this activity cost?

How do you plan to evaluate what you are doing?

What equipment will you need?

Do you think you will need other people?

What information will you need?

Where do you expect to find this information?

Do you see any problems you might have in completing this activity?

**REMARKS.**



## EVALUATION OF CAC ACTIVITY

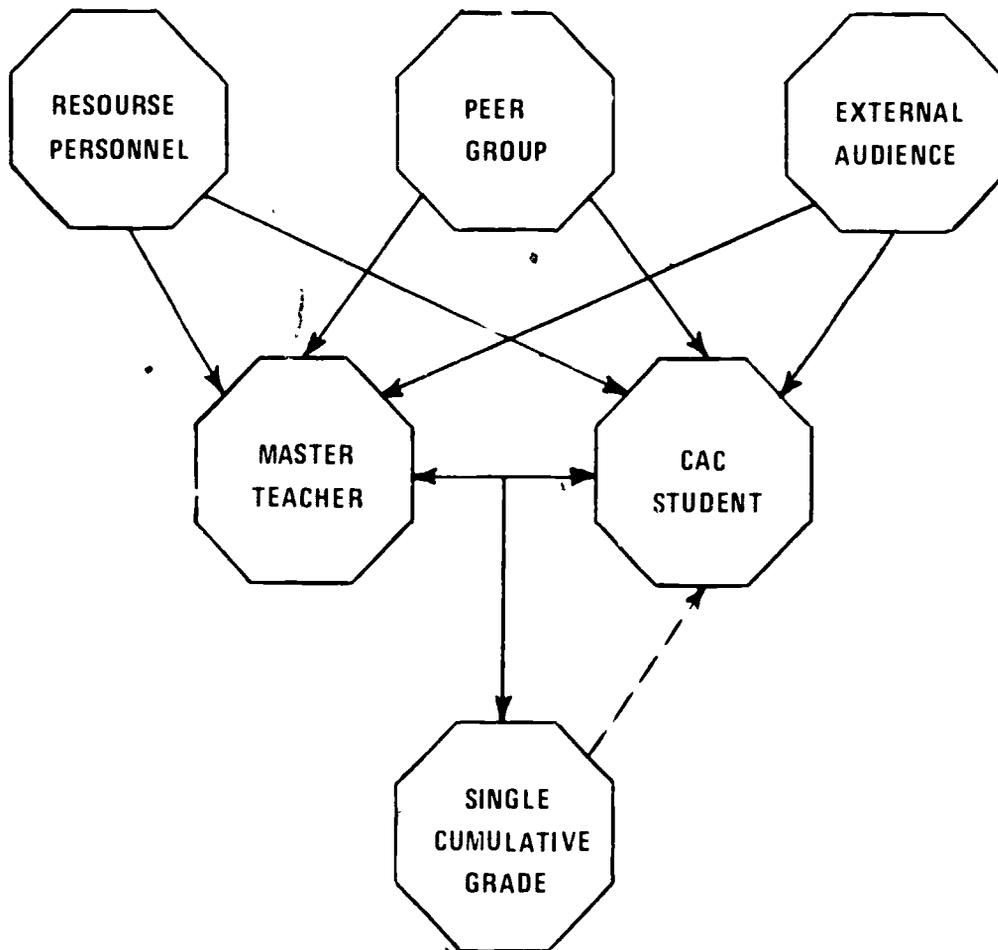
### OBJECTIVE

To allow student to evaluate his own performance level beginning with a combination of student-master teacher evaluation and eventually leading to a total student determination of grade, as indicated by dotted arrow

The student must develop means of collecting evaluation data as part of the CAC Activity. Copies of the evaluation data from resource personnel, sources as peer group, and external audience must be filed with the master teacher.

Suggested methods of collecting evaluation data

- 1 Questionnaire
- 2 Interview
- 3 Survey
- 4 Observable Reactions



## STUDENT EVALUATION

Grading was a problem of much concern in the beginning of the second year of the CAC program. The use of the student self-evaluation form along with the matching teacher form proved to be too subjective. In the absence of a traditional grading format, including objective testing, the question of equating the work performed by a CAC student with the achievement of the vast majority of our students became a subject of much debate.

The result was to substitute a student profile for the grade a student would receive four times throughout the school year. As our program changed somewhat from year one to year two, we felt the need to eliminate a numerical grading system which tells almost nothing about a student's abilities or competencies. In its place, a checklist was suggested which would state at a glance what the student is capable of doing. Since a small number of students were involved, they were removed from the class rank system which is computed during the senior year.

The committee felt a need to contact students and parents concerning this approach to evaluation. A meeting was held to review the profile procedure and ask the students and their parents which system they preferred.

For the student not electing a grade designation, a student profile portfolio would be substituted. The portfolio would include the following:

1. Course description
2. Communication Arts Course Outline
3. Attitude test with pre and post test results
4. List of CAC competencies with statements by the student and samples of his work to show his achievement of these competencies
5. Student self-evaluation form/teacher's evaluation form
6. Comprehensive survey of student's accomplishments throughout the school term as observed by the Master Teacher and other cooperating, resource personnel.

## USE OF PORTFOLIO

Upon request, an employer or admissions officer may receive a CAC student's profile with the understanding the material must be returned to the files of Tamaqua Area High School. Any person seeking information will be able to tell at a glance what each student has done during their senior year in the CAC program.

## **FAILURE TO COMPLETE CAC COMPETENCIES**

Competency profiles are an attempt to make an evaluation more meaningful. Concern is placed on the student's attainment of skills and use of them, and not on the student's ability to "cram" for an exam.

Upon successful completion of the CAC competencies, the student will have fulfilled the requirements of the Communicating Arts Curricula.

## COURSE OUTLINE – COMMUNICATION ARTS CURRICULUM 1974-75

WEDNESDAY, SEPTEMBER 4

Introduction  
Class Expectations  
Workshop Imagination

THURSDAY, SEPTEMBER 5

Class Book 1  
Workshop Finish Imagination

FRIDAY, SEPTEMBER 6

Class JLS – Center For the Humanities Slide Set On Becoming Ourselves  
Workshop Free Movement and Expression Introduction

MONDAY, SEPTEMBER 9

Class -- Wrap-up JLS  
Workshop - Movement and Free Expression - Exploring Body Movement

TUESDAY, SEPTEMBER 10

Class – Dr Banks Intro to How to Learn To Live With Yourself and Like It  
Workshop - Free Movement and Expression -- Use of Time and Space

WEDNESDAY, SEPTEMBER 11

Class  
Workshop - Free Movement and Expression Emotion in Movement

THURSDAY, SEPTEMBER 12

Class - Book II Discussion – CFH Slide Set Developed Personality.  
Workshop - Free Movement and Expression – Use of Sound and Movement

FRIDAY, SEPTEMBER 13

Class  
Workshop - Movement Exam Student Performances

MONDAY, SEPTEMBER 16

Class  
Workshop Movement Exam Part II - Critique Session

TUESDAY, SEPTEMBER 17

Class Book II Discussion and CFH Slide Set 2  
Workshop Introduction to Conducting

WEDNESDAY, SEPTEMBER 18

Workshop Conducting Continued

THURSDAY, SEPTEMBER 19

Class Book II Discussion  
Workshop Wrap up Conducting

FRIDAY, SEPTEMBER 20

Workshop Individual Core Experiences will be selected for work during these next two periods

MONDAY, SEPTEMBER 23

Workshop Core Experience Wrap-up Day

TUESDAY, SEPTEMBER 24

Class Book II Discussion  
Workshop Core Experience in Awareness Part I

WEDNESDAY, SEPTEMBER 25

Workshop Core Experience in Awareness Part II

THURSDAY, SEPTEMBER 26

Workshop - Awareness Part I Film History

FRIDAY, SEPTEMBER 27

Class Book II Discussion  
Workshop Awareness Part II -- Citizen Kane

MONDAY, SEPTEMBER 30

Class Book II Discussion of Conclusions  
Workshop Critique of Citizen Kane -- Begin Next Film

TUESDAY, OCTOBER 1

Workshop Finish Third Film Begin Writing Critique  
Class Assign How Children Fail Book II

WEDNESDAY, OCTOBER 2

Workshop Read Critiques of Third Film  
Begin an Introduction to Filmmaking

THURSDAY OCTOBER 3

Class Book III Discussion  
Workshop Filmmaking

FRIDAY, OCTOBER 4

Class Book III Discussion  
Workshop Filmmaking Shooting Segment Wrapped Up Today

MONDAY, OCTOBER 7

Class Book III Discussion  
Workshop Awareness Part III: Paintings What to Look For

TUESDAY, OCTOBER 8

Field Trip to Allentown Art Museum

WEDNESDAY, OCTOBER 9

Class Discussion of Field Trip/Book III  
Workshop Filmmaking Experiments reviewed  
The Editing of Film

THURSDAY, OCTOBER 10

Workshop Awareness Part IV Music

FRIDAY, OCTOBER 11

In Service Day for CAC Students Will Spend day observing a teacher  
in the elementary schools and develop a report for Monday's Class.

MONDAY, OCTOBER 14

Class - Discussion III of Book and Friday's Experience  
Workshop -- Core Experience on Song Writing

TUESDAY, OCTOBER 15

Class - Introduction to Book 4 Why I'm Afraid to Tell You Who I Am  
Workshop - Song Writing

WEDNESDAY, OCTOBER 16

Workshop - Song Writing Wrap Up  
Begin Core Experience in Photography - Photojournalism

THURSDAY, OCTOBER 17

Class Book IV Discussion  
Workshop Photo Essay

FRIDAY, OCTOBER 18

Class Book IV Discussion  
Workshop Wrap Up Photojournalism  
Begin Documentation Core Experience

MONDAY, OCTOBER 21

Class The Many Masks We Wear  
Workshop Wrap up Documentation Core Experience

TUESDAY, OCTOBER 22

Workshop Work on Mini Documentation Assignment

WEDNESDAY OCTOBER 23

Class Book IV Wrap Up  
Workshop Work period for Documentation

THURSDAY, OCTOBER 24

Workshop Presentation of Assignments of Documentation

FRIDAY, OCTOBER 25

Class Assign I'm O.K., You're O.K. - Book V

Workshop Core Experience on Color and Feeling

MONDAY, OCTOBER 28

Class - Book V Discussion

Workshop Wrap Up on Color and Feeling

TUESDAY, OCTOBER 29

Class - Book V and Role Play Exercises

Workshop - Use of the Porta Pak

WEDNESDAY, OCTOBER 30

Porta Pak Assignment Number 1

THURSDAY, OCTOBER 31

Class - \* Book Discussion

Workshop - Critique of Assignment 1

Explanation of Porta Pak Assignment Number 2

FRIDAY, NOVEMBER 1

Workshop - Porta Pak Assignment

MONDAY, NOVEMBER 4

Class - Book Discussion I'm O.K., You're O.K.

Assignment - What a Piece of Work is Man

Five Week Assignment Due December 4

TUESDAY, NOVEMBER 5

Class - Book Discussion I'm O.K., You're O.K.

Workshop - Critique of Porta Pak Assignment Number 2

WEDNESDAY, NOVEMBER 6

Class Book Discussion I'm O.K., You're O.K.

Workshop - Performing Before the Television Camera

THURSDAY, NOVEMBER 7

Workshop Performing Before the Television Camera

FRIDAY, NOVEMBER 8

Class Book Wrap Up, I'm O.K., You're O.K.

Workshop Performing Before the Television Camera Wrap Up

\* FIELD TRIP TO PHILADELPHIA ART MUSEUM PLANNED FOR NOVEMBER

## COMMUNICATION ARTS READING LIST 1974-75

- 1 JONATHAN LIVINGSTON SEAGULL
  - 2 HOW TO LEARN TO LIVE WITH YOURSELF AND LIKE IT  
Henry Clay Lindgren, Fawcett \$ 75 219 pages
  - 3 HOW CHILDREN FAIL, John Holt, Dell, \$ 95 223 pages
  - 4 WHY I'M AFRAID TO TELL YOU WHO I AM, John Powell,  
Argus Communications, \$1 95 167 pages
  - 5 I'M O.K., YOU'RE O.K., Thomas A. Harris, Avon, \$1 95 304 pages
  - 6 THE PETER PRINCIPLE, Dr. Laurence J. Peter, Bantam Books,  
\$1 50 150 pages
  - 7 JOY, William Schutz, Ballantine Books, \$1 95 252 pages
  - 8 MAN, THE MANIPULATOR, Everett L. Shostrom, Bantam Books,  
\$ 95 178 pages
  - 9 WHY I'M AFRAID TO LOVE, John Powell, Argus Communications  
\$1 95 120 pages
  - 10 DIBS IN SEARCH OF SELF, Virginia M. Axline, Bantam Books,  
\$1 25 184 pages
  - 11 WHY MARRIAGE, Edward E. Ford, Argus Communications, \$1.95.
  - \* THE UNDERACHIEVING SCHOOL, John Holt, Dell, \$ 95 203 pages.
  - THE LITTLE PRINCE
  - \* GAMES PEOPLE PLAY, Eric Berne, Grove Press, \$1.25 184 pages
  - \* PERSON TO PERSON, THE PROBLEM OF BEING HUMAN, Carl R. Rogers,  
Pocket Books, \$1 25 279 pages
  - \* PSYCHO CYBERNETICS, Maxwell Maltz, Pocket Books, \$1 25 288 pages
  - \* THE SOFT REVOLUTION, Postman and Weingartner, Dell, \$ 95 183 pages
- TEXT BOOK MODERN CULTURE AND THE ARTS, Hall and Ulanov, McGraw Hill

\* Indicates optional reading material. These books may be substituted for the reading list books if instructor wishes.

## COMMUNICATION ARTS CURRICULUM

Attitudinal Inventory

ESEA Title III

Tamaqua Area School District

Directions Throughout this attitudinal inventory, "the arts" are referred to in several statements "The Arts" can be defined, for purpose of responding, in the following manner "The Arts" are any area of endeavor where a product is skillfully produced One should interpret these statements according to this definition

Since this inventory is measuring your attitude and interest in areas relating to "the arts", please be sincere in making your selection. Your original response to the statement is probably the most valid so do not erase unless you have made an error in marking your original reaction. Mark your response with an X.

	Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
1. Creating something using my originality is more satisfying to me than copying something from a pattern.	[ X ]	[ ]	[ ]	[ ]	[ ]
2. Working with one's hands to produce something is a self-rewarding experience.	[ ]	[ ]	[ ]	[ ]	[ ]
3. If one gets a significant amount of self-satisfaction in doing his work in "the arts", it is not necessary for him to receive recognition from others for his endeavors.	[ ]	[ ]	[ ]	[ ]	[ ]
4. Working in some of "the arts" areas requires a large degree of effective group cooperation	[ ]	[ ]	[ ]	[ ]	[ ]
5. Creativity requires a great amount of planning and preparation rather than something that is generated spontaneously.	[ ]	[ ]	[ ]	[ ]	[ ]
6. Creating something by myself gives me greater pleasure than working in a cooperative manner with several people.	[ ]	[ ]	[ ]	[ ]	[ ]

	Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
7 Being able to create something is dependent upon your mental ability and therefore can only be achieved by the very intellectual	[ ]	[ ]	[ ]	[ ]	[ ]
8 Creativity can be taught and should be an instructional objective designed to be part of the educational system	[ ]	[ ]	[ ]	[ ]	[ ]
9 Producing something in the practical arts, such as building a table or baking a cake, requires artistic talent	[ ]	[ ]	[ ]	[ ]	[ ]
10 One must go to a large metropolitan area if one is to achieve any appreciation for the arts.	[ ]	[ ]	[ ]	[ ]	[ ]
11 It is too late, because of my age, to be educated in the arts or in improving my appreciation for the arts.	[ ]	[ ]	[ ]	[ ]	[ ]
12 Parents must take their children to at least one of the following: concerts, museums, plays or an art gallery (not held at the local school) if the child is to develop appreciation of the arts	[ ]	[ ]	[ ]	[ ]	[ ]
13 Achieving a degree of success in most arts areas requires an individual effort and a self-dedication.	[ ]	[ ]	[ ]	[ ]	[ ]
14 One must be a performer in an arts area before one can appreciate the artistic efforts of others	[ ]	[ ]	[ ]	[ ]	[ ]
15 To participate in the arts, one must use an organized plan if he is to achieve his goal	[ ]	[ ]	[ ]	[ ]	[ ]
16 A preparation for working in an arts area requires that a student demonstrate the use of the principal of design	[ ]	[ ]	[ ]	[ ]	[ ]
17 Most people are born with the innate ability to appreciate the arts	[ ]	[ ]	[ ]	[ ]	[ ]

	Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
18 If one can use the principals of designs in one art area, these same principals will be recognizable in other art areas	[ ]	[ ]	[ ]	[ ]	[ ]
19 In organizing a task that must be done, one needs to concentrate his efforts in completing the task over a short period of time	[ ]	[ ]	[ ]	[ ]	[ ]
20 Awareness and appreciation of "the arts" is a worthy educational objective	[ ]	[ ]	[ ]	[ ]	[ ]
21 One cannot relate well to other people until one understands himself	[ ]	[ ]	[ ]	[ ]	[ ]
22 One is more knowledgeable about his capabilities and limitations if he is willing to discuss these characteristics with other people	[ ]	[ ]	[ ]	[ ]	[ ]
23 Change in routine or ways in which things are usually done are disrupting to me and create difficulty in learning	[ ]	[ ]	[ ]	[ ]	[ ]
24 Getting before a group to give a presentation is a shaking experience.	[ ]	[ ]	[ ]	[ ]	[ ]
25 The artists original concept in producing a piece of art is not important as long as one is able to make his own interpretation of what he thinks the artist is portraying in his work.	[ ]	[ ]	[ ]	[ ]	[ ]
26 "The arts" have very little to do with teaching one skills for problem-solving (non-mathematical)	[ ]	[ ]	[ ]	[ ]	[ ]
27 The hardest part of problem-solving is identifying the problem needing a solution	[ ]	[ ]	[ ]	[ ]	[ ]
28 Most people use a trial and error method as a process for problem-solving	[ ]	[ ]	[ ]	[ ]	[ ]
29 What other people think of me and what I do is very important to me	[ ]	[ ]	[ ]	[ ]	[ ]

	Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
30 As a life-style, one should develop a hobby or several hobbies if one is to get the most out of life	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
31 Symmetry is an important concept related to nearly all "The Arts"	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
32 Balance and proportion are important principals used by artists.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
33 Programs on television gives one ample opportunity to enjoy "The Arts".	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
34 I have a good self-concept about myself.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
35 My peers (classmates) accept me for what I am.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
36 I try to be just me most of the time because I like the way I am	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
37 Other people usually comment favorably about the way I dress because I wear clothes that have a style becoming my physical build and I have the ability to select harmonious colors.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
38 Taking a good photograph requires the expression of one's feelings as much as doing a good painting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Complete the following opinion statement checking the response that most nearly represents your feelings.

	To a great extent	To some extent	Little	Never	I have not but would like to
39 I have participated in	<input type="checkbox"/>				
(a) band	<input type="checkbox"/>				
(b) glee club	<input type="checkbox"/>				
(c) church choir	<input type="checkbox"/>				

	To a great extent	To some extent	Little	Never	I have not but would like to
I have participated in					
(d) dramatics in school, church or community	[ ]	[ ]	[ ]	[ ]	[ ]
(e) group singing (duet, quartets, etc )	[ ]	[ ]	[ ]	[ ]	[ ]
(f) creative dancing	[ ]	[ ]	[ ]	[ ]	[ ]
(g) dance band	[ ]	[ ]	[ ]	[ ]	[ ]
(h) art exhibits (store window painting at Halloween)	[ ]	[ ]	[ ]	[ ]	[ ]
(i) school clubs	[ ]	[ ]	[ ]	[ ]	[ ]
(j) making things with my hands	[ ]	[ ]	[ ]	[ ]	[ ]
(k) cooking and baking	[ ]	[ ]	[ ]	[ ]	[ ]

Complete the following opinion statements checking the response that most nearly represents your feelings

	All the time	Usually	Seldom	Only when it takes a long time	Never
40 I develop a written plan in doing most projects or assignments	[ ]	[ ]	[ ]	[ ]	[ ]
41 I put my plan in writing and check off items as I complete them.	[ ]	[ ]	[ ]	[ ]	[ ]
42 I identify the date or time when I expect to have things completed	[ ]	[ ]	[ ]	[ ]	[ ]
43 After reading an article, I can select the important ideas that an author presents	[ ]	[ ]	[ ]	[ ]	[ ]
44 By the end of the marking period, I know what I am going to get as a grade in most subjects without the teacher telling me	[ ]	[ ]	[ ]	[ ]	[ ]
45 My estimate of my grade agrees with what the teacher gives me	[ ]	[ ]	[ ]	[ ]	[ ]

Select and circle a number from 1 to 5 in each of the following comparisons  
Your selection is an evaluation of the way you believe that you work in completing  
a task

Logical	1	2	3	4	5	Haphazard
Organized	1	2	3	4	5	Non-directed
Interested	1	2	3	4	5	Apathetic
Confident	1	2	3	4	5	Uncertain
Initiating	1	2	3	4	5	Apprehensive
Meticulous	1	2	3	4	5	Sloppy
Artistic	1	2	3	4	5	Non-artistic
Creative	1	2	3	4	5	Non-imaginative
Conceptualizes	1	2	3	4	5	Fragments

## CAC STUDENT COMPETENCIES

- (1) After November 5th but before May 15th, the CAC student will demonstrate that he has little inhibition in being before an audience. His effectiveness in achieving this competency will be evaluated by the master teacher as he observes and records the student's performance in his forty day interim with the morning show, and his performance before an audience in a major role.
- (2) Through the year, the CAC student will document his ability to actively participate in a leadership role by being a member of two school organizations. The self-evaluation of two instances in which the student provided leadership in these organizations must be a part of his documentation.
- (3) After completing nine CAC core experiences, the CAC student will develop a fine or practical arts topic into a core experience. The student will evaluate the effectiveness of his core experience by having three students work through the experience and record whether they believe the stated objectives were achieved.
- (4) During the second half of the school term and at six week intervals, the CAC student shall complete five projects that demonstrate his/her ability to communicate ideas or personal views using the fine or practical art area. Evidence of planning, organizing, directing, creating, and evaluating must be exhibited so described by the Individual Instructional Format (IIF). The effectiveness in communication shall be evaluated by the student's built in objectives and evaluation process.
- (5) Throughout the year, the CAC student must be responsible for the rights and freedoms granted to him. As long as the CAC student recognizes the rights of all students to pursue an education and acts responsibly, the master-teacher shall continue to extend such rights and privileges beyond those normally granted in the student handbook.
- (6) After December 1st, but before May 15th, the student will identify in a written essay, two instances as to how skills developed in CAC were transferred and used in other courses. The master teacher will determine the validity of the student's statements by conferring with the teacher in the particular courses identified.
- (7) At the discretion of the CAC student, but before May 15th, the CAC student will complete a work experience in a fine or practical arts area. The effectiveness of this work experience will be evaluated by the cooperative artisan and will take place for a mutually agreed upon time interval.
- (8) Throughout the year the CAC student will record a journal of his daily activities. Satisfactory compliance with this competency requires the master teacher's weekly signature which indicates his satisfaction.

- (9) Throughout the year, the CAC student will exhibit his ability to participate in a discussion group, and he will prepare for such discussions by reading ten books from the CAC reading list. His effectiveness in participating will be evaluated by the master teacher.
- (10) Throughout the year, the CAC student will speak and act in a positive manner about himself and his abilities to be achieved. This attitude will be evaluated in terms of the success that the student experiences throughout the year in the competencies established for the curriculum dealing with the fine and practical arts.

## CAC EVALUATION SHEET \*

### GRADIENT SCALE

- 0 Student's performance is unacceptable
- 1 Student's performance is acceptable but leaves room for some improvement
- 2 Student's execution is above acceptable levels suggesting an involvement beyond the norm
- 3 Student exhibits a high level of performance

The student follows an outlined procedure for completion of the activity

COMMENT \_\_\_\_\_

The student demonstrates initiative in the activity

COMMENT \_\_\_\_\_

The student demonstrates persistence in completing the activity

COMMENT \_\_\_\_\_

The student analyses problem situations critically ( alternative solutions )

COMMENT \_\_\_\_\_

The student involves others in the activity

COMMENT \_\_\_\_\_

The student provides adequate direction for the team members

COMMENT \_\_\_\_\_

The student is involved as a team member in the activities of other CAC students

COMMENT \_\_\_\_\_

The student use available school/community resources

COMMENT \_\_\_\_\_

The student organizes research materials effectively

COMMENT \_\_\_\_\_

The student uses media creatively to convey his emotion or thought

COMMENT \_\_\_\_\_

The student completes written assignments according to schedule

COMMENT \_\_\_\_\_

\* TO BE COMPLETED BY MASTER TEACHER AND CAC STUDENT

The student collects and uses evaluation data for effective revision and up dating of plan

COMMENT \_\_\_\_\_

The student manages his available time according to the plan

COMMENT \_\_\_\_\_

The student has established a realistic time-line

COMMENT \_\_\_\_\_

The student accepts constructive criticism in a positive manner

COMMENT \_\_\_\_\_

The student offers constructive criticism when asked

COMMENT \_\_\_\_\_

The student demonstrates an openmindedness to new ideas

COMMENT \_\_\_\_\_

The student cooperates with others

COMMENT \_\_\_\_\_

The student completes additional tasks associated with the CAC program successfully

COMMENT \_\_\_\_\_

The student follows the creative process in the completion of the activity

COMMENT \_\_\_\_\_

MASTER TEACHER RECOMMENDATIONS

STUDENT RECOMMENDATIONS

GRADIENT POINTS ACCUMULATED FROM MASTER TEACHER FORM \_\_\_\_\_

GRADIENT POINTS ACCUMULATED FROM STUDENT FORM \_\_\_\_\_

GRADE DETERMINED BY CONFERENCE OF MASTER TEACHER AND STUDENT \_\_\_\_\_

### CAC PROGRESS REPORTS

Although parents are always invited to hold a conference with the master teacher to confer on their students' progress, the CAC student progress report to parents is basically accomplished in two ways:

1. A personal letter from the master teacher to the parents indicating exceptional student deficiencies. This report may be sent at anytime and at the discretion of the master teacher.
2. Along with the schools periodic progress report of the mandatory subject areas and electives. The information contained in the CAC report evaluates according to the gradient scale, the behavioral characteristics which follow and the competencies found on pages 37 and 38.

### BEHAVIORAL CHARACTERISTICS

Follows an outlined procedure	_____
Demonstrates initiative	_____
Demonstrates persistence	_____
Critically analyses problem situation	_____
Involves others	_____
Provides adequate management	_____
Is involved in others' activities	_____
Uses available resources	_____
Organizes research materials	_____
Creatively uses media	_____
Completes written assignments	_____
Collects and uses evaluation data	_____
Manages available time	_____
Establishes time line	_____
Accepts criticism	_____
Demonstrates an openness to new ideas	_____
Co-operates with others	_____
Offers constructive criticism	_____
Completes successfully additional tasks	_____
Follows the creative process	_____

## **GRADIENT SCALE FOR BEHAVIORIAL CHARACTERISTICS**

- 0 Student's performance is unacceptable
- 1 Student's performance is acceptable but leaves room for some improvement
- 2 Student's execution is above acceptable levels suggesting an involvement beyond the norm
- 3 Student exhibits a high level of performance

## DEVELOPMENTAL FLOW CHART FOR CAC GUIDEBOOK PRODUCTION

The Tamaqua Area School District's curriculum coordinator originated the Communication Arts Curriculum (CAC) project with the aid of six secondary school faculty members in the spring of 1972. This curriculum committee included a department chairman and a teacher from Language Arts, an art teacher, department chairman for music, guidance counselor, and the high school principal (project director). After the ESEA proposal was developed, the language arts department chairman requested to be relieved of future CAC involvement because of extensive curriculum revisions taking place in language arts. The music department chairman went on sick leave and was temporarily removed from the planning group. The five remaining people became the steering committee for the CAC project.

The steering committee developed a CAC overview and identified a CAC committee of four additional faculty members. This steering committee selected Tamaqua Area High School teachers from industrial arts, home economics, music, and an instructor of religion from Marian High School, the parochial high school in Tamaqua, who was interested in fine arts and media. After the first month of work, four Tamaqua Area students and two students from Marian High School were added to the nine member committee.

One of the first activities of the committee was to role play the parts of students and teachers asking for information about CAC. These sessions were audio-taped and analyzed to identify task assignments. These tasks were given to committee members to develop position papers. In addition, the committee initiated a taxonomy design for the fine and practical arts. The taxonomy identifies major areas to be included in CAC, skills required in each area and available resources. The position papers and taxonomy were collated into the guideline book as a model program.\*

### DISSEMINATION

#### COMMUNITY

After the CAC committee completed the clarification of project objectives and work began on task assignments, a rough copy of the CAC guideline book was constructed for committee analysis and synthesis. Furthermore, the guideline book aided in disseminating the CAC curriculum concept to the faculty and community.

When the CAC guidelines were developed so an explanation of the program could be given, the CAC committee informed the community via the Tamaqua Area High School closed circuit TV station, WTAM TV. A panel consisting of six members, students and faculty, of the CAC committee presented an overview of the CAC program. Educators and administrators from other school districts, personnel from

\* Refer to Measuring the Project Objectives, pages 45-46

from radio and news media, school board members, faculty, and interested community representatives attended. This audience was given a CAC guideline book upon entering the meeting. Questions were presented to the panel to clarify the objectives and activities of the CAC program.

The program was video taped and broadcast at a later date over the CATV link. Arrangements were made so telephone calls could be taken immediately after the program was viewed by the public.

#### Student

A twenty-minute videotape, produced by the CAC committee, informed the Tamaqua Area student body about the Communication Arts Curriculum. Curriculum objectives, identifying who could be in CAC, curriculum format and ultimate outcomes, were described in this presentation. After students viewed the tape in the Language Arts classes and their questions were answered by members of the CAC committee, students could obtain applications for the summer workshop experience or fall program. This twenty minute videotape was also presented to the student body and faculty of Marian High School. As a result of these presentations, forty-two students and eighteen faculty members from both schools participated in the summer workshop.

## **MEASURING THE PROJECT OBJECTIVES**

As the guidelines developed, a list of questions were identified by the CAC committee to clarify objectives stated in the original ESEA Title III proposal. Those questions related to evaluative procedures, needing further clarification, served to give direction for committee task assignments. Furthermore, evaluation criteria and needs were identified by the committee's analysis of these questions.

- |           |  |
|-----------|--|
| Objective | Devising and developing guidelines for a model program that implements an interdisciplinary, comprehensive instructional approach.   |
| Questions | <ol style="list-style-type: none"><li>1 Are the guidelines interdisciplinary and comprehensive?</li><li>2 To what degree are they interdisciplinary and comprehensive?</li><li>3 How will the degree be determined?</li><li>4 What do we mean by "implements"?</li></ol>   |
| Objective | Sequencing and structuring the format to be used by students in systematically designing, implementing, and evaluating CAC Activities.   |
| Questions | <ol style="list-style-type: none"><li>1 What is the structuring format?</li><li>2 What format does the student use to systematically implement and evaluate his activity?</li><li>3 How is the student format evaluated for completeness?</li></ol>  |
| Objective | Instituting a training program for participating teachers so they can implement the established guidelines and format devised for the model program.   |
| Questions | <ol style="list-style-type: none"><li>1 What activities will be involved in the training program?</li><li>2 Who are the participating teachers?</li><li>3 How are participating teachers selected?</li><li>4 Will teachers from specific areas contribute a greater degree of success to the session?</li><li>5 What do we mean by implement and will that implementation be dependent upon the teachers selected?</li></ol> |
| Objective | Making the CAC model program operational in 1973.  |
| Questions | <ol style="list-style-type: none"><li>1 What is operational?</li><li>2 What degree of operational is acceptable?</li><li>3 What factors determine operational?</li></ol>   |
| Objective | Interacting with professional in-resident personnel so that skills and techniques used by CAC students and teachers are evaluated and new new techniques introduced.   |
| Questions | <ol style="list-style-type: none"><li>1 What constitutes professionalism and what are the limits?</li><li>2 Is the professional a continuing necessity to the program?</li><li>3 Will evaluation of techniques and skills be necessary before interaction with the professional?</li><li>4 How will skills and techniques be evaluated?</li></ol>  |

Objective Determine whether the CAC Activities produced are creative formulations and presentations of student ideas in which students have used available media to communicate those ideas to others.

- Questions
- 1 What is creativity?
  - 2 How do we judge and evaluate creativity?
  - 3 How do we determine creative formulations and presentations?
  - 4 Must the creative formulation be only student ideas?

## COMMUNICATION ARTS CURRICULUM (CAC) SUMMER WORKSHOP 1973

One of the evaluating techniques for the Communicating Arts Curriculum guidelines was the development of a three-week summer workshop. This summer workshop was conducted from June 18 to July 6, 1973.

The summer workshop provided input.

- 1 to determine the methodology to be used in CAC instruction,
- 2 to solidify the attitudes of teachers as to student performance,
- 3 to determine the processes employed for student evaluation and grading,
- 4 to evaluate and revise the guidelines and model plans to make CAC operational in the fall of 1973,
- 5 to identify the attitude of teachers as to CAC's function in our school community

A basic theory of the CAC is that many talents, abilities, and skills exist within the school community which are as yet untapped. Additionally, it is believed that many of the CAC guidelines have possible applications in other curricula.

Using the above as a basic premise, teachers in all areas were approached on the following basis:

- (1) Do you have abilities, skills, and/or talents that can assist the CAC student, even if these are outside your teaching assignment?
- (2) How can CAC be of assistance to you?
- (3) Are you willing to make a commitment to assist in the CAC program as a resource person, when and if needed?

The teachers were approached via a faculty meeting in May 1973, and provided with a CAC guideline book covering the CAC program as it existed at that date. Included in that book was an outline of the summer workshop and an application form. (See the following two pages.) The following pages are reproductions of the summer workshop and application form.

**CAC SUMMER WORKSHOP**  
**SUMMER INSERVICE WORKSHOP FOR TEACHERS**  
**ESEA TITLE III**

The Communication Arts Curriculum Project will offer to Tamaqua Area High School and Marian High School teachers an in-service workshop beginning June 18 and ending July 6, including Saturday, June 24, instead of July 4. This in-service will be conducted by members of the CAC committee. Each participant selected will receive the remuneration of \$495.00 for attending the three-week session.

The following information is presented in addition to the flowchart to identify the activities to be conducted prior to the session and during the workshop.

- a) Each participant will study the CAC guidelines identified by the CAC committee prior to participating in the in-service program. By his request to be a part of the in-service program, he is committing himself to participate in the model CAC program in September of 1973.
- b) During the first week of in-service, each participant will determine the methodology, with unit plans, that he will use for instruction which adheres to the philosophy established in the CAC guidelines. Attention should be focused upon attitudes of teachers relative to student performance and initiation of evaluative criteria that eliminates traditional hang-ups (paper and pencil fact test) and prevents successful implementation of the CAC model.
- c) During the second week of in-service, each participant will become knowledgeable in the operation of communication equipment, such as TV, 16mm and 35mm cameras, videotape recorder, closed-circuit TV hook-up, audio-recorder, etc.
- d) During the second and third week, each participant will develop the technical know-how by involving a small group of students in a micro-teaching situation. By evaluating the success of micro-teaching settings, the CAC staff will be better equipped to initiate the model program in September of 1973.

Eighteen teachers, including those from CAC committee, will be selected to participate in the workshop. Two teachers will represent Marian High School in addition to the eighteen. Selection will be identified so representation exists from various subject areas.

Please check one of the following

- 1 I will participate in the **CAC** summer program and during the school year
- 2 I cannot participate in the **CAC** summer program, but I will assist in the **CAC** program during the school year or at a later time
- 3 I do not want to participate in **CAC** summer workshop or school year program.

The summer workshop plan also included the participation of a limited number of students. Junior and Senior students of their academic classes by means of a videotape presentation concerning their possible participation in the summer workshop. One of the members of the CAC committee was on hand to deal with any questions that arose from the videotaped segment. Interested students were provided with an application for the summer workshop. Application forms were returned to the CAC committee for evaluation and students were informed of their acceptance.

### CAC SUMMER WORKSHOP

----- Last Name	----- First Name	----- Address
----- Telephone No.	----- Present curriculum	----- Grade

Please consider me as a volunteer for the CAC Summer Workshop. I understand that a total of four days will be involved, June 25, 28th, and that I may be responsible for my transportation to and from school.

Parent or Guardian Signature

The CAC Steering Committee served as the staff and organizational body for the summer workshop. The committee developed the following agenda prior to the workshop. The agenda were designed using the teacher-participants in a potential student situation to test the validity of the Individual Instructional Format. Several activities developed by the individual faculty members are described and included on pages 80 through 86.

The IIF used during this week differs from the final document included in this Guideline Book. It is included on pages 18 to 22 for use with the agenda.

**CAC WORKSHOP  
WEEK ONE**

1st Day, June 18, Room 108

- |            |  |
|------------|--|
| 8 00 a.m.  | Introduction   |
| 8 10 a.m.  | Hand out agenda and review   |
| 8 15 a.m.  | Desiderata ( I Am a Child of the Universe )<br>How would this philosophy work as a basis for education?  |
|            | Overview   |
| 8 30 a.m.  | Discussion   |
| 9.00 a.m.  | Philosophy review<br>CAC objectives  |
| 9 15 a.m.  | Assign A & B Groups  |
| Group A    | Studio with Taylor and Gerhard   |
|            | Instruction – video rover<br>Shooting (hands-on video rover experience)<br>Review ( view tapes by participants and evaluate)   |
| Group B    | CAC Facilities   |
|            | Discussion<br>In-school CATV and overview of Studio<br>(Since a television studio was in developmental stage, video-tape was added to CAC as a communicating medium) |
|            | Summary  |
| 12.00 a.m. | Lunch  |
| 12.30 p.m. | Interchange Group A & B  |
| 2 30 p.m.  | End  |

2nd Day, June 19

- |           |   |
|-----------|---|
| 9 00 a.m. | Individual Instructional Format<br>(procedural overview)  |
|           | Orientation - discussion and reviews<br>Tape (example of IIF process)<br>Follow-up (discussion of tape) |

2nd Day, June 19 (continued)

- 10 20 a.m. Break
- 10.30 a.m. Participants develop I I F (Section 1), Title Page - small group
- 11 30 a.m. Discussion (progress on I I F)
- 12 00 noon Lunch
- 12 30 p.m. Participants develop I I F. (Section 2) Statement of Purpose
- 1:15 p.m. Reading Statement o. Purpose for critique
- 1 35 p.m. Participants develop I.I.F. (Sections 3 & 4), Research and Taxonomy
- 2.30 p.m. End\*

3rd Day, June 20

- 8 00 a.m. Question - answer period concerning Research and Taxonomy
- 9 15 a.m. Participants develop I.I.F. (Sections 5 & 6), Team formation and scheduling
- 10:00 a.m. Discussion - Sections 5 & 6
- 10 20 a.m. Break
- 10 30 a.m. Participants have individual master teacher conference
- 12 00 noon Lunch
- 12:30 p.m. Developmental work session
- 2:30 p.m. End\*

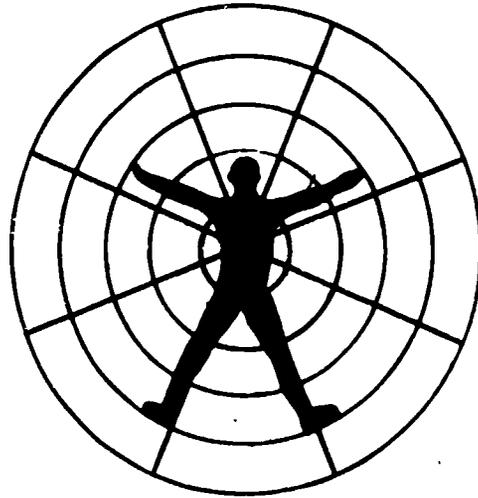
4th and 5th Days, June 21 and 22

- 9 00 a.m. Work session on project
- 12 00 noon Lunch
- 12 30 p.m. Resume
- 2 30 p.m. End \*

\* Each participant will spend one hour preparing for next day's session

**INDIVIDUAL INSTRUCTION FORMAT**

**STUDENT GUIDELINES**



NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

## FORWARD

Human beings are not alike . . . our differences are real, inevitable, more subtle, and more numerous than we often recognize, and essential to the very survival of the human race. Uniformity, especially in schools, prevented the appearance and evolution of those qualities and attributes necessary for adaption of the environment. Born different, we are reared differently in a great variety of home environments. We come to school with extremely different behavior patterns, interests, attitudes, and levels of readiness for formal learning, yet, we are still treated almost identically.

The Individualized Instruction Format (IIF) is a programmed approach to management. It is a way an activities director manages people, arranges equipment, time and materials so that one can learn and work at the peak of his potential without undue stress and strain.

Materials are important, but they cannot be allowed to limit the creative process. Plans are important, too, but they cannot be fully determined until the activities director works with his team. Schedules cannot be ignored, but bells in the halls cannot control the starting and stopping of the creative process.

The following pages provide guidelines for the completion of the I I F

- Section 1 Title Page Directions
- Section 2 - Statement of Purpose
- Section 3 Research
- Section 4 Taxonomy
- Section 5 Team Formation
- Section 6 - Scheduling
- Section 7 Final Presentation

## SECTION 1 TITLE PAGE

The title page serves as a cover and should in some way represent the scope of your activity

The title page should include

- 1 name of the activity originator
- 2 name of the activity
- 3 date
- 4 original design to symbolize/illustrate the central theme of the project (This item is optional)
5. all requirements of the established report form (See next page.)

## SECTION 2 STATEMENT OF PURPOSE

The statement of purpose relates in broad terms the scope of the activity, and explains your choice of the project

The statement of purpose should include

- 1 the form (media) chosen for the final presentation
- 2 anticipated gains in skills
- 3 anticipated gains in abilities and information
- 4 anticipated gains in human management
- 5 identification of audience

## SECTION 3 RESEARCH

Research is not necessarily a book oriented process or writing process. This could be a mini problem or could be activity oriented. A writer creating a series of ramblings is engaging in research as these ramblings become a novel

The research stage is completed when

- 1 a list of necessary material and equipment is completed
- 2 all of the component parts of the activity are identified as tasks
- 3 resource personnel and team members are identified on a general level (Types not named)
- 4 a cost analysis and identification of funding are listed

## SECTION 4 TAXONOMY

The taxonomy has been developed to help you identify the possible areas of involvement in the CAC program but should in no way hinder your development of areas not listed

The taxonomy can also help you identify what skills are essential to a given interest area. The taxonomy can also show possible outgrowth areas that stem from one area

(If used) The taxonomy category should include

- 1 basic taxonomy of central interest area
- 2 any possible subdivisions (outgrowths)
- 3 identification of skills of interest area

## SECTION 5 - TEAM FORMATION

Some activities will not be individual adventures -- these activities may require some assistance from fellow CAC students. However, those students who are not CAC members may be used only during their free time, they may not be excused from any regularly scheduled class.

Team members should be chosen on a need priority basis. The activity director should attempt to identify the person most knowledgeable in each need area.

Prior to the team formation, the activity director should consider

- A-1 a list of those types of people needed for the team
- A-2 a list of task assignments and probable time limits necessary to complete the activity on schedule
- A-3 a list of people who might fill the assignment areas (Alternates should be listed where possible).

The activity director should also have available to him a schedule of available time for each proposed team member

The final team formation requires a firm commitment from each team candidate in order that the team functions smoothly. Choose carefully, an activity may fail only because some team member did not complete his assigned task.

When the final team is chosen, the activity director must submit:

- B-1 a list of task assignments and the people chosen to fill these skill areas
- B-2 a tentative list of dates for completion of the various tasks

## SECTION 6 SCHEDULING

The scheduling of activities for completion of a project is called a TIME LINE. It is an estimation of time necessary to complete a project based on

- A-1. the date the project must be completed
- A-2. the time necessary to complete each task
- A-3. the availability of equipment and personnel

The activity director should submit

- B-1 a due date
- B-2 a task assignment completion sheet
- B-3 a weekly schedule of personnel needs (specifically when will each person be in the CAC area)

The activity director should

- C-1 provide each team member with a complete time line
- C-2 clear through the proper channels (master teacher, resource personnel, office, study hall teachers, etc.) all scheduling of personnel and equipment

## SECTION 7 - FINAL PRESENTATION

How do you get "to" an audience? What media (written, verbal, electronic, etc.) will do the most effective job of carrying your ideas to other people? What type of presentation will generate the most public interest? All of these questions do have a very definite part to play in the final choice of creative vehicle (media).

Sometimes it seems an activity automatically has built into it a media requirement this does not, however, mean that the activity director should not take a look at alternative methods of presentation. The most obvious answer is not always the final one

After exploring possible presentation methods, the activity director should submit:

1. a statement of presentation form with explanation, script, display procedures, etc.
2. consideration of audience requirement (promotional publicity, tickets, space requirements).

## SECTION 8 - EVALUATION

Any presentation which is public in nature is almost automatically submitted to criticism by its audience, and can consequently provide the activity director with valuable information about the effectiveness of his presentation. Stated simply, did the audience get the message, or perhaps, did the audience react as expected? The problem inherent in this type of evaluation is the collection of data from the audience.

The master teacher, who probably works more closely with the activity director than any other person, also may provide valuable data, not only about the final presentation, but also about planning, management, and the behind the scenes work on the project

Team members also have something to say. Were they given enough guidance by the activity director? Did they have enough time to complete the assigned task? Did the final presentation pull it all together?

The greatest value of resource personnel may be in criticising the research aspect of the activity. Also, they should be concerned with the total scope of the activity

The people can provide assistance in evaluating your work but in the final analysis the most meaningful evaluation comes from you. Self-evaluation is an essential characteristic of a creative member of our constantly changing society. You are your own best critic

The activity director should in evaluating the level of success of any activity

- 1 devise evaluations and data collection procedures
- 2 compile the data from as many sources as possible
- 3 submit a written summary of that data and/or where possible a copy of the collected data
- 4 request a final conference with the master teacher

Any deviation from the prescribed format must be authorized by the master teacher

The teachers' evaluation in terms of their participation during the first week indicated that the IIF involved too much documentation and imposed too strict controls on the activities. It was felt that the large amounts of writing might turn the student off before the student even began to do anything. It was therefore agreed that the IIF not be presented to the student as a work guide but should be used in part as the situation warranted. The use of the IIF was left to the discretion of the teacher-participants, who, during the second week, would function as master teachers with a limited number of students.

The following agenda were developed by the Steering Committee in daily meetings to insure a flexibility in activity development that they felt was lacking during the first week. These daily meetings also provided an opportunity to evaluate student performance and solve problems as they arose.

**CAC WORKSHOP**  
**WEEK TWO**

JUNE 25, ROOM 207 & 209

- |            |   |
|------------|---|
| 9 00 a m   | Review weekly schedule and student functioning (teachers only)  |
| 10 00 a m  | Student orientation<br>Mr Young tape (opening exercises for school day)   |
| 10 15 a m  | Small group assignment with a teacher   |
| 10 30 a m  | 1 Small group discussion - CAC & Projects<br>2 Review teacher activities (if applicable)<br>3 Students select activity titles |
| 12 00 noon | Lunch   |
| 12 30 p m  | Student discussions on their activities (small group rap session)   |
| 1 30 p m   | Work Period - (Anecdotal record prepared teachers from 10.30 a m session)   |
| 2 30 p m   | End*  |

JUNE 26 27, ROOM 207 & 209

- |            |   |
|------------|---|
| 9 00 a m   | Rap session-evaluated by teachers of student progress               |
| 10 00 a m  | Work sessions   |
| 12 00 noon | Lunch   |
| 12 30 p m  | Rap session with student & teachers on activity review and progress |
| 1 00 p m   | Work sessions   |
| 2 30 p m   | End*  |

\* Each participant will spend one hour preparing for next day's session

THURSDAY, JUNE 28th. 1973

MASTER TEACHERS BE SURE YOU MAKE THE FOLLOWING INFORMATION AVAILABLE TO YOUR STUDENTS TODAY

- 1 Students must, after their presentations, document the story of their activity and return it to you. The documentation is up to you as the master teacher
- 2 Friday is presentation day. There will be little time for working (Student day session was extended on a voluntary basis one day, due to time limitation)

PLEASE GIVE ME A LIST INCLUDING

- 1 persons in your individual groups
- 2 topics (activity titles) of each person
- 3 Facilities needed for presentation of each activity
- 4 amount of time needed by each individual in your group for his presentation

I NEED THIS INFORMATION BY NOON TODAY IF AT ALL POSSIBLE!

QUESTION FOR THE DAY What complications do you see for yourself acting as a resource person working within the structured system?

The following people will return to Room 108 following the morning rap session with students to begin task analysis for the third week

Phil Housh	Sue Cole	Sister Anita Mary
Ed Koval	George Willing	
Charlie Rohart	Russ Ferguson	

Be sure your students know where you are in case they need your services. Your task is to identify and begin work on problem areas of the CAC manual. You will work as a group until noon. After lunch you are asked to serve as an audience for those students presenting their activities today.

PRESENTATION FOR THURSDAY AFTERNOON

Lynn Houser	12 30 p m	(piano)
Michelle Aiken	12 45 p m	(no presentation)
Tricia Gilfert	1 00 p m	(Video presentation on drugs)
Terry Dolan	1 15 p m	(play)
Joe Cannon	1 30 p m	(photography)
Anne Krepak	1 45 p m	(set poems to music)
Susie White	2 00 p m	(trampoline)
Bronne Bruzo	2 15 p m	(candid camera)

PLEASE FIND OUT FACILITIES NEEDED BY THESE INDIVIDUALS

Please tell your students of the presentations today and tell them to come if their activities are finished

FRIDAY, JUNE 29, 1973

- 9 00 9 10 a m MASTER TEACHER RAP SESSION - Room 108
- 9 15 9 45 a m IN THE ART ROOM  
Francis Gentils Scale model of Father Whalen's  
mansion  
Cindy Lynch -- Greeting Cards  
Mary Anderson -- Sketches of CAC Workshop  
Valerie Baranusky -- Sketch Book  
Gail Balliet - Illustrated Poems  
Debbie Comisac - Dress Design
- 9 50 10 00 a m James Boyle -- Tamaqua's Changing Scenes Room 207
- 10 00 - 10 05 a m Jan Mueller - The Underwater Dance Room 207
- 10 05 10 10 a m Kathy Klein -- A Book of Poems Room 207  
Kathy Mermon -- Dress Design Room 207
- 10 10 - 10 20 a m Patti Hackett - Original Short Story Room 207  
Steve Yatsko -- Progress report on play
- 10 30 - 10.45 a m. Donna Moisey - Horseback Riding -- Studio
- 10 45 10:55 a.m. Laurie Titus -- Antiques -- Studio (no presentation)
- 10 55 11.05 a m. Joe Androkitus -- X-rated Movies -- Studio
- 11 05 - 11.15 a m Bronne Bruzo -- Candid Camera
- 11 15 11.25 a.m Gary Sassaman -- Video Animation -- Studio
- 11 25 11 55 a m Fred Sembach & John Lenyo Gypsy Moth -- Studio  
(Ann Krepak -- guitar, rescheduled from Thursday)

LUNCH

- 12 30 12 45 p m. Debbie Miller Blue & White Singers - Studio
- 12 45 1 00 p m Pat Vanek Original play production Studio
- 1 05 1 15 p m Melanie Danchak - Science Fiction Story Room 207
- 1 15 1 25 p m Mrs Minty Minus Room 207
- 1.25 1 35 p m. Marlene Gordon Collection of Short Stories Room 207

FRIDAY, JUNE 29, 1973

1 35 - 1 50 p m Chris Slovik & John Havrilla Book of Poetry  
Room 207

1 55 - 2 10 p m Kerry Williams Travelogue Room to be announced  
Debbie Sword Opinion of CAC

2 15 - 2 30 p.m FINAL RAP SESSION IN SMALL GROUPS IN ORIG-  
INAL ROOMS!

HAVE A NICE LONG WEEKEND! SEE YOU MONDAY!!!!

During the third week the CAC General Committee and the teacher participants evaluated the two week workshop, discussed problems that the workshop had brought to light, and evaluated and revised the CAC Guidelines.

The following agenda were developed daily as Task Assignments and completed:

JULY 2, 1973 - MONDAY

9 00 - 10 15 a.m. RAP SESSION - Review of Week II

10:15 - 10 25 a.m COFFEE BREAK

10:25 - 10:40 a m TASK ASSIGNMENTS

- 1 What is a CAC activity?  
Ed Koval - Chairperson  
Sister Anita Mary  
Sue Cole
- 2 I I F  
Paul Horner - Chairperson  
Bob Hunt  
Phil Houm
- 3 Community Resources  
Father Whalen - Chairperson  
Bob Fincham  
George Willing  
Charlie Rohart
- 4 Teacher Evaluation Form  
CAC Steering Committee

- 5 Role of Master Teacher  
 Bob Livingston - Co-ordinator  
 Mary Ellen Boyer Chairperson  
 Jean Freed  
 Russ Ferguson  
 Cindy Lynch Student Chairperson  
 Terry Dolan  
 Valerie Baranusky

10 40 - 12 00noon WORK PERIOD

12 00 12 30 p m. LUNCH BREAK

12 30 2 30 p m WORK PERIOD

JULY 3, 1973 TUESDAY

9.00 9 30 a m TASK ASSIGNMENTS -- Mr. Nick Young Chairperson

Task 1 -- Pages 1 to 11 in CAC manual  
 George Willing -- Chairman  
 Ed Koval  
 Curt Steigerwalt  
 Charlie Rohart

Task 2 -- Page 11 to but not including 20  
 Sue Cole -- Chairperson  
 Sister Anita Mary  
 Mary Ellen Boyer

Task 3 Page 20 to but not including 24  
 Father Whalen  
 Nick Young  
 Bob Fincham - Chairperson  
 Cindy Lynch  
 Jane Gerhard

Task 4 -- Page 24 to but not including 30  
 Bob Livingston Chairperson  
 Jean Freed  
 Russ Ferguson

Task 5 Page 35 to but not including 46  
 Paul Horner Chairperson  
 Bob Hunt  
 Phil Houm  
 Terry Dolan  
 George Taylor

**EVERYONE** Please remember that we would like specific ideas from each of you as to how you would handle the orientation of the CAC students this coming fall. This will be discussed on Friday afternoon.

JULY 3, 1973 - TUESDAY

9 30 - 12 00 noon WORK PERIOD  
12 00 - 12 30 p m LUNCH BREAK  
12.30 -- 3.00 p m WORK PERIOD

JULY 5, 1973 - THURSDAY

9:00 -- 12 00 noon WORK PERIOD  
12 00 - 12:30 p.m LUNCH BREAK  
12 30 - 3 00 p.m WORK PERIOD

JULY 6, 1973 - FRIDAY

9 00 - 9:40 a m. Revision of task team 1  
9.40 -- 10:20 a m Revision of task team 2  
10 20 10:50 a m. Revision of task team 3  
10:50 11:25 a.m Revision of task team 4  
11.25 - 12.00 noon Revision of task team 5  
12 00 12 30 p.m LUNCH BREAK  
12 30 3 00 p m Complete teacher questionnaire

Additional evaluative data was collected from both students and teacher-participants via a questionnaire. Student questionnaires were mailed to all students after the workshop was completed with a stamped, self-addressed envelope. In addition, all students completing the workshop received a certificate of appreciation for their aid in making the summer workshop a success. Teacher questionnaires were completed the final day of the workshop. Copies of the above are provided on the following pages

**SUMMER WORKSHOP  
STUDENT EVALUATION QUESTIONNAIRE**

---

NAME \_\_\_\_\_

PROJECT \_\_\_\_\_

Master Teacher \_\_\_\_\_

Did you complete the entire week?      Yes       No

If you saw fit to drop from the program before your activity was completed and presented to the group, please comment on your decision.

Please

Answer those questions in this questionnaire which relate to the degree of participation you had involving the CAC Program. When answering the questions in this booklet, please pick the one that most closely represents your opinion unless directed to do otherwise.

Thank you

## ORIENTATION

- 1 How familiar with the CAC program were you upon arrival on Monday, June 25th?
- very familiar
  - vaguely familiar
  - false concept
  - no idea
- 2 After the morning orientation were you knowledgeable as to the purpose of the workshop?
- definitely
  - somewhat
  - my concept changed
  - unsure
- 3 Did the first small group meetings add to your understanding of the purpose?
- definitely
  - somewhat
  - no help
- 4 Were subsequent small routine group meetings of value during the week?
- definitely
  - no need
  - should be scheduled only upon student need
- 5 After the larger grouping of students, where each discussed their ideas as to activity, were you ready to get started?
- definitely
  - vague idea
  - still unsure

Comment How could the orientation be improved for new students in the fall?

FUNCTIONING STUDENTS FACILITIES MASTER TEACHER

- 6 Were you frustrated over the lack of directions during your CAC experience?
- a great deal
  - somewhat
  - not at all
- 7 Would a step-by-step procedure presented by the Master Teacher have helped you accomplish your activity?
- a great deal
  - a little
  - not at all Explain \_\_\_\_\_
  - perhaps in the beginning but not always
- 8 As you worked through hour activity did you encounter problems?
- many problems could handle
  - many problems couldn't handle
  - some problems could handle
  - some problems couldn't handle
  - too many problems
9. Was your original activity altered by your Master Teacher or a resource person?
- greatly altered
  - slightly altered
  - not altered at all
  - altered after a joint agreement
- 10 Were sufficient materials and equipment made available to you?
- very available
  - somewhat available
  - not available at all
  - made me change my mind
  - caused me to substitute other media

- 11 How would you rate the amount of guidance you received from your Master Teacher?
- \_\_\_\_\_ too much guidance
  - \_\_\_\_\_ adequate guidance
  - \_\_\_\_\_ not enough guidance
- 12 How would you, as a CAC student, prefer to work on your activity?
- \_\_\_\_\_ alone
  - \_\_\_\_\_ with a Master Teacher and you
  - \_\_\_\_\_ with a team and Master Teacher
13. Did you have any problems in reaching resource people?
- \_\_\_\_\_ a great deal of difficulty
  - \_\_\_\_\_ some difficulty
  - \_\_\_\_\_ no difficulty
14. How do you feel about the time allotted for the completion of your activity?
- \_\_\_\_\_ limited the overall scope of your activity
  - \_\_\_\_\_ caused you to change your original activity
  - \_\_\_\_\_ allowed you to begin an activity you will finish at a future date
  - \_\_\_\_\_ was insufficient to the point where your activity became meaningless
  - \_\_\_\_\_ rush --- but you did finish
- 15 Did you use only your friends or acquaintences to help with your activity?
- \_\_\_\_\_ for the most part
  - \_\_\_\_\_ used new acquaintences slightly
  - \_\_\_\_\_ used new acquaintences greatly
  - \_\_\_\_\_ worked by myself
  - \_\_\_\_\_ brought in extra personnel outside the summer program

16 Did you have any problems in selecting an activity?

\_\_\_\_\_ a great deal

\_\_\_\_\_ somewhat

\_\_\_\_\_ not at all

\_\_\_\_\_ no problems after conference with Master Teacher

Explain

17 My activity was Completely new \_\_\_\_\_ or started \_\_\_\_\_ before I came to the workshop

Comment

18 In the unstructured CAC I can do much \_\_\_\_\_, little \_\_\_\_\_, nothing \_\_\_\_\_ that I cannot do in a regular course

Comment

19 In forming my team I had

\_\_\_\_\_ no trouble

\_\_\_\_\_ little trouble

Comment

\_\_\_\_\_ much trouble

\_\_\_\_\_ did not form team

20 The past weeks experience was

\_\_\_\_\_ meaningful

\_\_\_\_\_ enjoyable

Comment

\_\_\_\_\_ waste of time

21 The time I spent in CAC will have

\_\_\_\_\_ much carry over for the future

\_\_\_\_\_ little carry over for the future

\_\_\_\_\_ no carry over for the future

Comment

22 My master teacher and resource personnel

\_\_\_\_\_ helped me

\_\_\_\_\_ did not help me

\_\_\_\_\_ changed my initial project

Comment

23 The most meaningful experiences to me from the workshop were (Check one or more)

\_\_\_\_\_ responsibility

\_\_\_\_\_ organization

\_\_\_\_\_ interaction with many people

\_\_\_\_\_ reaction of people

\_\_\_\_\_ none of these

Comment

#### STUDENT SELECTIONS

24 If CAC were available to you in your senior year, would you be interested in the program?

\_\_\_\_\_ not at all

\_\_\_\_\_ somewhat

\_\_\_\_\_ definitely elect CAC

\_\_\_\_\_ interested but will not help future plans

Comment

25 Do you see such a program as an improvement on the traditional school program?

\_\_\_\_\_ great improvement

\_\_\_\_\_ some improvement

\_\_\_\_\_ no real change

\_\_\_\_\_ similar to programs already existing under other names

26. How did YOU become involved in this workshop?
- asked to attend
  - heard about it and volunteered
  - other (explain)
27. Was your workshop experience what you expected it to be?
- did not relate to my expectations at all
  - my expectations were well met
  - far surpassed what I expected
  - not applicable (I didn't have any idea about what would happen)
28. When selecting a CAC activity, the choice was based primarily on:
- an area in which I had previous experience
  - an area which had always interested me but one I know little about
  - an area which I know much about but had little time to work in
29. When selecting a CAC activity: (check all applicable)
- I chose a problem I know I would not be able to complete
  - I knew before I began the basic areas in which problems could be encountered
  - I felt I could complete my project in the time allowed
  - I did not realize, until I began working, exactly what I had gotten myself into
30. If others were to ask you what CAC is, how would you feel about answering them? (check all applicable)
- I could give a very complete definition
  - I could tell them about how it works
  - I could tell them what CAC is trying to do
  - I could not give them an adequate picture of CAC

31. CAC is basically (check all applicable)
- a chance to "do your own thing"
  - a chance to "share your abilities with others"
  - a chance to "learn how to say what you feel"
  - a chance to "let other people help you do"
32. CAC is really (check all applicable)
- learning how to organize
  - being able to do or make things
  - learning how to manage people
  - learning how to use facilities
33. Participation in the CAC program during your senior year can prepare you to meet your needs in your life:
- to a great extent
  - no better than present curriculum
  - better than the present curriculum
  - fails
  - need more information before making a conclusion
34. Participation in CAC program during my senior year can prepare me for college
- to a greater extent than present curriculum
  - not as well as the present curriculum
  - depends on my career objectives
  - need more information before making a conclusion
  - CAC is only for the non-college student
35. The benefit that can be derived from the CAC program by a full time participant are: (check one or more)
- growth in self-direction and self-discipline because of freedom in CAC
  - growth in self-confidence because of public exposure in CAC
  - growth in cooperating with fellow students because of team work

- \_\_\_\_\_ growth in skills only obtained by taking CAC
- 36 The CAC program can benefit only the students interested in (check one or more)
- \_\_\_\_\_ art or music
- \_\_\_\_\_ the practical arts
- \_\_\_\_\_ becoming self-disciplined in his learning
- \_\_\_\_\_ learning how to manage problem situations
- 37 The CAC program will limit a senior's education in:
- \_\_\_\_\_ not getting the fact courses expected of college bound students
- \_\_\_\_\_ too much time would be wasted on objectives related to human development
- \_\_\_\_\_ too much time would be involved in areas of study not related to career objectives
- \_\_\_\_\_ requiring too much effort of a student during his senior year
- \_\_\_\_\_ obtaining the objective that parents have for the student



Task 3 -- Grading Report Card

Task 4 - Scheduling - Role of Master Teacher

Task 5 - I.I.F ??? . or what?

Task 6 - Resource Personnel - P.R. - Workshop

5. What specific suggestion do you have for student orientation in the fall?

- 6 How could a CAC Workshop be conducted to
- (a) better acquaint teachers with CAC philosophy
  - (b) test out practical applications of the CAC guideline theory
  - (c) combine theory and practice so a workable form is ready for implementation
- 7 How can the organization of the CAC Workshop be improved so that it can be programmed into any high school?

## EXAMPLES OF SUMMER WORKSHOP PROJECTS AND ACTIVITIES

I This first activity is the development of a morning TV program which would broaden the use of the school's closed circuit TV

### PURPOSE

In order that the morning assembly periods might be made somewhat more meaningful for the students, and that current happenings and accomplishments might be presented through the use of our closed circuit TV system, I intend to construct a ten-minute tape of what might be a typical school assembly program

This project will afford me the opportunity to familiarize myself with the workings of the video rover and the procedures necessary to follow in using various media (pictures, slides, TV tapes, as well as live action photos) all in a single, taped presentation with accompanying comment and music.

The knowledge gained should provide me the information necessary for a full utilization of these facilities in my future Guidance Project

In addition, I will have the opportunity to call for the services of additional people who have the skills and talents necessary for the production. Such individuals may be a TV technician, a script writer, and a photographer.

The audience will be the members of the CAC Workshop and, hopefully, some use will be found to perhaps continue such a program during the coming school year.

### RESEARCH

Due to the limitations of time it will be necessary to use a typical day from the last school term to identify the then current school scene

After deciding on the day to be used it will be necessary to gather various source material in the way of visuals that relate to each item.

Personnel to be solicited for assistance will, at this point, probably be somewhat knowledgeable about the use of the TV equipment, and, possible, there will be a script writer. As a starter these individuals along with the master teacher should provide all the knowledge necessary to begin the project

Costs are to be minimal since all the equipment is presently available for use

### TAXONOMY

Using the taxonomy, I find that the number of people needed to do the job professionally would be many more than time allows. The following types of skills are all needed to a greater or a lesser degree.

director  
writer(news, editorial, continuity)

design(set)  
audio-man

newscaster  
editor  
animator  
program consultant

video director  
cameraman  
film editor  
research director

As stated previously due to time limitations, our crew will consist of approximately three or four people, each serving in two or more capacities

### TEAM FORMATION

As the activity director I have discussed my plans with several people and I have decided to contact

- (1) Mr. Joe Manjack - this young man is most knowledgeable about the workings of the TV studio and I shall select him to fulfill those tasks which are associated with the taping, filming, editing, etc., of the taped presentation.

As an alternative, I will call on Scott Davis.

- (2) Mr. Donald Serfass - upon the recommendation of Miss Cole, I shall ask Don to serve as the script writer and perhaps illustrator, if necessary

The alternate will be Sharon Harahus

Since we are limited in time, one day will be spent gathering the photo presentations and getting them taped with a time lapse equal to the script. All scripts are to be written the night before

A second day will be needed to edit and compose the final tape, dubbing in the sound and commentary

Mr. Manjack and Mr. Serfass have been contacted and have agreed to participate. The dates set are Thursday and Friday, June 21-22 from 10:00 A.M. to 2:00 P.M. In addition to their assigned tasks, I also plan to use them as commentators.

### SCHEDULING

The target date set for completion is 2:00 P.M., Friday, June 22, as the program must be available for presentation to the Workshop on Saturday, June 23.

Both team members are aware of the due date and all equipment needed will be available in the CAC studio. Since all the work will be done in and around the school the studio will serve both as our meeting room and base of operation.

### FINAL PRESENTATION

The presentation will consist of a ten-minute videotaped assembly program designed to replace the present audio program now operating in the Senior High School.

The script follows

## PRESENTATION

### WTAM

Good Morning, This is Monday,  
June 18, 1973

Background music  
for attention...

Let us stand for the  
Pledge of Allegiance.

Sign in front of  
school

I pledge allegiance to the flag  
of the United States of America,  
and to the Republic for which  
it stands, one nation under  
God, indivisible, with liberty  
and justice for all.

Music – The Star  
Spangled Banner  
(1:01 seconds)

Flag – dubbed in  
voice of Pledge in  
background

Thought for today. "You are a  
child of the universe, no less  
than the stars or the tree;  
you have a right to be here,  
and although you may be unaware,  
no doubt the universe is unfolding."

Approach slides

And now to the news room  
etc., etc.

Brief clips of  
pictures of  
commentators  
Clock – showing the time  
School symbol  
Typing and sound in  
background

- II This second activity exemplifies the development of a written documentary which was extended into a TV documentary

### ACTIVITY FORMAT

- I Statement of Purpose (1) to trace the history and development of the Valley Gazette Newspaper,  
(2) to have the documentation published in the anniversary issue  
(3) to develop a short subject documentary TV program

II Research required.

- (1) Interviews Mr Ed Gildea and other newspaper staff members
- (2) Review issues of papers (Morgue files)

III. Resource personnel and team

- (1) Mr. Gildea Mr Wm. Richards, Newspaper Staff
- (2) Film Editor - Mr George Taylor
- (3) Typist - Mrs Ethel Berner
- (4) Graphic Arts - Mr. Robert Livingston
- (5) TV Cameraman and Announcer - Mr Fred Sembach

IV Materials required

- (1) Tape recorder and tape
- (2) Interview questions
- (3) Issues of Gazette
- (4) Camera with film
- (5) TV Portapak and videotape
- (6) Slides, projector, and screen
- (7) Paper to produce documentation
- (8) Cover for document

V Tasks identification

- (1) Contact Mr Gildea to
  - a Explain project
  - b Get permission to review copies of Gazette
  - c Set time for interview
- (2) Review issues of Gazette
- (3) Prepare interview questions
- (4) Secure tape recorder, tape, camera, film
- (5) Conduct interview
- (6) Do writing
- (7) Have writing edited
- (8) Prepare cover

- (9) Take copy to Mr Gildea for evaluation and printing
- (10) Gather material and personnel for TV tape,
  - a Review project with TV personnel
  - b Conduc dry run
  - c Cut tape
- (11) Present tape

U . n

CHECK OFF CHART FOR TASK COMPLETION

TASK	DAY	1	2	3	4	5	6	7	8	9	10
1		x									
2		x									
3		x									
4			x								
5			x	x							
6			x	x	x						
7						x					
8						x	x				
9							x				
10								x			
11									AB		
								x	x	x	
12											x

- VI Conclusion Skills gained in,
- a Interviewing
  - b Writing
  - c Publishing
  - d Graphic Arts
  - e TV Production
  - f Directing people

III This third activity is an example of an activity in the practical arts

#### STATEMENT OF PURPOSE

To plan and build a basic two bedroom home model, keeping in mind construction cost per square foot of living space. It is my opinion that many average wage earners cannot afford to build homes because of rising construction costs, namely, the cost of building materials and labor. One need only to drive thru the countryside and observe the many mobile homes and mobile home parks that people are using out of necessity

It is my belief that thru careful planning and the wise choice of building materials construction costs can be reduced

#### FINAL PRESENTATION

Will be presented in the form of working drawings and the model

#### ANTICIPATED GAINS IN SKILLS

- 1 develop skills in the use of various drawing instruments
- 2 develop skills necessary for the reproduction of original drawings
- 3 develop skills in the use of modern building materials and their incorporation into the design of a structure

#### ANTICIPATED GAINS IN ABILITIES & INFORMATION

- 1 ability to access construction based on family needs
- 2 ability to estimate cost construction
- 3 research building costs per square foot by local contractors, home builders, and the architects

#### ANTICIPATED GAINS IN HUMAN MANAGEMENT

- 1 overcome problems encountered when working with other people
- 2 be able to use resource personnel effectively
- 3 establish time lines for team members

#### IDENTIFICATION OF AUDIENCE

General public which would include any person interested in a low-cost home.

RESEARCH I Necessary materials and equipment

- 1 sketch paper or pad
- 2 grid paper for scale sketching
- 3 drawing paper for finished drawing
- 4 tracing paper for duplication
- 5 drawing board
- 6 T-square and triangles
- 7 scale
- 8 drawing pencils (2H & 4H)
- 9 drawing instruments
- 10 tape
- 11 diazo-dry paper and printer
12. template
13. eraser and eraser shield
- 14 scale model - cardboard, shelfpaper, paste etc.

II Resource Personnel and team members

1. drafting instructor
- 2 local building contractors
3. local lumber yards
- 4 i.a. department personnel
- 5 local architectural firms
- 6 hardware, furniture & appliance dealers
7. electrical contractors
- 8 plumbing contractors
- 9 glazing contractors

III Cost analysis and identification of funding

By using school equipment and facilities at no charge, the total cost of my project should not exceed \$5 00 This will be considered my own personal expense

TAXONOMY I Drawing and design

- 1 scope of project
- 2 sketches
- 3 floor plans, elevations, details
- 4 basic working drawing
- 5 tracing
- 6 dry print -- diazo dry process

II Skills

- 1 make a basic working drawing
- 2 make a tracing for reproduction
- 3 make a dry-print
- 4 develop a feel for using various drawing instruments and materials
- 5 arrange various elements within the drawing for balance
- 6 be able to simplify forms to basic recognizable line drawings
- 7 build a scale model

TEAM FORMATION    The following personnel will be needed to facilitate completion of my project

- 1    drafting instructor to clarify and make available drawing equipment
- 2    local building contractors for estimates
- 3    local hardware, furniture, and appliance dealers for cost estimates
- 4    lumber yards for estimate on materials and availability of construction materials
- 5    typist

The above tasks must be completed before June 23, 1973

## I.I.F.

In all activities an Individual Instructional Format (IIF) was used as a directional guide by all participants. It was developed for that purpose and not as a strict structure which had to be followed by the participants. Note the similarities in the IIF's used in the three examples included, also note the differences. Therefore, the IIF structure is shown as a vehicle which enables the individual to plan his activity from origin to completion.

Although the final step in the IIF is evaluation, evaluations are not included with the activities since they take various forms, such as, (1) activity originator's self-evaluation, (2) master teacher's evaluation, and (3) audience evaluation.

The following are some of the student activities presented at the summer workshop. They are included in order that you might note the wide range of interests of students in the fine and practical art areas and also that you might note the areas where interest is not at a high level.

- Sketch Book - Advertisements
- Value of Activities
- Evaluation of Summer CAC Program
- Collection of Original Poems
- Formation of School Quartet & Arrangement of Its Own Music
- Slide Travelogue of England
- Development of a Play from a Short Story
- Produced and Directed a Short Play
- Art Sketches
- Designed and Created a Dress
- Video Animation
- Documentary "Gypsy Moth" - Video
- Documentary on Trampoline
- Public Opinion Survey - X-rated Movies - Video
- Photography - Historical Pictures
- Documentary of Horse Riding Techniques
- Arranged Poems (Created by Self) Into a Book Format
- Put Original Poetry to Music
- Designed and Made a Dress
- Creative Dance
- Photography - Developed Pictures For a Book of Poems
- Documentary of Summer Program (Video)
- Created a Model for Octahedron House Design
- Wrote a Play "Going Home"
- Set Poetry to Music
- Survey - Relationship between Drugs and Crime
- Grooming and Caring For A Horse - Video