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                Education; Instructional Films; Learning Modules;
                Library Skills; Microcomputers; Photography;
                *Preservice Teacher Education; Production Techniques;
                Teacher Certification; *Teaching Methods; Videotape
                Recordings

ABSTRACT
                This manual contains instructional materials for the
course Media and Technology for Teaching, which is required for
students in the teacher certification program at Miami University,
Ohio. Based on 16 stated themes related to professional development,
the program features the integration of and exposure to educational
technology in the course, including audiotapes, instructional films,
videocassette recorders, educational television, microcomputers, and
laser disks. The manual includes the following: (1) six annotated
references for the major themes of educational media and technology
for teaching; (2) pre-module tests for the film/video unit, computer
unit, photo/graphics unit, and library unit; (3) a treatise on
copyrights; (4) a learning module on film/video, which includes class
assignments, related instructional materials, and three articles; (5)
a learning module on computers, which includes the class assignments
and syllabus, instructional materials on computer operation and disk
management, word processing, spreadsheets, printing and formatting
overviews, study questions, and a post-module survey; (6) a learning
module on photo/graphics, which includes the class assignments and
syllabus, equipment operations checklists, instructional materials on
presentation media production and experiential media, related
articles, and a post-module survey; and (7) a learning module on
libraries, which includes an introduction to the card catalog,
explanations of periodical indexes and abstracting services,
worksheets, a resource list, and a post-module survey. (DB)

MEDIA and TECHNOLOGY

for

TEACHING

COURSE MANUAL
for
EDM/EDT   343/443/543

Joe Waggener
Ed Newren
Tom Kopp
Aaron Schmalberg

Spring, 1992

Welcome to EDT 343/443/543, Media and Technology for Teaching. The purpose of the experiences in these classes is to socialize teachers and pre-teachers regarding instructional media and technology. We want you to be comfortable, confident, competent, committed, and creative when it comes to instructional media and technology.

Sincerely,

Tom Kopp
Ed Newren
Aaron Schmalberg
Joe Waggener

6/5/91

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COURSE INFORMATION
EDT   343/443/543
SPRING, 1992

COURSE INSTRUCTORS: Dr. Joe Waggener, 374 McGuffey Hall, 529-3743 or 523-3648; Dr. Tom Kopp, 373 McGuffey Hall, 529-7282 or 726-6607; Mr. Aaron Schmalberg, 529-3747 or 523-3193 and Dr. Ed Newren, 529-3741 or 523-3062. You may call anytime between 7 a.m. and 10 p.m.. You may leave notes on the office doors, or with the secretary in 301 McGuffey. You should leave messages with the secretary or on the answering machine if you phone.

COURSE MANUAL: You should purchase the course manual entitled <u>Media and Technology for Teaching,</u> from the Audiovisual Copy Center on the third floor of Gaskill Hall. PLEASE BRING THIS MANUAL TO ALL CLASSES, LABS, AND CLINICALS. Place it in a three ring binder. You will receive additional materials to add to the manual during the term, and will hand in worksheets from the manual from time to time.

TEXTBOOKS: Required to purchase for 543 students: <u>Planning, Producing, and Using Instructional Media</u>, by Jerrold E. Kemp and Don C. Smellie, 6th Edition, 1989.

Readings on 24 hour Reserve at King Library: 1.   <u>Planning, Producing, and Using Instructional Media</u>, by Jerrold E. Kemp and Don C. Smellie, 6th Edition, 1989.   2. <u>Instructional Media and the New Technologies of Instruction</u>, Heinich, Molenda, and Russell, 3rd Edition, 1989. For other readings on Reserve, check Sherlock "R", then "P", then professor name, then EDM 343.

MEETING PLACES and TIMES :   The class will meet in small groups (15-20) in either the EAP Computer Lab (378 East), the Motion Media Lab (378 West), McGuffey 451 (Information Skills Classroom) and the Photo/Graphics Lab (377). Your meeting place will be determined by the course section you are registered for, and the module that section is in at the time. The predominant methodology for this course will be student activities and projects in lab and clinical settings.

OPEN LABS: Not all of the assignments can be completed during the regular class times. Thus, we will soon announce "OPEN LAB" times <u>when a graduate assistant will be available to help you</u> complete assignments. In some modules you will be required to schedule time for instruction and testing in lab. You may also wish to work in the labs at other times between 8 a.m. and 5 p.m., Mondays through Fridays. This will usually be fine, but a graduate assistant will probably not be available to help you during such times.

LAB TOOLS: You are asked to provide the following: A good pair of scissors, a ruler with a metal edge, a bottle of rubber cement, a #4 pencil, Vis-a-Vis Transparency Markers, and a high quality blank 1/2 inch VHS video tape.

ZIT CARD: You need to purchase $10.00 worth of "EDM ZIT CARDS" to turn in to your section instructor as soon as possible. You may be sold 2 $5.00 cards or one $10.00 card at the Cashier's window in Roudebush. This entitles you to certain necessary lab supplies and materials to be distributed by your instructor. You must turn in a ZIT Card (s) to get a grade for this course.

GRADES: Each of the three course modules is graded independently by the module instructor. Each module is worth 1/4th of your final grade, or 100 points. For the course final grade, A=360+, B=320-359, C=280-319, D=240-279, F=239 or lower.

CLINICAL EXPERIENCES: Each module will include at least 14 hours of graded clinical experiences. A clinical experience is a real or hypothetical instructional problem or case in which the student must make a professional decision or response, and be given feedback as to the adequacy of that response.

ATTENDANCE: Attendance is very important, because each module has only 7 meetings. Perfect attendance or attendance with no unexcused absence in a module will earn 4 points in that module. Less than perfect attendance or attendance with no unexcused absence earns 0 (zero) points in the module. The module instructor will determine whether the absence is excused.

Class Standards for EDT 343 .

Assignment	Max Points	% of Grade	Due Date	Grade Cutoffs			
FV 1 Plan Video Clin	8	2.0%		A	=	90 & above	
FV 2 Prod/Present Clin	20	5.0%		B	=	80 - 89	
FV 3 Learning Log	12	3.0%		C	=	70 - 79	
FV4 Eval Videos Clin	4	1.0%		D	=	60 - 69	
FV5 EquipClin:LearnTime	7	1.7%					
FV5 EquipClin:Test	7	1.7%					
FV6 Preview ITV Clin	12	3.0%					
FV7 Impact of TV Clin	16	4.0%					
FV Perfect Attendance	4	1.0%					
Equip Returned On Time	10	2.5%					
COM 1 Computer Use Clin	21	5.2%					
COM 2: Wordproces Clin	25	6.3%					
COM 3: Utility I Clin	25	6.3%					
COM 4: Utility II Clin	25	6.3%					
COM Perfect Attendance	4	1.0%					
PG Eval Environ Clin	20	5.0%					
PG Equip Operation Clin	24	6.0%					
PG Mediated Pres Clin	40	10.0%					
PG Media Product Clin	12	3.0%					
PG Perfect Attendance	4	1.0%					
IS 1 Readers Gde Clin	19	4.7%					
IS 2 Cur Events Clin	19	4.7%					
IS 3 Biography Clin	18	4.5%					
IS 4 Selection Clin	20	5.0%					
IS 5 Index Clincial	20	5.0%					
IS Perfect Attendance	4	1.0%					
	400	100.0%					

Extra Credit

Zit Car: In	1	0.2%

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Sections and Times: Sections 343 A,B,C, and D meet from 10-11:50 M and W.
Sections 343 E, F, G, and H meet from 2-3:50 M and W.
Sections 343 I, J, K, and 543 A meet from 5-6:50 M and W.

Modules: There are four concurrent 3.5 week course modules, and students must complete each of the modules in the time and sequence indicated by calendar as follows:

Spring Calendar:

| | | ROOM:► 378W | 451 | 378 | 377 |
		MODULE:► FV	InSK	Com	P/G
1/13	All Sections Meet Together				
1/15,22,27,29,2/3,5,10	First Module Term	AFK	DHJ	CGI	BE543
2/12,18,19,24,26,3/2,4	Second Module Term	BE543	AFK	DHJ	CGI
3/9,11,23,25,30,4/1,6	Third Module Term	CGI	BE543	AFK	DHJ
4/8,13,15,20,22,27,29	Fourth Module Term	DHJ	CGI	BE543	AFK

THE MIAMI MODEL FOR TEACHER PREPARATION: THE STORY

As of July 1, 1987, certification programs at Miami University changed. Changes were made to enhance the confidence and competence of our graduates as they approach their first day of school and professional careers in the information age. We want Miami graduates to be leaders in classrooms, buildings, districts, and in the profession.

The sixteen Statements of Professional Development, listed on the back of this page, are emphasized in the first course in each program through the final evaluation in student teaching. The sixteen themes are referred to in each certification course syllabi and help shape the content and experiences in each course. These themes also have direct implications in the field and clinical experiences associated with specific courses. Each course includes a course packet that students retain through student teaching. The packet information is consistent across different sections of the course. Miami supervisors, students and cooperating teachers may refer to this "knowledge base" in our "Capstone" student teaching experience. Student teachers are evaluated by Exit Performance Criteria based on the sixteen statements.

Our programs feature a constant integration and exposure to the technologies of the information age. Our students gain exposure and experience with audio tapes, film, VCR's, computers, and laser disc technology. We are developing a computer network with the hope of applying it to enhance the supervision of student teachers. Miami student teachers are videotaped during student teaching. During student teaching, they also will receive a videotape on classroom management and one on beginning the school year. In using VCR's and videotapes in their courses that result from faculty research, they receive constant exposure to experienced teacher classroom performance.

The 1990 Miami graduates will be teaching students who will be in the work force in the 21st century. Experiences and interactions with professionals like yourself increase the chances that our graduates can effectively manage their classrooms from the first critical days of school. These experiences with you are critical elements in their professional development. Thank you for assisting us in the preparation of these pre-professional teachers.

GP6

THE BIG PICTURE

The diagram below gives you the program location of your Miami student. The student may be in any one of three locations.

1. INTRODUCTORY CLASS—This is the initial course in our certification program. It includes content on teacher effectiveness and, together with associated field experiences, helps our students decide if classroom teaching and professional education are for them. We want .hem to observe using the sixteen Statements of Professional Development as a guide.

2. METHODS BLOCK SEMESTER—The students can be at one of two points in their field experience. The students have two placements punctuated by a return of the Miami classroom. In these placements, we want the students to test their capacity for instructional method influenced by the sixteen Statements of Professional Development.

3. STUDENT TEACHING—Under the supervision of a cooperating teacher and university supervisor, the Miami student gradually assumes responsibility for full classes and a full teaching load. In this placement, Miami students are observed and videotaped. They are evaluated at midterm and at the end of the term using the Sixteen Exit Performance Statements evaluation instrument. We also use the data from your evaluations of our student teachers to modify and improve program content, courses, and the field and clinical experiences.

Introductory Field Experience	Methods Block Two 2-week full-time field experience in two different schools	Student Teaching 16 weeks of full-time teaching

Coursework meeting the university, divisional and departmental requirements for graduation

First Year Admission to the elementary program at the end of the year	Sophomore Year EDT 290.E Introductory Course	Junior Year Admission to the professional methods block semester	Senior Year Admission to Student Teaching Semester

location in the program

PROGRAM THEMES FOR ELEMENTARY AND SECONDARY EDUCATION

Sixteen (16) Statements of Professional Development

1. DEMONSTRATES A KNOWLEDGE OF PUPIL CHARACTERISTICS.

2. PLANS INSTRUCTION WITH CLEARLY STATED RATIONALE, GOALS, AND OBJECTIVES.

3. PLANS INSTRUCTIONAL METHODS, MEDIA, AND TECHNOLOGY APPROPRIATE TO INSTRUCTIONAL GOALS.

4. USES APPROPRIATE INSTRUCTIONAL MATERIALS, MEDIA, AND TECHNOLOGY.

5. SELECTS AND ADAPTS INSTRUCTION TO THE NEEDS OF CULTURALLY DIFFERENT PUPILS.

6. EFFECTIVELY INSTRUCTS CULTURALLY DIFFERENT PUPILS.

7. SELECTS MATERIALS AND INSTRUCTION TO MEET THE NEEDS OF EXCEPTIONAL PUPILS.

8. INCORPORATES INSTRUCTION IN READING, CRITICAL THINKING, PROBLEM SOLVING, AND STUDY SKILLS TO ENHANCE PUPILS' LEARNING.

9. MANAGES A POSITIVE CLASSROOM CONDUCIVE TO PUPIL LEARNING.

10. COMMUNICATES EFFECTIVELY WITH PUPILS.

11. EFFECTIVELY MANAGES INDIVIDUALS AND GROUPS WITHIN CLASSROOMS.

12. IMPLEMENTS INSTRUCTIONAL STRATEGIES APPROPRIATE TO INSTRUCTIONAL GOALS.

13. VARIES INSTRUCTION AND INTERACTION WITH THE NEEDS OF PUPILS.

14. EFFECTIVELY EVALUATES PUPIL PERFORMANCE.

15. DEMONSTRATES AN ABILITY TO DISCUSS KNOWLEDGEABLY EDUCATIONAL ISSUES.

16. DEMONSTRATES A WILLINGNESS TO DEVELOP PROFESSIONALLY.

Using the rating scale below, please respond to the following questions.

Disagree Strongly	Disagree Somewhat	Disagree Slightly	Neutral	Agree Slightly	Agree Somewhat	Agree Strongly
1	2	3	4	5	6	7

I feel extremely competent and able to:

_____ 1. Identify learners' emotional, social physical and intellectual characteristics for the purpose of instruction.

_____ 2. Identify and provide a rationale, goals and objectives in curricular planning.

_____ 3. Design instructional methodology in media and technology appropriate to instructional goals and objectives.

_____ 4. Select and adapt curricular resources including media and technology appropriate to identified instructional goals and objectives.

_____ 5. Develop curricular materials that reflect a culturally diverse society.

_____ 6. Develop curricular materials and instructional methodologies to enhance the learning of culturally different pupils.

_____ 7. Develop curricular materials and instructional methodologies to enhance the learning of exceptional pupils.

_____ 8. Incorporate instruction in reading, critical thinking, problem solving and study skills to enhance pupil's learning.

_____ 9. Organize a positive classroom environment to enhance instruction.

_____10. Utilize effective patterns of communication in the school and community.

_____11. Implement individual and group management skills.

_____12. Implement instructional methodologies to complement goals and objectives.

_____13. Demonstrate a repertoire of appropriate teacher skills and behaviors.

_____14. Design and implement, for diagnostic and prescriptive purposes, evaluation procedures consistent with policies, goals, objectives and strategies.

_____15. Demonstrate the ability to synthesize and evaluate the structure, history, philosophy, governance and the current issues in education.

_____16. Demonstrate a willingness and ability to evaluate and improve instructional and professional effectiveness.

MAJOR THEMES

OF

MEDIA AND TECHNOLOGY FOR TEACHING

(EDT 343,443,543)

1. Why Use Media and Technology?

2. Planning and Designing Instruction Using Media and Technology

3. Information Skills for Teachers and Teaching

4. Selecting Media and Technology for Teaching

5. Preparing Media for Teaching

6. Using Media (and Media Production Projects) in Teaching

PROFESSIONAL REFERENCES
FOR THE
MAJOR THEMES
OF
MEDIA AND TECHNOLOGY FOR TEACHING

1. Why Use Media and Technology?

Title **Contributions of Media
to the Learning Process**

Author Jerrold E. Kemp and
Don C. Smellie

Source Planning, Producing, and Using
Instructional Media,
Harper & Row, Publishers,
New York, 1989, p.3

Format Textbook Section

Course **EDM 343**   Reference #   1

Program Objectives   Professional Development Statements

                                                     2, 3, 12

Abstract:

There is increasing evidence that positive results take place when instructional media are appropriately used. Practical outcomes can include 1. better structure of content, 2. standardized delivery of the instruction, 3. more interesting instruction, 4. more interactive learning, 5. a savings of instructional time, 6. longer retention, 7. more flexibility in time and place of instruction, 8. more enjoyable instruction, 9. a change in role of instructor to learning facilitator.

Prepared by Joe Waggener

2. Planning and Designing Instruction Using Media and Technology

Title   Designing for Instruction *and* Preliminary Planning

Author   Jerrold E. Kemp and Don C. Smellie

Source   Planning, Producing, and Using Instructional Media,
           Harper and Row Publishers, New York, 1989, pp.4-5, and
           35-44.

Format   Textbook section

Course   EDM 343   Reference # 2

Program Objectives   Professional Development Statements

                                        2, 3, 12

The technological approach to the design of media is systematic, theory-based,
learner-centered, objectives-driven, and subject to a continuous cycle of
evaluation and revision. The planning of any given media experience is achieved
through the application of a systems model (e.g., Kemp Model w/ learning needs,
topics/purposes, learner characteristics, task analysis, objectives, pretesting,
teaching method, resources, support services, and evaluation). Approach favors
selection or modification over the creation of original materials. Heinich,
Molenda, and Russell in Instructional Media and the New Technologies of
Instruction. Macmillan Publishing Company, Third Edition, 1989, describe the
instructional planning model as the ASSURE model (Chapter 2), and include the
following planning steps: 1. Analyze Learners, 2. State Objectives, 3. Select
Media and Materials, 4. Utilize Materials, 5. Require Learner Performance, and 6.
Evaluate/Revise. This is an excellent model for teachers to use in integrating
media into instruction.

Prepared by Tom Kopp and Joe Waggener

3. Information Skills for Teachers and Teaching

Title   **Information Sources, and Free and Inexpensive Materials**

Author   Robert Heinich, Michael Molenda, and James Russell

Source   Instructional Media and the New Technologies of Instruction,
          Macmillan Publishing Company, New York, 1989, pp. 417-428.

Format Textbook Section

Course **EDM 343** Reference #   3

        Program Objectives   Professional Development Statements

                                              4, 16

Abstract:

       Instructors and school pupils usually begin their search for needed media
and materials in the media collection at their own school. Next they would turn
to catalogs of media collections housed at the school district or regional
educational service centers or public library.
    Beyond these sources there is a wealth of material from commercial and
noncommercial organizations, for purchase, for loan, for rental, or for free.
While free materials have obvious advantages, one must use them with caution
because of their possible bias. As with any media to be used in teaching, these
materials should be carefully previewed before use.

Prepared by Joe Waggener

4. Media Selection: Characteristics, Location, and Evaluation

Title: **How to Select Appropriate Media for Prespecified Learning Outcomes**

Author: Jerrold E. Kemp and
Donald C. Smellie

Source: Planning, Producing, and Using
Instructional Media,
Harper & Ro : Publishers
New York, 1989, pp. 45-51, 307-312.

Format: Textbook Section

Course: EDM 343 Reference # 4

Program Objectives Professional Development Statements

3, 4, 9, 12, 13

Abstract:
Once the learning audience is analyzed and the learning objectives for that audience are specifically stated, the process of selecting appropriate media can begin. Selection of media for instruction includes: (1) locating, being aware of what is available or having a knowledge of sources which describe available media and indicate from where it may be obtained; (2) characteristics, understanding the attributes of the various media; and (3) evaluation, being familiar with criteria and methods for critiquing those media which appear to be appropriate for a particular purpose. Probably the most beneficial selection of media for prespecified learning outcomes occurs when the attributes of media--(e.g., such characteristics as sound, motion, color, size, etc.--(page 51-53) are considered and coupled with questions concerning (a) the teaching-learning pattern (page 5) to be used, (b) the category of experiences best suited to the type of learning, and (c) whether or not a sensory experience is suggested or identified to accomplish/accommodate the prespecified objective(s), the instructional activity(ies) and the prespecified objectives(s), the instructional activity(ies) and the learner styles/variables.
Teachers may select available materials, modify existing materials, or design new materials. Usually the most efficient option is to use available materials. Producing materials locally may take too much time and resources.(See also Heinich, Molenda, and Russell, Instructional Media and the New Technologies of Instruction, Third Edition, Macmillan Publishing Company, 1989, pages 47-51, and Appraisal Checklists listed on page xiii.)

Prepared by Ed Newren and Joe Waggener

5.   Preparing Media for Teaching

Title   Planning, Producing and Using Instructional Media

Author Jerrold E. Kemp and
         Don C. Smellie

Source Planning, Producing, and Using
          Instructional Media,
         Harper & Row, Publishers,
         New York, 1989, Parts 2, ,4, and 5

Format Textbook Section

Course   EDM 343   Reference #   5

        Program Objectives   Professional Development Statements
                                                    4, 9

The major areas of media production and modification include still and projected graphics and photography, nonprojectable and print material, video and audio recording, and various interactive and multi-media techniques. Despite their hands-on character, all operations are driven by a research-based systems approach to design, selection, development, and evaluation, an approach that features creativity and planning while addressing issues of audience, objectives, project management, and delivery of the mediated instruction. Good media and materials design includes the principles found in William Allen's summary of research on media and materials design and utilization: 1. Advance Organizer, 2. Cues, 3. Repetition, 4. Active Learner Participation, and 5. Feedback to Learners. ["Designing Instructional Media for Educable Mentally Retarded Learners, " in Robert Heinich (ed.) Educating All Handicapped Children, Englewood Cliffs, N.J.: Educational Technology Publications, 1979.]

Prepared by Tom Kopp and Joe Waggener

6. Using Media in Teaching

Title: **How to Effectively Use Media in Instruction**

Author: Jerrold E. Kemp and
Donald C. Smellie

Source: Planning, Producing, and Using
Instructional Media,
Harper & Row Publishers
New York, 1989, Part 5

Format: Textbook Section

Course: EDM 343   Reference #   6

Program Objectives   Professional Development Statements
3,9,10,12,13

Abstract:

Effectively using media requires (1) developing a plan; (2) preparing the facilities, the media, and the equipment; (3) rehearsing the presentation and activities; (4) preparing the learners to integrate the presentation and activities into their learning; (5) conducting the presentation and activities; (6) conducting follow up activities; (7) evaluating the results; (8) planning for reteaching and/or revision. William H. Allen surveyed and summarized the research on effective media and materials design and utilization by saying that teachers must see to it that their use of media includes five things: 1. Advance Organizer, 2. Cues, 3. Repetition, 4. Active Learner Participation, and 5. Feedback to Learners.

Prepared by Ed Newren and Joe Waggener

PRE-MODULE SURVEY
EDT 3/4/543

INSTRUCTIONS: Using the zero to nine rating scale below, please respond to the following items.

No
Competence

Extremely
Competent

0	1	2	3	4	5	6	7	8	9

FILM/VIDEO MODULE

If asked to do the following right now, today, how would you rate your competence:

_____1. Prepare a plan for an instructional videotape using a systematic instructional planning model.

_____ 2. Prepare a plan for an instructional videotape, incorporating proven instructional presentation principles.

_____ 3. Produce an effective videotape from the plan you prepared above.

_____ 4. Evaluate instructional television and film programming using pre-specified criteria.

_____ 5. Locate and obtain professionally produced instructional film and video materials appropriate to the objectives you must teach.

_____ 6. Effectively plan for the use of instructional film and video materials in the classroom.

_____ 7. Explain the copyright restrictions with regard to film and video materials in the classroom.

_____.8. Comfortably operate (unassited) a16 mm motion picture projector.

_____ 9. Comfortably operate (unassited) a video camcorder.

_____10. Comfortably hook up and operate (unassisted) a video camera to a video projecto.

_____11. Comfortably hook up and operate (unassited) a video cassette recorder/player and tv or monitor.

_____12. List what commercial tv, video, and film programs are most frequently watched by the pupils from the age group you plan teach.

_____13. Describe the values presented to pupils by commercial tv, film, and video programming.

_____14. Discuss what evidence there is that commercial film, tv, and video actually teach or do not teach values to young people.

_____15. Describe five ways teachers can help pupils become critical viewers of tv, video and film.

PRE/~~~T~~ SURVEY

EDT 343
"Computer Module"

NOTE: The following questions relate ONLY to the "Computer Module" and, as regards equipment, ONLY to Apple II computers and their peripheral equipment. Please answer these questions relative to Apple II's and NOT, other computer experience(s).

Instructions: Respond to the following questions by CIRCLING the number which most accurately designates what you feel your ability (knowledge, skill, attitude) is today.   0 = the low end of the scale and 9 = the high end of the scale.

1. How would you rank your knowledge
       of how personal computer systems--
       like the Apple II--work (e.g., the
       central processing unit, the read
       only memory, the random access
       memory, the key board, disk drives,
       display monitor, printer, etc.)?   0 1 2 3 4 5 6 7 8 9

2. How would you rank your ability to
       comfortably use personal computer
       systems--like the Apple II?   0 1 2 3 4 5 6 7 8 9

3. How would you rank your ability to
       comfortably load a computer
       program into the computer and
       get it started?   0 1 2 3 4 5 6 7 8 9

4. How would you rank your ability to
       comfortably reload a new computer
       program into the computer and get
       it started, once the computer is
       already turned on-- without turn-
       ing off the computer and starting
       over?   0 1 2 3 4 5 6 7 8 9

5. How would you rank your ability to
       comfortably use a word processing
       software package?   0 1 2 3 4 5 6 7 8 9

6. WRITE the name of the particular
       word processing software pack-
       age that you are familiar with: _____

7. How would you rank your awareness
    of "teacher utilities"
    (computer software to help
    teachers with typical teaching
    tasks--e.g., producing teaching
    materials, developing quizzes,   0 1 2 3 4 5 6 7 8 9
    grading students, etc.)?

8. WRITE the name of any computer soft-
    ware packages (list all that you
    are familiar with) that are
    designed to help teachers produce
    materials for teaching (these are
    generally referred to as "Teacher   a. _____
    Utilities):
                                         b. _____

                                         c. _____

                                         d, _____

9. How would you rank your ability to
    comfortably use the teacher
    utility(ies) identified above   a. 0 1 2 3 4 5 6 7 8 9
    in Q #8?
                                     b. 0 1 2 3 4 5 6 7 8 9

                                     c. 0 1 2 3 4 5 6 7 8 9

                                     d. 0 1 2 3 4 5 6 7 8 9

10. WRITE the name of a computer soft-
    ware package, that you are
    familiar with, that is designed
    to help teachers keep a record
    of student projects and grades
    (generally refered to as an   _____
    electronic gradebook):

11. How would you rank your ability to
    comfortably use the electronic
    gradebook listed in Q #10?   0 1 2 3 4 5 6 7 8 9

12. How would you rank your knowledge
    and understanding of the current
    copyright laws as the apply to
    the use of computers and computer 0 1 2 3 4 5 6 7 8 9
    software?

13. Why should we keep computer disks away from telephones, air conditioners, and audio speakers?:

A. The sounds they make may be picked up on the disk which would interfere with the data;

B. The heat emitted by all of these is generally sufficient to warp a disk;

C. Each of these is an electrical source which may energize the disk with static electricity;

D. All of these can develop magnetic fields which may be capable of erasing data on a disk;

E. All of the above answers are true.

14. What is the major reason for not writing information with a ball point pen on a label already affixed to a disk?:

A. The ink will leak through the disk jacket, thus, destroying the data on a disk;

B. The pressure of the pen's point may crease the disk thus, making it impossible to write or read data to or from the disk;

C. Movement of the pen's point across the disk may develop static electricity which could destroy the data on the disk;

D. The ink, when the disk is placed into its envelope, may because of friction begin to spread until it covers the read/write window, thus, destroying data on the disk;

E. All of the above answers are true.

15. External, or auxiliary, storage of the user's data for the Apple II microcomputer is typically located in?:

A. 5-1/4 inch floppy disks;

B. Chips;

C. RF modulator;

D. RAM;

E. 8 track audio cassette tapes;

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16. When a computer is commanded to "load" a file, it?:

   A. Physically removes the file from a disk (the file
      is no longer on the disk) and places the
      contents in the computer's RAM (and usually, on
      the monitor screen);

   B. Physically removes the file from a disk (the file
      is no longer on the disk) and places the
      contents in the computer's ROM (then from the
      ROM, with additional commands) the user loads
      it to the monitor screen;

   C. Reads the file from a disk--the file's contents
      remain physically on the disk but the contents
      are also transferred into the computer's RAM
      (and are usually placed on the monitor screen);

   D. Reads the file from a disk--the file's contents
      remain physically on the disk but the contents
      are also transferred into the computers's ROM
      (and are usually placed on the monitor screen;

   E. None of the above is correct.

17. The memory of a computer known as ROM?:

   A. Automatically erases when power is interrupted;

   B. Is located outside of the computer on a disk;

   C. Is the memory to which data is not usually written
      or changed;

   D. Is considered "temporary" memory;

   E. All of the above answers are correct.

18. A "byte" is?:

   A. One bit of information;

   B. Two bits of information;

   C. Two K of information;

   D. The term used to indicated what happens when the
      static electricity in a persons body is
      released, destroying data or computer chips;

   E. None of the above answers are correct.

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19. A "cursor" is:

    A. A question the computer uses to prompt the user to input a value;

    B. An item perminently printed in the computer softeware program;

    C. Both "A" and "B" above;

    D. An item found in the catalog or directory of files found on a disk;

    E. A symbol, usually a blinking square, displayed on the screen to indicate the position of the next character to be typed.

20. An "integrated software package" is:

    A. A software package that is found permanently within the computer's memory;

    B. A software package that is integrated into one of the computer's chips;

    C. Separate software applications, such as a word processor, a database, and/or a spreadsheet, that are all in one software package and are able to access common data files;

    D. All of the above;

    E. None of the above.

21. The term "ASCII" is:

    A. The American Standard Code for Information Interchange;

    B. A series of eight bits of information, each of which represents a character;

    C. Bytes of information that represent letters of the alphabet, numbers, symbols, and/or control characters;

    D. All of the above;

    E. None of the above.

22. "IC" is the same as:

    A. Integrated circuit;

    B. Chip;

    C. Both "A" and "B";

    D. Information Code;

    E. None of the above.

23. A "menu" is:

    A. A list of the information files contained
       on a floppy disk;

    B. A list of options from which the user of
       a program may select;

    C. An icon (iconographic) which represent one
       of several items contained in a
       program;

    D. All of the above;

    E. None of the above.

24. When we say that the computer "defaults" to a preset value,
    this means:

    A. That the program will automatically select a value
       unless the user exercises her/his choice;

    B. That the program will automatically fail to initalize
       (format) a disk even though the user gave all
       of the correct commands;

    C. That the program will automatically neglect to send
       text to the printer--or may make the printer
       print one line over and over again;

    D. That the program will automatically fail to save the
       user's file even though the user gave all of the
       correct commands;

    E. None of the above is correct.

25. A teacher using a computer to help with recording student progress and selecting the next instructional steps and/or materials is an example of:

    A. Computer-instructional development;

    B. Computer-assisted instruction;

    C. Computer-managed instruction;

    D. All of the above answers are correct.

    E. None of the above are correct answers.

26. Relative to current copyright laws, it is legal to:

    A. Purchase one copy of a piece of computer software and make copies for other teachers when their such use of the software will be limited for [illegible] only purposes;

    B. Purchase one copy of a computer software and load simultaneously into the computers in your classroom (or computer lab) so that several students can use the same software program at the same time;

    C. [illegible]

    D. [illegible] in the software letter students they are and students you destroy the copied software program;

    E. All of the above are permissions;

    F. None of the above are permissions.

27. The CAI mode that provides immediate reinforcement after each correct response is:

    A. [illegible]

    B. [illegible]

    C. [illegible]

    D. Drill and practice;

    E. None of the above answers is correct.

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28. The most important step in the final selection of computer courseware to fit specified learning needs and objectives is:

   A. Examine sources of information about available courseware (e.g., producer's literature and catalogs, directories and indexes, magazine ads, etc.) and order;

   B. Establish the learning objectives;

   C. Study evaluative reviews (generally published in professional journals) or evaluative directories of computer courseware;

   D. Preview the courseware;

   E. None of the above.

Photo/Graphics Unit

If asked to do the following today, using the following scale, how would you rate your degree of competence?

No   Extremely
Competence   Competent

   0   1   2   3   4   5   6   7   8   9

_____   1.   Design and execute instructional photo and graphic media using the
             established principles of graphic design
_____   2.   Analyze classroom environments for their appropriateness for media
             use
_____   3.   Successfully use a carousel slide projector in a presentation (includes
             loading the slide tray)
_____   4.   Set up and adjust a classroom-size portable projection screen

_____   5.   Use a thermofax machine to make both thermal ditto masters
             and overhead transparencies
_____   6.   Use a spirit duplicator (ditto machine)

_____   7.   Effectively use an overhead projector in a presentation

_____   8.   Use a 35mm camera with close-up lens, filters, and copystand for
             making copy slides and prints
_____   9.   Adjust and use a drymount press and tacking iron to mat photos and
             other pictures
_____   10. Produce a clean, professional-looking mount using a cut-out
             picture and a liquid adhesive such as rubber cement
_____   11. Sequence a slide program using a slide file and sorter

_____   12. Make a photographic print using a darkroom

_____   13. Design and organize a classroom activity that uses snapshot photography

_____   14. Develop a lesson in which you use realia and other such experiential
             media
_____   15. Comfortably plan and deliver a presentation on a given topic using
             media you have produced and the appropriate A-V equipment to share
             it.

Major _____

<u>Library Pre-Test</u>   Class standing _____

1. You can locate a book through the card catalog by looking

   up its _____, _____, or _____.

2. If a student wanted to see if any magazine articles had
   been written on a topic, what reference works would
   you direct him to?

   _____

   _____

3. Name 2 reference works you might direct a student to if he
   wanted to get some information about a famous living
   writer.

4. The number classification system used in most libraries
   is called _____

5. If you wanted to find out the approximate reading level
   of a work of fiction, what references would you consult?

   _____

   _____

6. What reference would you consult to find recommended
   videocassettes on a given topic?

   _____

   _____

7. What materials are usually kept in a library's vertical
   files? _____

   _____

8. If a student wanted to do some research on the collapse
   of communism in Russia, what sources would you direct
   him to? _____

   _____

9. How can the library or librarian be of service to you in

   ____ teaching?   29   ____

A MODEL TO HELP ASSURE LEARNING

A | Analyze Learner Characteristics |

S | State Objectives |

S | Select, Modify, or Design Materials |

U | Utilize Materials |

R | Require Learner Response |

E | Evaluate |

A CATEGORIZED "SHOPPING-LIST" OF VERBS
USEFUL IN MAKING OBJECTIVES MORE PRECISE

SIMPLE TASKS
attend
choose
collect
complete
copy
count
define
describe
designate
detect
differentiate
discriminate
distinguish
distribute
duplicate
find
identify
imitate
indicate
isolate
label
list
mark
match
name
note
omit
order
place
point
provide
recall
repeat
select
state
tally
tell
underline

STUDY SKILLS
arrange
attempt
categorize
chart
cite
circle
classify
compile
consider
diagram

find
follow
formulate
gather
include
itemize
locate
map
organize
quote
record
relate
reproduce
return
search
signify
sort
suggest
support
underline
volunteer

ANALYSIS SKILLS
analyze
appraise
combine
compare
contrast
criticize
deduce
defend
evaluate
explain
formulate
generate
induce
infer
paraphrase
plan
present
save
shorten
structure
switch

SYNTHESIS SKILLS
alter
change

develop
discover
expand
extend
generalize
modify
paraphrase
predict
propose
question
rearrange
recombine
reconstruct
regroup
rename
reorganize
reorder
rephrase
restate
restructure
retell
rewrite
signify
simplify
synthesize
systemize

GENERAL APPLICATIONS

Arts & Crafts:
assemble
blend
brush
build
carve
color
construct
crush
cut
dab
dot
draw
drill
finish
fit
fix
fold
form
frame
grind
hammer

handle
heat
illustrate
make
melt
mend
mix
mold
nail
paint
paste
pat
position
pour
press
procedure
roll
rub
sand
saw
sculpt
sew
shake
sharpen
sketch
smooth
stamp
stick
stir
trace
trim
varnish
wipe
wrap

Drama:
act
clasp
correct
cross
direct
display
emit
enter
exit
express
leave
move
pantomime

pass
perform
proceed
respond
show
start
turn

Language:
abbreviate
accent
alphabetize
argue
articulate
capitalize
edit
hyphenate
indent
outline
print
pronounce
punctuate
read
recite
speak
spell
state
summarize
syllabicate
translate
type
verbalize
write

Mathematical:
add
besect
calculate
check
compound
compute
count
derive
divide
estimate
extrapolate
extract
graph
group

Mathematical (cont'd.)

integrate
interpolate
measure
multiply
number
plot
prove
reduce
solve
square
subtract
tabulate
tally
verify

Music:

blow
bow
clap
compose
conduct
finger
harmonize
hum
mute
play
pluck
practice
sing
strum
tap
whistle

Physical:

arch
bat
bend
carry
catch
chase
climb
coach
coordinate
critique

float
grip
hit
hop
jump
kick
knock
lift
march
perform
pitch
run
score
skate
ski
skip
somersault
stand
stretch
strike
swim
swing
throw
toss

Science:

calibrate
compound
connect
convert
decrease
demonstrate
dissect
graft
grow
increase
insert
lengthen
light
limit
manipulate
nurture
operate
plant
prepare

reduce
remove
replace
report
reset
set
specify
straighten
time
transfer
weigh

Social:

accept
agree
aid
allow
answer
buy
communicate
compliment
contribute
cooperate
disagree
discuss
excuse
forgive
greet
guide
help
inform
interact
invite
join
laugh
lend
meet
offer
participate
permit
praise
react
relate
serve
share

smile
supply
talk
thank
volunteer
vote

_____

FOR YOUR
OWN ENTRIES
_____

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INSTRUCTIONAL OBJECTIVES PRETEST

An instructional objective has three components: terms that identify what the student is to do (a verb that identifies the action), standards that tell how well the student is to perform, and the conditions or circumstances under which the student is to perform.

Care must be taken in selecting the behavioral terms describing the required performance. Some terms may be too general and need to be broken down or qualified. Some are adequate, and others are too vague to be useful. Each term selected must specify an observable and measureable activity or product of that activity.

An objective must always be stated in behavioral terms. However, conditions and/or standards may sometimes be implied. If they are needed to clarify the instructional intent, they must be stated. If they are obvious, they need not be stated.

The ten questions below are intended to sample your present level of knowledge related to the statement of instructional objectives. The first five questions are worth three points each for a total of fifteen points. The second five questions are worth one point each. The highest total score possible is twenty points. In order to pre-empt further study on this topic you must score at least sixteen points.

Good luck!

A. Read each of the following objectives. Circle the behavioral terms. Underline the conditions. Draw a wavy line under the standards. If the conditions and/or standards are not stated, record that information in the space provided.

1. The student will be able to (list) five factors that influence our manpower with respect to import and export of goods.

    Conditions not stated

2. Using a French-English dictionary, the student will translate Beaudelaire's poem "Le Lecteur" with no more than three grammatical errors.

3. The student will be able to write an essay describing five events leading to the stock market crash of 1929.

4. Given samples of copper, nickel, and lead, the student will record the color, odor, and texture of each.

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5. The student will be able to draw a right triangle, an isosceles triangle, and an equilateral triangle.

B. Label these objectives A = Adequate   NA = Not Adequate

If you think the objective is not adequately stated, briefly explain why.

_____ 1. The student will be able to solve, without error, 20 problems of the form: $ax + bx + cx = 0$.

_____ 2. The student will write a paragraph about the Supreme Court.

_____ 3. Without using any reference materials, the student will translate a paragraph in English into German with no errors in grammar and no more than one error in vocabulary.

_____ 4. Given a list of five objectives, the student will be able to identify the behavioral terms, the conditions, and the standards without error.

_____ 5. The student will understand the causes of the Civil War.

NOTE: If you score lower than 16 of the 20 possible points, it would appear that you might benefit by additional study of this topic. It is recommended that you spend some time studying the self-instructional package available in the Audio-Visual Service's Learning Technology Center located on the second floor of Gaskill Hall in room 211, and open to service you from 9-5 Monday through Friday. Additionally, you may find Robert Mager's book Preparing Instructional Objectives helpful in this task; copies should be available at the Reserve Desk at King Library as well, as at local book stores.

ACTIVITY, INVOLVEMENT, AND LEARNING

WE TEND TO REMEMBER

OUR LEVEL OF INVOLVEMENT

VERBAL RECEIVING

0% OF WHAT WE READ

20% OF WHAT WE HEAR

30% OF WHAT WE SEE

VISUAL RECEIVING

50% OF WHAT WE SEE, HEAR AND SEE

70% OF WHAT WE SAY

RECEIVING AND PARTICIPATING

90% OF WHAT WE BOTH SAY AND DO

DOING

- Reading
- Listening
- Looking at charts/ diagrams
- Watching a film or video
- Watching a demonstration
- Participating in discussion
- Making a presentation
- Participating in a role play
- Simulating/practicing the real thing
- Doing the real thing

Adapted from Peter R. Sheal, *How to Develop and Present Staff Training Courses* (New York: Nichols Publishing, 1989), p. 25.

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The 21st Century Now:
Use of Instructional Technology in Ohio Schools

30 Minute Video Program

This program spotlights innovative and effective uses of instructional technology in Ohio schools. Major emphasis is given on showing how technology (instructional television, computers, videodiscs, distance learning and telecommunications) has been integrated into the curriculum as an effective teaching tool. Teachers, students and administrators are involved in testimonials about how they are effectively using these different technologies. The districts spotlighted are not the most financially wealthy in the state but the administrators have made a commitment to technology with the monies they do have. Those districts are:

Fairborn City Schools
Akron City Schools
Gallia County Schools
Warren Local Schools, Washington County
Springfield Local Schools, Lucas County
Bucyrus City Schools

This video program looks at how technology "has made a difference" for these schools who have made this commitment. A variety of grade levels and subject areas are spotlighted as well as the use of technology with physically impaired students. This program shows the 21st Century is now in selected Ohio schools and those schools are serving as models so others may replicate their successes.

Specific segments:

-Use of multimedia (videodiscs, computers, etc.) in developing reports
-Use of telecommunications to access library resources
-Communicating with students worldwide with the computer
-Receiving classroom instruction via satellite
-Receiving classroom instruction via fiber optics
-Integrated use of computers in math and language arts
-Use of desktop publishing in student projects
-Use of instructional television in language arts and inter-school communications

Intended audience: teachers, media specialists, administrators, school board members, state board members, legislators, general public.

A statewide teleconference broadcast over Ohio public television stations is planned for September 19th (1-2 PM) to promote this program and discuss the issues in detail.

The **21st Century Now** programs have been produced by SOITA/WPTD with funds from the Ohio Department of Education. Videocassettes of the program are available from your local Ohio ITV agency.
(see other side)

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COPYRIGHT: WHAT'S LEGAL?
An Exercise for Teachers Using Media

Below are several cases of teachers using copyrighted media. After the reading "Copyright: A Guide For Faculty--Miami University" (see following pages of this manual) and/or Appendix C in the Heinich, Molenda, Russell text, pages 389-93, you should be able to judge whether the following cases are: A=probably permissible; or B=probably a violation of the copyright law. Place an "A" in the blank to appropriately designate permissible, or a "B" to indicate violation.

(1) To better understand the "spirit of the copyright law" make your decisions based on the role of a classroom teacher. (2) Next, place yourself in the role of an author/publisher whose financial health is dependent upon such decisions and see if you can find any basis for violation.

Be able to justify your answer from either standpoint (teacher or author/publisher) based upon the information found in your readings. Especially consider the four general criteria which define the "fair use" provision of the copyright law.

COPYRIGHT CASES

_____ 1. A teacher makes a thermal ditto of the WEEKLY READER LIBRARY SKILLS workbook to use the copies for library skill assignments.

_____ 2. A teacher makes a slide/tape of Maurice Sendak's popular children's book, WHERE THE WILD THINGS ARE, photographing all the pictures for use in his/her developmental reading class.

_____ 3. A teacher makes a copy of Chapter 13 of the textbook, INSTRUCTIONAL MEDIA, to use in the preparation of lecture notes.

_____ 4. A music teacher makes copies of the music of "Tomorrow" for his/her entire band.

_____ 5. A teacher aide makes a slide using a Kodak Visualmaker   of a picture from the WORLD BOOK ENCYCLOPEDIA.

_____ 6. An English teacher types out and makes copies for her class of ten poems written by Dante.

_____ 7. A teacher makes a videotape of the educational film, FUTURE SHOCK, for temporary use in his/her class because he/she cannot obtain a rental of the film on the date it is needed.

_____ 8. A teacher makes a xerox copy of an article in this week's TIME magazine for each member of her class.

_____ 9. A teacher makes videotapes of the NATIONAL GEOGRAPHIC SPECIALS to use each term for the next three years.

_____ 19. A teacher asks students to do a term project. As part of the term project they use slides shot from the school's library/media center (L/MC) filmstrips, many copy illustrations from single books, videotapes of films owned by the L/MC, entire articles from encyclopedias, as well as photos and articles from magazines. Six months later the teacher is nominated for a "teacher of the year" award. As part of this honor, the teacher is invited by several civic and private business firms to present a speech on how students use the library/media center in his /her classes to find and use information. As a means of examples, he/she presents the media prepared by the students as part of their term project. For most of the engagements the teacher is given a modest honorarium (fee).

_____ 20. A teacher finds several good computer programs printed in various journals and magazines that he/she reads. The teacher keyboards (types) these programs into his/her computer, saves them on a disk, and uses them for developing teaching units for his/her class. Some teaching friends see him/her using the disk and explain that they would like copies of the disk. Since his/her disk is so popular with faculty in the district, he/she decides to market the disk, and places an ad in some of the national professional journals.

copyright

A GUIDE FOR FACULTY – MIAMI UNIVERSITY ©
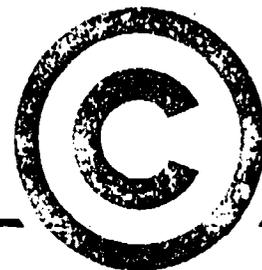
To the Faculty...

It is important that faculty become familiar with regulations which govern what may and may not be copied for classroom and research use. This guide represents the major provisions of the law in abbreviated form. We hope this information will be useful.

This guide does not attempt to supply all answers to copyright questions and it should not be construed as legal opinion. Where actions are not clearly defined, we have attempted to suggest procedures which recognize the rights of the producers of materials as well as the needs of education.

The copyright law:

1. Gives an author the exclusive right to reproduce, sell, revise or record a work.
2. Covers books, journals, newspapers, audio visual materials, computer programs, literary works, art, choreography, and music.
3. Does not cover works in the public domain, ideas, mathematical formulas, measuring devices, blank forms, or works of the U.S. government.
4. Protects works for 75 years if copyrighted before January 1, 1978 and for the lifetime of the author plus fifty years for works registered under the revised law.

The text of the law is contained in the statutes of the 94th Congress (Public Law 94-553) and in any revised edition of the United States Code. These publications are available in the Document Department, King Library. Additional publications regarding the copyright law are available at the Audio Visual Service.

Obviously, many questions remain unanswered. We will be happy to work with faculty who have special requirements related to the copyright law. Please contact either of us as the need arises.

William L. King
Director
Audio Visual Service

Judith A. Sessions
Dean and
University Librarian

What is "Fair Use"?

The copyright law sets forth a concept—established over a period of years by the courts—called fair use. This principle sets certain limitations on the exclusive rights of producers and allows some reproduction and use of copyrighted material without the copyright proprietor's permission and without payment of a fee. If the limits of fair use are exceeded, permission of the copyright owner must be obtained to reproduction of materials.

The fair use provision is presented as section 107 of the copyright law. Specifically, it provides for controlled copying of materials for purposes such as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship or research. Fair use is defined around four general criteria.

1. The purpose and character of the use including whether such use is of a commercial nature or is for nonprofit educational purposes.
2. The nature of the copyrighted work.
3. The amount and substantiality of the portion used in relation to the copyrighted work as a whole.
4. The effect of the use upon the potential market for or value of the copyrighted work.

In order to apply the fair use criteria more easily, definitive guidelines have been developed for classroom copying with respect to books and periodicals, educational uses of music, interlibrary loan materials and, most recently, educational off-air recording of broadcast programming and duplication of computer software. These guidelines are presented within this publication.

Guidelines for Copying from Books and Periodicals

Single copies of a copyrighted work may be made. Such copies become the property of the individual for the purpose of study, scholarship, or research. These copies may be made of...

1. A chapter from a book.
2. An article from a periodical or newspaper.
3. A short story, short essay or poem, whether or not from a collective work.
4. A chart, graph, diagram, drawing, cartoon or picture from a book, periodical, or newspaper.

Multiple copies of copyrighted works may be made if...

1. The copies will be used for classroom teaching (no more than one copy per student).
2. The copying meets the test of "brevity."
   a. A poem of less than 250 words.
   b. An article, story, or essay of less than 2500 words.
   c. An excerpt that is less than ten percent of the work.
   d. One illustration per book or periodical.
3. The copying meets the test of "spontaneity."
   a. Copying is at the inspiration of the instructor.
   b. Time to obtain permission from the copyright holder is not available.
4. The copying meets the "cumulative effect" test.
   a. Copies are used for only one course.
   b. Copying does not exceed one work from the same author or three from the same collective work.

1. Copying shall not be used to create or to replace or to substitute for anthologies, compilations, or collective works
2. There shall be no copying of or from works intended to be "consumable" in the course of study or of teaching. These include workbooks, exercises, standardized tests and test booklets and answer sheets.
3. Copying shall not substitute for the purchase of books, publishers' reprints, or periodicals.
4. Copying shall not be directed by higher authority, or be repeated with respect to the same item by the same teacher term to term
5. No charge shall be made to the student beyond the actual cost of the photocopying.

Guidelines for Educational Uses of Music

1. Copyrighted music may be copied if it is emergency copying to replace purchased copies which are not available for an imminent performance provided purchased replacement copies shall be substituted in due course
2. Multiple copies of excerpts may be made provided such copying does not exceed ten percent of the work and that no more than one copy per student is made
3. Single copies of an entire work may be made for purposes other than performance provided the copyright holder has confirmed that the work is out of print or it is available only in a larger work
4. Printed copies which have been purchased may be edited or simplified provided that the fundamental character of the work is not distorted or the lyrics altered or added
5. Single copy of recordings of performances by students may be made for evaluation purposes and may be retained by the school or instructor
6. Single copy of a sound recording of copyrighted music may be made from recordings owned by the institution or instructor for purpose of constructing aural exercises or examinations and may be retained by the institution or instructor.

Prohibitions in the copying of music are essentially the same as noted for print materials.

Reproduction by the Library

Section 108 of the law provides the conditions under which libraries may reproduce copyrighted works to satisfy the needs of users and for interlibrary loan purposes.

Such reproductions of single copies must be made without any intent of direct or indirect commercial advantage, the library collections must be open to the public for scholarly uses, and such reproductions must include a notice of copyright.

Single copies of copyrighted works may be made by libraries in order to preserve the work, to replace a damaged copy, and to acquire a copy of a work which is out of print and cannot be obtained at a fair price through normal commercial channels

A library may request from another library:

1. A single copy of an article of a journal or a small part of a work provided the copy becomes the property of the requester.
2. Single copies of up to five articles from a single journal title in one calendar year for materials published within five years of the date of request
3. Five portions from a non-journal work over the copyright of the work.

A library and its employees are exempt from liability for the insofar as use of coin operated photocopiers located on the premises

Copying of Audio Visual Materials

Guidelines for copying audio visual materials are, in most instances, only peripherally, addressed in the text of the copyright law. The fair use provision of the law clearly is intended to support reproduction of certain copyrighted works in the development of audio visual materials for classroom use. The conditions of such copying shall be governed by the criteria outlined in section 107 of the law.

The Purpose and Character of Use

The use of copyrighted works in the production of audio visual materials for classroom instruction is permitted as fair use. However, the extent and nature of such copying shall not infringe upon the rights of authors and publishers of copyrighted materials

One of the key factors which must be considered is whether or not the use is spontaneous, particularly in the production of multiple copies of materials. For example, multiple class handouts, articles, etc., which are copied in the Audio Visual Copy Center at the request of the faculty member generally evolve in the day to day planning of a course and the time required for publisher approval does not accommodate timely use. However, those handout materials which are produced by the offset method imply a more extensive use over a greater period of time and publisher approval for reproduction will continue to be required. Publisher approval should be solicited by the faculty member for multiple offset materials and for materials which do not meet fair use criteria

The Nature of the Copyrighted Work

The copying of certain types of copyrighted works to be used in instruction or in the construction of other works. For example, a faculty member, in preparing a lecture on a specific subject, could make one or more copies of with permission a news article from the daily paper, would be governed by this rule, from a full orchestral score or a musical composition. In general, it could be expected that the doctrine of fair use would not apply to the reproduction of an entire work as in the case of musical compositions, dramas, motion pictures, video programs, etc., which, by nature, are intended for performance or public exhibition. Similarly reproduction of works intended to be "consumed" in the course of study or teaching activities (i.e., workbooks, exercise sheets, standardized tests, etc.) would not be considered fair use.

The Amount of a Work to be Copied

The doctrine of fair use implies certain limits on the amount of a single work which may be copied and on the volume of copies which may be made. Guidelines for copying print materials, as previously outlined, express well defined limits. In the development of audio visual materials, definitions are more difficult to apply.

Generally, the production of a single slide or overhead transparency from an illustrated text should be considered fair use. The duplication of a filmstrip into slide format or motion picture onto video tape would be an infringement and would require permission.

The Effect of Use on the Potential Market for the Copyrighted Work

This criterion is perhaps the most important in making a judgement of whether copying of audio visual materials would be an infringement or fair use. Audio visual materials which are not available to the educational community cannot be obtained in any other way. Where it is desirable to obtain materials in a format and it is not possible to duplicate with permission.

Guidelines for Off-Air Recording of Broadcast Programming for Educational Purposes

of such video duplication is to permit replay of a program at a time convenient for classroom viewing.

In 1981 a set of guidelines was read into the Congressional Record stating the applications of fair use with regard to the recording, retention and ___ of television broadcast programs for educational purposes.

Although these guidelines do not have the effect of law, they are now part of the legislative history of the copyright law and hold a great moral weight in providing the courts with direction relative to infringement suits.

The guidelines were developed to apply only to off-air recording by non-profit, educational institutions and are as follows:

1. A broadcast program may be recorded off air simultaneously with broadcast transmission and retained by a non-profit, educational institution for a period not to exceed the first forty-five consecutive calendar days after the date of recording. Upon conclusion of this period, all recordings must be erased or destroyed.

2. Even though the programs may be held for forty-five days, they may only be used once by individual teachers in the course of relevant teaching activities, and repeated only once when instructional reinforcement is necessary, during the first ten consecutive school days in the forty-five day calendar retention period. "School days" are school session days—not counting weekends, holidays, vacations, examination periods, or other scheduled interruptions—within the forty-five day calendar period.

3. After the first ten consecutive school days, off-air recordings may be used up to the end of the forty-five day period only for teacher evaluation purposes and may not be used for student exhibition or any other non-evaluation purpose without authorization.

4. Off-air recordings may be made only at the request of and used by individual teachers, and may not be regularly recorded in anticipation of requests. No broadcast program may be recorded off air more than once at the request of the same teacher, regardless of the number of times the program may be broadcast.

5. A limited number of copies may be reproduced from each off-air recording to meet the legitimate needs of teachers under these guidelines. Each additional copy shall be subject to all provisions governing the original recording.

6. Off-air recordings need not be used in their entirety, but the recorded programs may not be altered from their original content. Off-air recordings may not be physically or electronically combined or merged to constitute teaching anthologies or compilations.

7. All copies of off-air recordings must include the copyright notice on the program as recorded.

8. Educational institutions are expected to establish appropriate control procedures to maintain the integrity of these guidelines.

Duplication of Computer Software

In 1980, by Public Law 96-517, Section 117 of the Copyright Law was amended to address the issue of duplication of computer software. A "computer program" was defined as a "a set of statements or instructions to be used directly in a computer in order to bring about a certain result."

The law permits the owner of a copy of a computer program to make another copy or adaptation of that program if the following criteria are met:

1. That the new copy or adaptation is created in order to be able to use the program in conjunction with the equipment and it is used in no other manner.

2. That the new copy or adaptation is for archival purposes only and that all archival copies are destroyed in the event that continued possession of the computer program should cease to be rightful.

3. Any copies prepared or adapted may be leased, sold, or otherwise transferred without the authorization of the copyright owner.

How to Seek Permission

If you are unsure as to whether a duplication constitutes a fair use or other relevant sections of the law which permit such use, you must obtain permission to copy from the copyright owner.

Under U.S. copyright law, the title page or the reverse of it is the appropriate place for the copyright notice, which consists of the year of publication, the name of the copyright owner and, in general, any acknowledgements of other copyrighted material used in the book. In this context, the work "acknowledgment" indicates that some materials were originally published elsewhere, and that the copyright for these materials remains with the original owner. It is wise to check this page when requesting permission to duplicate, since the material in question may be the property of an author or publisher other than that of the material you are using.

This page is also useful in determining the actual copyright holder (particularly in the case of paperback editions, reprints, etc.) because the material is still the property of the first edition publisher. In the case of audio visual materials, this notice is printed on the reel. Some materials, graphs, charts, or photographs may not be the property of the immediate publisher or author, and thus permission to duplicate cannot be granted by that publishing house.

After checking to determine who owns the copyright on the material, the next step is to request permission to duplicate. The following facts are necessary in order to authorize duplication of copyrighted materials.

1. Title, author and or editor, and edition of materials to be duplicated.
2. Exact material to be used, giving amount, page numbers, chapters and, if possible, a photocopy of the material.
3. Number of copies to be made.
4. Use to be made of duplicated materials. Form of distribution as classroom, newsletter, etc.
5. Whether or not the material is to be sold.
6. Type of reprint (ditto, xerox copy, offset, etc.)

The request should be sent, together with a self-addressed return envelope, to the permissions department of the publisher in question.

Because each request must be checked closely by the publisher, it is advisable to allow enough lead time to obtain the permission before the materials are needed. Some helpful hints in requesting permission include:

1. Do not seek permission via telephone. Write and provide the specific information indicated previously.
2. Do not seek blanket permission, unless absolutely essential. This will require a more formal licensing agreement.
3. Allow sufficient lead time for the copyright owner to process your request.
4. Be sure to include your complete return address.
5. Be sure that you are able to comply with all the terms of the permission grant, which may include certifying that video taped material has been erased following limited use for the specific time period.
6. Most important: check and double-check to see that all your information is complete. The more complete the request, the more rapid the response.

Once a response is received granting permission to reproduce, that response should be provided to the Audio Visual Service or Library as appropriate and filed for future reference.

References:

Remer, Daniel. Legal Care for Your Software. Reston, Massachusetts: Addison Wesley Publishing Company, Inc., 1985.

Strong, William S. The Copyright Book: A Practical Guide. Cambridge: The MIT Press, 1981.

Johnston, Donald F. Copyright Handbook. New York: R.R. Bowker Company, 1978.

Wincor, Richard, and Mario. Human Copyright and Trademarks: The Protection and Abuse of Rights. Dobbs Ferry, New York: Oceana Publications, Inc. 1980.

Crawford, Tad. The Visual Artist's Guide. The Free Press, New York: Collier Macmillan, 1978.

April 2, 19..

Permissions Department
XYZ Company
111 Main Street
Anytown, U.S.A. 11111

Dear Sir or Madam:

I would like permission to duplicate fifteen frames
from one of your filmstrips. These frames, showing
the ring-formation of a young tree, will be combined
for presentation with additional slides from my
personal collection.

Title: TREES AND THEIR IMPORTANCE
 Collaborator: William M. Harlow
 Color Film Number 2392

Material to be Duplicated: Frames seven through
 twenty one.

Type of Reproduction: Color slides will be made of
 each frame.

Use to be Made of Copies: The slides will be be shown
 to illustrate my lecture on the development of trees
 in the course, Botany 141.

Distribution of Copies: The slide presentation will be
 shown via carousel projector to three sections of
 Botany 141. Average class size is 35.

A self-addressed envelope and a copy of this letter for
your files are enclosed for your convenience.

Please let us know what conditions, if any, apply to
this use.

 Sincerely,

 Alford R. Arnold, Ph.D.
 Assoc. Prof. Botany

ARA/jlk

Permission granted _____ _____
 Signature Date

Conditions, if any: _____

_____

February, 19..

Permission Department
Harvey Book Company
3 West Road
Everytown, U.S.A. 11111

Dear Sir or Madam:

I would like permission to duplicate the following for
classroom use during the next three semesters.

Title: HELPING THE SCHOOL LIBRARIAN,
 Second Edition

Copyright: Harvey Book Company, 1965, 1971

Author: Sara Howes and Don Johnson

Material to be duplicated: Pages 23, 24, 25, 26, and 57
 (photocopies enclosed), all in Chapter One

Number of copies: 50 each semester — total 150 copies

Distribution: Continuing education classroom; the
 material will be distributed gratis to students

Type of reprint: Offset reproduction by campus Audio
 Visual Service

The checklists contained on the pages listed above
will be used as supplementary materials for a training
class.

A self-addressed envelope and a copy of this letter for
your files are enclosed for your convenience.

 Sincerely,

 John R. Craig, Director
 Continuing Education Dept.

JRC/dlw

Permission granted _____ _____
 Signature Date

Conditions, if any: _____

_____

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INSTRUCTIONAL FILM AND VIDEO MODULE

by

Joe Waggener

GOALS AND OBJECTIVES OF INSTRUCTIONAL FILM/VIDEO MODULE

GOAL I: Students will become comfortable, confident, competent, and creative with the motion media as instructional tools, and will become committed to using them effectively in appropriate ways.

Objectives:

By the end of this module students will be able to:

A. Plan, produce, and present a videotaped instructional presentation using the six steps in the ASSURE model of instructional planning, and deliberatly incorporating the five media design and use principles found in William Allen's research summary.

B. Preview, evaluate, and select instructional and commercial television and film programming, and know where to obtain it and how to use it effectively, as well as legally in terms of copyright.

C. Operate instructional film and video equipment and be comfortable using it as an instructional tool.

GOAL II.   Students will become sensitive to the impact on values of commercial television, video, and film in our culture, particularly in the lives of their pupils and themselves; and will commit to helping their pupils put commercial television, film, and video in the right place in their lives.

Objectives:

By the end of this module students will be able to:

A.   List the values taught by commercial television, video, and film.

B.   Explain the reasons for the powerful impact of commercial television, video, and film.

C.   Discuss ways they as teachers will help students become critical viewers of television, videos, and film.

Video Plan Evaluation Checklist--Film/Video Module
EDT 3/4/543 Media and Technology for Teaching

Name _____ Section _____ Date_____

____ Learner Analysis ____Subject Matter ____ Setting

____ Instructional Objectives correctly stated

____ List of Media and Materials

____ Script by Shot with Video and Audio ____ Advance Organizer
____ Cues ____ Repetition ____ Active Learner Participation
____ Feedback to Learners

____ Description of Evaluation of Effectiveness of Video

Plan Score ____/8

- -

Log Evaluation Checklist--Film/Video Module
EDT 3/4/543 Media and Technology for Teaching

Name _____ Section _____ Date _____

___ Video Plan ___ Daily or Frequent Entries ___ Appraisal Forms

____ Response to Appraisal Forms ____List What You'd Change

____ List What You Learned   Log Score _____/12

- -

Clinical 7 Evaluation Checklist--Film/Video Module
EDT 3/4/543 Media and Technology for Teaching
Impact of Commercial Motion Media

Name _____ Section _____ Date_____

____ List what pupils watch ____ List values taught by program and
          commercials
____ Compare with Christenson or Bennett

____ Page after "Escape" article on film/tv as teachers of values

____ Five (10 for grads) ideas for how teachers can help.

Score ____/16

<u>GRADING SYSTEM AND CALENDAR FOR FILM-VIDEO MODULE</u>
Clinical Record--EDM 343 Media and Technology for Teaching

	BASIC POINTS	BONUS POINTS	DUE DAY	DUE DATE
CLINICAL FV-1: PLAN AN INSTRUCTIONAL VIDEO	____/8	___/2	2	_____
CLINICAL FV-2: PRODUCE/PRESENT INSTR. VIDEO	____/20	___/5	3-5	_____
CLINICAL FV-3: COMPLETE LEARNING LOG	____/12	___/2	6	_____
CLINICAL FV-4: EVALUATE OTHER'S INSTR VIDEOS	____/3		6	_____
CLINICAL FV-5: LEARNING+PRACTICE TIME				
IN OPEN LAB (EQUIPMENT)	____/4		2-4	_____
FILM/VIDEO EQUIPMENT TEST	____/5	___/1	5	_____
CLINICAL FV-6: PREVIEW, EVALUATE, SELECT ITV PROGS	____/12	___/2	7	_____
CLINICAL FV-7: THINK, WRITE, AND TALK ABOUT THE IMPACT OF COMMERCIAL T., VIDEO, AND FILM ON TEACHING	____/16	___/4	7	_____
PERFECT ATTENDANCE	____/4			
EQUIPMENT RETURNED ON TIME	(Can lose significant points here)			

TOTAL BASIC SCORE ____/84

TOTAL BONUS ____/16

FINAL MODULE SCORE ____/100

<u>**Important Notices**</u>: <u>Assignmets and projects turned in late without acceptable reasons will lose points. Also, students who do not show up at appoi:·*ment times for equipment practice or testing without acceptable reason will lose points, and may not be able to make another appointment, thus may lose all points.</u> Also, <u>If student does not return equipment by agreed upon time, a significant number of points may be deducted from the film-video module term grade.</u>

Bonus Points: These points are reserved for work that is judged as outstanding, excellent, superior.

Video Plan Evaluation Checklist--Film/Video Module
EDT 3/4/543 Media and Technology for Teaching

Name _____ Section _____ Date_____

____ Learner Analysis ____Subject Matter ____ Setting

____ Instructional Objectives correctly stated

____ List of Media and Materials

____ Script by Shot with Video and Audio ____ Advance Organizer
____ Cues ____ Repetition ____ Active Learner Participation
____ Feedback to Learners

____ Description of Evaluation of Effectiveness of Video
                      Basic Score ____/8   Bonus ___/2 Total= ____
- -
Log Evaluation Checklist--Film/Video Module
EDT 3/4/543 Media and Technology for Teaching

Name _____ Section _____ Date _____

___ Video Plan ___ Daily or Frequent Entries   ___ Appraisal Forms

_____ Response to Appraisal Forms   _____List What You'd Change

_____ List What You Learned   Basic Score ____ /12.Bonus ___/2.Total=
- -
Clinical 7 Evaluation Checklist--Film/Video Module
EDT 3/4/543 Media and Technology for Teaching
Impact of Commercial Motion Media

Name _____ Section _____ Date_____

____ List what pupils watch ____ List values taught by program and
              commercials
____ Compare with Christenson or Bennett

____ Page after "Escape" article on film/tv as teachers of values

____ Five (10 for grads) ideas for how teachers can help.
                      Basic Score ____/16 Bonus ___/4 Total= ____

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CLINICAL FV-1:   PLAN AN INSTRUCTIONAL VIDEO

This clinical experience emphasizes Professional Development Statement No. 3, "PLANS INSTRUCTIONAL METHODS, MEDIA, AND TECHNOLOGY APPROPRIATE TO INSTRUCTIONAL GOALS." It relates to Course Theme No. 2,"Planning and Designing Instruction Using Media and Technology."

I. Clinical Experience Description

A. Problem

The school board has disallowed nearly all field trips in the school district because of financial constraints, time constraints, and because they believe that most pupils don't see what they are supposed to see on field trips. However, teachers have access to the necessary video equipment to tape field trips deemed useful in meeting the objectives of their instruction.

CR

Your students need to learn how to do a particular procedure, but you don't have time to demonstrate it as often as it needs to be shown. You have access to the necessary video equipment to tape the demonstration and show it as needed.

B. Student Decision or Response

In a Learning Log (notebook of some sort) outline a plan for a videotaped instructional presentation (field trip or demonstration that shows motion) from 6 to 8 minutes in length, using the ASSURE Model for instructional planning (see you class notes from the first meeting of the course, and Chapter 2 of Heinich's textbook) and incorporating each of the media design and utilization principles identified in William Allen's research summary (see later pages in this manual). The written plan must follow the format found on the next two pages, and should be in outline form. Make sure you write instructional objectives correctly--do the self test distributed on the first day of course. Answers are posted on bulletin board by 374. Read Kemp Chapter16 for information on videotape production.   EDM 543 students must also read Kemp Chapter 3, and work the 46 review questions at the end of the chapter. EDM 543 students should also read pages 49-55 of Kemp.

No post production editing of the video will be possible. Audio may be dubbed over with music and narration after video is shot.

Write the plan in a Learning Log, to which you will daily add entries of things you learn, problems and solutions you encounter, as you work on this project.

C. Feedback

The instructor will report to the students on the adequacy of the plan in terms of conforming to the ASSURE Model, especially instructional objectives, and incorporating the Allen principles.

FORM FOR VIDEO PLAN

Look over Kemp's chapter 16 to learn about video planning and production. The plan for your instructional lesson should incorporate the ASSURE model and the Allen research findings and should follow the format presented in the following outline:

I. Analyze Learner and indicate subject matter and setting (where to be used, not shot)

II. State Instructional Objectives   (see worksheet O in General section of this Manual, Ch 2 of Heinich, and pages 37-39 of Kemp)

III. Select Media and Materials (items that will help the video communicate most clearly)

IV. Use of the Materials and Learner Activities: List in sequence the steps you will take in the process of instruction, e.g.:

SHOT	ALLEN'S PRINS	VIDEO	AUDIO
1		Titles "How to Write Letter Seeking a Job"	Music from 10000 Maniacs
2	A	Star sitting behind wheel of hot convertible.	"Do you want to make a good impression in a letter asking about job openings? Then check this out!
3		Car pulls forward.	Sound of car engine & tires
4	B	Sign of 5 Steps on trunk. Point to each	"There are 5 basic steps to writing a letter for job information. They are ....

ETC....

being sure to include and label the steps that provide the following:

    A. Advance organizer
    B. Cues
    C. Repetition
    D. Active Learner Participation (require learner response)
    E. Feedback to Learners

V. Evaluation of Instructional Effectiveness

ASSURE MODEL: From Chapter 2, <u>Instructional Media and the New Technologies of Instruction,</u> Heinich, Molenda and Russell, 3rd Edition, 1989. Available for 24 hours at the Reserve Desk at King Library. See also page 17 of this manual.

ALLEN'S PRINCIPLES: from William Allen's summary of research on media and materials design and utilization: 1. Advance organizer 2. Cues 3. Repetition 4. Active Learner Participation 5. Feedback to Learners. ("Designing Instructional Media for Educable Mentally Retarded Learners", in Robert Heinich (ed.) <u>Educating All Handicapped Children</u>, Englewood Cliffs, N.J.: Educational Technology Publications, 1979.) See also the next 2 pages of this manual.

ALLEN'S RESEARCH SUMMARY

MEDIA DESIGN AND USE

After a survey of research on media, William H. Allen concluded that there are five principles of prime importance to the design and effective use of instructional media. The five principles are advance organizer, cues, repetition, active learner participation, and feedback to students.

Advance Organizer. Advance organizers are something that introduces, and prepares the learner for the instruction of media that follows. They may be an overview, generalizations to be supported by examples and information that follow, or specified objectives given to the learner. They also include techniques to motivate and psychologically "set" students for learning.

Cues. Cues are devices and techniques to direct attention of the learner. Much research has been done on the effects of relevant and irrelevant cues in learning from all forms of media. The results conclude that cueing is very helpful with all learners, and particularly important with low-ability students. For example, arrows and labels in motion pictures direct attention to the content to be learned. The audio of a film can direct the learner's attention to specific parts of the screen. Underlining, italicizing, and directional statements are ways of cueing printed materials and nonprojected visuals.

Repetition. Repetition is an important factor in learning. Key content may be repeated in the same or varied forms for emphasis. It is often presented in the introduction, the learning materials, and the summary. The repetition of information to be learned, in identical or varied forms, greatly facilitates learning, particularly with low-ability students. Naturally, repetition had to be carefully managed or it can lead to boredom.

Active Learner Participation. Active learner participation is described in the section of Chapter 2 of Heinich entitled "Require Learner Response."

Feedback to Students. Feedback to students is closely related to active student participation. If the students are going to participate in the learning experience, they need to know as soon as possible if their responses are correct. In a good discussion, the teacher can provide the feedback. However, with instructional media, particularly self-instructional media, accurate and timely feedback may be more difficult to provide.

CLINICAL FV-2   PRODUCE AND PRESENT THE INSTRUCTIONAL VIDEO   11/21/89

These clinical experiences emphasize Professional Development Statement No. 3,"PLANS INSTRUCTIONAL METHODS, MEDIA, AND TECHNOLOGY APPROPRIATE TO INSTRUCTIONAL GOALS," No. 4 " USES APPROPRIATE INSTRUCTIONAL MATERIALS, MEDIA AND TECHNOLOGY," No. 9 "MANAGES A POSITIVE CLASSROOM CONDUCIVE TO PUPIL LEARNING,"and No.10 "COMMUNICATES EFFECTIVELY WITH PUPILS." They relate to Course Theme No. 5 "Preparing Media for Teaching," and No. 6 "Using Media in Teaching."

I. Clinical Experience Description

A. Problem

The school board has disallowed nearly all field trips in the school district because of financial constraints, time constraints, and because they believe that most pupils don't see what they are supposed to see on field trips. However, teachers have access to the necessary video equipment to tape field trips deemed useful in meeting the objectives of their instruction.

OR

Your students need to learn how to do a particular procedure, but you don't have time to demonstrate it as often as it needs to be shown. You have access to the necessary video equipment to tape the demonstration and show it as needed.

B. Student Decision or Response

With the help of your team member colleagues, and Chapter 16 of Kemp, _produce_a 6 to 8 minute instructional videotape based on your written plan from Clinical FV-1.   This will require that you learn to operate the appropriate video equipment. **Each day, note in your Learning Log problems you encounter and solutions you try (SEE CLINICAL   FV-3)**

Present the video to an assigned small group of colleagues the way you would use it with your students (see Chapter 21 of Kemp, especially pages 349 and 350), with appropriate room set-up and equipment set-up, audience preparation, and follow up.

C. Feedback

The tape and presentation of it to the group will be evaluated by members of the class and the instructors. The instructor's evaluation counts. Criteria will include room arrangement, equipment set-up, the presence of Allen's principles (advance organizer, cues, repetition, active learner participation, and feedback to learners) focus on the objectives, quality of interest, technical quality, etc.

EQUIPMENT LENDING POLICY--MOTION MEDIA LABORATORY

The film and video equipment in the Motion Media Laboratory **is for use only by students currently enrolled and participating in the EDM/EDT 343 and 543 Film/Video Module, or students currently enrolled in the EDM 4/566 or EDT 4/503 Practicum in Instructional Television.** The equipment is not available to faculty or other students. The Audio Visual Service, phone 6015, has equipment for faculty, and some equipment for students, with faculty permission.

Qualified students may borrow the equipment only to complete projects assigned in the EDM/EDT 343 and 543 modules, or EDM 4/566 or EDT 4/501 classes. Equipment must be checked out properly from and returned to Joe Waggener or one of the authorized Film/Video Lab Instructors and must be returned by the agreed upon time, in good condition. Failure to return all borrowed equipment on time will result in loss of module points. **Borrowers agree to be financially responsible for damage, and loss of the equipment.**

SHOOTING TIPS

1. Use a tripod whenever possible.

2. Pan only when necessary.

3. Use the zoom control sparingly.

4. Plan ahead. Make a list of the shots you need.

5. Avoid unwanted sound.

6. Use manual focus when automatic focus gets confused.

7. Compose each shot as if it were a still-camera shot.

8. Cue talent 1 second after pushing start trigger.

9. Shoot 1 extra second after talent finishes shot. Have talent hold composure.

10. Don't take camera out of record while in middle of a video. Use standby, if wait between shots is long.

11. If camera must be taken out of record, play tape 8 seconds past last keeper shot before putting in record.

12. Use external mike. Get mike close to sound source.

CLINICAL FV-3   KEEP A LOG ABOUT PLANNING, PRODUCING AND PRESENTING THE
                     INSTRUCTIONAL VIDEO

These clinical experiences emphasize Professional Development Statement No. 3,"PLANS INSTRUCTIONAL METHODS, MEDIA, AND TECHNOLOGY APPROPRIATE TO INSTRUCTIONAL GOALS," No. 4 " USES APPROPRIATE INSTRUCTIONAL MATERIALS, MEDIA AND TECHNOLOGY," No. 9 "MANAGES A POSITIVE CLASSROOM CONDUCIVE TO PUPIL LEARNING,"and No.10 "COMMUNICATES EFFECTIVELY WITH PUPILS." They relate to Course Theme No. 5 "Preparing Media for Teaching," and No. 6 "Using Media in Teaching."

I. Clinical Experience Description

    A. Problem

        The school board has disallowed nearly all field trips in the school district because of financial constraints, time constraints, and because they believe that most pupils don't see what they are supposed to see on field trips. However, teachers have access to the necessary video equipment to tape field trips deemed useful in meeting the objectives of their instruction.

                                        OR

        Your students need to learn how to do a particular procedure, but you don't have time to demonstrate it as often as it needs to be shown. You have access to the necessary video equipment to tape the demonstration and show it as needed.

    B. Student Decision or Response

        Keep a written record or Log of your work and learning on the instructional video planning, production, and evaluation project.

        Turn in the Appraisal Forms as part of the completed Learning Log on the next to last day of the Module, after the evaluations are over.

        The Learning Log is a written record of your work and learning on the itv design and production clinical. It should contain the following:

        1. The plan for your instructional video.

        2. Daily or frequent entries about what you are thinking and learning regarding the plan and project--ideas you consider, problems you encounter, solutions you try, things you learn.

        3. The completed appraisal forms from your classmates.

        4. Your response to the appraisal forms returned to you by your classmates.

        5. A listing of the things you would change about your instructional video.

        6. A listing of the things you learned in the project.

    C. Feedback
                     Log will be evaluated by instructors, using above criteria.

CLINICAL FV-4: **EVALUATE VIDEO PRODUCTIONS/PRESENTATIONS**

This clinical experience emphasizes Professional Development Statement No. 4, "USES APPROPRIATE INSTRUCTIONAL MATERIALS, MEDIA, AND TECHNOLOGY. It relates to Course Theme No. 4 "Selecting Media and Technology for Teaching," and No. 5 "Preparing Media for Teaching."

I. Clinical Experience Description

A. Problem

Your colleagues have planned and produced some 6 to 8 minute instructional videotapes for hypothetical students, and need to have the tapes and the use of them critiqued by some professional colleagues (friends who will praise for the good things, and gently tell how the tapes might be improved).

B. Student Decision or Response

Evaluate the videotapes using the Appraisal Checklist: Presentations.

C. Feedback

Your evaluation forms will be shown to the presenter, and then reviewed by the instructor. You will be given feedback as to completeness and quality of suggestions and comments.

F-V Clinical 4: Instructions for Evaluation of the Instructional Video Presentations

1. Two or three teams will be assigned to an evaluation group.

2. The evaluation group will evaluate all of the tapes made by members of that group, using the form called **Appraisal Checklist: Presentation**.

3. After each presentation, each group member will mention one or two of the best things about the presentation, according to the criteria on the Appraisal Checklist: Presentation.

4. Each group member will share the evaluation forms with the presenter, after each presentation and sharing of strengths.

5. The forms will be given to Dr. Waggener by the presenter at the end of the evaluation class, as part of the Log, stapled to the back of the Learning Log.

CLINICAL FV-4

APPRAISAL CHECKLIST: PRESENTATION

Presenter's name _____Semester_____ Year _____

Class Time _____ Section _____ Intended audience grade level _____

Subject area _____ Rater's Name _____

Objectives clear? Yes ___ No ___ Entry requirements clear? Yes ___ No ___

Rate effectiveness of:

Advance Organizer	High	Medium	Low
Cues	High	Medium	Low
Repetition	High	Medium	Low
Learner Participation	High	Medium	Low
Feedback to Learners	High	Medium	Low

Rate quality of:

Room Arrangement	High	Medium	Low
Equipment Set-up and Use	High	Medium	Low
The Technical Aspects of the Video	High	Medium	Low
Focus on Objectives	High	Medium	Low
Interest for Intended Audience	High	Medium	Low

What is your over all rating of this video presentation?	High	Medium	Low

Praises: (write on back if necessary)

Suggestions: (write on back, if necessary)

CLINICAL FV-5: OPERATE FILM AND VIDEO EQUIPMENT

This clinical experience emphasizes Professional Development Statement No. 4,"USES APPROPRIATE INSTRUCTIONAL MATERIALS, MEDIA, AND TECHNOLOGY." It relates to Course Theme No. 5 "Preparing Media for Teaching,"and 6 "Using Media in Teaching."

I. Clinical Experience Description

A. Problem

In order to be comfortable, confident, competent, and creative with instructional media and technology, you and your colleagues need to be able to operate the equipment--use the tools of the profession. Since your are from the Miami University Teacher Education Program, you are expected to be a leader in the profession.

You are asked to teach some of your colleagues and pupils how to operate and troubleshoot 16 mm and video equipment so that they will be able to use media without your help. You are learning to operate the equipment yourself, and you may not know much more than some of the other learners in the beginning.

B. Student Decision or Response

Look at Course Manual pages 45 and 46. Look at Kemp, pages 321-324. Come to Open Lab and learn to operate the video and 16mm equipment on the checklist found on the next page. Schedule a time to be tested on the equipment by Beth Bateman--the test will require that you demonstrate by action and **verbal description** to the graduate assistant or instructor how your would teach others to operate and troubleshoot two kinds of16 mm film projectors, the Panasonic Camcorder with mike and monitor/receiver, the video projector with camera and/or vcr. You must have passed the test by the end of this module period.

C. Feedback

The checksheet on the back will be used by the graduate assistant to evaluate your performance.

FV EQUIPMENT CHECKSHEET FOR CLINICAL FV-5   EDM 3/4/543

Student's name_____Semester____Section____
xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx

1.10   PANASONIC CAMCORDER

Correctly set up for recording_____; Set up external mike____; Record_____;
Standby____;Zoom____;Manual Focus____;Macro Focus____;Record Review ____;
Fade____;Rewind____; Play back through camcorder____; Play back through
monitor/receiver or tv set____; Charge battery____; Repack in case____;
Teaching____.
LI (Lab Instructor Signature)_____

xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx

1.11   DOWN CAMERA AND VIDEO PROJECTOR

Correctly set up down camera and video projector for classroom presentation display_____;
Play tape through video projector____; Shut equipment down correctly_____; Teaching_____
LI _____

xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx

1.12 VCR/Monitor/Receiver VIDEO UNIT

Set up to play tape____; Set up to watch tv____;Set up to record tv____; Teaching____.
LI_____

xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx

1.13 16MM MOTION PICTURE PROJECTOR- MANUAL THREADING KODAK

Locate/set-up speaker____; Turn on sound system ____; Thread film ____; Focus ____;
Locate loop restorer and correct lost loop ____; Raise image____;Enlarge image____;Locate
sound drum ____; Adjust framing ____; Identify film gate ____; Focus Sound____; Rewind
film ____; Teaching ____.
LI_____

xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx

1.14 16 MM MOTION PICTURE PROJECTOR--SLOT LOADING EIKI

Turn on sound system____; Thread film ____; Focus ____; Locate sound drum ____; Locate
film gate ____; Pause file ____;Reaise image____; In-path forward/rewind _____; Adjust
framing ____; Regular rewind ____; Teaching ____.
LI_____

FILM PROJECTION SYSTEM
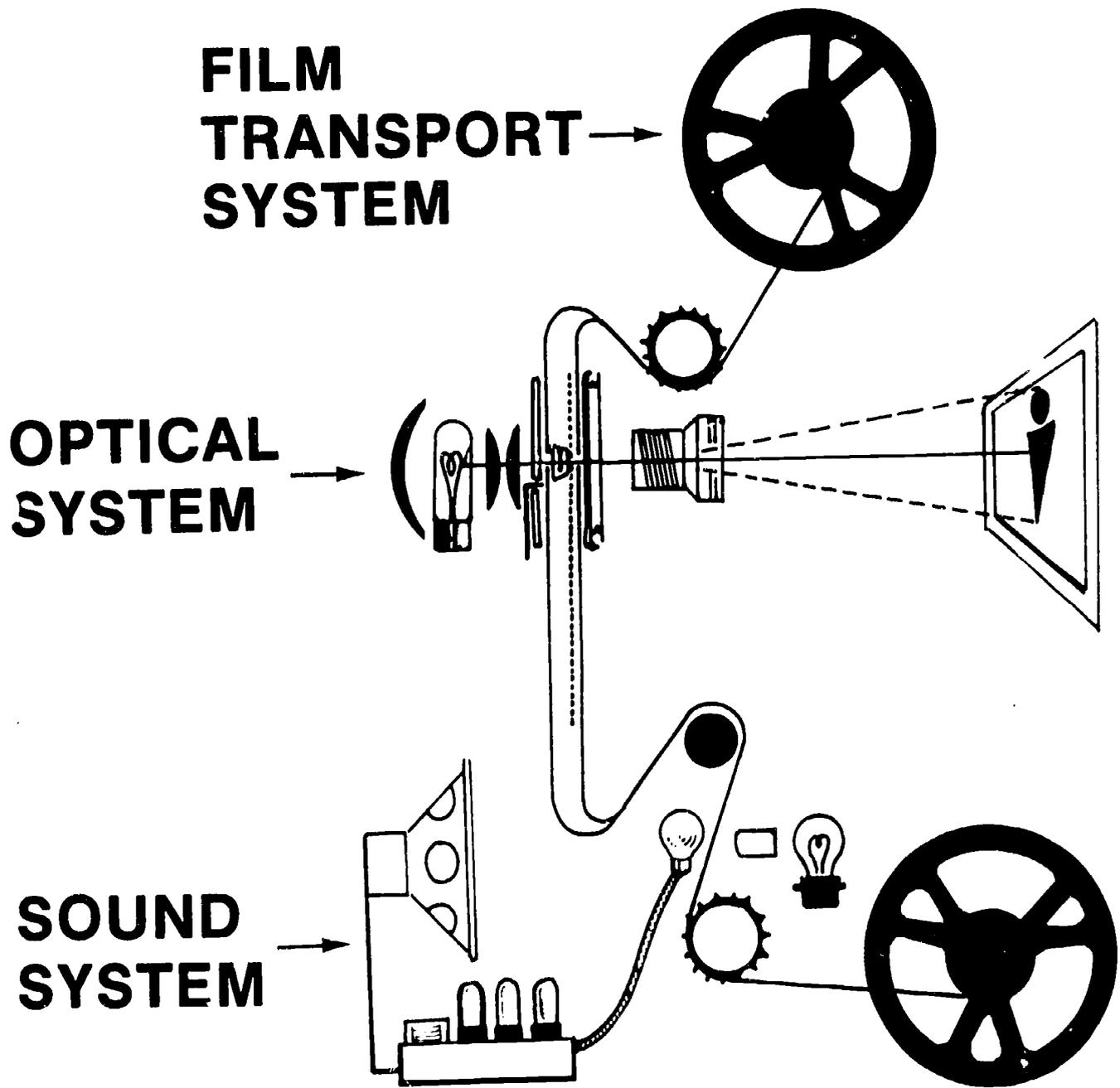
FILM TRANSPORT SYSTEM →

OPTICAL SYSTEM →

SOUND SYSTEM →

FILM PROJECTION SYSTEM

FILM TRANSPORT SYSTEM →

OPTICAL SYSTEM →

SOUND SYSTEM →

V 1687
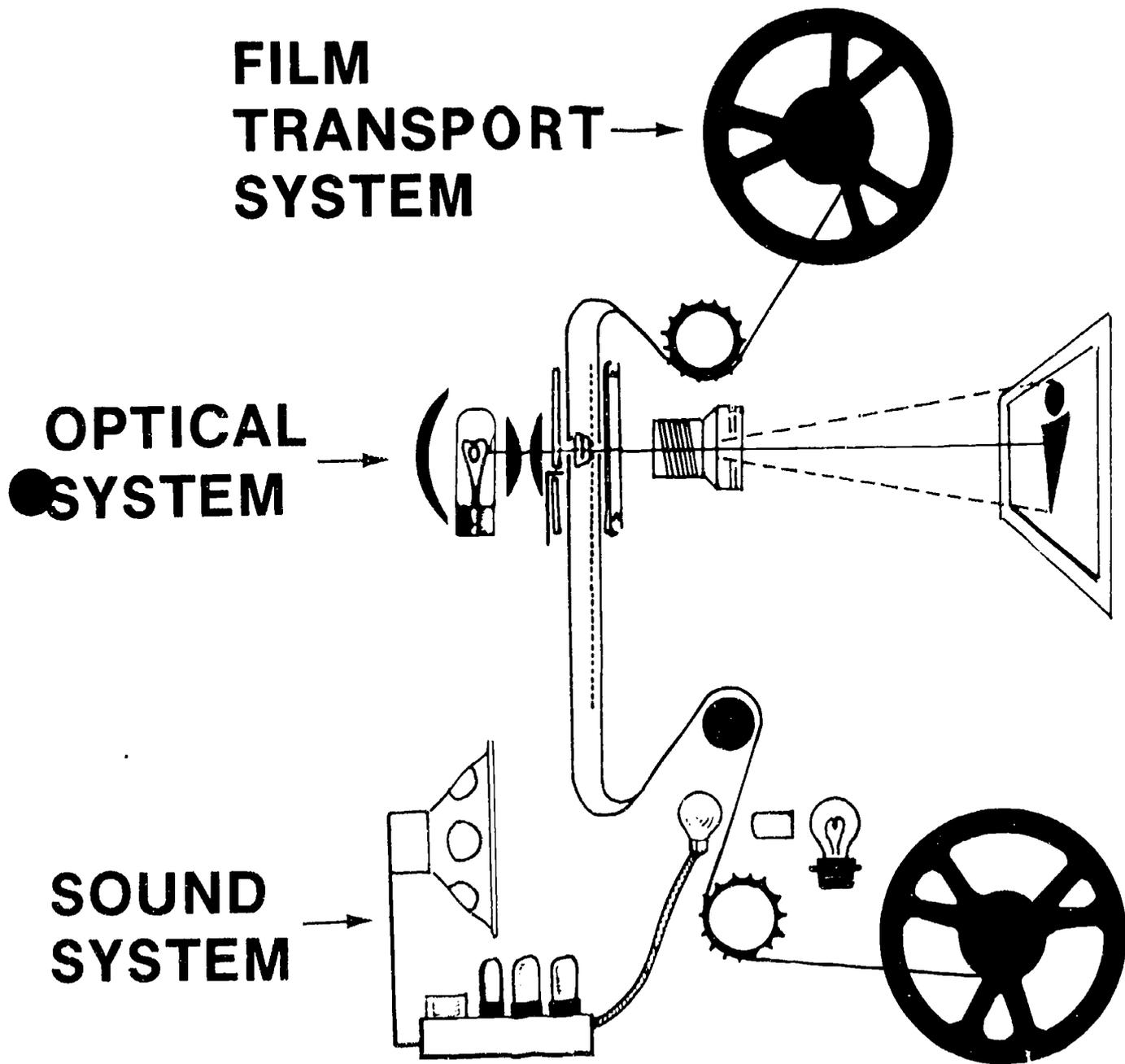
CLINICAL FV-6: PREVIEW, EVALUATE, AND SELECT ITV PROGRAMS

This clinical experience emphasizes Professional Development Statement No. 3, "PLANS INSTRUCTIONAL METHODS, MEDIA, AND TECHNOLOGY APPROPRIATE TO INSTRUCTIONAL GOALS." and No. 4,"USES APPROPRIATE INSTRUCTIONAL MATERIALS, MEDIA, AND TECHNOLOGY."   It relates centrally to Course Theme No 4. "Selecting Media and Technology for Teaching."

I. Clinical Experience Description

    A. Problem

        You have been told of the large collection of ITV programs available at low cost to schools in Ohio, and you wish to see some examples of such programs pertaining to your field. You also know that the quality and suitability of thes progams varies greatly.

    B. Student decision or response

        1. Preview six (EDM 543 students do 9) itv programs from two tapes listed on the next page. These tapes are to be viewed and evaluated at the Learning Resources Laboratory in 211 Gaskill Hall.

        2. Evaluate each program using the forms called " Appraisal Checklist: Television" found on the next few pages of this manual.

        3. Look at the teacher's guides for each program, found in the zip lock bag the tape came in.

        4. Look at the SOITA Progam Guide found with the materials, to learn the services of SOITA.

        5. On Worksheet 6, for each of the two tapes you watch, select the program that you judge to be the "best", and tell why.

    C. Feedback

        The worksheets and appraisal forms will be checked for completeness and evidence of careful application of media selection criteria.

Student's Signature _____ Due Date _____

Course Section _____ Course Meeting Time _____

A. Select two tapes from the following listing, and circle the AVS Catalog Number for each.

Subject and Level	Catalog Number
1. Art (Elementary) (first title is Art Chest)	02181
2. Drug Ecucation (Intermediate and Secondary)	02178
3. Ethics and Values (Elementary)	02165
4. Foreign Language (Secondary)	02169
5. Health (all levels)	02167
6. Health (Secondary)	02220
7. Language Arts/Reading/Literature (Primary)	02172
8. Language Arts/Reading/Literature (Primary)	02171
9. Language Arts (Junior and Senior High)	02177
10. Language Arts Literature (Secondary)	02163
11. Math (Elementary)	02174
12. Math II (Senior High)	02175
13. Music (Primary, Intermediate, Junior High)	O2180
14. Nutrition/Health/Home Economics (Secondary)	02166
15. Science (Elementary)	02168
16. Science (Junior High)	02219
17. Science (High School)	02170
18. Social Studies (Primary)	02173
19. Social Studies (Intermediate)	02176
20. Social Studies (Secondary)	02162
21. Social Studies (High School)	02164

B. Ask the AVS Lab Attendent in 211 Gaskill for one (at a time) of the tapes you've circled.

C. To complete this assignment you will be viewing both tapes, each about an hour in length.
    Each tape will have about three sample programs from three different school television
    series, in the same subject area.

D. Evaluate each program on both tapes (six programs) using the Appraisal Checklist;
    Television forms.

E. Look at the Teachers Manuals or Guides for each series, found in the plastic bag the tape is
    kept in.

F. In the spaces below, for each of the two tapes, select the program that you judge to be the "best", and tell why.

1. Best program on first tape:_____

    Paragraph telling why you selected this program as the best:

2. Best program on second tape:_____

    Paragraph telling why you selected this program as the best:

G. These programs are available to all schools in Ohio through Ohio Educational Broadcasting. Locally, they are broadcast during the school day over channels 14 and 16 by SOITA, and over channel 48 by WCET. For a current program schedule, check the SOITA Office at Peabody Hall on the Western Campus of Miami University.

H. Turn in this assignment with the appraisal forms to the instructor on the due date.

APPRAISAL CHECKLIST: TELEVISION

Series title_____

Program title (or number)_____

Producer/distributor_____

Production date_____ Program length_____min

Intended audience grade level_____Subject area _____

Objectives (stated or implied):

Brief description:

Entry capabilities required:
- —prior knowledge
- —reading ability/vocabulary
- —math ability

RATING

	High	Medium		Low	
Likely to arouse student interest	☐	☐	☐	☐	☐
Technical quality	☐	☐	☐	☐	☐
Provides meaningful viewer participation	☐	☐	☐	☐	☐
Objectives relevant to curricular needs	☐	☐	☐	☐	☐
Focuses clearly on objectives	☐	☐	☐	☐	☐
Evidence of effectiveness (e g field-test results)	☐	☐	☐	☐	☐
Teacher's role clearly indicated	☐	☐	☐	☐	☐
Provides guide for discussion follow up	☐	☐	☐	☐	☐

Strong points:

Weak points:

Reviewer_____

Position_____

Date_____

Recommended action_____

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THE LEARNING EDGE
Fact Sheet

● **Boost the Power to Learn and Remember Up to 50 Percent.** Our eyes are our most powerful learning tools, while our ears run a distant second. But, combine the use of these two senses, as when viewing an educational video or film, and our ability to remember what we've learned soars head and shoulders above other ways of learning. That extra power is the *LEARNING EDGE*.

> **FACT:** "We receive about 75% of what we learn through sight, 13% through hearing, 6% through touch, and 3% each through taste and smell — but we remember:
> • 10% of what we read   • 20% of what we hear
> • 30% of what we see   • **50% of what we see and hear** "
> — *British Audiovisual Association report as quoted in Interactive Video, edited by Eric Parsloe and researched by Signe Hoffos and the EPIC Team; Sigma Technical Press, Cheshire, U.K., p.161, 1983.*

> **FACT:** "Of the total inventory of knowledge you have in your head, 75 percent came to you visually; 13 percent through hearing; and a sum total of 12 percent through smell, taste and touch. In fact, if I show you a pictorial representation of a key point and say nothing, the comprehension and retention will be three and a half times greater than if I just say the words without a picture. And if I do both, that is give you the words and the picture, the comprehension and retention will be six times greater than just saying the words."
> — *Presentations Plus, by David A. Peoples; John Wiley and Sons, Inc., New York, p. 66, 1988.*

☞ **A Moving Picture Can Be Worth Even More Than a Thousand Words.** The skilled use of moving visual images, and of sound and color in quality educational videos and films adds interest, depth and dimension to any subject — the arts, sciences, geography or history — and helps students learn faster and better.

> **FACT:** "Research has abundantly demonstrated what may seem to be the obvious: people learn from the moving image — whether displayed by film, video, or computer. What may not be as obvious is that the careful selection of moving images will add to the effectiveness of instruction. Research has consistently shown that classroom instruction, supplemented with appropriate films and videos, produces significantly more learning than the same classroom instruction without the added support — and retention of the content is also significantly improved. Perhaps most important, content requiring understanding is learned and retained better than factual information." — *Bob Heinich, Professor of Education, Indiana University, 1990.*

> **FACT:** A study by the Children's Television Workshop, on the effectiveness of an instructional television math series they had produced, revealed that students who viewed the series "showed significant improvement in their ability to solve unfamiliar complex mathematical problems. . . . The children who had watched [the series] showed statistically significant gains in the use of a greater number and variety of problem-solving techniques."
> — *Children's Television Workshop study on "Square One TV," ETV Newsletter, p. 5, April 9, 1990.*

☞ **Spread the Word: Video and Film for All.** The Learning Through Media Coalition was formed to alert the public to the power and effectiveness of educational video and film. The Coalition's goal is that every teacher, parent and student in America has equal access to quality, curriculum-related, audiovisual materials.

> **FACT:** "Television and film can also be used to enhance the comprehension and enjoyment of literature, especially on the part of the less able students. Working with junior high school students, Elias Levinson looked at how their response to short stories . . . differed depending on the medium of presentation. One group of students read the original story; another group both read the story and saw it on film. Levinson investigated their comprehension . . . and enjoyment. . . . Overall, he found that the addition of the film very much increased comprehension and enjoyment, especially for students with lower IQ's."
> — *Mind and Media - The effects of television, video games, and computers, by Patricia Marks Greenfield; Harvard University Press, Cambridge, MA, p.163, 1984.*

The Learning Through Media Coalition   1-800-445-2734

SOITA 1989-90 BROADCAST SCHEDULE

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
9:00 BLOCKFEED	9:00 AMERICAN LEGACY	9:00 IT HAPPENED HERE	9:00 HUMAN COMMUNITY	9:00 NEWSDEPTH
11:00 3-2-1 CONTACT	ACROSS CULTURES (01/30/90)	AMERICAN SCRAPBOOK (01/31/90)	COMMUNITY OF LIVING THINGS (01/25/90)	9:20 TAKE A LOOK
11:30 SPACES	9:15 STORIES OF AMERICA	9:15 DRAGONS, WAGONS, AND WAX	9:15 WRITER'S REALM	9:30 SOLVE IT
START HERE (10/30/89)	9:30 READ ALL ABOUT IT I	9:30 IT FIGURES	TELLING TALES* (02/01/90)	WHATABOUT (02/16/90)
START HERE (02/26/90)	SCIENCE ALLIANCE (02/27/90)	9:45 THE BIG A	WALKING WITH GRANDFATHER (03/29/90)	9:45 UP CLOSE AND NATURAL
12:00 G.E.D.	9:45 LETTER PEOPLE	NEWSCASTS FROM THE PAST (12/06/89)	9:30 SEARCH FOR SCIENCE	KNOWING ABOUT GROWING (01/26/90)
12:30 INSIDE STORY WITH	10:00 READING WAY	MATHWAYS (01/31/90)	9:45 FINS, FEATHERS, AND FURS	10:00 STORYBOUND
SLIM GOODBODY	BOOKBIRD (01/23/90)	THE BIG A (02/28/90)	ZOO, ZOO, ZOO (01/25/90)	MORE BOOKS FROM COVER TO
WALKING WITH GRANDFATHER (11/13/89)	10:15 ALL ABOUT YOU	10:00 THINKABOUT (EVEN NOS.)	10:00 ART MAKER	COVER (02/02/90)
DISCOVERING PETS (01/15/90)	10:30 GENTLE GIANT	10:15 SPACE STATION READSTAR	10:15 AMERICAN FRONTIER I	10:15 GATHER' ROUND
INSIDE STORY WITH	FOCUS ON FITNESS (01/30/90)	ECON AND ME (04/04/90)	AMERICAN FRONTIER II (12/07/89)	TELETALES (02/02/90)
SLIM GOODBODY (03/12/90)	10:45 ART CHEST	10:30 TIMELY PLACES	10:25 WELL, WELL, WELL	10:30 SHAPING OUR STATE
12:45 STORIES OF AMERICA	11:00 3-2-1 CONTACT	FINDING OUR WAY (01/17/90)	ALL FIT WITH SLIM GOODBODY (01/25/90)	OUR HISTORY IN OHIO (02/02/90)
1:00 BOOKBIRD	11:30 FROM THE BROTHERS GRIMM	10:45 DISCOVERING	10:40 NEWSDEPTH	10:45 IT'S A RAINBOW WORLD
THE BIG A (01/29/90)	TRAIL (12/05/89)	GLOBAL GEOGRAPHY (02/28/90)	11:00 3-2-1 CONTACT	A SAFER YOU (02/02/90)
MATHWAYS (04/09/90)	NATURAL PHENOMENA (02/27/90)	11:00 3-2-1 CONTACT	11:30 BOOKS FROM COVER TO COVER	OUT AND ABOUT (03/23/90)
1:15 DRAGONS, WAGONS, AND WAX	11:50 WRITE ON	11:30 CONSUMER CONNECTION	GENTLE GIANT (02/01/90)	11:00 3-2-1 CONTACT
1:30 TELLING TALES*	12:00 G.E.D.	SCIENTIFIC EYE (11/08/89)	11:45 STRAIGHT UP	11:30 READING RAINBOW
READ ALL ABOUT IT I (12/04/89)	12:30 TRULY AMERICAN	TRAIL (02/07/90)	DISCOVERING PETS (11/02/89)	12:00 G.E.D.
1:45 ART CHEST	12:50 MATH FOR PRIMARY	PRIVATE VICTORIES (04/04/90)	BOOKS FROM COVER TO COVER (01/18/90)	12:30 COMMUNITY OF LIVING THINGS
2:00 ARTS ALIVE	TAKE A LOOK (10/17/89)	DOWNFALL: SPORTS AND	12:00 G.E.D.	HUMAN COMMUNITY (01/26/90)
WELL, WELL, WELL (01/22/90)	MATH FOR PRIMARY (03/27/90)	DRUGS (05/09/90)	12:30 SCIENCE ALLIANCE	12:45 ZOO, ZOO, ZOO
2:15 OUR HISTORY IN OHIO	1:00 ALL ABOUT YOU	11:50 AMERICAN FRONTIER	DISCOVERING PETS (11/02/89)	READING WAY (02/02/90)
SHAPING OUR STATE (01/29/90)	1:15 THINKABOUT (ODD NUMBERS)	AMERICAN FRONTIER II (12/06/89)	12:45 MORE BOOKS FROM COVER TO COVER	1:00 BLOCK FEED
2:30 MUSICAL ENCOUNTER	1:30 SOUNDS ABOUND	12:00 G.E.D.	STORYBOUND (02/01/90)	
ESPANA VIVA* (11/13/89)	1:45 RETURN OF THE ART MAKER	12:30 THE NOVEL	1:00 A SAFER YOU	
AMERICAN SHORT STORY (03/19/90)	2:00 20TH CENTURY HISTORY*	GIVE AND TAKE (02/14/90)	EAT WELL, BE WELL (11/09/89)	
	CONSTRUCTION TECHNOLOGY* (01/23/90)	12:45 GLOBAL GEOGRAPHY	IT'S A RAINBOW WORLD (01/25/90)	
	CONSUMER CONNECTION (03/13/90)	CHILDREN OF JAPAN* (12/06/89)	1:15 AMERICAN SCRAPBOOK	
	2:20 TAKE A LOOK (REPEATED 2ND SEMESTER)	FINS, FEATHERS, AND FURS (01/24/90)	IT HAPPENED HERE (02/01/90)	
	2:30 PHYSICS	1:00 TELETALES	1:45 ART MAKER	
	2:45 FEATHERBY'S FABLES	GATHER' ROUND (01/24/90)	2:00 IT FIGURES	
	UP CLOSE AND NATURAL (01/23/90)	1:15 MEASURE UP	2:15 AMERICA PAST	
		1:30 MATH WORKS	CHILDREN OF JAPAN* (02/01/90)	
		1:45 HARRIET'S MAGIC HATS*	HERE'S OHIO (03/01/90)	
		2:00 ACROSS CULTURES	2:30 EXPRESSIONS	
		2:15 LETTER PEOPLE	IN OTHER WORDS (02/15/90)	
		2:30 FINDING OUR WAY	2:45 IN OTHER WORDS	
		WRITER'S REALM (01/24/90)	WATCH YOUR LANGUAGE (01/25/90)	
		2:45 WHATABOUT		
		SCI-FAIR (12/20/89)		
		ARTS ALIVE (02/07/90)		

*DENOTES NEW SERIES

***INDIANA SCHOOLS NOTE: ALL TIMES ARE OHIO TIME

CHANNELS   14/16/17/63 (WPTD/WPTO)

BLOCK FEED: 09/11/89-09/15/89

CONTINUED BLOCK FEED: Each Monday 9 AM-11 AM
   Each Friday 1 PM-3 PM

BROADCAST BEGINS: 09/18/89

THANKSGIVING BREAK: 11/20/89-11/24/89

CHRISTMAS BREAK: 12/25/89-01/05/90

SPRING BREAK: 04/11/90-04/20/90

BROADCAST ENDS: 05/11/90

NO BROADCAST: Martin Luther King Day   01/15/90
   President's Day   02/19/90

ITV TIPS FOR TEACHERS

Television is for learning and one of the most important factors in determining what students learn from television is the ability to integrate the TV viewing experience with the planned, on-going classroom instruction.

ITV can be used to introduce or teach subject content, motivate or expand class discussion, and reinforce what has been taught. Enthusiastic teachers make in-school television an active classroom experience. Effective use depends on teachers who know how to help students integrate and evaluate the televised information.

ITV IS...

1. An exciting and motivational resource for the classroom teacher.
2. A selection of short programs (15-30 minutes is typical) to be used as part of a lesson.
3. A stimulus for a variety of activities.
4. Adaptable to individualized instruction.
5. Designed to meet the needs of you and your students.

ITV IS NOT...

1. A substitute for the classroom teacher
2. Passive entertainment to be watched, turned off and forgotten.

STEP 1 - TEACHER PREPARATION

- Obtain teacher guides from SOITA which serve as lesson plans for each ITV series.

STEP 2 - BEFORE THE LESSON

- Explain to students the purpose for viewing.
- Introduce the program's content.
- Introduce any special vocabulary and/or concepts that may be needed during the lesson.
- Raise questions or plan an activity that will have students watching for a specific purpose.

STEP 3 - DURING THE LESSON

- Take an active and enthusiastic interest in the program.
- Set a good example for the class by remaining attentive and alert.

STEP 4 - AFTER THE LESSON

- Help students understand the concepts presented.
- Use the "follow-up" activities in the teacher guide.
- Extend the lesson through discussion and investigation.

STEP 5 - EVALUATION

- Determine whether this ITV lesson created a more meaningful learning situation.
- Determine how well the students received the television lesson.

WARNING: The movement of televisions on carts by students has led to injuries and even deaths. Students should not be allowed to move equipment that is larger than they are. See inside front cover for safety tips.

FOR YOUR INFORMATION

SOITA MEMBERSHIP

SOITA is a school owned, non-profit corporation. Membership in SOITA is open to K-12 schools, colleges, universities and other institutions. Contact SOITA for membership information.

SOITA RECEPTION

SOITA television programs are broadcast during the daytime over Channels 14 (Oxford), 16(Dayton), 17(Celina), and 63(Sidney). Schools can receive these broadcasts by using a regular TV antenna system or by using cable TV (if available)

SOITA INSERVICE

SOITA staff members are available to talk with your school personnel about ITV. SOITA can conduct an inservice program that will show samples of existing ITV series and demonstrate the integration of an ITV series into an existing curriculum. Video inservice workshops are periodically conducted at the SOITA Learning Center in Franklin, Ohio. Workshop announcements are mailed to members schools

SELECTION OF EQUIPMENT

SOITA has a reimbursement program to help schools purchase television equipment and supplies. These funds have aided many schools in purchasing and replacing video equipment. SOITA will also advise your school about the types of equipment which are most suitable for your particular needs.

TEACHER GUIDES/LESSON PLANS

Teacher guides are available for almost every 1988/89 ITV series. Contact your principal or media specialist for an order form.

PROGRAMS AVAILABLE ON VIDEOCASSETTE

Video series marked "Available on Videocassette" indicates that the programs can be obtained on videocassette from SOITA. Cost for videocassettes are as follows

$6.00 each for Ohio Cooperative Members
$10.00 each for Ohio Basic Members, Universities and Colleges, Associate Cooperative Members, AND Non-Ohio Members
Videocassette prices include shipping charges.
CONTACT SOITA FOR VIDEOCASSETTE ORDER FORMS

LOAN TAPE ONLY - Indicates that loan copies of the program are available on videocassette. Call SOITA to schedule the videocassette.

COPYRIGHT INFORMATION: SOITA has leased or purchased the copyright for the video programs listed in this handbook from the producers of these programs. Our member schools, therefore, have the right to utilize these programs on videotape for the period of one year. These copyrights are generally renewed every year except for those series we discontinue. We will inform schools (by way of newsletters) which programs we discontinue. Schools are required to erase those programs they have on videotape when SOITA informs them that we no longer have the copyright to those programs. Retaining programs on tape which SOITA no longer leases is a violation of the copyright law. Schools have the right to videotape the off-air broadcast of any programs listed in this handbook. Schools are not allowed to duplicate any programs borrowed from SOITA on a "loan basis," unless indicated. Some SOITA programs are restricted from re-broadcast on "open" school/community cable systems. Contact SOITA for a list of restricted programs if you cablecast in this manner

For more information about the copyright of video programs, we suggest you view program number four in the "ITV and Computers" series

Physical Arrangements

Before students can learn from any instructional TV presentation, they first have to be able to see it and hear it! Provide proper lighting, seating, and volume control.

Seating and Monitor Placement. An ideal seating arrangement for

ITV may sometimes be diffi achieve Because of economic constraints, there are often not enough television sets available to give every student an adequate view Ideally, one twenty-three inch-screen TV set should serve no more than thirty students seated at desks in a classroom with aisles. If conditions are not ideal, the best you can do is do your best. If feasible, seats may be shared or moved closer together so that ''l may have at least an adequate view of the screen. If possible, stagger seats to help prevent view blockage.

Here are some basic rules of thumb for good seating arrangement (see Figure 10.26):
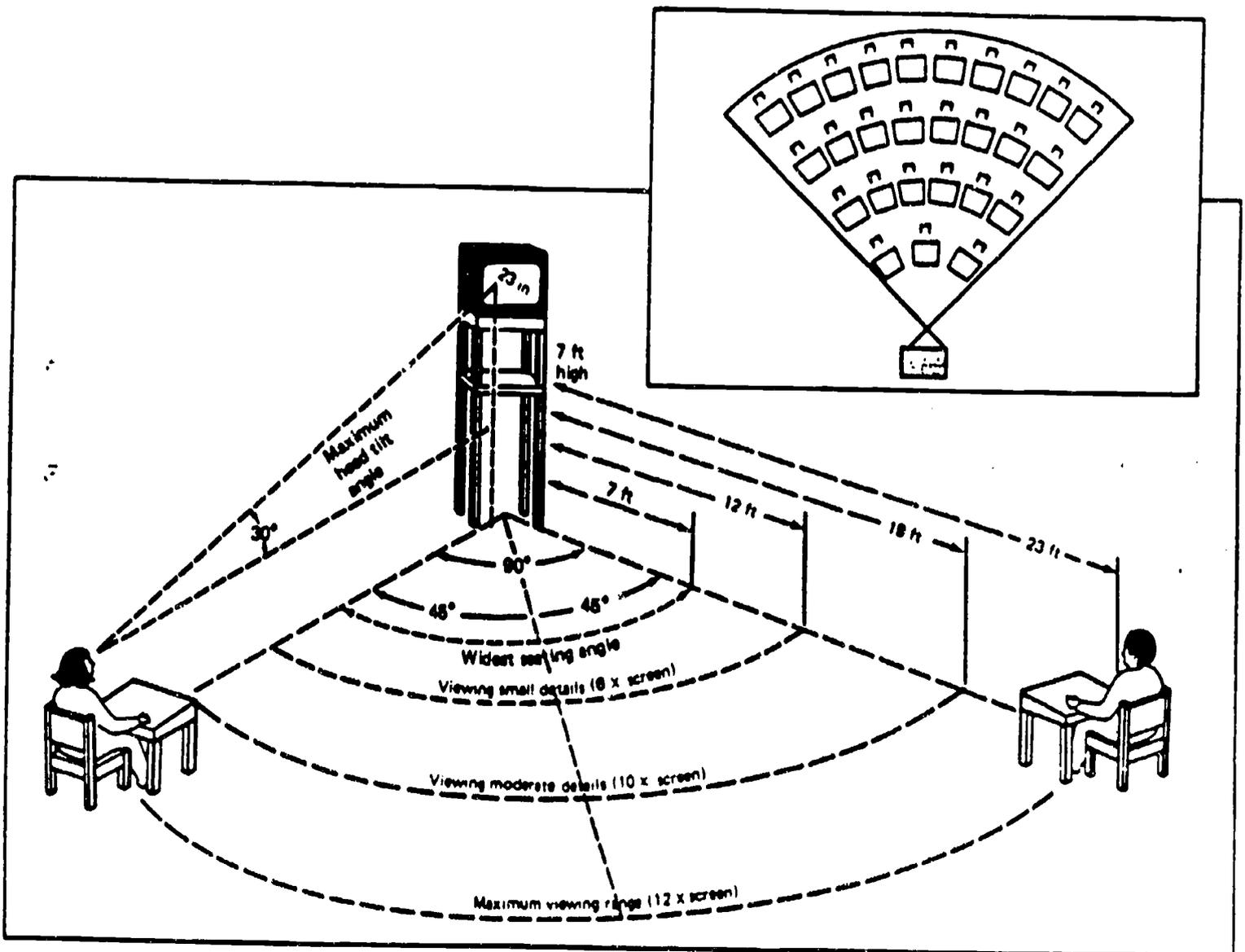
▲ **Figure 10.26**
Recommended monitor placement and seating distances for TV viewing

From Heinich, Molenda, Russell

CLINICAL FV-7: THINK, WRITE, AND TALK ABOUT THE IMPACT OF COMMERCIAL TV, VIDEO, AND FILM ON TEACHING

This clinical experience emphasizes Professional Development Statement No. 1, DEMONSTRATES A KNOWLEDGE OF PUPIL CHARACTERISTICS; No. 8, INCORPORATES INSTRUCTION IN READING, CRITICAL THINKING, PROBLEM SOLVING, AND STUDY SKILLS TO ENHANCE PUPIL'S LEARNING; and No.10, COMMUNICATES EFFECTIVELY WITH PUPILS. It relates to Course Theme No.1, Why Use Media and Technology? ; No 2, Planning and Designing Instruction Using Media and Technology; No. 3, Information Skills for Teachers and Teaching; and No. 6, Using Media (and Media Production Projects) in Teaching.

I. Clinical Experience Description

   A. Problem

       Your students spend a large amount of time watching tv, music videos, rental videos, and commercial films. (Research suggests that people 18 and under spend more hours watching tv than going to school--an average of 20 + hours a week, 52 weeks a year.) Since communication and teaching take place when the teacher and learner start in the same field of experience, teachers can use their student's tv experience as a starting point or reference point for teaching.

       Furthermore, many claim that tv teaches values. Teachers need to know what values tv is teaching so that if these values are in conflict with the values the school is trying to teach, the teacher can help plan ways to help the pupils become critical tv viewers.

   B. Student Decision or Response

       Prepare a 5 to 6 page typed or word processed report as follows:

       1. Identify two pupils (EDM 543 students talk to 4 pupils)from the age group you think you will be teaching, and ascertain and list what tv, video, and film programming they watch. (one half page)

       2. Study the two lists of values public schools should teach, by Dr. Reo Christenson and former Education Secretary William Bennett. Indicate whether you agree with either of these lists in terms of whether these are the values that schools should teach. If you cannot accept either of these list, please make your own list of values schools should teach. (up to one page)

       3. Then watch some of the programming (at least one show, EDM 543 students watch at least 3 shows) the students watch, and list the values taught by those programs and the commercials before, during, and following those programs. (one page)

       4. Then discuss in your paper how the tv list compares with the list by Christenson, or by Bennet, or by you. (one page)

       5. Read the article "Escape from Gilligan's Island" on the following pages of this manual. Write a page summarizing and evaluating (agreeing, disagreeing, and telling why) the positions taken by the author.(one page,

       6. List at least five (5) ideas (EDM 543 students list at least 10 ideas) for how you as a teacher can help your pupils become critical viewers of tv, videos, and film. (Use references from Reserve Desk at King library or IMC on teaching critical tv viewing skills, if you wish.) (one page)

C. Feedback

Your colleague classmates will hear your findings and share theirs, allowing you to compare findings. The instructor will review your report for completeness, and quality of ideas for helping your pupils become critical tv, film, and video viewers.

VALUES SCHOOLS SHOULD TEACH
William J. Bennett, Former U.S. Secretary of Education
Excerpted from American Education--Making it Work

"A large majority of Americans with school-age children believe it is possible for schools to develop a sound basis for character education. And there is also wide agreement about the kinds of character we want to encourage." The following are consensus ideals listed by Bennett.

Honesty   courage   integrity   generosity independence

fidelity   kindness   respect for law   patriotism diligence

fairness   self-discipline

"Neutrality before important ideas is in many respects an educator's worst sin; it is an evasion of his central responsibility." "Many of the clearest moral lessons can be found in classic stories from literature and history." "Teachers needn't preach."

VALUES AND ATTITUDES TO BE FOSTERED BY THE PUBLIC SCHOOLS
DR. REO CHRISTENSON, PROFESSOR OF POLITICAL SCIENCE
MIAMI UNIVERSITY, OXFORD, OHIO

1. Acknowledging the importance of self-discipline, defined as the strength to do what we believe we should ‹ when we would rather not do it.

2. Being trustworthy, so that when we say we will or will not do something, we can be believed.

3. Telling the truth, even when it is embarrassing for us to do so.

4. Being honest in all aspects of life, including in our business practices and in our relations with governmer

5. Practicing good sportsmanship.

6. Having the courage to say, "I'm sorry, I was wrong."

7. Practicing courtesy in human relationships.

8. Doing work well, whatever that work may be.

9. Showing respect for the property of others--school, business, government, everyone's.

10. Being obedient to the law, except where religious convictions or deeply held moral principles forbid. An disobedience should be non-violent.

11. Using honorable means, those that respect the rights of others, in seeking our individual and collective e:

12. Treating others as we would wish to be treated; recognizing that this applies to persons of every class, nationality and religion.

13. Bearing in mind that how we conduct ourselves in times of adversity is the best test of our mettle.

14. Being respectful of and helpful to those less fortunate than ourselves.

15. Being respectful of the needs of our physical environment.

16. Developing habits that promote our health and refraining from activities destructive of that end.

17. Abstaining from premature sexual experience and developing sexual attitudes compatible with the value: family life.

18. Developing the courage to resist group (or individual) pressures to do what we believe, when alone, that should not do.

19. Conduction ourselves, where significant moral behavior is concerned, in a manner that does not fear ex

20. Recognizing that no person is an island, that behavior may seem to be of purely private concern often a those about us and society itself.

21. Recognizing that the most important thing in life is the kind of person we are becoming, the qualities of we are developing.

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ESCAPE FROM GILLIGAN'S ISLAND

For many TV viewers, make believe makes more sense than real life. A media thinker advocates an alternative vision.
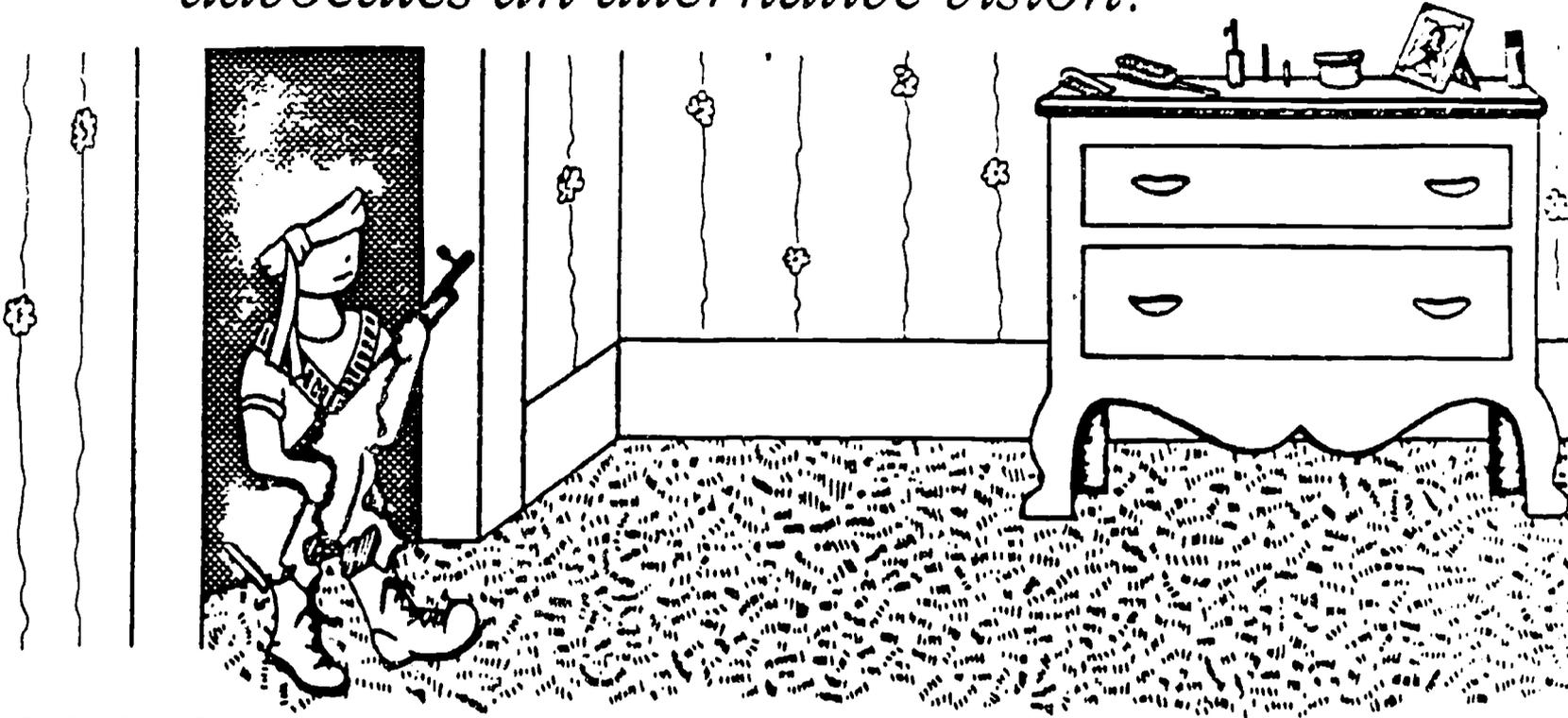
By William F. Fore

Producer Sherwood Schwartz remembers receiving some strange telegrams shortly after his hit series *Gilligan's Island* began airing on network television in 1964.

Forwarded by the Coast Guard, the telegrams complained that, "For several weeks, now, we have seen American citizens stranded on some Pacific island. We spend millions in foreign aid. Why not send one U.S. destroyer to rescue those poor people before they starve to death?"

The mystified Schwartz notes: "There was even a laugh track on the show. Who did they think was laughing at the survivors of the wreck of the U.S.S. Minnow? It boggled my mind."

To be sure, the forwarded telegrams were fewer than two dozen. Most TV-watching adults are indeed better able to distinguish fact from fiction than the relatively few viewers who thought the farcical — and imaginary — adventures of the mid-'60s castaways were true-to-life. But many more — perhaps most — viewers are like the sports fan who brings a TV

set to the ball game. Such a spectator may see a strike pitched, but only really believes in it when confirmed by the TV announcer.

The world of *Gilligan's Island* and hundreds of other "places" and "people" have come to exist, to some extent at least, in the minds of American viewers. In fact, television has become the source of the rules behind the rules — the sense of commonality that provides the shared assumptions that govern, and fuel, our traditions, customs, institutions and values.

Common Culture

Every culture reveals itself through its underlying assumptions, the decisions it makes about what's important, how to solve problems, who has the power, what is acceptable and what is forbidden.

Most cultures support this worldview with stories, beginning with the tales told

> *"Twenty years ago, the question: 'Does television shape our culture or merely reflect it?' held considerable interest for many scholars and social critics. The questions have largely disappeared as television has gradually become our culture."*
>
> **Patrick Michele**
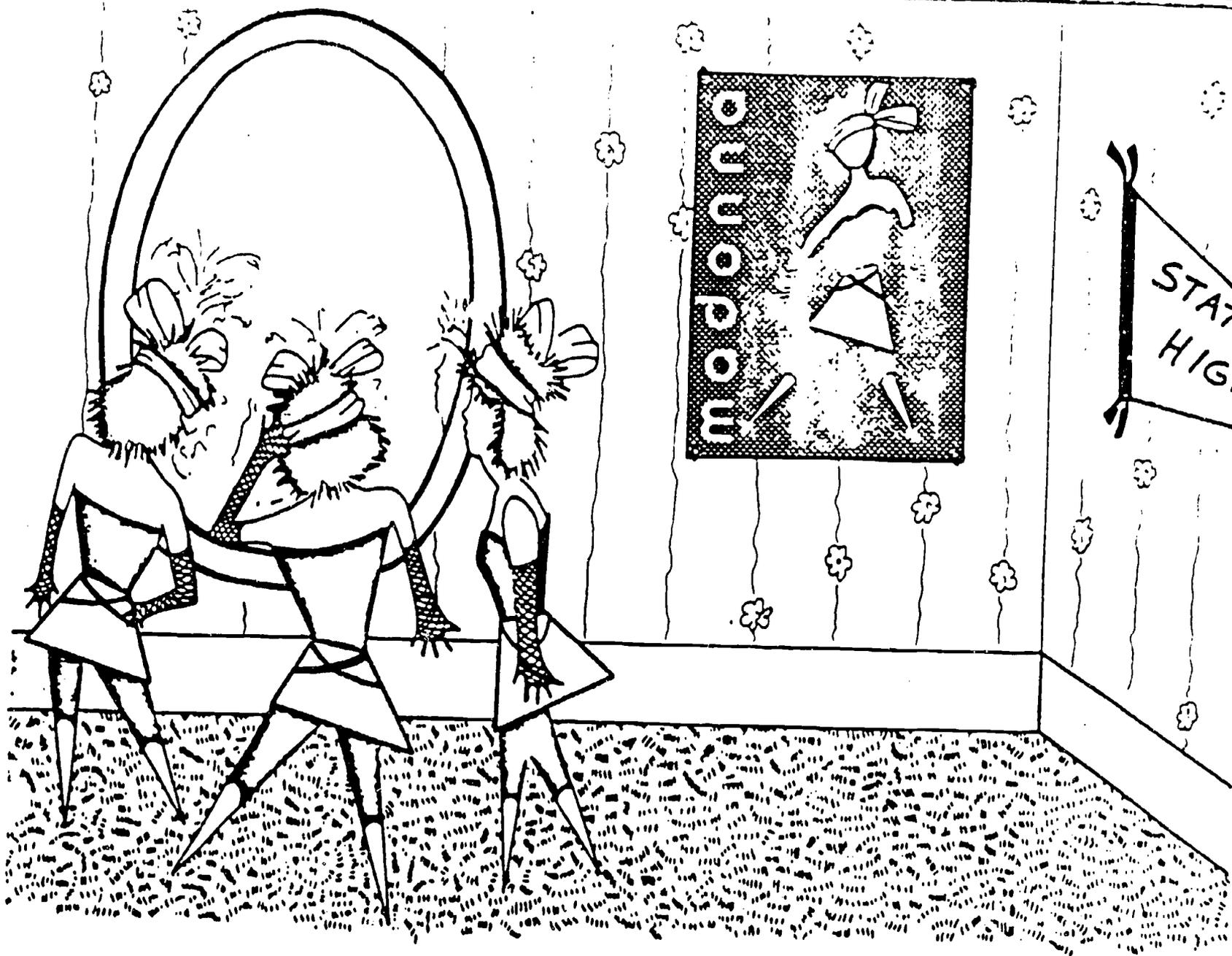
around a campfire and working outward. A complex society may have a range of competing stories, just as the printing press made dissemination of varied ideas possible. But almost always one strong point of view predominates.

Stories that support — and create — these commonly held assumptions thus become a kind of propaganda, not in the form of deliberate lies, but as widely disseminated social mores. This definition of propaganda, formulated by social theorist Jacques Ellul, describes it as a stabilizing force that grows out of the need of the whole society.

Thus propaganda exists at all technological levels and uses all media. But it is most effective when it reaches an individual alone in the mass, and this is a key to understanding television's power.

TV acts upon a lonely viewer separated um outside points of reference (such as religious beliefs), and subjected to a tunnel vision that encourages unquestioning acceptance of the worldview he or she

sees on the screen. This process is a kind of censorship, although not in the technical sense of a prior restraint on speech. Instead, a far more effective web of cultural restraints tends to stifle competing ideas before they can even be presented. TV's exclusion of unusual or extreme points of view because they tend to reduce

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"The Watergate scandals became 'real,' not when the Washington Post reported the stories, but when television reported that the Washington Post reported the stories."

Joshua Meyerowitz,
No Sense of Place

---

profits typifies this system of prior restraint.

Thus, the story of our time is the story of how our culture's propaganda — that myth-making, storytelling, values-creating function — has been appropriated by television, and what that has meant. Since societies need stability, which depends on commonality, uniformity, and conformity, every society propagandizes and censors. But our society's use of the most effective propaganda tool ever invented depends on the fact that most viewers fail to understand the underlying messages it creates.

TV's Worldview

Consider who populates the television world, keeping in mind that for most Americans, it becomes their world for up to seven hours a day, every day, throughout most of their lives.

According to communications scholar George Gerbner at the Annenberg School of Communications at the University of

Pennsylvania, in the TV world two-thirds to three-fourths of the important characters are male, American, middle class, unmarried and in the prime of life. They are the people who run the world, and the world behind the screen shares their values. TV thrives on stereotypes, and its portraits vary. But once formulated, their images are drawn in indelible ink. For example, here are some conclusions from recent shows: Teachers are failures in love and life. Journalists are strong and honest. Scientists are deceitful, cruel and dangerous.

Unlike real life, TV violence rarely occurs between people who know each other well, and most of it does not result from rage, hate, despair or panic, but from the businesslike pursuit of personal gain, power or duty.

As TV sees it, marriage shrinks men and makes them unfit for the free-wheeling, powerful and violent lifestyle of real men. On the other hand, women appear to gain power through marriage, though they lose some of their capacity for violence.


"The visionaries of the electronic age have tended to only look at what it is possible for the new Age of Information to bring us, not what the probable outcome will be in a larger social or moral sense... we should remember that technology is not just 'hardware.' It cannot be removed from its social context or consequences."

Stewart Hoover

White, young Americans are more than twice as likely as all others to commit lethal violence and then live to reach a happy ending. In the symbolic shorthand of TV, the free and strong kill in a cause that was good to begin with.

Thus there is an interesting trade-off in the TV world. The price of being good (such as a teacher) is powerlessness. The

How much TV do we watch?

| Children (ages 2-11) | Teen-agers (12-17) | Adult men | Adult women |
| 3 hrs 43 mins | 3 hrs 20 mins. | 3 hrs 59 mins. | |
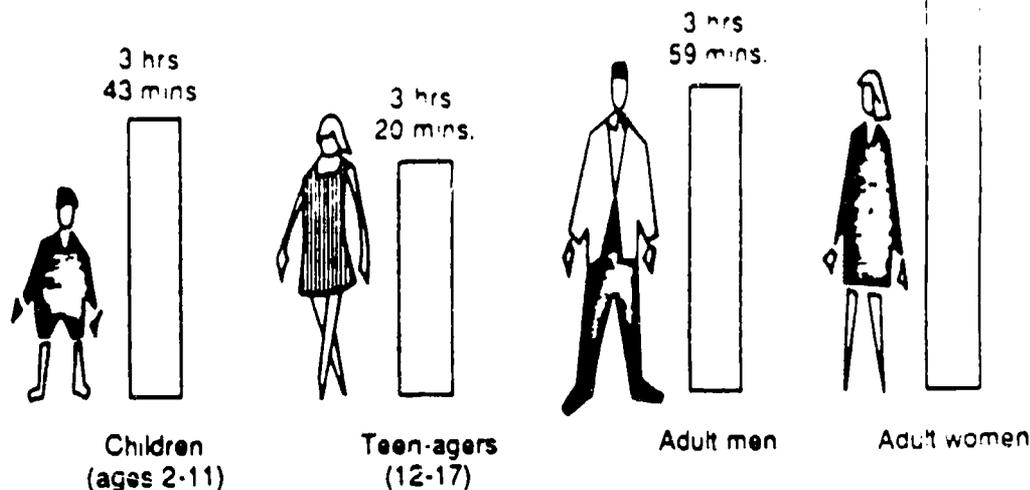
Source: Nielsen Media Research 1984-86 Figures

price of having power (such as a scientist) is to be evil. But if one happens to be a powerful, white American, then the end justifies all kinds of means, and one is rewarded with the TV images of happiness.

Here are a few of the central myths and values from which these images and symbols spring:

• *The fittest survive.* The social Darwinist theory — that differences between ethnic groups account for their varying rates of material success — is reflected in the TV world. Thus lower-class and non-white characters are especially prone to victimization, are more violent than their middle-class counterparts and pay a high price for violence. In the myth, the fittest survive, and in the TV world the fittest are not lower-class, non-white Americans.

• *Power and decision making start at the center and move out.* In the media world, the political word comes from Washington, the financial word from New York and the entertainment word from Hollywood. While watching television, one gets the sense of existing at the edge of a giant network with someone at the center deciding what the millions "out there" will see.

The U.S. Declaration of Independence proposes just the opposite — that government derives its power from the consent of the governed. But, center-out decision making clearly supports the needs for standardization and control of our government bureaucracy and capitalist economy. Instead of giving people

meaningful say in the issues that affect their lives, the TV world provides less significant choices. Ten different boxes of detergent, 20 versions of wheat cereal, five varieties of aspirin represent the abundance that replaces meaningful choices in TV's value system.

• *Happiness consists of limitless material acquisition*, with its corollaries: Consumption is inherently good; property, wealth and power are more important than people. Both human life and property may be sacred, but in the media worldview, property rights are a little more so.

• *Progress is an inherent good.* The words "new and improved" echo throughout commercial messages. This is TV's version of the "doctrine of progress," which deifies the journey instead of the goal. To say at any given moment that "enough is enough" would spell immediate doom.

• *There is a free flow of information.* The illusion of media independence obscures the existence of propaganda and censorship. When was the last time you saw a long-haired radical hippie anchoring the news? Although the example may seem bizarre, the point is not: Radical, even non-establishment, points of view have almost no opportunity to find expression in mass media, especially television.

To sum up, the major value that the mass media communicates to us on behalf of our culture is power: power over others and power over nature. In today's mass media world it is not so much that

power corrupts as that the aura of power and its glamorous trappings attract

Thus the mass media worldview tells us that we are basically good, that happiness is the chief end of life, and that happiness consists in obtaining material goods. The media transform the value of sexuality into sex appeal, the value of self-respect into pride, and the value of will-to-live into will-to-power.

Perhaps worst of all, the media constrict our experience and substitute the media world for the real world so that we become less and less able to make the fine value judgments that living in a complex world requires.

Media Control

The technology required for our current mass communication system, with its centralized control, high profits, capital-intensive nature and ability to reach every individual in the society, immediately and economically, makes it perfectly suited for a massive production-consumption system that is equally centralized, profitable and capital intensive. Indeed, our current production-consumption social structure in the United States simply could not exist without a communication system that trains people to be knowledgeable, efficient and hard-working producers and consumers. The fact that the capitalist system tends to turn everything into a commodity is admirably suited to the propaganda system of the mass media,

> "I know of no drug
> except heroin or morphine
> which will produce
> the dramatic relief
> TV vividly pictures."
>
> Sen. Gaylord Nelson
> (Wisconsin)

which turns each member of the audience into a consumer.

In this regard, the media handling of Watergate is revealing. The public and the media were shocked not so much by what the president and his men did as by the fact that they got caught, publicly, in a way that could not be imaged away. But after Watergate we saw a return to the old value system. Those indicted and convicted immediately became a commercial

success, using the very media that condemned them to tell their stories, satisfying society's demand for positive images that would restore through imagery the public's confidence in the political process.

It is very clear that a communication system that rewards wrongdoing and provides the greatest amount of visibility to wrongdoers communicates a set of values, assumptions and a worldview that is completely at odds with those presumably held by the more than 70 percent of

its citizens who profess traditional religious values.

This skewing of values is a natural result of TV's orientation as a sales tool. Television is structured to meet the needs of sponsors, not of the audience. Therefore, communication is one-way, and individuals in the audience are treated as consumers to be "influenced" in ways that have nothing to do with their needs or life histories.

Telling Our Stories

Most of the great religions remember a period when they were the minority culture, nurturing subversive religious beliefs that were out of step with the majority. Those who disagree with TV's value structure must return to that period of subversion. Since we recognize that the story-telling in our culture takes place on television and not in the home, our stories must use religious education's long and rich tradition of song and dance, biography and history, narrative and drama to portray vivid stories told by the moving image.

Such programming seeks out points of vulnerability within the mass media's

powerful and ... cultures, insinuating sufficiently in line with ... expectations. This subversion employs a kind of media jujitsu that turns the media's own massive weight and ponderous structure to the advantage of small, poor, but creative and liberating programming.

Every culture must have its myths. But unfortunately, television supplies us with so many messages that we are able to pick and choose only those which reinforce our own individual biases, this encourages increasing opportunities to shut ourselves off from the rest of the world. "Just me and my TV" gives us the impression of freedom. But it is a freedom without perspective, with no value center other than ourselves.

History does not move simply because some new form of technology arrives on the scene, but in response to human vision and activity. For us, it must start with the vision of a peaceful world, with the production of destructive devices giving way to beneficial goods and services, and economic domination to a vision of democracy where people are able to have a real say in their futures.

It is one of the more hopeful signs that there are many groups and organizations today that share concern about the technological era and its consequences. There is also hope, and considerable evidence, that we may have underestimated the continuing influence of those traditional institutions — the family, community, school and religious groups — that have managed to survive without the benefit of the mass media for many years and that continue to transfer cultural values.

We have no real reason to believe that the world of television can be completely turned around. But at the same time those committed to the task of trying to change it must continue to hold up the ideals of faith, hope, and open and free communication in their communities.

If religion cannot move with power and authority to bring about the changes necessary, it can at least whisper subversion and at the same time hold the vision high for those able to see it.

Dr. William F. Fore is head of communication for the National Council of Churches.

STARTING POINT

Life before television?

Even those of us who remember it have forgotten how much the pictures on the small screen have molded and changed our world.

If the impact of TV on our culture is incalculable, it is not to be ignored or taken for granted. So for our issue #40 — celebrating our 10th Anniversary — we decided to put together a special double issue to closely examine the one medium that, in only 40 years, has revolutionized so much of our lives.

Incorporating a variety of perspectives — from Elayne Rapping's fresh look at television genres to George Gerbner's cultural critique and Les Brown's economic analysis — our writers help you recognize that the influence of the magic box goes far beyond prime-time ratings or viewer statistics. I hope you'll find this issue as provocative to read as it was to prepare.

And if you're a regular reader, you've already noted the subtle but dramatic changes in the appearance of *Media&Values*. Many thanks to volunteer design consultant Cinny Livingston who worked with art interns Warren Nung and Karen Theusen to create a cover format and a clean graphic restyling throughout the magazine.

But there's more! Our transformation doesn't stop with this anniversary issue. As noted on the back cover, we are planning to expand *Media&Values* into a national media organization. The back cover, inside and out, suggests ways you can help. Thanks for the first ten years. Together, we'll make it to twenty.

Elizabeth Thoman

Executive Editor

P.S. Because this double issue incorporates both our summer and fall editions, our next issue — Winter 1988 —will not appear in your mailbox until February.

TUNING IN TO TELEVISION:
How the Magic Box Shapes Our Views, Vision and Culture

After 40 years of television, it's hard to separate reality from the image on the screen. In this special 10th Anniversary Issue, an expert group of writers explores how what we watch determines who we are through TV's role as a major source of rituals, human connections and aspirations.

Media Literacy for the '90s — U.S. Style

By
Elizabeth Thoman

In recent years, I have often been greeted with the questions: What is the US doing in media education? Upon hearing my reply of 'very little', the cry is universal: How can a country that so blatantly inundates the rest of the world with its cultural products be so uncritical of what it's producing?

The answer lies in a complex political and economic media structure as well as a general myopia about the long-term impact of technology on social systems and family relationships. Fortunately, as we begin the 1990s, the climate is changing. A call for media education not only for the young but for adults of all ages, is being increasingly raised by influential journals, educational leaders, and respected political voices throughout the county. A few organisations are beginning to respond. The following vignettes chronicle trends in media education in the United States in the past years and some exciting new directions for the future.

Ironically, Hollywood itself has recently issued the most telling critique of television in the lives of the American people. The film (released in November 1990) is *Avalon* and in it, director Barry Levinson explores the dissolution of a large immigrant family from the end of World War II through the 1970s.

In the opening scenes a dozen children of all ages gather eagerly around their grandfather on Thanksgiving Day to hear, once again, how he came to America in 1914. Later in the day, as the family enjoys the traditional holiday feast, the crowded dining room is filled with stories and laughter and, above all, familial love.

In the following year two of the younger sons decide to start their own business a store selling the new home appliances now rolling out of converted military plants – washing machines and electric toasters, radios and air conditioners. Sucked in by the 'American dream' of two cars in the garage and a house in the suburbs full of labour-saving appliances, the brothers invest their savings in wholesale mass marketing – and make a fortune.

Soon television arrives. And in one of the most poignant family portraits ever created for the silver screen, three generations of the Krichinsky family squeeze together in front of their new TV set and stare vacantly at a black-and-white test pattern. 'Just wait,' one of the children says, 'something will happen.'

Thereafter the flickering pictures and sounds of TV – from *Howdy Doody Time* to Milton Berle's *Texaco Star Theatre* become the family's constant background buzz. The family that ate together and talked together, sometimes bickering but always communicating, begins to drift apart. The generations separate when the younger ones move from the old ethnic neighbourhood to the newer suburbs. As the years evolve, we see the nuclear family of mother, father and two children silently taking their meals on TV tables, their glazed eyes fixed on the flickering screen in front of them.

Although some say *Avalon* indicts television as the cause of the decline of the American family, the fact is that television is only the visible tip of an enormous invisible iceberg: consumerism. What *Avalon* documents is the loss of family traditions (and values) to the values of a consumer economy. Television was (and continues to be) primarily a system delivering first to the US – and then to the rest of the world – the message and the myth, the vision and possibility of life in a consumer society.

In the Summer 1990 issue of

Elizabeth Thoman, CHM, is the founder of *Media & Values* magazine and now the executive director of the Center for Media and Values in Los Angeles, California. She is a graduate of the Annenberg School of Communications at the University of Southern California and has been a member of the Sisters of the Humility of Mary of Iowa since 1964

Media&Values, Canadian author Kalle Lasn, explains how this happened and continues to happen each time Americans turn on their sets:

'In the privacy of our living rooms we m[●] a devil's bargain with the advertising industry: Give us an endless flow of free programmes and we'll let you spend 12 minutes of every hour promoting consumption. For a long time, it seemed to work. The ads gra[●] on our nerves but it was a small price to pay for "free" television.'

'What we didn't realise when we made our pact with the advertisers was that their agenda would eventually become the heart and soul of television. We have allowed the most powerful communications tool ever invented to become the command centre of a consumer society defining our lives and culture the way family, community and spiritual values once did.'

As William F. Fore so clearly points out in *Gospel, Culture and Media*, technology was 'progress' and for Americans who wanted to forget the hardships of wartime, and the Great Depression before that, progress was inherently good. To critique television in the 1950s was to critique the economic underpinnings of the consumer society. And to do that meant one must be un-American, or worse, a *communist*.

It is only now in the 1990s, with the end of the Cold War but with the threat of environmental destruction all around us as a result of over-consumption, waste and unbridled commercial exploitation of the [●] that Americans are finally understanding the symbiotic relationship between mass media and the consumer economy. The time is right for media education.

Television Awareness Training
There was, for a time in the mid-1970s, a fledgling media activism in the US. It sprang, however, from concerns that children would learn bad behaviours from watching television. The portrayal of violence and the depiction of sexual themes were particularly troublesome for many parents. There was great concern that children should be 'innoculated' against the presumed power of such messages.

It was out of this concern that Television Awareness Training was born. The eventual decline of the project is particularly significant if only for the fact that it was exported by dedicated disciples to many other countries. Like the brand names 'Kleenex' or 'Scotch' tape, 'Television Awareness Training' became a catchword for media education particularly in religious circles around the world.

Developed by a partnership of denominational communications offices under the aegis of a non-profit organisation known as the Media Action Research Centre, Television Awareness Training consisted of a ten-[●] course of study that involved discussion of television shows, identification of negative (and positive) messages and analysis of how those messages influenced individual

values and family relationships. T-A-T, as it came to be called, promised to 'help one move, step by step, into a deepening awareness about television and opportunities for change,' (from the foreword to *Television Awareness Training: The Viewer's Guide for Family and Community*).

Throughout the late 1970s hundreds of teachers and leaders were trained in weekend regional training programmes. Graduates were then 'accredited' to lead T-A-T sessions in their home communities, provided they could get the financing to purchase the TV clips on 16mm film (nearly $1,000) and the participants could purchase the 275-page workbook (about $15).

But by the early 1980s T-A-T began to decline due, I believe, to three factors: expense, elitism and lack of an effective organisational structure for growth and development.

The expense required to establish oneself as a local T-A-T leader limited the programme primarily to those who had institutional support to purchase the resources. In addition the 16mm TV clips went out of date quickly as popular programmes changed and new characters and shows came into vogue. At the time, VCRs with their inexpensive videotapes, were still a promise to come.

Secondly, although conceived as a way to control the quality of local instruction, the policy of 'accrediting' leaders ultimately backfired by restricting media literacy leadership only to 'qualified' teachers (who also had the financial resources noted above). The result was that many knowledgeable and effective teachers or leaders felt 'unqualified' to discuss television or analyse media issues without the requisite training.

Finally as the core group of initial committed leaders began inevitably to erode, the lack of organisational resources on the part of the Media Action Research Centre resulted in a crumbling of an increasingly fragile network. Without appropriate national staff, ongoing communication and nurture of trainers, the re-tooling of outdated resources or the development of new projects as new needs emerged (the VCR revolution, for instance), there was not much of a 'centre' to hold those on the periphery together.

In 1984 MARC purchased *Media&Values* magazine in order to provide a vehicle for new ideas and ongoing communication with its trained leaders. Ironically, when the first announcement about *Media&Values* was mailed to the existing list of T-A-T leaders, a large percentage came back 'undeliverable'.

Reflecting on the T-A-T era, Stewart Hoover, one of the project's original writers and now an associate professor in the Department of Communications and Theatre at Temple University, notes that 'T-A-T was appropriate for an era when television in the US was virtually controlled by the three networks. Now with so much choice from cable and satellite services and VCRs it

is less possible to influence all the sources that are coming at us. The challenge of control has shifted to the individual viewer.'

Furthermore he explains that television and mass media have become so ingrained in our cultural milieu that we should no longer view the task of media education as providing 'protection' against unwanted messages. 'Our goal must be to help people become competent, critical and *literate* in all media forms so that they control the interpretation of what they see or hear rather than letting the interpretation control them.'

Stirrings of a movement
A few years ago, the *Christian Science Monitor* wrote in an editorial: 'There is (today) a deep questioning of the role of media, a suspicion that the media distorts, fictionalises, treats as gossip or as soap opera serious public matters. We need a new discourse . . . a discourse that speaks frankly of what most needs to be done, and why,' (January 4-12, 1988).

What is growing in the US is a new media 'movement', a consumer consciousness not unlike the current nutrition movement that has revolutionised both the way people eat and the food industry itself. And although a critique recognises that the nutrition movement itself may be a product of trendy consumer whim, nevertheless, 40% of the population now makes some deliberate food choice every day and, on the whole, is healthier for it.

All too often public discussion of media values has had an underlying theme of 'us' vs. 'them' as though media creators were all-powerful manipulators and viewers only passive participants. But viewers make choices too. It's time, I believe, to end the rhetoric and declare that responsibility for the quality of our media environment is a 50-50 partnership between creators and consumers.

This is not by any means to ignore the accountability of those who create the images and stories of popular media or perhaps more to the point, the marketplace economy that strangles what was once an original and creative industry. But the issue of mass media's influence in our lives is not resolvable by placing blame or pointing fingers. To echo Stewart Hoover, what we must do is start the long haul task of educating ourselves and our children to make wise media choices. In a democracy like the United States, it is the accumulation of individual choices that will ultimately challenge the industry to greater responsibility to the society it serves.

Educating young people to make positive media choices, teaching parents how to recognise and respond to media's underlying values and, in general, promoting a media 'consciousness' is the challenge of the 1990s for educators, activists and service providers who recognise that for our society to flourish, we must turn the closed, one way system of commercial mass media into

a two-way process of discussion, reflection and action with each other and with the media itself.

From awareness to action

How do we start this process? How do we get people to raise questions and think critically? If the goal of media literacy in the 90s is *empowerment* for choice rather than *protection from* a 'dangerous' or unwanted influence, then new methods are needed for a new kind of learning.

Media literacy is not a finite body of knowledge but rather a skill, a process, a *way of thinking* that, like reading comprehension, is always evolving. What is important for media literacy is not to know all the answers, but *to raise the right questions* about what you watch, read or listen to.

Media literacy, it seems, is really media consciousness, and the appropriate method is more related to the process of *conscientisation* as described by Paulo Freire in *Pedagogy of the Oppressed* than to traditional educational methods that make teachers into funnels siphoning facts and knowledge into student heads.

Since 1977, *Media&Values* has challenged its readers to think seriously about and question the impact and influence of television and mass media on families and in the lives of individuals, young and old. Over the years it has tackled such controversial subjects as sexuality in the media, gender stereotyping, racism, the media connection to militarism, advertising/consumerism and the economics of the mass media industry.

But more, much more is needed. One quarterly magazine is not enough. Nor is the one-way conversation from editor-to-readers an effective process for stimulating either personal or societal change. And in this electronic era, neither is print the most effective medium!

Recognising the need for new thinking in this area and national leadership in the US in the whole field of media education, *Media&Values* evolved from MARC in 1989 and was legally reorganised as the Centre for Media and Values. Structured as a membership organisation for both individuals (US $30) and local institutions (churches, schools, etc. – US$75), the Centre was established to develop and promote:

- *a new way of thinking* about the influence and impact of mass media in our time;
- *new curriculum resources* for educating adults and young people to become more knowledgeable and selective media users;
- *a vision and a practical programme* for media literacy in the US in the 1990s.

Immediate projects include packaging each issue of the magazine with a Leader's Guide to create a 'Media and Values Workshop Kit' on a specific media theme: sexism in the media, bias in the news, etc. Learning a lesson from T-A-T, the kits will be affordably priced and designed so that *any* experienced teacher or youth director can use them with adult or youth audiences.

The membership programme will also include a newsletter and the nurturing of a network of educators in both religious and public school education.

The focus of the kits is not so much the resource materials themselves as the open-ended *process* recommended to empower participants to become more conscious of their media use and more selective in their future media choices. Unlike T-A-T or traditional media curriculum units, Media and Values Workshop Kits are being created as a launching pad for leader/group interaction using Freire's four-step circle of praxis: Awareness – Analysis – Reflection – Action. Each kit is a ready-to-use resource to help groups become aware of the media environment in which we all swim and to examine – and challenge – the underlying messages, assumptions and worldview of our mass mediated society.

Long term, the Centre will also serve as a 'think tank' and resource centre to focus questions, organise conferences and provide a public voice for the urgency of media literacy in the US. Already the Centre has established, in its small Los Angeles office, a major resource/research library on media literacy and social issues in the media with an indexing system that, when finalised, should be a major contribution to the field. The Centre is also working with the Aspen Institute for Communications and Society to organise in 1991 a 'National Leadership Conference on Media Literacy: Definitions, Visions and Strategies for the 1990s'. Such a national policy conference is crucial if media literacy is to be accorded the attention – and funding – needed to become broad-based.

Which brings up a final consideration: what is the appropriate setting for effective programmes of media literacy?

In the United States, the establishment of media literacy as a course of study in the public school system is already problematic. Compared to many other countries, the US educational system is controlled at the state level rather than nationally – and there are 50 autonomous states. So *de facto* establishing a national curriculum (as has been done in some European countries) is impossible. There are influential states (e.g. California or Wisconsin) but effective widespread implementation of media literacy curricula in the public or private schools is going to take a long, long time.

But the US does have a tremendous

heritage of community, parental and family activism *at the local level* through churches and synagogues, youth programmes, community and service organisations of all kinds. It is in these arenas that the most profound social revolutions have begun: the Civil Rights movement, feminist consciousness-raising, the peace movement. As DeTocqueville pointed out in the 1830s and Robert Bellah reiterated more recently in *Habits of the Heart*, this quality of 'community' is one of the strengths of the American experiment in democracy.

The US could perhaps best contribute to media literacy in the world by pioneering methods of media awareness education that are community-centred and family-based. And developing media literacy as a 'parenting skill' ultimately influences the locus – the home – where informed media choices must take place – and be taught to the coming generations. ■

About the Center for Media and Values

The Center for Media and Values is a not-for-profit educational membership organization which empowers media users by providing resources for critical awareness about media. Growing out of the acclaimed *Media&Values* magazine, the Center was established in 1989 to achieve the following goals:

1. Develop and articulate a new way of thinking about and helping others to think about the impact and influence of mass media in society and in our individual lives. That is, stimulate a *new educational process* of awareness, analysis, reflection, action on issues of television and mass media.

2. Build a media aware community and membership "movement" of organizations, school systems, parents and individuals who thoughtfully examine the impact of mass media in our time and promote media literacy in formal and informal educational sites.

3. Organize an information resource center and "think tank" to serve and stimulate the emerging field of media literacy, particularly in the U.S.

4. Become a recognized and respected public voice for the vision of media literacy among educators, the religious and social service communities, public policy leaders and the media itself.

Membership

Join the Center for Media and Values and join the movement for media awareness! Membership gives you first access to new resources as they are published — plus the opportunity to learn from others and share your own experiences in media literacy education.

Personal Membership is for individual teachers, leaders, parents or concerned media users. Benefits include:

- a year's subscription to *Media&Values*.
- *Connect*, the members-only newsletter to keep in touch with the movement.
- access to our telephone hotline for program planning assistance.
- discounts on all Center publications and educational resources.
- the satisfaction of helping to develop the first organization to create a national vision for media education and literacy.

Annual Membership   u.s.$30

Organizational Membership is for schools, churches/synagogues, community centers, parenting programs, etc. Organizational members receive all the benefits of personal members plus:

- A step-by-step leader's guide for each issue outlining a three-hour program for adult or youth groups
- Three copies of each quarterly *Media&Values* issue — for reference and teaching.
- License to reprint from Center publications.

Annual Membership   u.s.$75 (locally based organizations)
                                    $250 - $2500 (national organizations)

Contributing Memberships are invited and are tax-deductible to the extent allowed by law. Benefits include *Media&Values* and *Connect* as well as recognition in the Center's annual report.

- *Friends of the Center* $50 - $500 / year
- Founding Friends $1000+ / year
- Corporate Industry Friends $500 $5000 / year

A New Media Agenda

by Elizabeth Thoman

Educating ourselves to become astute media consumers tops the list

As fish in the ocean of media, we have paid little attention to the quality of the water in which we swim – which is fast changing. What is needed, says Elizabeth Thoman, is not a moralistic crusade to purify the media, but a general raising of consciousness about its role and importance in our lives.

Elizabeth Thoman has been a Catholic sister for 25 years. She founded Media&Values *magazine in 1977 while a student at the University of Southern California Annenberg School of Communications, and she continues to serve as its editor. At the same time, she is heading the formation of a new national Center for Media and Values (see sidebar) to explore the values implications of mass media in society.*

Media&Values *magazine is an excellent quarterly that explores the same issues. Recent issues have focused on topics like "Media and Money," "Minorities in Media," and "The Birds, The Bees, and Broadcasting." To subscribe send* ear *to 1962 S. Shenandoah, Los Angeles, CA 90034.*

> There is a deep questioning of the role of media, a suspicion that the media distorts, fictionalizes, treats as gossip or as soap opera serious public matters. We need a new discourse. Not rhetorical, not entertaining, not intellectual. But a discourse that is conversational, heart to heart, that speaks frankly of what most needs to be done and why.
> – *Editorial,* Christian Science Monitor, *January, 1988*

For far too long we have been lulled into complacency by the myth that mass media is only "mindless entertainment." Anyone who has watched in awe as a three-year old re-enacts a television scene, or marveled at how completely a teenager absorbs the persona of a favorite rock star, knows deep down that the media is far more influential than we ever expected.

There was, for a time in the mid-70's, a fledgling media activism. Early efforts were focused on specific issues like children's television or affirmative action for women and minorities in the industry. While these activities were significant in many ways, they did not address the wider issue of why and how the mass media so thoroughly influe ces and shapes everyday life.

A few programs – like Television Awareness Training in the mainline religious community, and the media literacy curriculum develped with funding from the Department of Education under the Carter administration – had a broader agenda. But both of these model projects fell on hard times, first with the "back to the basics" funding cuts of the Reagan years and, secondly, with a shift in emphasis to computer literacy.

In the meantime other countries, including England, Scotland, Australia and Canada, have taken mass media more seriously. They are light years ahead of the U.S. in promoting creative and critical thinking and in developing educational tools and techniques to "deconstruct" the mythical worldview (and its underlying values and assumptions) that television and mass media generate as "popular culture."

In the U.S., however, we continue the assumption that everyone knows how to watch TV. Little credit is given for being a perceptive media consumer and, of course, no one is blamed for being a bad one. We may look to critics to recommend what to watch, read or listen to, but almost never are we given help – nor do we seek it – on how to become a more astute audience.

A small minority resolve the issue by recommending the abolition of television (or rock music or whatever is currently the object of cultural scorn). Although it may appear admirable, it is in truth an unrealistic escapism. And children who grow up in television-free homes only lose in the end by not learning how to clarify their own value system within a cultural milieu dominated by the mass media and the consumer economy. In their families, children learn the values, attitudes and skills that will enable them to live full and fulfilled lives as adults. Children born today will live all of their lives in a media-dominated environment. How are we preparing them for life in the 21st century?

What is needed, I believe, is a new media "movement" – a consumer consciousness not unlike the recent nutrition movement that has revolutionized not

Elizabeth Thoman

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8
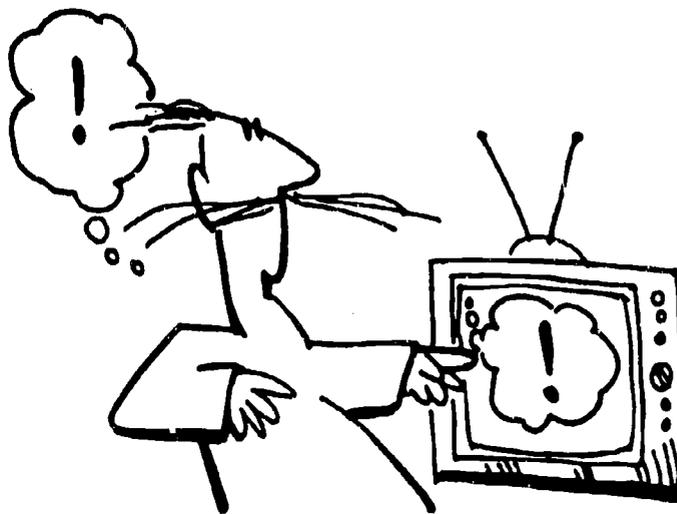
only the way a growing majority of people eat, but ultimately the food industry itself. Industry responded to the demand for low-salt or low-fat or no caffeine with a plethora of new products and food choices. And although a careful critique recognizes that the nutrition movement itself may be a product of trendy consumer whim, nevertheless, millions of people are now more aware of what they eat and are healthier for it.

All too often public discussion of media values or ethics has had an underlying theme of "us" vs. "them," as though media creators were all-powerful manipulators and viewers only passive participants. But viewers make choices. It's time to end the rhetoric and declare responsibility for the quality of our media environment is a 50-50 partnership between creators and consumers. We need to stop pointing fingers and start the long haul tasks of educating consumers for choice as well as challenging the industry to greater responsibility to the society they serve.

Unlike the days when the only media choice available was ABC, NBC or CBS, today's media environment offers a window of opportunity to organize a consumer-based media-awareness movement. Already nearly 30% of the viewing audience has discovered alternatives to network broadcasting. Nearly 60% of homes have VCRs and 50% have dozens of viewing options available through cable. Leisure time is on the rise and "quality of life" issues are a major concern for young couples and the social system (schools, churches, health care, governments) that serves them.

Educating young people to make positive media choices, teaching parents how to recognize and respond to media values that may either counteract or reinforce their own beliefs and values, and promoting a general media "consciousness" are some of the challenges of the 1990s. These challenge extend to educators, activists and service providers who recognize that for our society to flourish, we must turn the closed, one-way system of commercial mass media into a two-way process of discussion, reflection and action with each other and with the media itself. ⊠

Center for Media and Values

A new national Center for Media and Values, to provide leadership for a media education movement in the United States, has recently formed in Los Angeles. The Center grows out of the acclaimed quarterly magazine, *Media&Values*, founded in 1977 by Sister Elizabeth Thoman. The Center plans to:

• develop and disseminate media awareness education materials, including both print and video, for use in schools, parenting programs, youth organizations, churches/synagogues and other formative institutions that work with children, youth and families.

• convene conferences and seminars to explore the social impact of media and popular culture.

• serve as a "think tank" to generate questions, reflect on media trends and provoke public discussion about media issues through *Media&Values* and other vehicles.

• organize a membership base to promote the media awareness movement and support the activities of the Center.

Individual memberships begin at $30 and local institutional memberships are $75. Benefits include a subscription to *Media&Values*, discounts on conferences and resource materials, and participation in the growing network of media educators and those concerned about media in society. Institutional members will receive additional materials for media awareness programs in schools, churches/synagogues, community centers and youth organizations.

To join, write the Center for Media and Values, 1962 S. Shenandoah, Los Angeles, CA 90034, (213) 559-2944.

Illustration by Chuck Trapkus

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PRE/POST SURVEY
EDT 3/4/543

INSTRUCTIONS: Using the zero to nine rating scale below, please respond to the following items.

No Competence									Extremely Competent
0	1	2	3	4	5	6	7	8	9

FILM/VIDEO MODULE

If asked to do the following right now, today, how would you rate your competence:

_____ 1. Prepare a plan for an instructional videotape using a systematic instructional planning model.

_____ 2. Prepare a plan for an instructional videotape, incorporating proven instructional presentation principles.

_____ 3. Produce an effective videotape from the plan ycu prepared above.

_____ 4. Evaluate instructional television and film programming using pre-specified criteria.

_____ 5. Locate and obtain professionally produced instructional film and video materials appropriate to the objectives you must teach.

_____ 6. Effectively plan for the use of instructional film and video materials in the classroom.

_____ 7. Explain the copyright restrictions with regard to film and video materials in the classroom.

_____ 8. Comfortably operate (unassited) a16. mm motion picture projector.

_____ 9. Comfortably operate (unassited) a video camcorder.

_____ 10. Comfortably hook up and operate (unassisted) a video camera to a video projector.

_____ 11. Comfortably hook up and op rate (unassited) a video cassette recorder/player and tv or monitor.

_____ 12. List what commercial tv, video, and film programs are most frequently watched by the pupils from the age group you plan teach.

_____ 13. Describe the values presented to pupils by commercial tv, film, and video programming.

_____ 14. Discuss what evidence there is that commercial film, tv, and video actually teach or do not teach values to young people.

_____ 15. Describe five ways teachers car help pupils become critical viewers of tv, video and film.

COMPUTER MODULE

60 ℉
sky

DISPLAY

DEVICE
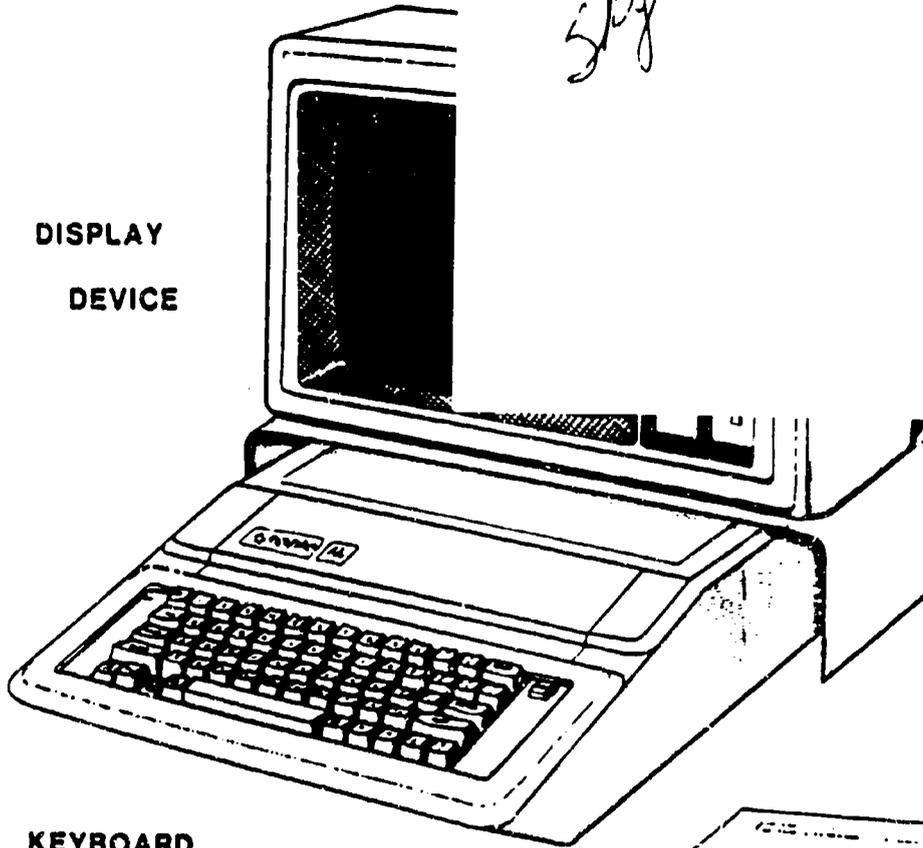
KEYBOARD
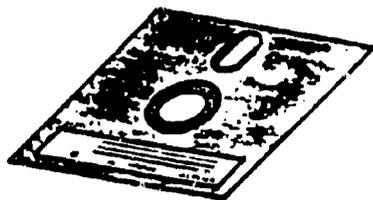
DISK
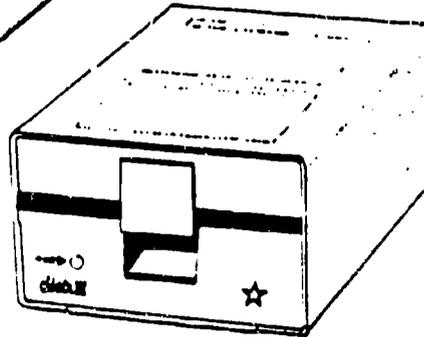
DISK

DRIVE

Newren

EDM/EDT 343, 4/543 - "COMPUTER MODULE" SYLLABUS (6/91)
Monday & Wednesday 10 - 12; 2 - 4; and 5 - 7
Room 378-East, McGuffey Hall (EAP Computer Lab)
Instructor: Dr. Ed Newren
               Office 387 McGuffey Hall
               Phones: W 529-3741; H 523-3062
               Office Hours: M & W 1:00 - 2:00 AND 4:00 - 5:00
                             and other times by prior appointment
               OPEN LAB Hours:

GENERAL OVERVIEW:

Computers may no longer be considered as just a passing fad; they play
an increasingly important part in the waking moments of our daily
lives. Education must adapt and integrate this technology.

There are no mysteries about computers. They should be considered no
more than tools of human achievement--like hammers, knives, wheels,
etc. Just as binoculars, microscopes, and transportation vehicles
enhance and extend our limited human capapilities of sight and
mobility, computers extend and enhance our memory and the speed with
which we can manipulate information. For we teachers (you and me) and
our students they can also be tools for enhancing the learning
process.

As teachers we must find ways to effectively use this new technology
to: (1) take over time-consuming management tasks, and (2) prepare
tools and lessons for instruction and learning.

OVERALL MODULE GOALS:

The underlying premise of this computer module is to help you become a
confident and independent computer user. Additionally, we want you to
become excited about using computers and eager to integrate computers
into your instruction.

When you complete this module, you won't be a "hacker" or computer
whiz-kid (unless you already are one now) but you will have a
functional familiarity with the computer. You don't need to be an
expert. . .just proficient with the particular hardware and software
which will enhance student learning in your teaching area(s).

It is our intention (and should be yours too) that, by the end of the
computer module, you will have attained the skills and confidence
required to make you self-supporting, not dependent upon constant help
from other people, in the use of computers.

(Continued)

- 1 - 91

MODULE INTRODUCTION:

The EDM/EDT 343 course module on computers is intended to provide a
basic introduction to, and understanding of, the capabilities of
microcomputers, how they work, and the related terminology. The
potential for anxiety, that some persons may have when working with a
new technology is, in this module, minimized through "hands-on"
experiences in operating a microcomputer. This module has been
designed with those students in mind who have had little or no
experience with computers. Included among a variety of module
activities are overview experiences with database, spreadsheet, and
teacher utilities that are designed to assist in the efficient
discharge of management tasks, simple graphics, evaluation and
selection of courseware, copyright considerations and applications of
microcomputers to instructional environments. The module features, and
students will concentrate on becoming proficient in, the application
of word processing skills.

Apple IIe brand microcomputers are used exclusively in this computer
module since the majority of schools, within Ohio and across the
nation, use this type of computer (with other manufacturer's brands
typically being in the minority). However, knowledge and skill
learned on one type of computer is generally easily transferred to
other types of computers.

MODULE REQUIREMENTS:

Student will be provided with three (3) floppy discs. You may decide
    .   that you want to have one or two additional disks. When
        possible the PREFERRED type of disk to purchase is a 5 1/4
        inch, single sided, double density (SS/DD) disk. Acceptable,
        but not as preferrable, is the double sided, double density
    ·   (DS/DD) disk.

There will be two (2) brief quizzes.

There will be assigned readings/exercises prior to class sessions
        in which the material will be covered.

There will be at four (4) clinical experiences required of all
        students.

Attendance is required at all module sessions. Four points of the
        module's 100 possible points is credited for perfect
        attendance. However, from the 21 possible points for
        Clinical #1, one half (1/2) point will be deducted for each
        UNEXCUSED tardy. Missed attendance, quizzes, and clinical
        due dates may not be made up, except under the following

conditions:
(1) you have informed the instructor in advance that you
cannot attend class; and (2) the reason that you are unable
to attend is your own illness, verified by the next class
session ,u attend, in writing, by the physician who is treat-
ing your illness--OR death in your family in which case you
should notify the instructor at the next class session you
attend. Typically, under this latter circumstance--or a
prolonged ill ness (two or more sessions)--the the student's
parents should notify the University Registrar who in turn
will notify the student's instructors. Other reasons than
the two indicated above may be considered on their merits.

PROPOSED GRADING: (May vary; if so, will be announced)

Two quizzes (5 pts. each). . .(10 possible points -
.   See Clinical #1 below.)

Projects/Clinical Experiences (4) . . . . 96 possible points
        Clinical #1 - 11 pts., plus 10 pts., on two quizzes = 21 pts.
        Clinical #2 - 25 pts.
        Clinical #3 - 25 pts.
        Clinical #4 - 25 pts.
Attendance (see above explanation) - 4 pts.

                                          _____

                        Total   100 possible points

CONTINUED PROFESSIONAL DEVELOPMENT:

Teachers, dealing with computers--and there will or should be few who
don't fall into this category--should be aware of what is happening in
the computer world. Since the time for this computer module is so
compressed as to preclude the possibility and feasibility of
additional "out-of-class" work, you must motivate your own
inquisitiveness and, hopefully, habit formation, in the area of
keeping abreast of computer trends. Aside from reading journals and
magazines that deal with computers, one can learn about computer
trends by attending professional conferences which provide sessions
devoted to computers and their integration into learning. Another
learning possibility exists through the viewing of television programs
that relate to this subject. One such program is COMPUTER CHRONICLES
aired over local educational television: Channel 48, usually Saturday
mornings around 8:00 (sometimes also found to be televised on Sundays
and on public broadcast Channels 14 and 16 at various times).

(Continued)

EDT 343, 4/543 -- COMPUTER MODULE SCHEDULE - Session Topics/Readings

		Required
Session	Topic	Readings/Software

I. COMPUTERS AND HOW THEY FUNCTION

Session	Topic	Required Readings/Software
1	Brief History of Microcomputers	HO Brief Hist Bkg of Comp (Req)
1&2	Basic Computer Terminology	KLR Intro Comp
2	Physical Components of a Micro-computer System	K "Equip" pp. 285-6
2	Parts of a Microcomputer	
2	Types of Computer Memory	
2	How Computer Data and Memory are Measured	
2	Beginning Sequence of Computer Operations	HO Safety Rules
2	Controlling Computers	

II. STORING AND DISPLAYING COMPUTER DATA

Session	Topic	Required Readings/Software
1&2	Proper Use of Computers, Floppy Disks, EAP Computer Lab Facilities (checking out disks, MECC materials, etc.)	HO Disks for Microcomp

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* KEY to "Readings" abbreviations:

    D = Disk containing computer program
    H = Heinich, et al (text) INSTRUCTIONAL MEDIA ...
            (King Library Reserve Reading Section)
    HO = Handout (provided by instructor)
    K = Kemp & Smellie (text) PLANNING, PRODUCING, AND
            USING INSTRUCTIONAL MEDIA (purchase)
    KLR = King Library Reserve section--first floor, south
            Booklets, journal articles, and other reading
            materials placed on reserve reading. Usually
            for 2 hour use-- some also for overnight use.

(Continued)

2	Different Types of Computer Storage Media		
2	Using the Computer		
2	Operating Systems	HO	Apple Oper System
2	Booting the System (turning on computer, monitor, & drive(s)		
2	Functions of Keys on Keyboard	D	APPLE PRESENTS APPLE - EAP Computer Lab
2	How to Initialize a Disk	HO	How to Initil Disk
2	How to Copy a Disk	HO	How to Copy Disk
2	Using the Printer to Display Data	HO	How to Use a Printer
		H	Output pp. 378-9

III. TEACHER UTILITIES

2&3	Word Processing Functions	HO Word Processing
	Learning and Using a Word Processing Program	KLR Hints for Learn a Word Process Prog McWilliams
	Applications of Word Processing in the Classroom	
4	Graphics	K Visualizing Stat Data pp 111-112
		K Using Computer Graphic Systems
		p. 112-118
		K Screen Image pp. 290-1
		H How to Design Comp Screens p. 88
4	Gradebooks	
4	Data Base: An Introduction	HO Utilities
		H Databases pp. 368-9
	Functions Applications of Data Bases in the Classroom	
4	Spreadsheet: An Introduction	HO Utilities
	Functions Applications of Spreadsheets in the Classroom	

CLINICAL COM-1:   OPERATE MICROCOMPUTER HARDWARE

This clinical experience emphasizes Professional Development Statement No. 4, "USES APPROPRIATE INSTRUCTIONAL MATERIALS, MEDIA, AND TECHNOLOGY." It relates to course theme No. 6, "Using Media (and Media Production Projects) in Teaching."

I.   Clinical Experience Description

   A. Problem

       You, as a pre- or in-service teacher, should be able to use the tools of your profession. One of these tools is the microcomputer. In order to be a confident, competent, and independent user of microcomputers you need to be able to operated the equipment. This use includes a knowledge of computer terminology, the elements of a microcomputer system, the main parts of a computer, and how the computer functions as well as the skill to operate the essential pieces of equipment--CPU, keyboard, and printer. Also you should be able to demonstrate your understanding and ability to properly use auxiliary data storage software and hardware--namely 5-1/2" floppy disks and their disk drives.

   B. Student Decision and/or Response

       Demonstrate by use, completion of assigned non-graded exercise in class discussion, successful completion of related quiz, and completion of other assigned clinical projects that you understand how microcomputers function.

       NOTE: GRADUATE STUDENTS, in addition to the above activities will be responsible for:

            1. Reading and answering quiz questions on the following readings--on Reserve in King Lib.:

                  Ditlea, "Anatomy of a Personal Computer;"
                  Toohy & Gupta, "Personal Computers;" and
                  Boraiks, "Chip: Electronic Mini-Marvel..."

            2. Viewing and reporting on two televised programs from the COMPUTER CHRONICLES series. Aired over local educational television: Channel 48, Saturday mornings around 8:30 (sometimes also found to be televised on Channels 14 and 15.). Report separately on each viewing. Head each report with your name, EDT 543, and the date program was viewed by you. Each report must be no more than two pages, double spaced, and word processed on FrEdWriter.

Each report should provide <u>two separate</u>
sections: (a) a description of the program's
content, and (b) a brief reaction as to what
you learned from the program that you did not
know before.

C. Feedback

Instructor critique will be in the form the quiz evalua-
tion, class discussions, ability to complete the other
clinicals in this module, and instructor observation.
The student will also realize their own level of attainment
as they improve over the duration of the module time-line.

Graduate students' grade on this clinical will include:
deduction of 1/2 point possible on questions related to
readings cited above in E-1; and deduction of 1 point
possible for each outside television viewing and report
cited above in B-2.

Module Points for this Clinical = 21.
Clinical Due: Graduate student outside viewings by the end of class
on the 7th class session.

E. Newren
Instructor 690

EDT 343, 4/543   Media and Technology in Teaching

CLINICAL COM-2   PRODUCE AN INSTRUCTIONAL HANDOUT
                   USING WORD PROCESSING TECHNIQUES

This clinical experience emphasizes Professional Development Statement
No. 3, "PLANS INSTRUCTIONAL METHODS, MEDIA, AND TECHNOLOGY APPROPRIATE
TO INSTRUCTIONAL GOALS." It relates to Course Themes Nos. 2 and 5,
"Planning and Designing Instruction Using Media and Technology" and
"Preparing Media for Teaching."

I.   Clinical Experience Description

      A. Problem

          Assume you are providing instruction to a class in the area
          of your major (or minor) teaching field. You are covering
          an important concept or principle of this field of study.
          Plan and develop a HANDOUT of that portion of the informa-
          tion that might best be communicated to the students
          through this type of media and that is necessary for the
          students to have in order to attain your prespecified
          learning outcomes.

      B. Student Decision and/or Response

          1. The project will be comprised of a "cover sheet"
              (describing your planning) PLUS the "handout."

              a. The cover sheet should be no longer than one
                  (1) page in length. It should include the
                  descriptions and information specified in the five
                  points B2a through B2c (presented below).

              b. The handout is to be no longer than two (2) pages.
                  You may include diagrams and illustrations
                  where pertinent by saving space and, after print-
                  ing, draw or add a photocopy to the space(s).

          2. The Cover Sheet
          Your planning of the handout should include evidence of
          the use of instructional systems design (The ASSURE model.
          NOTE: A review the the Heinich, et. al., text, INSTRUCTIONAL
          MEDIA...--pp. 32-61--on King Library Reserve, may be of
          help with this portion.):

              a. In the upper right hand corner, place your name,
              the date, and your class section (e.g., C. H. 543,
              etc.). Directly beneath this indicate "Clinical 2".

              b. Provide a brief overview statement of what the
              handout is expected to attain (e.g., a brief
              description of the general instructional goal that
              this handout will help students to attain AS WELL AS

handout is expected to attain (e.g., a brief description of the _general_ instructional goal that this handout will help students to attain AS WELL AS the particular concept or principle--or part thereof-- that you want the students to learn from the use of this handout) and an indication of where in a lesson or uni' this handout will be used.

d. Provide the _behavioral objective(s)_ that this handout will help students to attain. This is the first "S" in the ASSURE model. This should include a description of the A = "_Audience_ (or who are the learners)"; B = "_Behavior_ (or, the observable learner performance)"; C = "_Conditions_ (or, the circumstances v' ^ you will prescribe that will lead to your being able to observe the performance)" and D = "_Degree_ (the standard or level of acceptable performance)." Check out Heinich text pp. 37-46 for a detailed explanation of how to correctely state the four elements of an instructional/behavioral objective.

3. _The Handout_
Use FrEdWriter, the _word processing_ applications software package to produce the HANDOUT you have designed, or you may use some other word processor with which you are familiar.

C. Feedback

Students will receive feedback relative to the use of the ASSURE model and the specification of the behavioral learning objectives in their planning AS WELL AS the word processing skills displayed in the production of this assignment.

Module Points for this Clinical = 25.
Clinical Due: The end of the 4th class session

Estimated time to complete clinical
   (based on previous students' experience):
      Learn FrEdWriter Word Processing Program
          Low = 1/2 hr.,   High = 12 hrs.,   Average = 1.93 hrs.
      Complete Clinical (design and produce):
          Low = 1/2 hr.,   High = 9 hrs.,   Average = 2.87 hrs.

CLINICAL COM-3:   USING TEACHER UTILITY SOFTWARE - I

This clinical experience emphasizes Professional Development
Statement No. 4, "USES APPROPRIATE INSTRUCTIONAL MATERIALS, MEDIA,
AND TECHNOLOGY." It relates to Course Theme No. 5, "Preparing
Media for Teaching."

I.   Clinical Experience Description

      A. Problem

          Teachers never have enough time to produce all of the
          instructional materials they might like, let alone
          respond to all the management tasks required in the
          classroom and by their administration.   The time that is
          required to prepare learning materials may be reduced
          through the use of computer utilities software packages--
          software designed to help a teacher produce a variety of
          instructional, motivational, and evaluative feedback
          materials or to accomplish classroom management tasks.

      B. Student Decision and/or Response

          1. It is suggested that you look over EACH (e.g., read
              over the documentation--possibly try a feature or two
              of each of the programs) of the following Minnesota
              Educational Computing Corporation (MECC) teacher
              utility software programs. Then study, practice,
              and use TWO of the programs to produce a product that
              could be utilized in the classroom for a predefined
              learning outcome.   NOTE: GRADUATE STUDENTS,
              see 3-e below.

              NOTE: Most of the programs described below will
              automatically "save", to your data disk, what you key
              into the computer. THERE ARE TWO IMPORTANT THINGS
              YOU MUST BE AWARE OF WHEN USING THESE PROGRAMS: (1)
              you must have the program set for TWO DISK DRIVES and
              you must have a PROPERLY FORMATED disk (formated by
              this program) in Drive #2. Both of these can be accomp-
              lished by going to the program's "Diskette Support"
              menu which will guide you through these two processes.

TEACHER UTILITIES FROM WHICH TO SELECT (* = recommended):

STUDY GUIDE (MECC #A-126 - Newren copies EDT 343 3.1-20)
Create and edit sets of questions and answers in a
convenient way with this program. Use "Designer"
to write multiple choice, true-false, matching, and
completion questions using preset formats. "Reviewer"
provides students with interactive drill and practice
on the questions and answers created. The sets of
questions created with "Designer" can be used to
print worksheets and tests by using "Examiner."
(Note: to get into the Diskette Support menu you
must first gain entrance into the "Management" menu
which is accomplished by making CONTROL and A key
presses.

FOR THIS ASSIGNMENT DEVELOP A MINIMUM OF TEN
QUESTIONS AND PROVIDE AN ANSWER KEY.

PUZZLES AND POSTERS (MECC #A-116 - Newren copies EDT 343
4.1-5)
Create, design, and print word search puzzles,
crossword puzzles, mazes, posters, and banners.
"A-Maze-Ment" generates mazes, while "Posters and
and Banners" enables you to print posters and
banners in a variety of fonts.

FOR THIS ASSIGNMENT DESIGN AND PRINT OUT TWO
DIFFERENT TYPES OF PUZZELS (10 word minimum) -
OR ONE BANNER AND ONE POSTER - OR A COMBINATION OF
ONE PUZZEL AND ONE GRAPHIC.

QUICK FLASH (MECC #A-167 - Newren copies EDT 343 6.1-5)
Flashcards are a widely used and proven aid to learn-
ing. QUICKFLASH enables you to construct the
electronic equivalent of flashcards. Flashcard
questions and answers can be printed in two different
formats to provide teachers with a permanent record
of the flashcards (Can be used in a variety of
subjects at various grade levels). (NOTE: when
formatting a disk for this program spell out the
word "YES" when prompted during the formatting
process.

DESIGN AND PRODUCE TWO SETS OF FLASHCARDS EACH
SET CONTAINING AT LEAST 10 ITEMS. FOR THIS PROJECT
YOU MAY NOT USE ANY OF THE ALREADY PREPARED NINE
SETS OF "FLASHCARD DEMONSTRATIONS" DESCRIBED ON PAGE
3 OF THE DOCUMENTATION.

(Continued)

MASTER SPELL (MECC #A-119 - Newren copies EDT 343 7.1-5)
This package allows you to enter your own word lists
and design spelling lessons to meet individual needs.
A separate spelling disk is created by the package
for use by the learner. This spelling disk can be
used by an individual or a group of up to twelve.
The package contains a management system that
maintains a list of all misspelled words to be used
to generate review lessons.

DEVELOP TWO LISTS OF AT LEAST TEN WORDS EACH. EACH
LIST IS TO BE PRESENTED IN A DIFFERENT TYPE OF
SPELLING LESSON AND TYPE OF "FEEDBACK" TO STUDENTS.
(See page 5, Figures 3 and 4, in the documentation.)

2. Assume you are providing instruction to a class in the
area of your major (or minor) teaching field. You
need to determined the prespecified performance
outcome you expect from this endeavor.

   a. For EACH program selected, provide an overview
   statement and behavioral objective(s):

      1. Provide a brief overview which describes
      the general instructional goal that this
      material will help students to attain AS
      WELL AS the particular concept or
      principal (or part thereof) that you want
      the students to learn from the use of the
      material you will develop.

      11. Provide the behavioral objective(s)
      that this material will help students to
      attain. This is the first "S" in the
      ASSURE model. This should include a
      description of the A = "Audience (or who
      are the learners)"; B = "Behavior (or,
      the observable learner performance)";
      C = "Conditions (or, the circumstances
      which you will prescribe that will lead to
      your being able to observe the perform-
      ance)" and D = "Degree (or, the standard
      of level of acceptable performance)." In
      other words, you are describing in a very
      specific way the acceptable level of
      behavior that you will expect after the
      use of this material by the learner.
      (Refer to Heinich text pp. 37-46)

(Continued)

3. The project will be comprised of a 'cover sheet',
for EACH program describing your planning AND the
"materials produced"

   a. The cover sheets are to be word processed using
   the FrEdWriter word processing program or some other

- 3 - 1〔3   14

word processing program with which you are already
familiar my be used in place of FrEdWriter.

b. In the upper right hand corner of each cover sheet,
    place your name, the date, and your class section
    (e.g., C, H, 543, etc.). Directly beneath this
    indicate "Clinical 3".

c. The cover sheets should be no longer than one
    (1) page in length. They should include the
    descriptions and information specified in the
    points 2a-i & ii (presented in Section A above).

d. The materials produced from the teacher utility
    software packages are to be attached to their
    respective "cover sheet" which is described
    immediately above. Directions for what is to be
    produced for any of the above programs is provided
    immediately after the program description in B-1
    above and is indicated in all capital letters.

e. GRADUATE STUDENTS must do three projects for this
    clinical. Graduate students must use the STUDY
    GUIDE software package for this assignment, plus
    develop a set of materials from TWO of the
    other teacher utility software packages
    indicated above. Cover sheets as specified
    above are required for each of these three items.

C. Feedback

    Students will receive feedback relative to the use
    specification of the behavioral learning objectives in
    their planning for the instructional use of this material
    AND they will also receive feedback on the actual material
    produced, how well it achieves their stated objectives, AS
    WELL AS the word processing skills displayed in the
    production of this assignment.

Module Points for this Clinical = 25.
Clinical Due: The end of class the 6th class session.

Estimate time to complete clinical
    (based on previous students' experience):
        Complete EACH clinical (design and produce):
            Low = 1/2 hr.,   High = 8hrs.,   Average = 2.28 hrs.

                                        E. Newren
                                        Instructor   691

CLINICAL CCM-4:   USING TEACHER UTILITY SOFTWARE - II
                              ELECTRONIC GRADEBOOK

This clinical experience emphasizes Professional Development
Statement No. 4, "USES APPROPRIATE INSTRUCTIONAL MATERIALS, MEDIA,
AND TECHNOLOGY." It relates to Course Theme No. 5, "Preparing
Media for Teaching."

I.   Clinical Experience Description

     A. Problem

         Teachers never have enough time to produce all of the
         instructional materials they might like, let alone
         respond to all the management tasks required in the
         classroom and by their administration. This teacher
         activity time may be reduced through the use of computer
         utilities software packages. This is software designed
         to help a teacher to accomplish classroom management
         tasks. This assignment deals with an electronic
         gradebook for keeping track of student/class scores,
         printing progress reports, and, in the long run, should
         help to save the teacher considerable time.

     B. Student Decision and/or Response

         1. The student will _study, practice,_ and then _use_ the
             following Minnesota Educational Computing Corpora-
             tion (MECC) software utility to _produce a method of_
             keeping students grades: GRADE MANAGER (MECC #A-771-
             Newren copies EDT 343 - 9.1-20)
             Record scores, compute grades, and print grade
             reports quickly and accurately with this flexible
             grading package. Choose from several variations of
             two grading methods, percentage and curve grading.
             Enter up to 50 scores per student, in score categor-
             ies you specify, for each of up to 15 classes or
             1088 students on one data disk. Print a wide
             variety of score and grade reports. Can be used
             with quarter, term, or semester systems at all grade
             levels. First-time users are guided step-by-step by
             a comprehensive manual that also explains the
             various grading and reporting options.

             NOTE: The program described above will automatic-
             ally "save" to your data disk what you key into the
             computer. There are _two important_ things you must
             be aware of when using this program: (1) you must

(Continued)

have the program set for TWO DISK DRIVES and you
must have a PROPERLY FORMATED disk (formated by
this program) in Drive #2. Both of these can be
accomplished by going to the program's "Main Menu"
and selecting the item "Diskette Support" which
will guide you through these two processes.

2. Assume you have a class of ten (10) students for
which you have given a combination of five projects
and quizzes.

C. Student Decision and/or Response

1. Study and use the GRADE MANAGER software package
to produce a printed report of students grades.

2. To accomplish #1, immediately above, you will need
to develop:
a. A list of ten (10) student names;
b. A set of five (5) projects, activities,
quizzes, etc., to be graded;
c. A set of five "scores" (representing each
student's achievement on the projects, activities,
quizzes, etc., described in #C2b immediately
above.)

3. The project will be comprised of (1) a "COVER SHEET"
listing the students names and briefly describing
the projects, activities, quizzes, etc., and (2) THREE
SEPARATE PRINTED COPIES of scores as described below:

a. The cover sheet is to be no longer than one (1)
page in length. It is to be word processed using
the FrEdWriter word processing program, or some
other word processor with which you are already
familiar.

b. In the upper right hand corner of the cover sheet,
place your name, the date, and your class section
(e.g., C, H, 543, etc.). Directly beneath this
indicate "Clinical 4".

c. It should include the descriptions and information
specified in #C2a & b above as well as the follow-
ing:
. Choice of "Grading Method" that you selected
(See Part 5 in program documentation--it
is recommended that you chose "percent-
ages".)

d. The material to be produced: print a copy of the
each of the items of information described below
(this will amount to the three, separate, printed
reports) and attached these to the "cover sheet":

. Print one copy of all the students' scores for an individual activity, project, or quiz. (See Part 8 in program documentation.)

. Print one copy of a the scores for all five items AND for the entire class--all ten students. (See Part 8 in program documentation.)

. Print one copy of a progress report for one student and for all five of her/his scores on the various activities and quizzes. Include some type of teacher "comment." (See Part 12 in program documentation.)

D. Feedback

Students will receive feedback relative to the material produced for this assignment.

Module Points for this Clinical = 25.
Clinical Due: The end of the 8th Session.

Estimated time to complete clinical
   (based on previous students' experiences):
      Complete clinical (design and produce):
         Low = 1/2 hr.   High = 5 hrs.   Average = 2.35 hrs.

E. Newren
Instructor   690

Circle the <u>one</u> number which best
describes you. I believe my
experience/competence level with
computers is:

NAME: _____

SECTION: _____

1   2   3

KEY: 1 = Very little or no experience with computers.
     2 = Know how computer functions, including internal parts of computer (e.g., CPU, ROM, RAM, etc.), how to boot up system with a program, load files, initialize (format) disks, and possibly know how to word process, etc.
     3 = Comfortable with items in #2 above <u>plus</u> know **how** to word process, have had a computer course, possibly know how to use several applications programs (e.g., word processing, spreadsheet, data base, Lotus 1-2-3, etc. Possibly know how to write (program) software, etc.

Circle the <u>one</u> number which best
describes you. I believe my experience/
competence level with **word processing** is:

NAME: _____

SECTION: _____

1   2   3

KEY: 1 = I know nothing about word processing **OR** I know a very little about word processing (e.g., basically typing in and saving a document.
     2 = I know how to insert and delete text, move quickly to <u>any</u> location in a large document, move blocks of text, etc.
     3 = I know all of the above in #2 & #3 plus additional skills with word processing skills beyond those. Possibly how to use more than one word processing program.

**If you identified yourself above as a #2 or a #3, list the title of the one word
processing program with which you are <u>most</u> familiar:**

_____

FIRST PRIORITY

NAME: _____

SECTION: _____

<u>Briefly,</u> in one sentence,(be specific and concise) identify the<u>first</u> **MOST IMPORTANT THING** you hope to get out of this computer module:

SECOND PRIORITY

NAME: _____

SECTION: _____

<u>Briefly,</u> in one sentence, (be specific and concise) identify the <u>second</u> **MOST IMPORTANT THING** you hope to get out of this computer module:

THIRD PRIORITY

NAME: _____

SECTION: _____

<u>Briefly,</u> in one sentence, (be specific and concise) identify the <u>third</u> **MOST IMPORTANT THING** you hope to get out of this computer module:

RUNNING INSTRUCTIONAL COMPUTER PROGRAMS ON THE APPLE *

Starting Up

1. Turn on the television (or monitor).

2. Insert a diskette in the disk drive
    (Exposed oval part is inserted first with the
    diskette label up.)

3. Close the door on the disk drive.

4. Ground yourself by touching the metal place near the on-off switch
    on the back left side of the APPLE.

5. Turn on the APPLE.

6. "APPLE II" appears on the screen and the disk drive light turns on.
    You will hear a whirling sound from the disk drive. If the disk drive
    light does not go off in about 10 seconds, turn the APPLE off and
    make sure your diskette is placed correctly in the disk drive.

7. A "menu" appears. The menu gives you a list of programs on the
    diskette. Type the number of the program you wish to run and press
    the RETURN key.
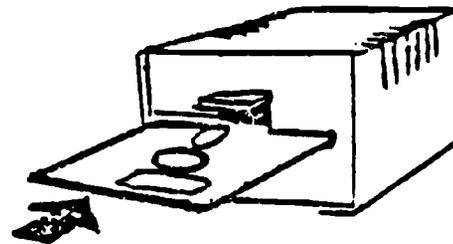
Running Programs

1. Follow the directions given in the program. Press the RETURN key
    after each response you type in. Press the SPACE BAR when directed.

2. If you want to start over before the end of the program or start a
    new diskette, do the following:

    a. Stop the current program by pressing the RESET key. On
        some machines you may have to hold down the CTRL key and
        press RESET at the same time.

    b. Insert the next diskette if desired and type PR#6, remembering
        to press RETURN again. This will bring you to the menu for
        the new diskette.

Shutting Off the Computer

1. Take the diskette out of the disk drive.

2. Shut off the APPLE.

3. Shut off the television (or monitor).

(Adapted from Appendix B, MECC APPLE Courseware Support Booklets)

* If you need to learn the Apple II keyboard, get disk
  from computer lab assistant titled: "Apple Presents...Apple."

SAFETY RULES

Equipment.

1. No smoking, eating, or drinking in the computer lab.

2. Do not remove the cover and handle the insides.

3. If it is ever necessary to connect or disconnect any equipment or accessories, either inside or outside of the computer, be sure to first turn off the equipment.

4. If it is ever necessary to touch anything inside the computer, (1) turn off the computer, (2) carefully remove the cover, and (3) discharge the static electricity from your body by touching the power supply cabinet. (Electronic components operate at extremely low power levels, and static electricity from your body can burn them out.)

5. If you are used to pounding a manual typewriter, change your ways! Type gently on our keyboards and our computers will last longer.

6. Refrain from adjusting the video monitor. Seek assistance, if adjustments are needed.

Disks.

1. Before touching disks, discharge the static electricity from your body by touching the disk drive cabinet or the underneath of the computer cabinet.

2. Do not touch the magnetic medium of the disk; only touch the plastic sheath that encloses it. (Good practice: Only handle disks by their labels in order to keep fingers away from the magnetic medium.)

3. Never insert a disk into the drive nor remove one from the drive while the drive is running.

4. Handle disks with care; no bending or jamming.

Humans.

1. The only dangerous high voltages are enclosed inside the cabinets where you cannot touch them.

2. As is the case with all cathode ray tubes (TV picture tubes), particularly color tubes, there is danger from X-rays striking the body at close range. (The amount of radiation decreases with the square of the distance from the source.)

3. Most authorities believe there is little danger from other ultra high frequency microcomputer radiation due to extremely low power levels.

1981-4-19, Bill Rouse

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A BRIEF HISTORICAL BACKGROUND of COMPUTERS

In the evolution of computers we have witnessed greatly improved and expanded applications due largely to the tremendous simplification in operation and the dramatic reduction in equipment size. But, while earlier computing frequently relied on objects other than man's own attributes, it didn't always have sophisticated equipment.

Probably since the beginning of the human race, man has used his fingers--and yes, his toes too--in order to keep track of the amounts of things. Because there is a definite limitation to the ease with which great numbers of things can be counted using the fingers, man began to use other (usually smaller) objects to represent the things of which he wished to keep track. Consequently, small stones, beads and the like were used for counting. But even these objects had there limitations.

Early man invented a device for counting, it contained beads that could be moved--their position representing multiples of a count. This machine was the   abbacus . This machine was so well conceived that it has passed down through history and, in fact, continues to be used in some places to this very day.

e of the first, so called, computing machines was the "Pascaline" named after its inventor Pascal. It contained wheels and gears and could be used to add and subtract. It was considered so useful that Pascal had received some 50 orders for duplicates of his machine.

The "Automatic Loom" was invented by Joseph Jacques and Charles Babbage later refined the loom with his plans for the "Analytical Engine" which was controlled by punched cards and could add, subtract, multiply and divide--but this was a "plan" not an actual, operational machine. Then 1804 witnessed the "Comptometer" by Dorr E. Felt; it was constructed in a maccoron! box

Around 1890, holes punched in cards and a machine, processed the census data in three years. The previous 1880 census, having considerably less population with which to be concerned, had taken seven years to complete using manual computation. This new machine, called the "Data Tabulator," was built by Herman Hollerith and could sort as well as count data by "reading" the punched holes.

In 1944 the Harvard "Mark I," developed by Akins, was operable. It is considered the first working computer. It weighed five tons, contained 500 miles of wire and took up the space of three normal size living rooms. It used electric relay switches and programs on punched paper tapes and had the capability of doing three additions per second.

IAC, the first general purpose electronic digital computer was introduced in 1945. Built at the University of Pennsylvania, its primary feature was that it contained vacuum tubes (like those used in the old

APPRAISAL CHECKLIST: TELEVISION

Series title _____

Program title or number _____

Producer distributor _____

Production date _____ Program length _____ min

Intended audience grade level _____ Subject area _____

Objectives (stated or implied):

Brief description:

Entry capabilities required:

—prior knowledge
—reading ability vocabulary
—math ability

RATING

	High	Medium			Low
Likely to arouse student interest	☐	☐	☐	☐	☐
Technical quality	☐	☐	☐	☐	☐
Provides meaningful viewer participation	☐	☐	☐	☐	☐
Objectives relevant to curricular needs	☐	☐	☐	☐	☐
Focuses clearly on objectives	☐	☐	☐	☐	☐
Evidence of effectiveness (e.g. field test results)	☐	☐	☐	☐	☐
Teacher's role clearly indicated	☐	☐	☐	☐	☐
Provides guide for discussion follow up	☐	☐	☐	☐	☐

Strong points:

Weak points:

Reviewer _____

Position _____

Recommended action _____ Date _____

BEST COPY AVAILABLE

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the radios). These vacuum tubes were used as switches. Physically, by today's standards, this computer was huge--weighing 30 tons, taking up 3,000 cubic feet of space (about 3 to 4 times more space than the Mark I), and containing 18,000 vacuum tubes. However, the ENIAC could work more than 1,000 times as fast as the Mark I. Programs were wired on large electronic boards which in turn were plugged into the computer.

Around 1946 auxiliary memory was developed by Arthur Burks, Herman Goldstine, and John von Neumann which allowed programs to be stored outside the computer. Magnetic tapes and disks were used for this storage.

The early 1950's saw the EDVAC, built to use binary arithmetic and the UNIVAC I, the first computer to use a compiler and a programming language--and the first computer manufactured in quantity and sold commercially. 1951 brought scaled down versions of the vacuum tube and then . . . transistors (about 1/2" square). Transistors were not only smaller than vacuum tubes they were less expensive and had to be replaced less frequently. Also at this time programs were being stored directly in the computer. The size of computers was reduced from that of a building to room size and even to the size of several large file cabinets.

Transistorized computers were the second generation of the computer's evolution and they worked about five times as fast as the first generation computers which used the vacuum tubes.

the late 1960's the "integrated circuit" was introduced. The integrated circuit or IC was a small piece of plastic (silicon) called a chip --which may contain hundreds or even thousands of electronic switches. These chips work like the transistor (and their predecessor the vacuum tube) but much faster.

The chip computers are the third generation computers. These computers are so fast that they can do 50 million additions per second--and manufacturers keep improving the speed.

In 1977 the world witnessed the arrival of the microcomputer--proc for the general public--(the Apple and the TRS 80 were two of the firs completely assembled computers). These computers used chips (about 1/4" square and containing more than 20,000 transistors). These computers weighed about 20 pounds and took up less than one cubic foot of space.

Very early in 1983 the Apple computer manufacturer came out with its up-dated version--the Apple IIe (the "e" stands for extended). The motherboard (printed circuit board) of this up-dated Apple contained only thirty-one electronic chips (integrated circuits)--the older Apple II+ had some ninety chips. The normal twenty-four memory chips (capable of 48K of memory) numbered only eight in the newer version but it was capable of storing 64 thousand characters. All in all, an increase in memory capacity (which had quadrupled in three years) was accomplished at the same time there was a significant decrease in the total number of chips used. And, the individual cost of these chips also decreased from about to around $2.

An the story goes on! Keep tuned for the latest changes and up-dates.

DISKS for MICROCOMPUTERS: A BRIEF INTRODUCTION

Microcomputer disks are basically made up of two parts: the
inner, thin--and usually floppy--circular, magnetic material on
which is recorded (stored) information (data)--and the outer
protective cover--with its soft inner lining (tefflon empregnated
material)--frequently referred to as a jacket. Typically the
size of the jacket is 5 1/4 inches square and thus, they are
referred to by this size. This enclosed disk is kept in a
protective paper sleeve or envelope.

The inner circle of magnetic recording material is a disk of
mylar, thinner than a human hair, covered with a glass smooth
surface of clinically grown magnetic (iron oxide) crystals about
1/1000 of an inch thick.

This mylar disk spins around five times per second (or 300
revolution per minute) and is capable of making one choice after
another at least 120,000 times per second.

The common phonograph record has one spiraling groove and moves
from beginning to end. The floppy microcomputer disk has no
grooves but instead--when initalized (or formated) contains a
series of concentric circles or tracks . The disk drive head
moves back and forth across these tracks searching out data and
reaching any point with equal speed. Most floppies have 48 to 96
tpi (tracks per inch). Tracks are divided into sectors. Tnere
are three standard types of sectoring for 5 1/4" discs: (1) soft
sector--the actual number of tracks varies with the format of the
computer; (2) 10 sector; and (3) 16 sector.

Actual number of
soft sectors
varies with
format and
computer

5¼" soft sector   5¼" 10 sector   5¼" 16 sector
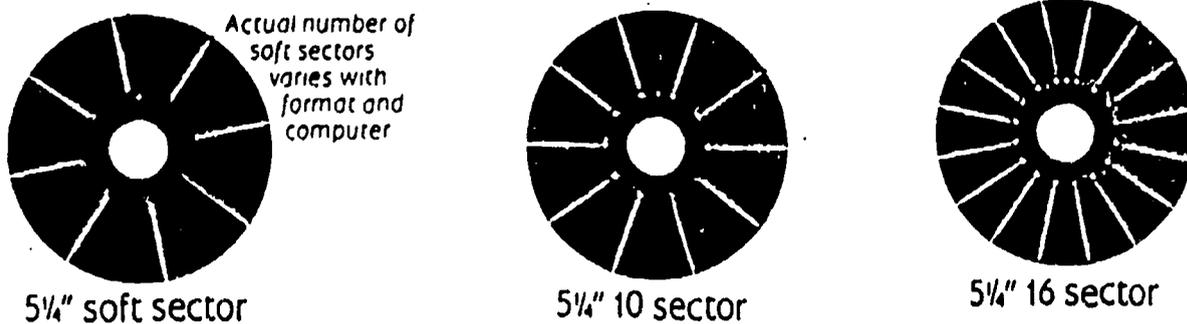
Although the capacity of disks varies, the regular single-sided,
double density 5 1/4" disk holds the equivalent of 55
double-spaced, typewritten pages. The disk's memory is created
by magneticism. The tiny magnetic particles (crystals) on the

disk's surface are written (arranged and rearranged), read, and errased magnetically--similar to the fashion in which a tape recorder works.

Since magneticism is used to place and retrieve data on computer disks it also has the capability of destroying (erasing) or altering data. This latter can be devastating if it causes drop out of some data or changes the location of decimal points in numerical data. Consequently, using or storing your computer disks near anything that can develop a (invisible) magnetic field must be avoided (e.g., electric motors, speakers in radios and other audiovisual equipment, telephones, electric typewriters, dictation equipment, electric fans and air conditioners, etc.). Actually any metal can become magnetized (i.e., desks, copyholders, screwdrivers, bookcases, etc.) or carry an electric charge and thus, if near your computer and disk storage, it should be frequently checked for magneticism--and discharged with a grounded wire. Magneticism is not the only enemy of your computer disks.

Imagine a speeding train on a railroad track--how much does it take to derail such a train? Not much! Computer writing on a disc is infinitely more precarious. With 120,000 decisions being made per second a bump 30 millionths of an inch high could "derail" your computer information. A piece of dust is 1,000 millcrons wide (a millcron is one millionth of an inch). Even very clean hands can leave a human oil trace 30 millcrons deep (and its almost impossible to wipe off a fingerprint)! Also, a person carrying a lot of static electricity can leave a data-errasing or altering fingerprint (not to mention the potential for damaging the chips in the computer itself). Labeling the disk jackets with a pencil or even worse a ballpoint pen can crease the disk's surface just as it can be crimped by paper clipping materials to the disk--both of which can cause the writing/reading head to skip over data.

Because of the potential for disaster, as indicated above, a cardinal principal of microcomputing, to be remembered a'''ays, is this . . . If a disk contains <u>important</u> information yo. .nould protect this information by making a <u>back-up copy</u> which is stored in another--safe--location. And, although computers may be helping us to move toward a paperless society, another safeguard is to have a hardcopy (the data from a disk printed out on paper) that you can place your hands on in the event you need to remake some damaged, altered, or lost disks.

References

<u>Memories of a Floppy Discophile: A Guided Tour Through the World of Floppy Disks.</u> Maxwell Corporation of America, 1983. 23+ pp.

Pachyderm, A. Wiley, <u>The Secrets of Perfect Memory,</u> Elephant Memory Systems, 1983. 80 pp.

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PARTS of a DISK

PROTECTIVE JACKET: tough polyvinyl outside static-free, lubricated fiber inner lining cleans disk as it spins.

THE SPECS: short for 'technical specifications,' which have to do with compatibility between computer and floppy.

DOUBLE SIDED DOUBLE DENSITY 16 SECTOR

REINFORCED HUB RING: provides extra grip for drive, prevents slipping or tearing after long use.

FILE LABEL: your own description of contents

Accounts Receivable
May 1985

MOUSEBITES: also known as stress-relief notches.

WRITE PROTECT NOTCH: prevents you from mis-takenly writing over data that should be saved, located at the side of 5¼" disk.

READ/WRITE WINDOW: the disk drive tracks along this channel. A window of vulnerability. Don't touch!

INDEX/TIMING HOLE: light-activated reference point for drive to find all data sectors and to track at right speed.

WRITE PROTECT TAB
On the 5¼" you take it off to write.

1 1 6

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DISK CARE and USE

Disks require <u>special</u> handling. The following are a baker's dozen of instructions which should help you to better understand the needs of computer disks and the kind of environment and handling you should provide for them:

- Handle <u>only</u> the black plastic jacket. <u>Do not</u> remove the black plastic jacket!

- Hold jacket where the label is—on the upper corner.

- <u>Do not</u> allow anyone or anything to touch the exposed portion of the magnetic disk itself (e.g., at the center hub or in the oval cutout).

- Carefully and gently insert the disk all the way into the slot in the disk drive— <u>never</u> force it!

- <u>Do not</u> place disks on or near a magnet or magnetic field (e.g., television set or monitor, dictation equipment, telephone, etc.).

- Do not place other items (e.g., books, pencils, etc.) under nor on top of disks.

- <u>Do not</u> bend, crimp, fold, staple, rubberband, nor place paper clips on the disk.

- <u>Do not</u> write on the label or jacket with a ballpoint pen or even a pencil—use only a felt-pen ... on a label and affix <u>after</u> writing. Also, do not place one label on top of another.

- Keep disks away from liquids, smokey, dirty, dusty, sticky environments (i.e., chalk dust, eraser crumbs, cigarette smoke particles). <u>Never</u> attempt to clean a disk with an eraser, detergents, alchhol, thinners, or freon.

- When not in use, keep disk in its paper sleeve or envelope. Store the disk vertically in a plastic case or other protective container designed to minimize static electricity and protect from accidental crushing and contamination from dust and other harmful substances.

- Do not store in sunlight nor next to a heater.

- Avoid temperature extremes (below -40 degrees F and above +125 degrees F)—allow disk to come to normal room temperature before use (actually anywhere between +50 degrees F and +125 degrees F with a relative humidity of 20% to 80% is acceptable).

- Disks containing information (data) worth saving are usually important enough to copy so that in the event of a disaster you will still have a back-up copy.

HOW TO INITIALIZE A DISK

Disks purchased from a vendor are "blank"--there is no information on them--and must be prepared, or "formatted" before they can be used to store information. This preparation is called <u>initializing.</u>

METHOD ONE

1. Boot the system with a DOS 3.3 <u>System Master</u> disk.

2. Place a blank disk in the drive (if you have two
    drives, place the blank disk in Drive #2)

3. Make certain the CAPS LOCK key is "on."

4. Type NEW and press the RETURN key (explanation:
    this erases everything in the computer's
    RAM).

5. Type the following:

        10 PRINT "PRACTICE DISK"

        20 PRINT "OWNED BY JOHN BUCK"   (use your name)

        30 PRINT "EDM 101, SECTION A, FALL SEMESTER"
                (use your course number, e.g., SAN 141,
                correct section letter, and current
                semester)

        40 PRINT "1/1/1995"   (use today's date)

        50 END
        *

<u>NOTE: Here is an alternative salutation:</u>

        10 PRINT "THIS HELLO PROGRAM CREATED BY"

        20 PRINT "MARY DOE ON JANUARY 1, 1995"
                (use your name and current date)

        30 END
        *

(Continued)

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* = (Now complete the following to continue the
      above steps)

6.   NOTE: You may want to "proof" your typing at
             this point and/or type RUN--then correct
             any errors.

7.   Type INIT HELLO and press the RETURN key.

8.   To double check that the disk was actually
     initialized, place the initialized disk
     in Drive #1 and turn the computer off
     and then back on again--OR--simply
     type PR#6 (which places less strain on
     the computer).

METHOD TWO

1.   Boot the system with the an applications program
     (e.g., FrEdWr.ter. Apple Writer IIe , or
     some other program disk.

2.   Check the program's main menu to determine if
     it is possible to initialize (format) a
     disk through the program--and if so,
     select the correct items from the menu(s).

REMEMBER: Often times the various applications software (FrEdWriter
word processing or some of the teacher utilities) that you use will
allow you to initialize (format) a disk. Check the "Main Menu" for
such options as "Initialize disk" or "Diskette Support." By selecting
one of these menu options and then following the directions and prompts
given,you will be able to initialize your disk.

NOTE: Remember when you initialize a disk everything that
previously may have been loaded on that disk WILL BE ERASED!

HOW TO COPY A DISK - ProDOS Operating System

Perform the following steps to copy information (data) from one disk
to another:

1.   Place the ProDOS USER'S DISK IN DISK DRIVE #1 (Get this disk
from
        the instructor, graduate assistant, or computer Lab
        assistant.)

2.   Place a blank diskette in disk drive #2

3.   Select F (File Commands) from the menu

·4.   Next, select C (Copy Files) from the "File Commands" menu

5.   The monitor screen will display the following:

        --COPY--
        PATHNAME: ("" blinking cursor"")

        TO PATHNAME:

        --ENTER PATHNAME AND PRESS <RETURN>--

6.   The monitor screen will then display the following:

        --INSERT SOURCE DISK AND PRESS <RETURN>--

REMEMBER: If the disk you are using to copy information onto
            already has information on it, this original informa-
            tion will be erased (lost forever) as the new
            information is copied on this disk.

TIP: Some software programs allow the user to copy information by
selecting the correct items from the program's menu(s).

(Continued - Over)

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HOW TO COPY A DISK — DOS 3.3 Operating System

Perform the following steps to copy information (data) from one disk to another:

1. Place <u>DOS 3.3 SYSTEM MASTER</u> in disk drive #1 (Get this disk from the instructor, graduate assistant, or Computer Lab assistant.)

2. Place a blank diskette in disk drive #2

3. Type: RUN COPYA (Use one space between the word "RUN" and the word "COPYA".)

   <u>and</u> press the <RETURN> key (You should hear the drive spin and see the red light on the drive come on.)

4. The monitor screen will display the following:

   APPLE DISK DUPLICATION PROGRAM
   ORIGINAL SLOT: DEFAULT = 6

5. Now you may insert a disk (the information source or program to be copied) in disk drive #1 (You <u>must first</u> remove the <u>DOS 3.3 SYSTEM MASTER</u> disk from drive #1)

6. Press the <RETURN> key four times (This accepts the default values which, in most cases, you want.)

7. The screen will display the following:

   PRESS 'RETURN' KEY TO BEGIN COPY

   (The red light on the drive will go on and the copying will begin.)

8. Next, the screen will display the following:

   DO YOU WISH TO MAKE ANOTHER COPY?

   (If something has gone wrong an error message will be displayed instead; start the copy process all over. If you still have a problem seek help!)

<u>NOTE:</u> If the disk you are using to copy information onto already has information on it, this original information will be erased (lost forever) as the new information is copied on this disk.

<u>A TIP:</u>

Some software programs will allow the user to copy a disk by selecting appropriate items from the program's menu(s).

(Continued - Over)

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WORD PROCESSING

The primary purpose of word processing is to facilitate written communication. There are over 300 word processing programs available. Bank Street Writer and Homeword are two popular programs designed for young people's use. Other available programs include Zardax and Applewriter II. Professional programs which provide for footnoting and indexing cost between $300 and $500 while those for the serious user range from between $100 and $300; beginners programs usually cost less than $100.

Remember, to truely and fully learn a good program will require a significant expenditure of time on your part. Although there will be some transfer or carry-over from one program to another in terms of general word processing principles, terminology, and even commands there will be enough differences between programs to require additional thoughtful study. Also, word processing is like many other skills, the user must involve him/herself on a regular basis so as not to become "rusty" (forget) the various features and commands. Thus, it is important that early-on you, the user, be able to select a program that contains the features that meet your needs so that too much time is not wasted relearning new programs until the "right" one is found. The following are some features which should be considered when selecting a word processing program.

Commands

Commands are easiest to learn when they are "natural" commands. A "natural" command is a letter associated with the command--usually the first letter of the operative word in the command (e.g., M = move, or B = beginning). Such commands are also referred to as mnemonic because they assist the user's memory in remembering not only the command but also the letter which represents the command.

Text Editing

Ability to write and edit in the same mode is easier than having to switch back and forth between two modes. More powerful word processors will allow deleting not only characters but also whole words, lines, sentences, or paragraphs; moving blocks of information such as paragraphs; merging a text file saved on your disk with one you are currently writing; and capitalization of letters.

Print Formatting

A good program will accomodate many different printers.

Print formatting gives directions to the printer about the arrangement of the text on the printed page. The best word processors are able to center a line, indent a paragraph, underline, justify the

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right margins, set tab stops, number pages, and change to a new page.
Some can print in boldface or italics and some can also print
sucscripts, superscripts, or special symbols.

"Control characters," which specify print format, underlining,
title centering, etc., may be embedded in the body of a document. The
user can easily see the embedded control characters on the display
screen--but since they are embedded they are "hidden" from the printer
(in otherwords the computer reads them and tells the printer how to
print the text--but the embedded control characters as such do not get
printed) so you do not see them on the printed document.

Screen Display

Some programs display text one way as you type and edit
it--but then they print it differently (e.g., show a 40 column screen
display but 70 columns on the printed page; show all upper case
letters but printout as upper and lower case). Some programs display
text on the screen exactly as you get it on the printed page.

Another display feature of some programs is that they allow
the user to split the screen into two "windows." This feature permits
the user to view two different parts of the same document at the same
time or it can be used to see parts of two different documents at the
same time.

Support Materials

Does the program come with a "Quick Reference Guide" card
summarizing the commands--or can one be purchased seperately? Some
programs display commands at the top of the screen (i.e., Bank Street
Writer). Other programs have a "help menu" incorporated in the
program which can assist the user in remembering or understanding its
various commands while they are in the process of using the program.
Some programs have tutorials on how to use the program (either on the
program disk or in the accompanying printed literature). Good
programs will include a user manual. Some companies offer up-dated
versions of a program--free-of-charage--or for a slight fee.

Safety Features

Good programs will incorporate safety features so that you
don't lose data if you accidentally press ghe wrong key. Other
features to look for might include: when text is to be deleted it
becomes highlighted; a prompt may ask "Are you sure?" or some similar
question when erasing a file or clearing the computer's memory. some
programs will allow you to retrieve text that you have moved or
deleted. Many programs include a back-up copy or allow you to make
the back-up copy yourself; others will provide a replacement.--this
latter usually requires that the user has registered his/her purchase
of the program with the publisher. It is important to know the
publisher's policies and warranty for the programs purchased.

Compatibility

Can text from this program be saved to disk and then be read by other programs (e.g., spreadsheets, electronic dictionaries, file management systems, reporting and graphing programs, etc.)? As you move up to a more powerful word processing system will you be able to read the text files you've already created with the new system?

Speed

Programs that cannot accept characters as fast as you can type can become very frustrating. The speed with which editing is accomplished is important also (e.g., moving from the end of the text to the beginning--and back, or finding a word and replacing it, etc.).

Ease of Use

Is it "user friendly?" Is it menu driven? Does it use mnemonic control character sequences (e.g., BF = bold face)? Does the user have to memorize elaborate key presses or have the manual constantly on hand?

Educational Uses

Word processing is especially useful where the same or slightly modified versions of printed material are frequently needed. Some possible uses of word processing might include:

- Writing communications (memos, reports, letters to parents, etc.).

- Keeping information.

- Developing mailing lists (students/parents, volunteers, charitable organizations, community resources, etc.).

- Developing tests and test items (can be altered, updated, combined with new tests, etc.).

- Writing course materials (worksheets, handouts, bibliographies, resources lists, etc.).

- Written lesson plans.

HOW TO USE A PRINTER

To actually do word processing there are some important things you
must know about printers. The printers you will be using in the
EAP Computer Lab (Room 378E McGuffey Hall) are Epsons and Apple
ImageWriters, however, the information covered on this handout is
applicable to many other printers. Before you get working on the
printer, notice how and where the cable connects the printer to the
computer--and how the printer is supplied with electrical power.
The various switches are especially important! Below is a diagram
of the Epson
and the attached sheet provides a diagram of the ImageWriter.

Control panel

Power switch
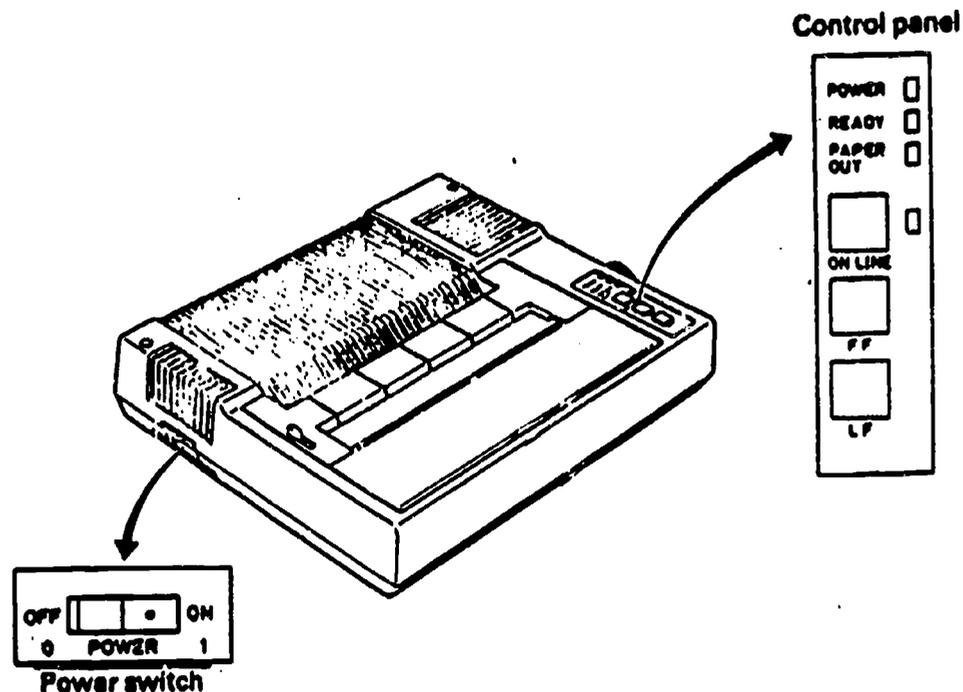
Typically the printers that you will use will have at least three
important switches on them somewhere--when you begin to use a
computer for the first time you need to look for and locate these
switches. The most important is the ON/OFF switch. Usually it is
found in the rear near the power supply cord--on the Epson printers
it is located on the left side and toward the rear. If you try to
print something with the printer's power switch in the "off"
position, the computer may wait indefinitely for the printer to
tell it that it is ready to print (sometimes a visual and/or audio
warning message is provided to you via the computer indicating that
the printer is not ready). The same thing
will happen if there is no printer attached to the computer.
NOTE: Never try to print to the printer if there isn't a printer
attached to

(Continued)

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your computer--you may instead print to the monitor's screen using the correct "print destination" value.

Another very important switch is the SEL or "selected" switch--on the Epson printers it is labeled the "ON LINE" switch. This switch tells the computer that the printer is ready to receive information. If the printer is not selected ("on line") it will not allow the computer to send any information to be printed. In larger systems there may be several printers--any or all of which are "selected" to print a document from one of the system's computers. If the selected (or on line) switch's light is ON, it means the printer is ready to receive information. The switch toggles the select (or on line) light on or off. This switch will also turn the printer off if it runs out of paper. NOTE: Some printers will be selected when you turn the power on and some will not-- you must check when you turn it on!

Another switch is the TOF (top of form) switch--on the Epson it is the FF (form feed) switch. This switch only works when the printer is not selected (or on line)--ready to receive information. When the printer's power is ON and it is not in the selected or on line mode, you can press this switch and the printer will move the paper up and stop at the top of the next page (at the perforations. NOTE: You should always line up the top edge of the paper BEFORE you turn on the printer, since the printer has a memory and will remember where the page was positioned when it was turned on. The problem is that the printer always thinks this "position" is the top of the page. If you turn the power on and then try to position the top of the paper by using the knob at the right you will "confuse" the printer as to where the top of the page really is.

The LF or line feed switch (it has this label on the Epson printer) is another switch commonly found on printers. This switch usually works only if the printer is not selected--and its use is prohibited while the printer is actively engaged in printing. By pressing this switch the printer should roll the paper up one line feed each time the switch is pressed.

One last important thing about a printer is its memory. The printer has a buffer in which it temporarily stores information fed to it by the computer before it actually prints the information. This memory will remember the last few items of information sent to it (e.g., if it was told to underline, or if it was told to center justify a title, etc.) and it will continue to process this information until it is told to stop, until its memory is emptied, or it is erased. Thus, if you were to "stop" printing (e.i., with a CONTROL + RESET command) in the middle of a document and then start over to print this document from its beginning on the top of a new page, what you would get printed on the very top of this new page-- before the beginning of the document--would be the information in the printer's buffer that was left over from the previous printing. To avoid this type of problem, you should turn the printer "OFF" and back on again before printing something new--this will clear the printer's memory.

PRINTER

APPLE "IMAGE WRITER II" (colored white)

Switches

error   pwr   on/off

select

print quality

line feed

form feed

paper load eject
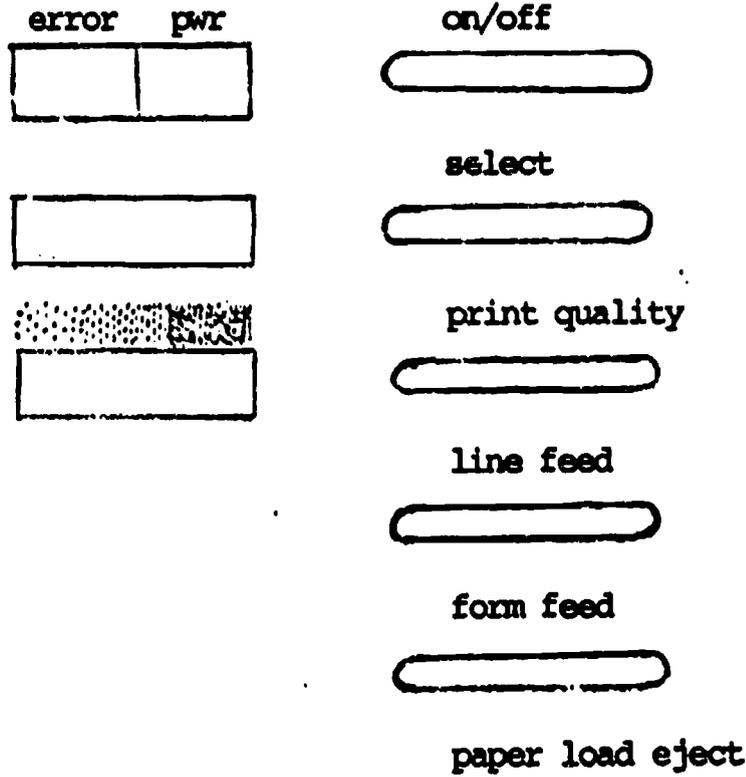
PRINT QUALITY

(Turn off "select" switch before setting print quality light!)

on   off   Medium Speed
      =Standard Quality   (180 cps)
                                    Density - Medium

off   on   High Speed
      =Draft Quality   (250 cps)
                                    Density - least

on   on   Slow Speed
      =Near Letter Quality   (45 cps)
                                    Density High
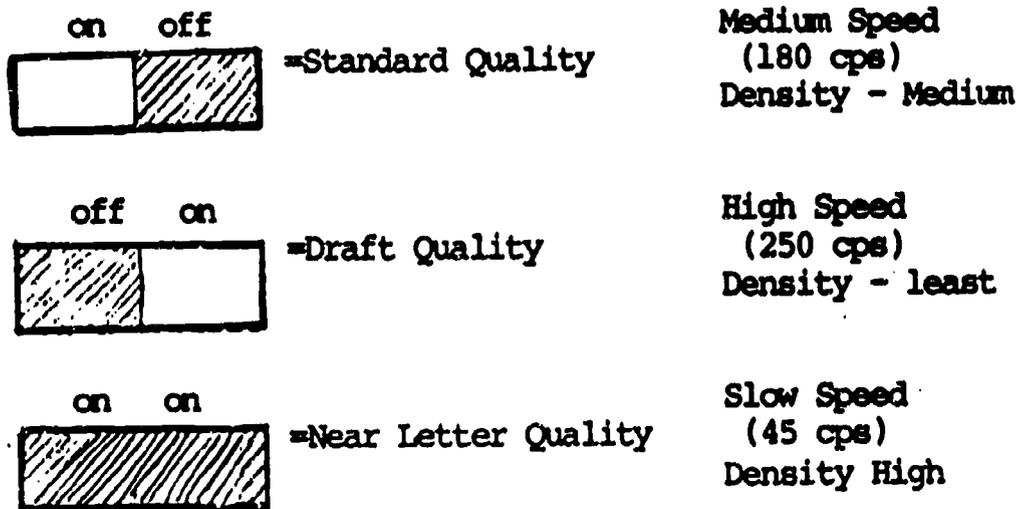
UTILITIES

General

Utilities are specialized programs--programs for a special purpose.
The purpose may be suited to office and/OR home needs or, they may
be designed to help teachers. Utilities are "canned"--programs
already developed and ready to use. All the user must do is supply
the data; the program provides directions and a means to input and
manipulate the data. "Word processing," "data bases,"
"spreadsheets," and "electronic grade books" are some examples of
utilities.

When two or more utilities are "packaged" together (e.g., word
processing, data base, and spreadsheet) they are usually referred
to as being integrated. An "integrated" package has various
programs in the package which can function independently but they
may also be used together in various combinations. The term
"Integrated" means that the programs that comprise the package are
compatible --information can be transferred and used among any and
all of the programs included in the package (e.g., account names
and amounts--or student names and test scores--from a spreadsheet
can be merged with addresses from a data base and used by the word
processor to generate and address invoices or progress reports).

Data Base Management

DBMS, or data base management systems, are large, organized
collections of related information. Data base is another word for
a file. In the case of computers, it is an electronic file. A
data base may contain just about any alphanumeric information that
is needed for a particular purpose. NOTE: Actually data base is
probably a misnomer as applied to microcomputers since only a
relatively few microcomputer programs are capable of handling a
number of information files simultaneously. A more accurate name
might be an "electronic file" manager.

A data base is usually organized into three (3) elements of
information--files, records, and fields. An analogy is easily
drawn between methods of storing information with which the user is
already familiar and the electronic data base. Visualize filing
cabinets as data base files; manila folders as the records; and the
pieces of paper in the file as fields. Most paper filing systems,
however, are usually limited in the number of ways--or
avenues--that a user can use to search for needed information. And
such searches are typically done in a time-consuming manner--by
hand.

Unlike most paper filing systems, one of the important features of
an electronic data base is that it usually allows the user to find

(search) information automatically and through a variety of avenues
(sort routines). As an example, a data base could be searched for
all persons residing in a particular zip code area (or all students
with a certain grade point average). Further, assuming the data
base contained this data, other search criteria could be coupled
with the above as part of the sort routine (e.g., age, last names
beginning with a particular letter, grade level in school, etc.).
Depending on the size of the file the computerized data base could
probably sift out the specific persons wanted in a few minutes as
compared to the hours it would take a manually searched paper file
system.

Spreadsheets

Basically an electronic spreadsheet is a grid (matrix) of columns
and rows--the resulting "cells" of which contain numerical (or
possibly alphabetical) data. As an example, visualize each row
containing a product name or student's name and each column
representing the product cost or student assignment/test grade.

The function of the electronic spreadsheet goes well beyond the
mere record keeping described above, however. Spreadsheets
typically can total and average each row of numbers as well as the
accumulated rows of numbers--not to mention each column and the
various totals of columns. Not only can it average but some
programs will permit other mathematical manipulations of the data
such as standard deviations. One of the most important functions
of a spreadsheet--frequently referred to as the "power" of a
spreadsheet--is its ability to predict. Based on accumulated data
the user can ask the computer to "predict" final averages or totals
by supplying the expected number of additional occurrences. Or,
the user might ask a what-if question--"what" would happen "if"
different numbers were substituted in certain (or all) cells?
Examples might be (a) prediction: if a student receives the same
grade on the remaining assignments and tests--as averaged on
previous items (user supplies the number of items remaining to be
completed)--what is the student likely to average for all items?;
or what if a student were to receive such-and-such g. on
remaining assignments and tests, how would this affect the final
average for all items?

Teacher Utilities

There are many kinds of teacher utilities available. Some assist
teachers with the construction of quizzes and exams, others can be
used to develop instructional materials for classroom use or for
management of classroom tasks. Probably the most popular are the
electronic grade books which allow teachers to enter student names
and the grades they receive on various class activities and then
they compute the students' grades.

ELEMENTARY MECC SOFTWARE: 1988-89

Kindergarten

Disk #	TITLE	Disk	Guide
#A-154	First Letter Fun	$3.00	$3.00
#A-164	Fun From A To Z	$3.00	$3.00
#A-165	Counting Critters	$3.00	$2.00
#A-227*	Patterns	$3.00	$3.50

Grades 1-2

#779	The Friendly Computer	$3.00	$3.75
#783	Early Addition	$3.00	$3.00
#A-109	Circus Math	$3.00	$2.00
#A-115	Right Of Way	$3.00	$2.00
#A-145	Space Subtraction	$3.00	$2.00
#A-152	Student Stories	$3.00	$3.00
#A-153	Word Munchers	$3.00	$2.50
#A-158	Paint With Words	$3.00	$2.00
#A-166	Arithmetic Critters	$3.00	$2.00
#A-168	Clock Works	$3.00	$3.00
#A-169	Speedway Math	$3.00	$3.00
#A-175	Phonics: Initial Conson.	$3.00	$3.00
#A-176	Phonics: Final Consonants	$3.00	$3.00
#A-177	Phonics: Vowels I	$3.00	$3.00
#A-178	Phonics: Vowels II	$3.00	$3.00
#A-179	Phonics: Blends & Digraphs	$3.00	$3.00
#A-195 *	Money Works	$3.00	$2.00
#A-230	Spelling Workout	$3.00	$3.50
#A-231*	Spellevator	$3.00	$3.50
#A-232	Spelling Press	$3.00	$3.50

Grades 3-4

#775	EZ Logo	$3.00	$3.75
#779	The Friendly Computer	$3.00	$3.75
#A-109	Circus Math	$3.00	$2.00
#A-112	Word Wizards	$3.00	$3.00
#A-125	Addition Logician	$3.00	$2.00
#A-130	Keyboarding Primer	$3.00	$3.75
#A-131-1	Keyboarding Master Stu	$3.00	$3.75
#A-131-2	Keyboarding Master Tch	$3.00	
#A-145	Space Subtraction	$3.00	$2.00
#A-146	Subtraction Puzzles	$3.00	$2.00
#A-147	Multiplication Puzzles	$3.00	$2.00
#A-148	Quotient Quest	$3.00	$2.00

Italics - New Program
* Requires 128k

#A-152	Student Stories	$3.00	$3.00
#A-153	Word Munchers	$3.00	$2.50
#A-159	Sound Tracks	$3.00	$2.00
#A-160	The Market Place	$3.00	$3.00
#A-162	Path Tactics	$3.00	$2.00
#A-163	Dataquest: Fifty States	$3.00	$3.00
#A-168	Clock Works	$3.00	$3.00
#A-169	Speedway Math	$3.00	$3.00
#A-170	Number Munchers	$3.00	$3.00
#A-178	Phonics: Vowels II	$3.00	$3.00
#A-179	Phonics: Blends/Digraphs	$3.00	$3.00
#A-180	Wds/Work: Contraction	$3.00	$3.00
#A-181	Wds/Work: Prefix Power	$3.00	$3.00
#A-182	Wds/ Work: Suffix Sense	$3.00	$2.00
#A-183	Wds/ Work: Compound It!	$3.00	$2.50
#A-185	Amaz. Reading Machines I	$3.00	$3.00
#A-186	Amaz. Reading Machines II	$3.00	$3.00
#A-191	Odell Lake	$3.00	$2.50
#A-192 *	Coordinate Math	$3.00	$3.00
#A-195*	Money Works	$3.00	$2.00
#A-196 *	Fraction Munchers	$3.00	$3.00
#A-201	Conquering Whole Numbers	$3.00	$2.50
#A-202 *	Fraction Concepts, Inc.	$3.00	$2.00
#A-203 *	Fraction Practice Unlimited	$3.00	$3.00
#A-211*	Mystery Objects	$3.00	$3.50
#A-230	Spelling Workout	$3.00	$3.50
#A-231*	Spellevator	$3.00	$3.50
#A-232	Spelling Press	$3.00	$3.50
#A-401	Energy House	$3.00	$3.00
#A-406	Create-A-Base	$3.00	$3.75

Grades 5-6

#743	Nutrition	$3.00	$3.75
#773	Growgin's Fractions	$3.00	$3.00
#774	Adventures With Fractions	$3.00	$3.00
#784	Problem Solving Strategies	$3.00	$3.75
#A-111	Pets, Ltd.	$3.00	$2.00
#A-112	Word Wizards	$3.00	$3.00
#A-130	Keyboarding Primer	$3.00	$3.75
#A-131-1	Keyboarding Master Stu.	$3.00	$3.75
#A-131-2	Keyboarding Master Tch.	$3.00	
#A-132	Mecc Writer	$3.00	$3.75
#A-133	Mecc Write Start	$3.00	$3.00
#A-134	Mecc Speller	$3.00	$2.00
#A-135	Mecc Editor	$3.00	$3.00

Grades 5-6 (cont.)

#A-138	Mecc Stuff and Fetch	$3.00	$3.00
#A-153	Word Munchers	$3.00	$2.50
#A-157	Oregon Trail	$3.00	$3.00
#A-159	Sound Tracks	$3.00	$2.00
#A-160	The Market Place	$3.00	$3.00
#A-161	Jenny's Journeys	$3.00	$2.00
#A-162	Path Tactics	$3.00	$2.00
#A-163	Dataquest: Fifty States	$3.00	$3.00
#A-169	Speedway Math	$3.00	$3.00
#A-170	Number Munchers	$3.00	$3.00
#A-171	Showtime	$3.00	$3.00
#A-181	Wds/Work: Prefix Power	$3.00	$3.00
#A-182	Wds/Work: Suffix Sense	$3.00	$2.00
#A-183	Wds/Work: Compound It!	$3.00	$2.50
#A-187	Amaz. Reading Machines III	$3.00	$2.00
#A-188	Amaz .Reading Machines IV	$3.00	$2.50
#A-191	Odell Lake	$3.00	$2.50
#A-192 *	Coordinate Math	$3.00	$3.00
#A-196 *	Fraction Munchers	$3.00	$3.00
#A-201	Conquering Whole Nos.	$3.00	$2.50
#A-202 *	Fraction Concepts, Inc.	$3.00	$2.00
#A-203 *	Fraction Practice Unlim.	$3.00	$3.00
#A-204	*Conquering Fractons (+ and -)*	*$3.00*	*$3.50*
#A-205	*Conquering Fractions (* and /)*	*$3.00*	*$3.50*
#A-206	*Decimal Concepts*	*$3.00*	*$3.50*
*#A-207**	*Conquering Decimals (+ and -)*	*$3.00*	*$3.50*
*#A-208**	*Conquering Decimals (* and /)*	*$3.00*	*$3.50*
#A-21	*Mystery Matter*	*$3.00*	*$3.50*
#A-213	*Miner's Cave*	*$3.00*	*$3.50*
#A-214	*Wood Car Rally*	*$3.00*	*$3.50*
#A-230	*Spelling Workout*	*$3.00*	*$3.50*
*#A-231**	*Spellevator*	*$3.00*	*$3.50*
#A-232	*Spelling Press*	*$3.00*	*$3.50*
#A-401	Energy House	$3.00	$3.00

Teacher's Assistants

#771	Grade Manager	$3.00	$3.75
#A-112	Word Wizards	$3.00	$3.00
#A-116	Puzzles And Posters	$3.00	$2.00
#A-119	Master Spell	$3.00	$2.00
#A-126	Study Guide	$3.00	$2.00
#A-132	Mecc Writer	$3.00	$3.75
#A-144	Labels, Letters, And Lists	$3.00	$3.75
#A-149	Mastering Math Diagnostic	$3.00	$3.75
#A-150	Math Management	$3.00	$3.00
#A-151	Math Test Generator	$3.00	$3.75
#A-156	Ghost Writer	$3.00	$2.50
#A-167	Quickflash!	$3.00	$3.00
#A-172	Dataquest Composer	$3.00	$3.75
#A-173	Dataquest Sampler	$3.00	$3.75
#A-174	Appworks Database Sampler	$3.00	$3.75
#A-189	Reading Textbook Connection		$3.75
#A-194 *	Calendar Crafter IIGS (3.5")	$4.00	$3.00
*#A-228**	*MECC Outliner*	*$3.00*	*$3.50*
#A-240	*Computer Inspector*	*$3.00*	*$3.50*
*#A-241**	*LabelMaker*	*$3.00*	*$3.50*
#A-242	*Teacher Option Organizer*	*$3.00*	*$3.50*

Italics - New Program
* Requires 128k

All orders must be on school letterhead, by institutional purchase order, or prepaid (check only; please add shipping of 20% on orders up to $15.00, 15% on orders of $15.01 and up). Send to:

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Oxford. Ohio 45056

Disk #	TITLE	Disk	Guide

ART

#739	Perspective	$3.00	$3.00

BUSINESS

#721	Business 3: Accounting	$3.00	$3.75
#A-104	Payroll System	$3.00	$3.75
#A-143	Business Utilities	$3.00	$3.00

COMPUTER LITERACY

#A-130	Keyboarding Primer	$3.00	$3.75
#A-131-I	Keyboarding Master Stu.	$3.00	$3.75
#A-131-2	Keyboarding Master Tch.	$3.00	
#A-132	Mecc Writer	$3.00 ·	$3.75
#A-133	Mecc Write Start	$3.00	$3.00
#A-134	Mecc Speller	$3.00	$2.00
#A-135	Mecc Editor	$3.00	$3.00
#A-138	Mecc Stuff and Fetch	$3.00	$3.00
#A-139	Mecc Trivia Machine	$3.00	$3.00
#A-141	Mecc Information Manager	$3.00	$3.00
#A-144	Labels, Letters, And Lists	$3.00	$3.75
#A-17	Dataquest Sampler	$3.00	$3.75
#A-17	Appleworks Database Sampler	$3.00	$3.75
#A-406	Create-A-Base	$3.00	$3.75
#T-623	Computing Tools: Appleworks	$3.00	$7.50

COMPUTER SCIENCE

#637	Intro To Applesoft Basic	$3.00	$3.00
#641	Files On The Apple	$3.00	$3.00
#691	Apple Assembly Language	$3.00	$3.75
#720	Programmer's Aid Vol. 1	$3.00	$3.75
#747	Programmer's Aid Vol. 2	$3.00	$3.75
#786	Extension/Applesoft Basic	$3.00	$2.00
#A-105	MECC Hi-Res Toolkit	$3.00	$3.00
#A-110	Exploring Sorting Routines	$3.00	$2.00
#A-113	If's/Then's Of Programming	$3.00	$3.00

Italics - New Program
* Requires 128k

ENGLISH

#746	English/Parts Of Speech	$3.00	$3.75
#776	Writing A Narrative	$3.00	$2.00
#785	Writing A Character Sketch	$3.00	$2.00
#A-106	Word Herd: Sound-Alikes	$3.00	$2.00
#A-114	Writing An Opinion Paper	$3.00	$2.00
#A-120	Word Herd: Look-Alikes	$3.00	$2.00
#A-132	Mecc Writer	$3.00	$3.75
#A-133	Mecc Write Start	$3.00	$3.00
#A-134	Mecc Speller	$3.00	$2.00
#A-135	Mecc Editor	$3.00	$3.00
#A-156	Ghost writer	$3.00	$2.50
#A-170	Number Munchers	$3.00	$3.00
#A-171	Showtime	$3.00	$3.00
#A-188	Reading Machines IV	$3.00	$2.50

FOREIGN LANGUAGE

#A-121	Jeuex Mathematiques Classiques	$3.00	$3.00

HEALTH & NUTRITION

#743	Nutrition	$3.00	$3.75
#750	Heart Attack/Toxicity	$3.00	$3.75
#751	Health Hazards	$3.00	$3.00
#753	Lean/Recipe	$3.00	$3.75
#756	Food Facts	$3.00	$3.75
#A-103	Smoking: It's Up To You	$3.00	$3.00
#A-127	Salt and You	$3.00	$2.00

INDUSTRIAL ARTS/SAFETY

#718	Driver's Ed/Ind Arts		
#754	Heatloss	$3.00	$3.75
#A-401	Energy House	$3.00	$3.00
#A-403	Logic Gates	$3.00	$3.75

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MATHEMATICS

#			
#706	Graphing	$3.00	$3.75
#773	Growgin's Fractions	$3.00	$3.00
#774	Adventures With Fractions	$3.00	$3.00
#A-123	Prime Numbers	$3.00	$3.00
#A-124	Estimation	$3.00	$3.00
#A-136	Mecc Graphing Primer	$3.00	$2.00
#A-137	Mecc Grapher	$3.00	$3.00
#A-162	Path Tactics	$3.00	$2.00
#A-170	Number Munchers	$3.00	$3.00
#A-192 *	Coordinate Math	$3.00	$3.00
#A-193 *	Equation Math	$3.00	$3.25
#A-202 *	Fraction Concepts, Inc.	$3.00	$2.00
#A-203 *	Fraction Practice Unlimited	$3.00	$3.00

MUSIC

#			
#712	Music Theory	$3.00	$3.75

PROBLEM-SOLVING

#			
#754	Heatloss	$3.00	$3.75
#778	Guessing And Thinking	$3.00	$3.00
#780	Mind Challenge	$3.00	$3.00
#784	Problem Solving Strategies	$3.00	$3.75
#A-161	Jenny's Journeys	$3.00	$2.00
#A-162	Path Tactics	$3.00	$2.00
#A-401	Energy House	$3.00	$3.00
#A-403	Logic Gates	$3.00	$3.75

SCIENCE

#			
#707	Sci. Vol. 3: Earth/Life	$3.00	$3.00
#708	Sci. Vol. 1: Biology/Physics	$3.00	$3.00
#754	Heatloss	$3.00	$3.75
#781	Oh, Deer!	$3.00	$3.00
#A-107	Ducks	$3.00	$2.00
#A-111	Pets, Ltd.	$3.00	$2.00
#A-128	Discovery Lab	$3.00	$2.00
#A-155	Sky Lab	$3.00	$3.75
#A-191	Odell Lake	$3.00	$2.50
#A-199 *	Zoyon Patrol	$3.00	$3.00
#A-250 *	Dataquest: N.A. Mammals	$3.00	$3.50
#A-251	Chemistry: Periodic Table	$3.00	$3.50
#A-401	Energy House	$3.00	$3.00
#A-402	Genetics	$3.00	$3.75

SOCIAL STUDIES

#			
#710	Soc. St. Vol 1: Energy/Crime	$3.00	$3.75
#711	Soc. St. Vol 2: Failsafe/Crisis	$3.00	$3.75
#A-122	Computers In Government	$3.00	$3.00
#A-140	Dataquest: The Presidents	$3.00	$3.75
#A-157	Oregon Trail	$3.00	$3.00
#A-161	Jenny's Journeys	$3.00	$2.00
#A-163	Dataquest: The Fifty States	$3.00	$3.00
#A-173 *	Databases in Class/ApWks	$3.00	$3.75
#A-197	Dataquest: World Community	$3.00	$3.00
#A-198 *	Preserve, Protect, Defend the Constitution	$3.00	$3.00

TEACHING ASSISTANTS

#			
#771	Grade Manager	$3.00	$3.75
#A-116	Puzzles And Posters	$3.00	$2.00
#A-119	Master Spell	$3.00	$2.00
#A-126	Study Guide	$3.00	$2.00
#A-132	Mecc Writer	$3.00	$3.75
#A-144	Labels, Letters, And Lists	$3.00	$3.75
#A-167	Quickflash!	$3.00	$3.00
#A-172	Dataquest Composer	$3.00	$3.75
#A-173	Databases in Class/ApWks	$3.00	$3.75
#A-174	Appleworks Database Sampler	$3.00	$3.75
#A-194 *	Calendar Crafter IIGS (3.5")	$3.00	$3.00
#A-228 **	MECC Outliner	$3.00	$3.50
#A-240	Computer Inspector	$3.00	$3.50
#A-241 *	LabelMaker	$3.00	$3.50
#A-242 *	Teacher Option Organizer	$3.00	$3.50
#A-950	MECC Product Index	$3.00	$3.00

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History

What is meant by generations of computers (not to be confused with the Pepsi Generation)?

What were the names of the computers primarily associated with each generation?

What does the generation of computers have to do with computer uses in education (clue: think in terms of "types" and "sizes" of computers)?

Disk Care

What can cause damage to computer disks--especially "floppy disks"?

How does damage to computer disks affect the data (information) stored on the disks?

Computer Operation

How can we eliminate the potential for damage caused by static electricity?

What is the importance of the "RETURN" key on the Apple IIe computer?

Computer Uses in Education

What is CAI and how may it be helpful to the learner and teacher?

What is CBT and how may it be helpful to the learner and teacher?

What is CMI and how may it be helpful to the learner and teacher?

Advantages and Limitations of Computers in Education

    Advantages:

    Limitations:

Software Categories and Applications

-
-
-
-
-
-
-
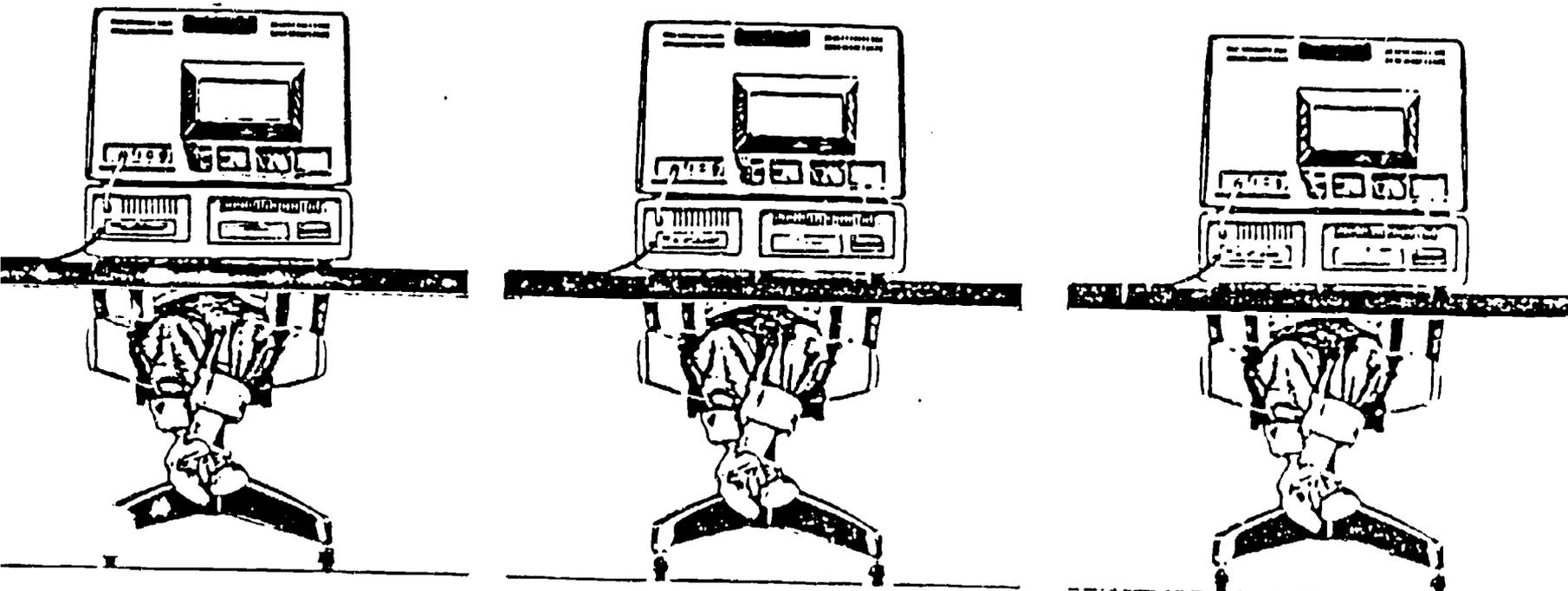
. Does the cost (expense) of computers and courseware have to
   do with their use in schools?

   (Clue: Chapter 13 in text "Limitations of Computers")

#2. How abundant are direct-instruction courseware and how does
    abundance correlate with "quality?"

    (Clue: Chapter 13 in text "Limitations of Computers")

#3. Generally, what is the "compatibility" problem associated
    with courseware and computers?

    (Clue: Chapter 13 in text "Limitations of Computers")

#4. Why don't we find more teachers writing (programming) their own
    courseware?

    (Clue: Chapter 13 in text "Limitations of Computers")

#5. Why might some educators be concerned about the use of computer
    courseware with students?

    (Clue: Chapter 13 in text "Limitations of Computers")

#6. Why might some learners resist the "control" of computer software
    as the means for learning new information and skills?

(Continued Over)

#7 #1. Why do computers offer an advantage for students who are slower readers or slower learners?

(Clue: Chapter 13 in text, "Advantages of Computers")

#8 #2. What is the advantage that the computer offers when it is capable of recording and storing students' past learning performance?

(Clue: Chapter 13 in text, "Advantages of Computers")

#9 #3. Why is the amount (scope) and depth (detail) of information which can be stored in a computer's memory and used in learning sequences an advantage for teachers?

(Clue: Chapter 13 in text, "Advantages of Computers")

#10 #4. What is one reason why the use of computers might motivate greater performance on the part of students?

(Clue: Chapter 13 in text, "Advantages of Computers")

#11 #5. What is the benefit of using computer courseware for teaching the same specific facts, principles, concepts, etc., when a teacher's responsibility for facilitating such learning is spread across several different sections of a course or grade?

(Clue: Chapter 13 in text, "Advantages of Computers")

#12 #6. How can CBT improve the efficiency and effectiveness of a learning situation?

(Clue: Chapter 13 in text, "Advantages of Computers")

FrEdWriter Documentation

by

June Wedesweiler Dodge
November 30, 1985

Presented by

Region 15 Teacher Education & Computer Center
San Diego County Office of Education

Jack Hill, Director
Al Rogers, Computer Specialist

FrEdWriter Documentation   Table of Contents

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ICKSTART READY REFERENCE GUIDE TO FrEdWriter - STARTING

CREDITS
FreeWriter (c) Paul Lutus, 1984. FrEdWriter (new, improved
FreeWriter for Education) by Al Rogers; (c) CUE Softswap Project,
1986. ProDOS (c) Apple 1983.

BASICS
FrEdWriter is easy to learn. You must know 4 things to use FrEd:

1.   KEYS on the keyboard make LETTERS on the screen
2.   DELETE key ERASES mistakes
3.   ARROW keys MOVE the cursor around the text
4.   The <T>utor command displays the TUTOR, which tells you more
     about FrEd

TYPING FrEd COMMANDS:
FrEdWriter commands look like this: <P>rint, <S>ave, <L>oad.
They are executed this way:
1.   PRESS the CONTROL (or CTRL) KEY at the left side of your
     keyboard; keep it down.
2.   STRIKE the letter inside the < >; release both keys.

LOADING DOCUMENTATION
The FrEdWriter disk contains complete documentation, by June
Wedesweiler Dodge of San Diego CUE, in four text files called:
  C.A, DOC.B, DOC.C and DOC.D. Use FrEdWriter to load, read, and
print them.
1.   Clear memory with the <N>ew command (Control-N). At the
     prompt at the bottom of the screen, type 'Y'; press RETURN.
2.   If you are using a 40-column screen (large type), type
     the <W>idth command. At the prompt at the bottom of the
     screen, type '65' and press RETURN. (The right side of the
     text will be invisible at first. Use the Right-Arrow to see
     it all.)
3.   Type the <L>oad command (Control-L).   At the prompt at
     the bottom of the screen, type 'DOC.A' and press RETURN.

PRINTING DOCUMENTATION
1.   Load DOC.A as described in LOADING DOCUMENTATION above.
2.   Type the <P>rint command (Control-P); press RETURN
3.   Tap the ARROW key until you highlight TOP LINE; press
     RETURN.
4.   Type '***** FrEdWriter Documentation DOC.A-# *****' and press
     RETURN
5.   Turn printer on, then press RETURN.
6.   Repeat for DOC.B, DOC.C, DOC.D

CONTENTS:
     DOC.A=Intro, Main Menu
     DOC.B=File Management
    . DOC.C=Editing
     DOC.D=Formatting, Printing, Prompts

QUICKSTART READY REFERENCE GUIDE TO FrEdWriter - COMMANDS

Here is a complete list of FrEdWriter Commands. This same list
is also in the <T>utor inside FrEdWriter. Details about each
command are found in the reference to the right.

Apple][,][Plus, //e and //c   REFERENCE IN DOCUMENTATION

```
<T> = Show this TUTOR                          DOC.C-1
<P> = PRINT this document                      DOC.D
<S> = SAVE from memory to disk                 DOC.B-3
<L> = LOAD from disk to memory                 DOC.B-2
<F> = FIND and replace words                   DOC.C-6
<W> = Change page WIDTH                         DOC.D-4
<C> = Use with arrows to CHANGE CASE           DOC.C-4
<R> = REVEAL/Hide Paragraph Markers            DOC.C-3
<B> = Jump to text BEGINNING                   DOC.C-2
<E> = Jump to text END                         DOC.C-2
<N> = NEW Page (erase memory)                  DOC.B-2
<X> = Center a line                            DOC.C-4
<Q> = QUIT FrEdWriter (Return to Menu)         DOC.C-10
<V> = Accept Control Keys as Letters           DOC.D-5
ESC = Change the page top line                 DOC.C-1
```

Additional quick-reference commands:

Apple //e and //c	FUNCTION Conversions	Apple][and][Plus
	CURSOR MOVEMENT	
Left/Right-arrows	(character)	Left/Right-arrows
Up-arrow	(line)	Control-A
Open-Apple-Up-arrow	(paragraph)	Shift-Control-A
Down-arrow	(line)	Control-Z
Open-Apple-Down Arrow	(paragraph)	Shift-Control-Z
	DELETE TEXT or SPACES	
DELETE key	(erase letter)	Control-D
Open-Apple-Delete	(erase line)	Shift-Control-D
	INSERT TEXT or SPACES	
TAB key	(if text 5 spaces)	Control-I
	CAPITALIZATION	
CAPS LOCK key		Shift-ESC
	BLOCK MOVE	
Open-Apple Left/Right-arrows		Shift-Control-arrows
	PROMPTED WRITING	
Open-Apple-P	(In/Out writing mode)	Shift-Control-P
Open-Apple-A	(top line)	Shift-Control-S
RETURN	(side line)	RETURN
Open-Apple-Z	(bottom line)	Shift-Control-X
Open-Apple-R and Y	(removes prompts)	Shift-Control-R and Y
Open-Apple	(pauses scroll through Shift prompt box)	

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OVERVIEW

BEFORE YOU BEGIN USING THIS PROGRAM
You should already know how to:

o turn the computer on and off;
o handle disks correctly; and
o load a program.

HARDWARE REQUIREMENTS
In order to use this program, you will need to have:

1. An Apple //e or //c Computer
    OR
    An Apple][or][Plus computer 64K of memory and a
    lower-case character chip
2. One disk drive
3. A monitor.

Additional hardware that can be used with FrEdWriter:
1. 80-column card (Apple //e only)
2. Printer which MUST be installed in slot 1
3. Second disk drive

ABOUT THIS PROGRAM AND MANUAL
This manual, written by June Wedesweiler Dodge, will show you
now to use FrEdWriter, a public domain word processing program.
FrEdWriter is the enhanced FreeWriter for Education, designed and
programmed by Al Rogers of the San Diego Teacher Education
Computer Center. It is based on FreeWriter, by Paul Lutus.

Public domain = refers to a program you can freely give to
    whomever you wish. You may not sell it.

Word processing = refers to the program that at its simplest
    level turns the computer into a very special typewriter.

File = refers to your text written with FrEd.

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This manual will show you how to use this program.   By following
the manual you will be able use FrEdWriter to:

o   enter, edit;
o   store, retrieve; and
o   print files.

LESSONS WITH FrEd

(1)
During the summer and fall of 1985 a select group of teachers
from San Diego participated in a summer writing project jointly
funded by the San Diego Teacher Education Computer Center and the
Curriculum Implementation Center. The project was coordinated by
June Dodge.

The teachers in this project wrote and tested lessons that
incorporated:

1. Word Processing (FrEdWriter)
2. The National Writing Project
3. The teaching of literature
4. The California Model Curriculum Standards.

these lessons, and others as they are contributed, will be
available in March, 1986 through the CUE, Inc. Softswap network.
For information: Send $1.00 for postage and handling to CUE
Softswap Project, SMERC Library and Microcomputer Center, San
Mateo County Office of Education, 333 Main Street, Redwood City,
CA 94063.

(2)
Users of FrEdWriter who write lessons or prompted files that they
would like to contribute to the CUE Softswap Project should send
their disk files and release form to: Bruce Fleury, Softswap
Chair, 3225 Petunia, San Diego, CA 92117.

(3)
If you are interested in having the coordinator of the TECC-CIC
Summer FrEdWriting project come to your site to conduct a
"Trainer of Trainers" workshop, please send request and stamped
envelope to: San Diego TECC, 6401 Linda Vista Road, San Diego,
CA 92111, Attn: FrEd Trainer of Trainers.   We will send you
workshop outline and pricing information.

ETTING STARTED

STARTING (LOADING) FrEdWRITER

1. Put the FrEdWriter disk into drive one.
2. Close the drive door.
3. Turn the power on the monitor and the computer (either one
    first).
4. Wait while the disk whirs.
5. When the red light goes off, you will see the MAIN PROGRAM
    MENU:


```
****************************************************
*                  FrEdWriter                     *
*                                                 *
*        V.4     December 6, 1985                 *
*                                                 *
*            MAIN PROGRAM MENU                    *
****************************************************
              DATE:   <NO DATE>

              TIME:   <NO TIME>

        1.   Read this First
        2.   Start FrEdWriter
        3.   Set Date & Time
        4.   Format a new disk
        5.   Copy a disk
        6.   View, Delete, or Copy Document
        7.   Credits

     TYPE YOUR CHOICE:
```


THE MAIN PROGRAM MENU

The main program menu gives you 7 options. This section will
explain what they are and the steps to follow in selecting each
option.

NOTE: While you are using the options presented from the main
        menu, the ESC key is used as the "all-purpose escape, quit
        what I'm doing and get me back to the main-menu key."

SELECTING AN OPTION

In order to make a selection you simply have to press the number
(1 - 7) and then press RETURN.

`. READ THIS FIRST

This section tells you the things you will need to know to get
started using FrEdWriter. It explains how to load the
documentation for FrEdWriter, and about the online <T>utor.

At any time, press RETURN to continue; press ESC to return to the
main menu.

2. START FREDWRITER

This selection will get you into FrEdWriter, the word processor.

SELECT DISPLAY MODE
If you have an Apple //c or a //e with an 80-column card, you
must choose whether you want FrEd in 40-columns or 80-columns. A
40-column display uses larger letters and is appropriate for
younger children or demonstrations. Older children and adults
will use smaller letters which let you see a full 80 letters on
the screen. The display mode selection page looks like this:

```
                  / Press 4 for 40-Column
    FrEdWriter <
                  \ Press 8 for 80-Column
```

When FrEd loads, you will ,ee the program Credit/Copyright
screens. Press RETURN three times to pass these screens. Do NOT
press Control-Reset to skip them.

While you are in FrEdWriter you can read a summary of editing
commands by typing the <T>utor command.

NOTE: Any character in brackets (like <T>utor) is a 'control
      key sequence.' Type them this way:

      1. Press the CONTROL-key (or CTRL key); keep it down.
      2. Tap the letter within the brackets.
      3. Release both keys.

All of the editing commands are described in the section on
Editing (DOC.C)

At anytime you are in the word processor, press the <Q>uit
command to return to the main menu. Be sure you have <S>aved
your document before using <Q>uit, since the computer's memory
will be erased when you leave FrEd.

:. SET DATE AND TIME

This selection allows you to set the date and the time. This a
useful feature which can help you decide which version of a file
is your newest.

DATE
You will be asked to enter the first three letters of the month,
the date, and the last two numerals of the year.

TIME
You will be asked to enter the hour, the minutes and whether it
is AM or PM.

At anytime, press the ESC key to return to the main menu.

4. FORMAT A NEW DISK

This will allow you to format (that is, prepare) a blank data
disk for use with FrEd. When you format a new disk, you:
1. erase the disk
2. prepare it to receive information.

NOTE: Be careful with this option. THE DISK IN THE TARGET DRIVE
      WILL BE **** COMPLETELY **** ERASED

In order to format a disk, you will need a disk that is either
new, or one that has information on it that you no longer care
about having.

STEPS TO FORMAT A FREDWRITER DISK
1. Select #4 (Format a New Disk) from the main program menu.
2. Press RETURN.
3. Respond to the prompts:
   6   (Traditionally, the drives are in slot 6)
   2 or 1   (If you have two drives, place the blank
               disk in drive two and press 2. If you
               have one disk drive, place the blank disk
               in drive one, and press 1. CAUTION:
               THIS TARGET DISK WILL BE COMPLETELY ERASED.)
   WORK   (You MUST name your disk. We suggest you
               give ALL of your data disks the same name,
               such as DATA or WORK.)
   Press RETURN (The disk drive will whir while the disk is
   being formatted.)
4. You will be asked if you would like to make another formatted
   disk. If you do:
   o Remove the formatted disk, insert the new disk to be
     formatted.
   o Respond Y.
-. If you do not want to format another disk, PUT FrEd BACK IN
   DRIVE 1 and press N.

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5.   COPY A DISK   BEST COPY AVAILABLE
.---

The COPY program on this disk will let you copy an entire program
or data disk.   It will work ONLY with 2 disk drives.   If you have
only 1 disk drive, you must use another copy program such as the
filer program on the ProDOS Users Disk from Apple Computer.

Source   = The original disk, the one you want to copy
Target   = The disk you are going to put the copy on, the
           formatted disk.   This disk will be completely
           overwritten with the contents of the source disk

NOTE: In order to use this copy program, you must:
        1.   have TWO disk drives
        2.   Target disk must be a ProDOS formatted disk. If your
             disk is not ProDOS formatted, use Selection 4 from the
             FrEd main menu to format your target disk.

STEPS TO COPY A DISK

1.   Select #5 (Copy a disk) from the main program menu.
2.   Press RETURN two times.
3.   Insert the disk to be copied into drive one, insert the
     formatted disk into drive two.
4.   Respond to the prompts.
       6   (slot)
       1   (drive of the original, or source disk)
       6   (slot)
       2   (drive of formatted disk that will
               receive the copy, or target disk)
       Y   (The original disk will completely over-
               write the target disk)
5.   The drives will whir while the copying takes place.
6.   You will be asked if you want make another copy.   If you do,
     place the new disks in the drives and press Y.
7.   If you are done making copies, PUT FrEd BACK IN DRIVE 1
     and press N.   You will return to the main menu.

NOTE: IF YOU FAIL TO HAVE FRED IN DRIVE 1 AT THIS POINT, THE
COPY PROGRAM WILL TERMINATE.   THE ONLY WAY TO GET THINGS GOING
AGAIN IS TO REBOOT THE FREDWRITER DISK.   NOTHING HAS BEEN
HARMED.... THIS IS JUST AN INCONVENIENCE COMMON TO PUBLIC DOMAIN
PROGRAMS.

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6. VIEW, DELETE, OR COPY DOCUMENT

When you make this selection you will be able to:
o VIEW a file
o LOCK a file
o UNLOCK a file
o DELETE a file
o RENAME a file
o COPY a single file from drive 1 to drive 2

Steps
1. Select #6 from the main menu.
2. Wait while the next program is loaded.
3. Type the number of the drive you will examine.
4. You will see a listing, or catalog of the first 9 text files
   on the disk.
      If there are more than 9 text files, you may use the
      arrow keys to "turn" to the next page of files. When
      you see the name of the file you wish to select, press
      the number in front of the file name.
5. Your choices are now displayed at the bottom of the screen.
   (See below). Press the arrow keys to highlight the function
   you wish to perform on the file.

      PREFIX:/WORK/

```
BLOCKS FREE:    241      BLOCKS USED:   39
=========================================
#     PROGRAM       SIZE      MODIFIED
-  ----------------  -----  ----------------
1  FRED             12345 29-NOV-85 15:35
2 *SAN.DIEGO        12345 20-NOV-85 10:00
3  ONE              00400 29-NOV-85 15:35
4  PERSON.PROMPT    00400 <NO.DATE>
5  SAMPLE.TO.AL     00999 28-NOV-85 16:00
6 =RETURN TO MAIN MENU


------------------------------------------
VIEW  LOCK  UNLOCK DELETE  RENAME  COPY

           SELECT:<--->  BACK: ESC
```

NOTE: To change drives press ESC.

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'IEW

See the contents of the file. This can be useful when you are
looking for a particular file. Press any key to stop/start the
display. ESC and then RETURN will exit to the menu above.

LOCK

A locked file is protect from accidental changes, or deletion
from the disk. A locked file has an asterisk before its name in
the catalog (SAN.DIEGO in the EXAMPLE SCREEN above is locked).
Once selected, you cannot escape from this operation.

UNLOCK

Unlocks a locked file so you can change it or delete it from the
disk. Once selected, there is no escape.

DELETE

This option will permanently erase a file from the disk. Once
selected, there is no escape.

RENAME

This option will allow you to give a new name to a file. The
file name must begin with a letter, and must have 15 or fewer
characters, and may NOT include any spaces. (Use periods as space
holders, as in DOC.A) Once selected you will see prompt "New
name: ". Respond with the new name. (press RETURN to escape at
this point.)

COPY

Copy lets you copy a single file from one disk to another. Two
drives are required for this option. Once selected, there is no
escape. You may need to reboot the program disk if an incorrect
choice is made.

7. CREDITS

This section will give you the background of the FrEdWriter
project. The names of the direct contributors to the project are
listed.

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FILE MANAGEMENT

FrEd lets you store your document on the disk; later you can
call up the document file for revision and/or printing. This
section will explain SAVING and LOADING document files with
FrEdWriter.

File = refers to the document, report or letter written with
    FrEd

Saving = refers to putting the file on the disk. Saved files
    can later be retrieved for revision or printing.

Loading = refers to retrieving a saved file from the disk.
    FrEd puts the retrieved file in his memory, at which time
    you can view, edit, revise, or print the document.

Default = refers to what the program will automatically select
    unless you tell it to select something else.

Delimiter= refers to the markers surrounding a word or phrase
    used to set off a portion of text you wish to <S>ave,
    <L>oad, <F>ind, or <F>ind and replace. See DOC.B-4 and
    DOC.C-9 for legal delimiters.

LOADING A DOCUMENT FILE

First clear FrEd's working memory by typing the <N>ew Command.
(You will be asked if you really want to do this. Answer with a
'Y' and press RETURN.)

1. Type the <L>oad Command.
2. At the <L>oad prompt at the bottom of the screen type the
   name of the document (either upper or lower case).
3. Press RETURN.

ADDITIONAL NOTES ON LOADING

DISK CATALOG
(A) -- If you have forgotten the name of the file, respond to the
<L>oad prompt by typing a question mark and pressing RETURN. Look
at the list of names; press RETURN; enter the name of the file
you want; press RETURN.

SWITCH DISK DRIVES
(B) -- You can switch from drive 1 to drive 2 and back using the
question mark: At the prompt <L>oad (? = Catalog):
type a question mark, a comma, and D1 or D2:
      <L>oad (? = Catalog) : ?,D2
will switch to drive 2 and stay there until you switch back to
drive 1.

(C) -- SUGGESTION: If you only have one drive, or if you are
using FrEd with children--- Put the program on each student file
disk. Each disk can hold approx. 42 pages of data in addition to
the FrEd program. To make a self-contained data/program disk:
format disk, copy your master program disk, and delete the DOC
files. (See DOC.A for procedures)

SECOND LEVEL FEATURES
(D) -- To MERGE two files, see DOC.B-6

(F) -- To LOAD a portion of a file, see DOC.B-6

(G) -- To COPY an entire file in memory, see DOC.B-7

(H) -- To COPY a section of a file in memory, see DOC.B-7

(I) -- To VIEW a file, see DOC.B-9 and DOC.A-14 and 15

SAVING A FILE
Once you have written a document, it is very important to save
that file to the disk. If you don't, it will be lost when you
<Q>uit FrEd or turn the computer off.

This is the procedure for saving a newly created file:
1. Type the <S>ave command
2. At the <S>ave prompt at the bottom of the screen, type the
    name of the file.
3. Press RETURN.

ADDITIONAL NOTES ON SAVING

(A) -- If you have already given the file a name (which will
happen if you have previously <L>oaded it or <S>aved it), the
name of the file will appear after the <L>oad or <S>ave prompt at
the bottom of the screen. In order to save the file by the same
name you may use one of two procedures:

1. Use the right arrow key to scan over the name of the file.
   Press RETURN. You will be asked if you want to delete
   the previous version of the file. If you press Y or Yes and
   RETURN, the old version of that file will be deleted and only
   the new version will be saved on the disk. If you decide that
   you want to keep both the old and the new version you would
   press N or No and RETURN; Then repeat the process and type a
   new name.

2. Simply type the = sign over the first character of the file
   name. This saves a few keystrokes. However, you don't get a
   second chance to avoid clobbering the old version. This method
   overwrites the old file automatically, so be careful with this
   one.

(B) -- If you want to save the same file by a different name,
type over the existing name with a new name and press RETURN.

(C) -- You can look at the disk catalog by typing a question mark
at the <S>ave prompt. Switch disk drives by typing a question
mark, comma, and D1 or D2:
        <S>ave (?=Catalog): ?,D2

(D) -- NOTE: FrEd files can only be saved on ProDOS formatted
disks. See DOC.A for directions on formatting a disk.

(E) -- RULES FOR FILE NAMES
o File names may not be longer than 15 characters
o The filename MUST BEGIN WITH A LETTER.
o A filename may contain ONLY LETTERS, NUMBERS, and PERIODS.
   It MAY NOT CONTAIN SPACES. USE A PERIOD TO HOLD
   A SPACE.

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MERGING TWO FILES   SECOND LEVEL FEATURES
LOADING A PORTION OF A FILE
COPYING AN ENTIRE FILE IN MEMORY
COPYING A SECTION OF A FILE IN MEMORY

MERGING TWO FILES
Merging involves joining two documents together into one file.

1. <L>oad one of the files.

2. Move the cursor to where you would like the second file to
   appear.

3. <L>oad the second file. You will see the prompt, "Are you
   sure you want to merge?" Respond Y.

4. The second file will appear inside the first file.

5. <S>ave the file by either a new name or by one of the old
   names. (Using an old name will delete the old version of
   the file.)

LOADING A PORTION OF A FILE
You can load a part of a file from the disk. This can be helpful
if you want to extract a portion of a document without loading an
entire file and then deleting the unwanted portions. You can
also merge part of a file on disk with a file already in memory.
Here's how:

1. Place the cursor where you want the file section to
   appear.

2. Type the <L>oad command.

3. At the <L>oad prompt at the bottom of the screen, type:
        FILENAME!Part 1!Part 2!
   where 'FILENAME' is the name of your file, 'Part 1' is
   the name of the first 3-4 words to be extracted, and
   'Part 2' is the last 3-4 words to be extracted. You
   must type the exclamation marks. They are called
   "delimiters" and are frequently used by FrEdWriter.

COPYING AN ENTIRE FILE IN MEMORY
There will be times when you want to duplicate your entire
document without having to retype it. Let's say you have typed a
form that will be reproduced, and two forms will fit on a page.
Now you would like to replicate the form without retyping.

This is the procedure:
1. Move the cursor to the <E>nd of the document.
2. Type the <L>oad command.
3. At the <L>oad prompt at the bottom of the screen, type the
   '#' symbol and press RETURN. This symbol is used whenever
   you wish to copy something in memory. Although you use the
   <L>oad command, nothing is loaded from the disk. Typing just
   the '#' duplicates the entire file in memory.

COPYING PORTIONS OF A FILE IN MEMORY
1. Move the cursor to the space on the line directly in front of
   the paragraph or block of text you wish to copy.
2. Enter a symbol you will remember. (For example %%)
3. Move the cursor to the space directly after the block to be
   copied.
4. Enter the marker symbol (%%) again.
5. Move the cursor to the place where you would like the second
   copy of the form to appear.
   Type the <L>oad command. At the <L>oad prompt at the bottom
   of the screen, type
           #!%%!%%!
   and press RETURN. The marked portion of your file will be
   copied where you had placed your cursor. The cursor will now
   be blinking at the end of the copy.

An alternate technique could be used: Type #!Part 1!Part 2;
refer to DOC.B-4 for procedure details.

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EXTRA INFORMATION ON COPYING

(A) -- The markers at the beginning and the end may be different, if you want to distinguish between the beginning and the end of the file portion. In other words, you could use %% to mark the beginning, and $$ to mark the end.

(B) -- If you do not want the markers to be copied, enter N after the last delimiter (!). For example <L>oad: #!%%!$$!N

(C) -- If you want to copy a series of portions of a file you may do that at one time. Use the same markers around the sections you would like to copy. Enter A after the last delimiter. For example, <L>oad: #!%%!##!A

(D) -- You may use the N and the A together.
For example, <L>oad: #!%%!##!NA

(E) -- You may use existing words from the file as the markers.
For example, for this paragraph:
   <L>oad: #!(E) -- You may!entire paragraph:!
duplicates this entire paragraph.

VIEWING A FILE, WITHOUT LOADING THE FILE.

If you would like to check to see what a file has in it without losing what you have in memory, follow these steps:

1.   <L>oad
2.   Enter the name of the file you want to see
3.   Enter a backward slash \
4.   Press RETURN.
5.   You may get the prompt about "merging" files; if so, type Y
     RETURN
5.   Stop and Start the display by pressing Control-S

The file will be displayed on the screen. It is not formatted and may look entirely different than you would expect. However, this is a good way to quickly see the contents of several different files without having to load each one in turn. This is also a good way to find the beginning and end of portions of a file which you want to extract from the disk.

NOTE: You may also view a file from the Main Program Menu by selecting option #6. However, in order to use #6 you must save the file to the disk before returning to the main menu, or you will lose the file. See Page DOC.A-14 & 15.

FILE MANAGEMENT SUMMARY

CONTROL KEY SEQUENCES ARE FORMATTED LIKE THIS: <S>ave, <L>oad
The procedure for a control key sequence is:
1.   Press the control key, keep it down.
2.   Tap on the key inside the < > brackets.
3.   Release both keys.

CHANGING YOUR MIND, ESCAPING
If you start a <L>oad or <S>ave procedure and realize you want to
escape from the procedure, press RETURN as soon as the prompt
appears at the bottom of the screen. If you type the name of the
file and press RETURN, there will be a second prompt in some
cases that will allow you a second chance to escape.

ONE DISK DRIVE USERS
Whenever you start a <S> or <L> procedure, replace the FrEd disk
with your file data disk before pressing RETURN. See page DOC.B-2
for suggestion.

TO LOAD FrEdWriter
1.   Press 3, RETURN to set the date & time
2.   Press 2 to Select FrEdWriter.
3.   On Apple][and //e without 80 column cards: Press RETURN
     On Apple //c and //e with 80 column card: Press 4 for 40
     column FrEd, 8 for 80 column FrEd
4.   Press RETURN 3 times to skip credit screens

TO CLEAR THE MEMORY (<N>ew)
1.   <N>
2.   Respond to prompt with a Y
3.   Press RETURN.

TO <L>oad A PREVIOUSLY SAVED FILE (WHEN YOU KNOW THE NAME)
1.   Clear the memory (unless you want to merge files).
2.   <L>
3.   Enter the name of the file you want.
4.   Press RETURN.

TO <L>oad A PREVIOUSLY SAVED FILE (DON'T REMEMBER THE NAME)
1.   Clear the memory of the computer (unless you want to
     merge files).
2.   <L>
3.   Press the question mark key, press RETURN.
4.   Read the list of files on the disk, press RETURN.
5.   Enter the name of the file you would like.
6.   Press RETURN.

TO CHANGE THE DRIVE BEING ACCESSED
1. <L> or <S>
2. Press the question mark key, a comma, a D and the number of the drive you want to access. ?,D1
3. Press RETURN three times to go back to edit page.

TO <S>ave A FILE (FIRST TIME SAVED)
1. <S>
2. Enter the name of the file.
3. Press RETURN.

TO <S>ave A FILE (BY THE SAME NAME AS PREVIOUSLY USED)
1. <S>
2a. Use right arrow key to cross over the existing name.
2b. Or type = sign over the first letter of the name.
3. Press RETURN.
4. Respond to the prompt, type Y.
5. Press RETURN.

TO FIND OUT THE NAME OF THE CURRENT FILE IN MEMORY
1. Press the control key, keep it down.
2. Press the S or the L key, release both keys.
3. Read the name of the file.
4. Press RETURN.

TO <S>ave A FILE (YOU WANT TO CHANGE THE NAME)
1. Press the control key, keep it down.
2. Press the S key, release both keys.
3. Type the new name on top of the old name.
   (Don't worry if the new name is shorter than the old name;
   it won't look past the last cursor.)
4. Press RETURN.

REFER TO DOC.A FOR DISK MANAGEMENT

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FrEdWriter Documentation   DOC.C
by June Wedesweiler Dodge

EDITING
This section will show you the editing features of FrEd. When
you finish this section you will be able to:

o   read the online tutor
o   change the data line display
o   control cursor movement
o   define paragraphs
o   insert text
o   delete text
o   join and split, indent paragraphs
o   center a line
o   change the case of text
o   move a block of text to another place in the file
o   find, and find and replace a word or phrase

TUTOR
While you are writing with FrEd, you may need to review commands. `
Type the <T> command to read the online <T>UTOR.

DATA LINE DISPLAY
While you are in the editing mode of FrEd a data line is
displayed at the top of the screen.

    |FrEdWriter   Size: 15215   <T>utor |

---Each time you insert or delete a character the document Size
will change
---The data line can appear as described above; as a scale; or
it can be hidden from view.
---To change the data line, tap ESC key. Each time ESC is
pressed the data line will change.

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CONTROLLING CURSOR MOVEMENT

The cursor is the flashing rectangle that moves along the typing line. It indicates the place where the next letter will appear as you type. There are three ways to move the cursor around the page.

1. ONE SPACE/CHARACTER OR LINE AT A TIME
2. ONE PARAGRAPH AT A TIME
3. TO THE BEGINNING OR ENDING OF A FILE

The chart below shows cursor movement keys. Multiple-key sequences are typed this way: Press and hold down the first key (or two keys if 3 are described); tap the last key; release all keys.

For repeated cursor movement, hold down the 1st key(s); tap repeatedly on the last key.

The < > brackets stand for the control key.

When in doubt about the order for keystrokes, press the control key first.

FUNCTION	APPLE //e	APPLE][+
To right one char/space	-->	-->
To left one char/space	<--	<--
Up one line	Up Arrow key	<A>
Down one line	Down Arrow key	<Z>
Up one defined paragraph	Open Apple-Up Arrow	Shift-<A>
Down one defined para.	Open Apple-Down Arrow	Shift-<Z>
To beginning of file	<B>	<B>
To end of file	<E>	<E>

INSERTING TEXT

Text is easily added to a FrEd document. Simply type. As text is inserted, all text to the right and below the cursor moves over to make room.

Here are the steps to follow to insert text:
1. Move the cursor to the exact place where you want the new text to be added.
2. Enter the new text.
3. Press the space bar after the last word.

●

DELETING TEXT

DELETING CHARACTERS

1. Move the cursor to the space or character immediately to the
   RIGHT of the word or character you want to delete.
2. //e: Press the DELETE key;][+: Press Control-D

Every time you press the DELETE key the character to the LEFT of
the cursor will be PERMANENTLY deleted.

DELETING LINES
You may wish to delete a large portion of text more quickly. This
procedure lets you delete one line at a time:

1. Move the cursor to the space immediately after the
   line you want to delete.
2. //e: Hold down Open Apple key;][+: Hold down Shift key
3. //e: Press DELETE key;   ][+: Press Control-D

Be careful when you use this option. Deletion is very quick...
remember the auto-repeat function in the Apple //e and //c!

●
NOTE: See the FIND and REPLACE section for another way to delete
      quickly.

DEFINE PARAGRAPHS
WORD WRAP

As you use FrEd your typing speed will improve because of "WORD
WRAP." This describes the way words automatically move to the
line below as you type near the end of a line of text. You don't
have to concentrate on hyphenating words or running out of room
on a line.

TWO REASONS TO AVOID PRESSING RETURN AT ENDS OF LINES
1 You'll save time.
2 Reformatting for printing will be easier.

THE INVERSE P APPEARS EVERY TIME YOU PRESS THE RETURN KEY. It
signals the ending of a paragraph, and is called a PARAGRAPH
MARKER.

TURN PARAGRAPH MARKERS (INVERSE P) ON AND OFF WITH THE <R>eveal
Command.

●

JOIN, SPLIT AND INDENT PARAGRAPHS
In order to join or split paragraphs you must be able to insert
and delete characters. When you join paragraphs you'll be
deleting the blank spaces and paragraph markers (inverse P's)
that were between them. When you split paragraphs you will be
inserting new paragraph markers.

These are the steps to follow to JOIN PARAGRAPHS:
1.   Place the cursor on the first letter of the bottom paragraph.
2.   APPLE //e -- Tap the DELETE key until the paragraph is moved
                 up to where you would like it.
     APPLE][+ -- Tap <D>elete

These are the steps to follow to SPLIT A PARAGRAPH:
1.   Place the cursor in the space directly AFTER the last letter
     or character that defines the end of the first paragraph.
2.   Press the RETURN key twice to separate the paragraphs.

These are the steps to follow to INDENT A PARAGRAPH:
1.   Place the cursor on the first character of the paragraph.
2.   Press the space bar (or press TAB for 5 spaces).

CHANGING UPPER/LOWER CASE
1.   Place the cursor at the beginning or end of the block which
     you wish to change.
2.   Type the <C>ase command.
3.   Use the left or right arrow to move across the b. ck to be
     changed.

Upper case letters will change to lower case, and vice versa.

CENTERING A LINE
You may automatically center a line of text, provided:
a.   The line preceeding it ended with a RETURN
b.   The line to be centered ends with a RETURN

Steps
1.   Place the cursor on the line of text
2.   Type <X>
3.   The line will center and cursor will move to the next line.

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BLOCK MOVE

Moving blocks of text is very easy. However, it will move only
250 characters at a time.

1. Move the cursor to the space immediately after the last
    word you want to move.

2. //e: Hold Open Apple key down;][+: Hold Shift key down.

3. Tap the left arrow key until all text you wish to move has
    disappeared.

4. Move the cursor to the new location of the text.

5. //e: Hold Open Apple key down.][+: Hold the Shift Key down

6. Tap the right arrow key until all the letters you want
are recovered.

NOTE: This moves only up to 250 characters at a time. See DOC.B
for ways to COPY larger blocks of text within your document.

● ND;   FIND and REPLACE

These are helpful and important advanced features. You will
probably not use them until you are comfortable with FrEd.

There are three ways to use the find and replace feature:

1) FIND -- to quickly search out words and phrases in a
document.

2) FIND and REPLACE -- manual

3) FIND and REPLACE -- automatic

FIND a WORD or PHRASE:
1. Move to the <B>eginning of the file.

2. Type the <F>ind command.

3. At the prompt at the bottom of the screen, type a delimiter
   (an exclamation mark, slash, etc.;   see below)

4. Write the string (word or phrase) you would like to find

●   Enter the delimiter again.

6. Press the RETURN key.

   In other words, if you were looking for the word 'Apple', you
   would type
     <F>ind: !Apple! RETURN

7. The program will scan the file and will stop at the first
   occurrence of that string. If you want to find another
   occurrence of the string, press the RETURN key.   Press any
   other key to stop.

●

● NUAL FIND AND REPLACE

FIND AND REPLACE allows you to quickly and easily make numerous identical changes in a document.

Here are the steps for a manual find and replace:

1. Move to the <B>eginning of the file

2. Type the <F>ind command

3. Type a delimiter after the prompt (See below for legal delimiters).

4. Enter the string (word or phrase) you want to find.

5. Enter the delimiter again.

6. Enter the new string.

7. Enter the final delimiter.

8. Press the RETURN key.

    Example: <F>ind !Aple!Apple!

● Ed will scan the file from the cursor forward. When it finds the next occurrence of the search string, it will stop and display the following prompt:

    [F]ind: RETURN=Proceed / Y=Replace

9. Press either:

a)RETURN to continue the search without replacing the search string.

b)Y to replace the search string with the new string. After the change is made you'll be given the prompt:
    [F]ind: RETURN=Proceed
        Press either:
        RETURN to continue the search.
        ANY OTHER KEY to stop the search.

The ESC key can always be pressed to terminate the FIND operation.

AUTOMATIC FIND AND REPLACE

When you use the manual FIND and REPLACE you are prompted at every occurrence of the search string.

However, when you use the automatic FIND and REPLACE FrEd will scan the entire document and and replace EVERY search string with the new string.

The steps to follow are written out in the previous section. The difference is that you'll enter an A (in upper or lower case) after the final delimiter.   [F]ind: !wory!worry!a

Be careful when using the automatic FIND and REPLACE.

The CASE of the letters will make a difference. If you ask for a search for the word !overview! you'll not find the word !Overview!.

The SPACES will make a difference. If you ask for a replacement of the word HE with the word SHE (!HE!SHE!A) you'll find that ALL occurrences of the letters HE will be changed to SHE. For example:

```
HE      will become      SHE
THEY    will become      TSHEY
THEM    will become      TSHEM
THERE   will become      TSHERE, etc.
```

You can avoid this problem by using spaces in your search string.
   (! HE ! SHE !a)

DELETING WITH FIND AND REPLACE

You may also use find and replace to delete up to 255 characters.
1. Mark the beginning and ending of the section to be deleted
   with a marker, such as %% or $$.   Refer to the next section
   for information on the special search symbols.

2. Move the cursor so it is above the section to be deleted.

3. Type the <F>ind command.

5. Enter this information <%%=%%<<

6. Press the RETURN key.

DELIMITERS and SPECIAL SEARCH SYMBOLS

FrEdWriter recognizes several different delimiters so you can
conduct very sophisticated searches. You can search for
Paragraph Markers (also known as "Return symbols," since they
appear each time you press the RETURN key); for strings of
letters of variable length; and words for which you are unsure of
the spelling.

THIS CHART SHOWS THE POSSIBLE COMBINATIONS:

Delimiter Symbol	Any Length Symbol	"Return" Symbol	Wild Card Symbol
!	none	none	none
<	=	>	?
#	$	%	&
&	' (apostrophe)	(	)
*	+	,	--

FIND AND REPLACE EXAMPLES

!cat!dog!	All occurrences of 'cat' will be found, you'll be asked if you would like it to be changed to 'dog'.
<Th??g<	Any five letter word will be found that begins with a Th and ends with a g
<??t<	Any three letter word will be found that ends in 't'.
&later.(&now.(&	Any sentence ending with the word later will be found. You'll be asked if you would like the word 'later' changed to 'now'.
<>< <	All RETURN keys (inverse Ps) will be found. You'll be asked if you like the RETURN deleted and a space inserted. (Useful feature for telecommunications!)

Try these and all Find and Replace procedures on files that have
been saved. Start with small files to practice. Remember that
upper and lower case are not the same in Find and Replace.

Note: If you have already conducted a <F>ind, you will see the
last set of delimiters and text displayed after the <F>ind prompt
at the bottom of the screen. If you want the SAME search, simply
type '=' over the first character and press RETURN. If you want
a DIFFERENT search, type over the old characters with the new
ones.

QUITTING FrEdWriter

You can quit FrEd by turning off your your computer, rebooting a
different program disk, or by using the <Q>uit command to return
to the main FrEdWriter Menu.

Be sure you have saved your file to disk before you quit FrEd,
since all text in FrEd's memory will be erased by one of these
actions.

The <Q>uit command returns to the main menu. You will be asked
if you really want to do that, since all text in memory will be
erased. Respond Y if you have already saved your file to disk
(or if you don't want to save your file.

Make sure the FrEd disk is in drive 1 before <Q>uitting. If it
is not in drive one you may have to reboot FrEd.

●MMARY

CONTROL THE CURSOR MOVEMENT
1.   Use the arrow keys   (][+ arrows and <A>, <Z>)
2.   Use Open Apple Arrow keys   (][+ Shift <A>, <Z>)
3.   <B>eginning, or <E>nd

DEFINE PARAGRAPHS
1.   Press the RETURN key

TOGGLE THE DISPLAY OF PARAGRAPH MARKERS
1.   Use control R, <R>eveal

INSERT TEXT
1.   Move the cursor to the insertion point.
2.   Enter the new text.
3.   Press the space bar after the last word.

DELETE CHARACTERS
1.   Move the cursor to the space immediately to the left of the
     character to be deleted.
2.   Press the DELETE key.   (][+ <D>)

DELETE LINES
1.   Move cursor to space immediately to the left of the line to
●   be deleted.
●.   Press the Open Apple, keep it down.
3.   Tap on the DELETE key, once for each line. (][+ Shift <D>)

JOIN TWO PARAGRAPHS
1.   Move cursor to the first letter of the bottom paragraph.
2.   Tap the DELETE key until the paragraph is moved up.][<D>

SPLIT A PARAGRAPH
1.   Move the cursor to the space directly after the last
     character of the first paragraph to be defined.
2.   Press the RETURN key until the paragraph is correctly
     positioned.

CHANGE CASE OF TEXT
1.   Position cursor on first or last letter to be changed
2.   <C>
3.   Tap the right or the left arrow key
4.   Tap the space bar to break out of <C> mode

●

CENTER LINE
1. Place cursor on line to be centered (anywhere on line)
2. Be sure line is surrounded by carriage returns
3. <X>

INDENT A PARAGRAPH
1. Move the cursor to the first letter of the paragraph.
2. Press the space bar or TAB key.

RETURN TO THE MAIN MENU
1. <Q>uit
2. Respond to prompts

BLOCK MOVE
1. Move the cursor to the space immediately after the last
    word to be moved.
2. Press the Open Apple key, keep it down   (][+ Shift <--)
3. Tap the left arrow key.
4. move the cursor to the new position
5. Press the Open Apple key, keep it down   (][+ Shift -->)
6. Tap the right arrow key.

FIND
1. Go to <B>eginning of file
2. <F>
3. Enter delimiter
4. Enter the word to be found
5. Enter delimiter
6. Press RETURN

FIND AND REPLACE
1. Go to <B>eginning of file
2. <F>
3. Enter delimiter
4. Enter the word to be found
5. Enter delimiter
6. Enter the replacement word
7. Enter delimiter
    (If doing an automatic Find and Replace, enter an A)
8. Press RETURN

RETURNING TO MAIN MENU
1. <Q>
2. Respond to prompts.

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PRINTING AND FORMATTING DOCUMENTS

This section will show you how to format and print FrEd files.
Save your file before printing it.

You can print a document either on paper or on the screen. You
can print to the screen to see how the document will look when it
is actually printed on paper. This can save you time and paper.

Before printing your file you can change some of the formatting
options. Most of these options are changed by going into the
<P>rint mode. A few of the options must be changed while in the
edit mode.

Default = A specific value used whenever FrEd is loaded. For
        instance, the default paper size is 66 lines single spaced.
        You can change many default values.

Toggle   = Some values have only 2 choices. Changing the
        default value "toggles" back and forth between the two
        choices.

Print your document by typing the <P>rint command.

● E <P>RINT DEFAULT VALUES

The print menu is displayed below. The default values are
indicated and are set up for standard 8.5 by 11 paper. The legal
range of values is also indicated.

SCREEN with DEFAULTS SHOWN	POSSIBLE VALUES
FrEdWriter Printer	
-- Use ARROWS to choose;	
-- Press "RETURN" to go	
-- Press "ESC" to quit	
PRINT THIS DOCUMENT	
Line Length...................65	15-240
Line Spacing..................Single	Double
Left Margin....................5 Letters	0-64
Page Length ....66 Lines	10-127
Top & Bottom Margins..........10 Lines	3-30
Form Feed.....................Yes	No
Line Feed......................No	Yes
First Page Number..............1	0-255
Print Pages...................All	0-255
Print Prompts..................No	Yes
Print Destination............Printer	Screen
Top Line:	0-80 characters
--PAGE #--	# of characters depends on <W>idth

ACCEPTING THE DEFAULTs
The highlighter starts out on "PRINT THIS DOCUMENT." If you do
not wish to make any changes, turn on your printer and press
RETURN.

CHANGING <P>RINT VALUES
1. Press the arrow keys to move the highlighter to the value you
    want to change.

2. Press RETURN.

3. If there are prompts, respond to them and press RETURN.

4. The cursor will jump to PRINT THIS DOCUMENT

5. Repeat as needed to change other print options.

● PRINT MENU OPTIONS

NOTE: All changes made in the <P>rint menu will affect the
entire file.

LINE SPACING
Refers to spacing between printed lines. Single or double
spacing allowed. Use manual spacing to affect portions of a file.

LEFT MARGIN
Refers to started point of printing in relationship to the left
side of the paper. Default is 5 characters. Maximum is 65 which
can allow you to place text on the extreme right edge of the
paper (eg., when writing books or newsletters).

PAGE LENGTH
Refers to how long the paper is. Most printers print 6 lines per
inch. Regular 11 inch paper is 66 lines. Legal sized paper (14
inches long), is 84 lines.

TOP & BOTTOM MARGINS
Refers to the length of the skip over the perforation. The top
margin is always at least 2 spaces. To change the relationship,
adjust paper in printer.

● FORM FEED
If your printer doesn't advance to the next page, change to no.

LINE FEED
If all text is printed on one line change the default value to
yes.

FIRST PAGE NUMBER
The page number of the first page in the document. Change this
to print out a multi-file document. For instance, you may wish
the second file to begin numbering pages at page 12 instead of
page 1. Change the value to 12.

If value is set to zero or one, the "TOP LINE" will not be
printed on the first page. (It will be printed on all following
pages.

PRINT PAGES
Respond with range of numbers in relationship to first page
number. Enter the same number twice to print one page at a time.
 Enter RETURN to switch back to ALL.

PRINT PROMPTS
Prints out prompts when set to YES. When you select YES be sure
to use the HARD ".PAGE" break to ensure your prompts are printed
correctly.

● PRINT DESTINATION
This option lets you print to either screen or printer. The
printer interface MUST BE in slot 1.

TOP LINE
Allows you to print a header at the top of each page. The "#"
symbol will be translated to the page number. If "FIRST PAGE
NUMBER" is set to 0 or 1, the header will not be printed on the
first page.

OTHER PRINT OPTIONS not found in <P>rint menu

CHANGING THE LINE LENGTH
You'll notice that you are unable to change the line length from
the printer menu. If you would like to change the line length
you must be in the edit mode.

Line length refers to the number of characters printed on one
line. A normal page width for 8.5 by 11 paper is 65 characters.
This is the default value in 80 column mode.

To change the LINE LENGTH, you must be in edit mode.
1.   <W>idth
2.   Respond to the prompt by entering a number (up to 240).
3.   Press RETURN.

NOTE: if you type 0 or any character other than a number, you
may set your screen width to zero. In this case, your text will
disappear. However, you have not lost your text. Repeat the
<W>idth command using a number 15-240.

Default line length is: 65 letters in 80 column mode, and 38
letters in 40 column mode. You can change these values to suit
your needs.

If you select a number that is wider than the screen, you can't
see the entire line at one time. The information is still in the
the file; when you move the cursor across the line you'll see how
the text will be displayed using horizontal scrolling.

NOTE: When you change line length with <W> you will discover
      the importance of pressing the RETURN key only at the end
      of a paragraph. You will see paragraphs written this way
      will automatically format themselves to the new line width.

ADDITIONAL FEATURES

UNDERLINE TEXT
BOLDFACE TEXT
ITALICS
INTERACTING WITH THE PRINTER

FrEd allows you to use all the capabilities of your printer. In
order to interact with your printer, YOU'LL NEED TO KNOW THE
PRINTER CODES FOR IT.   These are found in your own printer
manual.

EXAMPLE -- the printer code for italics on the Epson FX-80
Escape-4.   Italics are turned off and normal print is restored
with and printer code Escape-5.   Here is how you would enter this
sequence into your document to produce italics:

1. Move the cursor to the space in front of the word to be
   printed in italics.
2. Press Control-V; ESC; 4 (3 separate keystrokes)
3. Move the cursor to the space after the last word to be
   italicized
4. Press Control-V; ESC; 5 (3 separate keystrokes)

If you make mistakes, you can delete control characters with the
DELETE key.

TABBING
The TAB key inserts 5 spaces in your text.   ][+ = <I>

HARD PAGE BREAK
Normally, FrEdWriter will print 56 lines on a page and then
begin a new page. (This value is determined by the PAGE LENGTH
and TOP & BOTTOM MARGIN values in the PRINT MENU.) If you want
to begin a new page before 56 lines have been printed, you can
"force" a page break.   Do this by typing the command ".page" or
".PAGE" in your text.   The ".PAGE" must be at the left edge of
the line and must be the only thing on that line.   It will look
like this:
 .page
which will cause a new page to begin at this point when you print
the document out.

●

ADDITIONAL FEATURES

PROMPTED WRITING

This is a SPECIAL FEATURE which lets you give on-screen prompts,
or instructions, to students for guided writing activities. A
student loads in a file you have prepared, follows directions
inside "prompt boxes" and types responses as directed. The
prompt boxes are locked to prevent any writing inside them.

After responding to a prompt box, the student uses the down-arrow
to move the cursor to the next prompt box and writes to the
directions there.

When the student's finished work is printed, the prompts will not
appear unless you change that option in the <P>rint mode. The
prompts can quickly (and permanently) be removed from the edit
space, so the student can edit a more final draft of file.

The Writing Lessons Disks associated with FrEdWriter (Available
from CUE Softswap; See page DOC.A-5) contain procedural examples
of this technique. You will find excellent examples of how this
technique can be used to help your children learn writing skills.

●elow is an example of how a prompt box will appear when it is
printed:

```
PROMPT BOX                 (top line)
**********************************************
**<-- side line
**
**     A Writing Prompt
**
**     To print out this screen, you would
**     set the PRINT PROMPTS to YES on the
**     PRINT MENU.
**********************************************
                         (bottom line)
```

STEPS TO CONSTRUCT A PROMPT BOX

This is the procedure to follow:

1.	Open Apple-P	Enters Prompt box mode
2.	Open Apple-A	Prints top line
3.	RETURN	Jumps to next line & Prints side line
4.	Enter your prompt	
5.	Open Apple-Z	Enter bottom line, exits prompt mode

●

●TES ON PROMPT MODE:

APPEARANCE OF PROMPT BOX
When a prompt box is constructed or seen on the screen, it will
appear as inverse lines.

TO EDIT/ DELETE or INSERT TEXT IN EXISTING BOXES
1.   Open Apple-P
2.   Move cursor to do editing
3.   Open Apple-P

TO ENTER/EXIT the PROMPT WRITING MODE
1.   Open Apple-P   (toggles)

TO STOP CURSOR SCROLL IN A LONG PROMPT BOX
1.   Open Apple

TWO WAYS TO SEE TEXT WITHOUT PROMPTS
1.   HIDDEN PROMPTS
     <P>rint mode
         PRINT PROMPTS..........NO
         PRINT DESTINATION......SCREEN or PRINTER
2.   PERMANENT DELETE PROMPTS FROM TEXT
     Open Apple-P
     Open Apple-R
     Respond Y to "Are you sure?" prompt
     Cursor will appear at the top of the file

PLANNING PROMPTS
The best prompts are planned ahead of time.   Before using prompts
with an entire class, TEST the prompt on a sample student.   This
can save you lots of confusion with the entire class.

HELPFUL STANDARDIZATION
The last prompt box could have the PRESS CO! ʼRʼʼL-B message   (see
the end of DOC.A for example).

The first prompt boxes could contain directions such as   USE THE
ARROW KEY TO ADVANCE, DON'T USE THE RETURN KEY, and directions
for the heading (See DOC.A for example).

Prompts should be constructed with <W>idth set to 38 so they can
be shared with other educators.   (See DOC.A-5)

●NTING AND FORMATTING SUMMARY

CHANGE LINE <W>idth

TAB (5 spaces)

CHANGE <P>RINT VALUES
1. <P>
2. Press arrow key to highlight choice
3. Press RETURN
4. If there are prompts, respond
5. Press RETURN
See DOC.D page 2 for defaults and choices

CONSTRUCT PROMPT BOX
1. Open Apple-P
2. Open Apple-A
3. Enter prompt, press RETURN at end of each line
4. Open Apple-Z

TOGGLE PROMPT MODE (to edit)
1. Open Apple-P

PERMANENTLY DELETE PROMPTS
1. Open Apple-P
●. Open Apple-R and Y

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PRE/POST SURVEY

EDT 343
"Computer Module"

NOTE: The following questions relate ONLY to the "Computer Module" and, as regards equipment, ONLY to Apple II computers and their peripheral equipment. Please answer these questions relative to Apple II's and NOT, other computer experience(s).

Instructions: Respond to the following questions by CIRCLING the number which most accurately designates what you feel your ability (knowledge, skill, attitude) is today. 0 = the low end of the scale and 9 = the high end of the scale.

1. How would you rank your knowledge
    of how personal computer systems--
    like the Apple II--work (e.g., the
    central processing unit, the read
    only memory, the random access
    memory, the key board, disk drives,
    display monitor, printer, etc.)? 0 1 2 3 4 5 6 7 8 9

2. How would you rank your ability to
    comfortably use personal computer
    systems--like the Apple II?   0 1 2 3 4 5 6 7 8 9

3. How would you rank your ability to
    comfortably load a computer
    program into the computer and
    get it started?   0 1 2 3 4 5 6 7 8 9

4. How would you rank your ability to
    comfortably reload a new computer
    program into the computer and get
    it started, once the computer is
    already turned on-- without turn-
    ing off the computer and starting
    over?   0 1 2 3 4 5 6 7 8 9

5. How would you rank your ability to
    comfortably use a word processing
    software package?   0 1 2 3 4 5 6 7 8 9

6. WRITE the name of the particular
    word processing software pack-
    age that you are familiar with: _____

7. How would you rank your awareness
   of "teacher utilities"
   (computer software to help
   teachers with typical teaching
   tasks--e.g., producing teaching
   materials, developing quizzes,
   grading students, etc.)?   0 1 2 3 4 5 6 7 8 9

8. WRITE the name of any computer soft-
   ware packages (list all that you
   are familiar with) that are
   designed to help teachers produce
   materials for teaching (these are
   generally referred to as "Teacher
   Utilities):   a. _____

                                     b. _____

                                     c. _____

                                     d, _____

9. How would you rank your ability to
   comfortably use the teacher
   utility(iea) identified above
   in Q #8?   a. 0 1 2 3 4 5 6 7 8 9

                                     b. 0 1 2 3 4 5 6 7 8 9

                                     c. 0 1 2 3 4 5 6 7 8 9

                                     d. 0 1 2 3 4 5 6 7 8 9

10. WRITE the name of a computer soft-
    ware package, that you are
    familiar with, that is designed
    to help teachers keep a record
    of student projects and grades
    (generally refered to as an
    electronic gradebook):   _____

11. How would you rank your ability to
    comfortably use the electronic
    gradebook listed in Q #10?   0 1 2 3 4 5 6 7 8 9

12. How would you rank your knowledge
    and understanding of the current
    copyright laws as the apply to
    the use of computers and computer
    software?   0 1 2 3 4 5 6 7 8 9

13. Why should we keep computer disks away from telephones, air conditioners, and audio speakers?:

A. The sounds they make may be picked up on the disk which would interfere with the data;

B. The heat emitted by all of these is generally sufficient to warp a disk;

C. Each of these is an electrical source which may energize the disk with static electricity;

D. All of these can develop magnetic fields which may be capable of erasing data on a disk;

E. All of the above answers are true.

14. What is the major reason for not writing information with a ball point pen on a label already affixed to a disk?:

A. The ink will leak through the disk jacket, thus, destroying the data on a disk;

B. The pressure of the pen's point may crease the disk thus, making it impossible to write or read data to or from the disk;

C. Movement of the pen's point across the disk may develop static electricity which could destroy the data on the disk;

D. The ink, when the disk is placed into its envelope, may because of friction begin to spread until it covers the read/write window, thus, destroying data on the disk;

E. All of the above answers are true.

15. External, or auxiliary, storage of the user's data for the Apple II microcomputer is typically located in?:

A. 5-1/4 inch floppy disks;

B. Chips;

C. RF modulator;

D. RAM;

E. 8 track audio cassette tapes;

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16. When a computer is commanded to "load" a file, it?:

   A. Physically removes the file from a disk (the file
      is no longer on the disk) and places the
      contents in the computer's RAM (and usually, on
      the monitor screen);

   B. Physically removes the file from a disk (the file
      is no longer on the disk) and places the
      contents in the computer's ROM (then from the
      ROM, with additional commands) the user loads
      it to the monitor screen;

   C. Reads the file from a disk--the file's contents
      remain physically on the disk but the contents
      are also transferred into the computer's RAM
      (and are usually placed on the monitor screen);

   D. Reads the file from a disk--the file's contents
      remain physically on the disk but the contents
      are also transferred into the computers's ROM
      (and are usually placed on the monitor screen;

   E. None of the above is correct.

17. The memory of a computer known as ROM?:

   A. Automatically erases when power is interrupted;

   B. Is located outside of the computer on a disk;

   C. Is the memory to which data is not usually written
      or changed;

   D. Is considered "temporary" memory;

   E. All of the above answers are correct.

18. A "byte" is?:

   A. One bit of information;

   B. Two bits of information;

   C. Two K of information;

   D. The term used to indicated what happens when the
      static electricity in a persons body is
      released, destroying data or computer chips;

   E. None of the above answers are correct.

19. A "cursor" is:

   A. A question the computer uses to prompt the user
      to input a value;

   B. An item perminently printed in the computer
      softeware program;

   C. Both "A" and "B" above;

   D. An item found in the catalog or directory of
      files found on a disk;

   E. A symbol, usually a blinking square, displayed on
      the screen to indicate the position of the
      next character to be typed.

20. An "integrated software package" is:

   A. A software package that is found
      permanently within the computer's
      memory;

   B. A software package that is integrated
      into one of the computer's chips;

   C. Separate software applications, such as a word
      processor, a database, and/or a spreadsheet,
      that are all in one software package and
      are able to access common data files;

   D. All of the above;

   E. None of the above.

21. The term "ASCII" is:

   A. The American Standard Code for Information
      Interchange;

   B. A series of eight bits of information, each
      of which represents a character;

   C. Bytes of information that represent letters of
      the alphabet, numbers, symbols, and/or
      control characters;

   D. All of the above;

   E. None of the above.

22. "IC" is the same as:

    A. Integrated circuit;

    B. Chip;

    C. Both "A" and "B";

    D. Information Code;

    E. None of the above.

23. A "menu" is:

    A. A list of the information files contained
        on a floppy disk;

    B. A list of options from which the user of
        a program may select;

    C. An icon (iconographic) which represent one
        of several items contained in a
        program;

    D. All of the above;

    E. None of the above.

24. When we say that the computer "defaults" to a preset value,
    this means:

    A. That the program will automatically select a value
        unless the user exercises her/his choice;

    B. That the program will automatically fail to initalize
        (format) a disk even though the user gave all
        of the correct commands;

    C. That the program will automatically neglect to send
        text to the printer--or may make the printer
        print one line over and over again;

    D. That the program will automatically fail to save the
        user's file even though the user gave all of the
        correct commands;

    E. None of the above is correct.

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25. A teacher using a computer to help with recording student progress and selecting the next instructional steps and/or materials is an example of:

    A. Computer-instructional development;

    B. Computer-assisted nstruction;

    C. Computer-managed instruction;

    D. All of the above answers are correct.

    E. None of the above are correct answers.

26. Relative to current copyright laws, it is legal to:

    A. Purchase one copy of a piece of computer software and make copies for other teachers--when their sole use of the software will be strictly for for educational purposes;

    B. Purchase one copy of a computer software program to load simultaneously into the computers in your classroom (or computer lab) so that several students can use the same software program at the same time;

    C. Request copies of software programs from producers for preview, which you then copy on your own disks (without purchasing any of them) and then return the originals to the producers. The purpose for copying the disks is to use them with students in your class who have a one-time-only need for the information presented in the software (after students complete their assignments you destroy the copied software programs;

    D. All of the above are permitted;

    E. None of the above are permitted.

27. The CAI mode that provides immediate reinforcement after each correct response is:

    A. Gaming;

    B. Simulation;

    C. Discovery;

    D. Drill and practice;

    E. None of the above answers is correct.

28. The most important step in the _final_ selection of computer courseware to fit specified learning needs and objectives is:

A. Examine sources of information about available courseware (e.g., producer's literature and catalogs, directories and indexes, magazine ads, etc.) and order;

B. Establish the learning objectives;

C. Study evaluative reviews (generally published in professional journals) or evaluative directories of computer courseware;

D. Preview the courseware;

E. None of the above.

A UNIT In

PHOTO/GRAPHICS

for Presentation and Instruction

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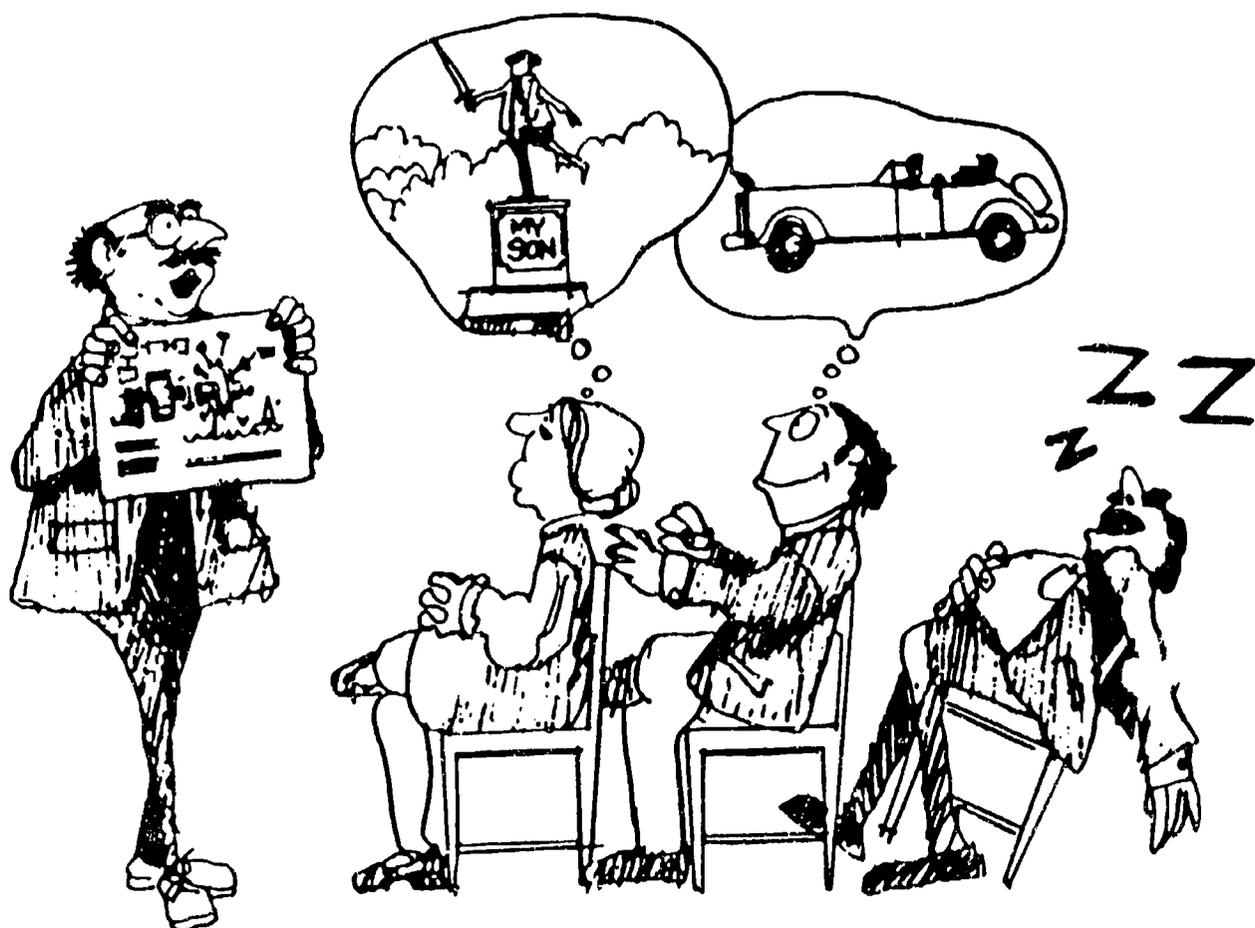
PHOTO/GRAPHICS UNIT
UNIT INFORMATION AND SCHEDULE OF ACTIVITIES

Unit Information

Instructor:	Dr. Tom Kopp (373 McGuffey 529-7278 or 726-6607)
Office Hours:	Mon & Wed 4-5, Tues & Fri 10-12, and by appt.
Graduate TA:	Cath Hellmann (383 McGuffey, 529-6443 - Ext. 8474)
Open Lab Hours:	TBA
Lockers:	Lockers are located under work tables. Help yourself to one but please remove any locks or materials by end of your unit

Session Activities

Day One - Unit Introduction
-Welcome and unit orientation
-Assignment of "Evaluating Environments for Teaching With Media"
-Overhead projector demonstration
-A first look at the topic of mediated presentations

ASSIGNMENT: Bring to class Day 2 the following: 1) high contrast graphics suitable for thermofax overhead transparency production (see examples bound in manual), and 2) two pictures cut from magazines, calendars, etc., for use in mounting activity (should be 8 1/2" x 11" or smaller)

Day Two - Equipment Operation, Overheads, and Mounting
-Demonstrations of carousel slide projector and portable projection screen
-Team equipment practice
-Demonstration of wet and dry mounting techniques
-Demonstration of overhead transparency production

ASSIGNMENT: Read "How To Copy Anything" and "The Learning Potential of Picture Taking" articles in manual. Review The Book of White Shadows on display shelf in Room 377. Bring to class Day 3 the following: 1) a few interestingly shaped objects (eg., keys, jewelry, leaves, marbles) for use in darkroom activity, and 2) a photo, picture, or any visual object that you will photograph to make a slide

Day Three - **Photo Day**
-Teams participate in rotating activity centers in areas of:
1. Classroom snapshot photography
2. Darkroom skills
3. Copystand work (Demonstrate copystand)
4. Slide show editing (Demonstrate slide sorter)

ASSIGNMENT: Listen to "Why Realia?" tape on reserve in 211 Gaskill or available from instructor and read "Experiential Media" Clinical description and "Show and Tell" format in manual. Find an item of realia that can be used in any of the instructional capacities described in these guides. Bring it to class with you on Day 4 for showing and telling your colleagues how you would propose to use it.

Day Four - **Show and Tell Day**
-Sign up for Equipment Check-Off appointments on Day 5
-Class members share examples of realia and experiential media
-Determine order of presentations
-Review presentation evaluation criteria
-View videotaped examples of past presentations

DUE TODAY: "Evaluating Environments for Teaching With Media" assignment and "Experiential Media" realia sharing activity

Day Five - **Equipment Check-Off and Work Day**
-Appointments for equipment and media project
    check-off
-Workday for preparing materials for presentations

Day Six - **Presentation Day**

Day Seven - **Presentation Day**
-Fill in course evaluation form

PHOTO/GRAPHICS UNIT
CLINICALS/ASSIGNMENTS SUMMARY

P/G 1   Eval. of   Environments For Teaching W/ Media (10 pts) - <u>**Due Day 4**</u>
•assignment sheet and checklist in manual
•assigned/explained Day 1

P/G 2   Equipment Operation (24 pts) - <u>**Checklist Completed Day 5**</u>
•checklist in manual specifies the required performance for each piece of equipment
•equipment demonstrations will be conducted during classes (See
    unit session schedule for schedule of demonstration dates)
•checkoff will be done by appointment on Day Five
•assigned/explained Day 1

P/G 3   Mediated Presentation (40 pts) - <u>**Due Day 6 & 7**</u>
•combination of at least one form of projected and one form of nonprojected media
•well-rehearsed presentation and equipment operation skills
•order of presentations determined by lot
•videotaped examples of presentations good and bad reviewed in class
•assigned/explained Day 1

P/G 4   Presentation Media Production (14 pts) - <u>**Due Day 6 & 7**</u>
•media product is designed and produced by student for use in Mediated Presentation;
    after presentation, media is submitted for separate evaluation
•explained/assigned Day 1

P/G 5   Experiential Media (8 pts) - <u>**Due Day 4**</u>
•After listening to tape and reading clinical description, student locates example of realia
    for sharing with colleagues in class

Attendance (4 pts)
•perfect attendance is part of the unit grading structure

Notes: 1) Hand in assignments to GA by end of class on due days. 2) At the end of the P/G Unit you will receive a letter grade and point total that represents your progress to date in the entire EDT 343/443/543 course. Consult instructor if you wish print out of your personal file.

Clinical Experience in Photo/Graphics - P/G 1

Evaluating Environments for Teaching With Media

This clinical experience emphasizes Professional Development Statement No. 4, 'USES APPROPRIATE INSTRUCTIONAL METHODS, MEDIA, AND TECHNOLOGY." It relates to Course Theme No. 6, "Using Media (and Media Production Projects) in Teaching."

I.   Clinical Experience Description

A.   The Problem:

Despite our knowledge of proper media techniques, the conditions that we meet in actual teaching facilities seldom match what we know to be optimum. With this so often the case, we are forced to evaluate just how appropriate our teaching spaces are for media use, with the intention of hopefully making whatever modifications or compromises we can.

B.   Your Response:

Choose a classroom on this campus, and thinking in terms of the recommendations for projection in the text (Kemp, Chapter 21), from class discussions, and your personal experience as a student, evaluate them in terms of their appropriateness for media use.

Using the checklist and worksheet, Classroom Rating Form, 1) describe the room and the kinds of courses offered in it, 2) point our any problems that might be encountered with any aspect of teaching with media equipment or materials in that space, and 3) make whatever recommendations that seem to emanate from your evaluation. Keep your comments and ratings brief, but of a nature suggesting constructive change.

C.   Feedback

After turning in the completed form, your lab instructor will evaluate your remarks in terms of their utility in bringing about modifications either in the physical characteristics of the room or a teacher's usage of it for projection. A mark of "Satisfactory": or "Unsatisfactory" will be given your efforts along with any comments your instructor deems appropriate. All efforts will be made to share your determinations with the rest of the class so that some degree of consensus on this campus' facilities for projection can be determined.

Name _____
Section _____
Date _____

CLASSROOM RATING FORM

for Clinical Experience P/G 1
Evaluating Environments for Teaching With Media

Directions: Please use this form for the room you have chosen to evaluate.

Room and building -

What kinds of classes are generally held in this room?

Approximately how many students fit comfortably in the room?

On the back of this page, **draw a simple diagram of the room** pointing out existing windows, doors, chairs, podium, etc.. **Indicate where existing media equipment is positioned or where, if no equipment is in evidence, they would most likely be positioned.** In evaluating and making recommendations your chosen room, you might consider the following:

number of student desks
type of student desks
tables vs desks?
desk arrangement
acoustics
podium
ventilation
outside distractions
presence of windows
size of windows
windows darkenable?
shades, curtains?
windows openable?
carpet?
electrical outlets, number and location

position of room lights
positions of light switches
    blackboard, bulletin boards, and other equipment?
projection screen appropriate for different
    forms of projection
can screen be adjusted for keystone effect?
room size
room shape
space for portable media equipment?
nature of instructor space in front of room
projection booth or stand?
wall speakers and room PA system?
other?

(To Next Page)

What problems might be encountered if one were to teach using media in this classroom?

What recommendations or suggestions would you make to anyone intending to use this room for instruction?

Satisfactory_____
Unsatisfactory
Lab Instructor _____
Date _____

Clinical Experience in Photo/Graphics - P/G 2

<u>Media Equipment Operation</u>

This clinical experience emphasizes Professional Development Statement No. 4 "USES APPROPRIATE INSTRUCTIONAL METHODS, MEDIA, AND TECHNOLOGY." It relates to Course Theme No. 6, "Using Media (and Media Production Projects) in Teaching."

I.   Clinical Experience Description

A.   The Problem:

If a teacher fumbles in the use of media equipment, the quality and value of any resulting media experience can be defeated. Certain pieces of "core" equipment, therefore, need to be learned and practiced for smooth classroom use.

B.   Your Response:

Using the criteria from Equipment Operation Checklist, and the class demonstrations done for each required technique or piece of equipment, practice the proper use of each, then demonstrate your competence (as evidenced by the established Checklist criteria) for your lab instructor. All demonstrations on the checklist are to be scheduled for the Day 5 "Equipment Checkoff and Work Day."

C.   Feedback:

Depending on your effort, you will receive a score on the checklist's 24-point scale.

Student Name_____Section_____

Equipment Operation Checklist
EDT 343/443/543
Photo/Graphics Unit

During your appointment on the equipment checkoff day, perform the tasks listed for each of the following pieces of equipment and hand in for evaluation the indicated media production projects. In addition to the class demonstrations, the Kemp references provide additional guidance.

EQUIPMENT TO BE DEMONSTRATED

1. Overhead Projector   [Demo Day 1; Kemp 321]

[ ]Place the projector at the proper distance to fill the screen
[ ]Tilt projector head to proper adjustment; eliminate the keystone effect
[ ]Show a well-focussed transparency
[ ]Perform the progressive disclosure technique
[ ]Show how to replace the projector bulb
[ ]Locate and show how (and when) the roller is used
[ ]Demonstrate at least three effective techniques for overhead projector use

                    Total points (out of 3) = _____

2. Carousel Slide Projector   [Demo Day 2; Kemp 321]

[ ]Starting with the projector, lens, cords, etc. in the carry case, assemble for use
[ ]Load ten slides in a Carousel tray, and project them centered and filling the screen
[ ]Demonstrate controls for elevating, lowering, and tilting screen image
[ ]Demonstrate use of the zoom function
[ ]Focus the image with the remote control
[ ]Using the remote control, show the ten slides in forward and reverse order
[ ]Show two slides using the "select" function
[ ]Show procedure for "unjamming" a slide in the projector
[ ]Show how the projector bulb is changed
[ ]Demonstrate at least three techniques for effective Carousel use
[ ]Disassemble the projector and return it to the case

                    Total points (out of 3) = _____

3. Portable Projection Screen   [Demo Day 4; Kemp 336]

[ ]Starting with the screen folded for carrying, assemble and adjust for low, high, and standard classroom projection height
[ ]Adjust screen for overhead projector use
[ ]Adjust screen for slide and motion picture projector use
[ ]Disassemble, ready once again for carrying

                    Total points (out of 3) = _____

4. Slide Sorter   [Demo Day 3; Kemp 229]

[ ]Sequence ten slides using a slide sorter

                    Total points (out of 3) = _____

5. Copystand   [Demo Day 3; Kemp 95]

[ ]Explain how a camera is modified for copy work
[ ]Briefly outline the steps in using a copystand

                    Total points (out of 3) = _____

MEDIA PROJECTS TO BE HANDED IN

1. Thermofax Overhead Transparency   [Demo Day 4; Kemp 202]

[ ]Make and mount an overhead transparency from a paste-up to class standard

                    Total points (out of 3) = _____

2. Drymounting   [Demo Day 2; Kemp 130]

[ ]Drymount a cut-out picture or photograph to class standard

                    Total points (out of 3) = _____

3. Rubber Cement Mounting   [Demo Day 2; Kemp 130]

[ ]Mount a cut-out picture using the rubber cement method to class standard

                    Total points (out of 3) = _____

Total Points (out of 24) = _____

8 g/p

Clinical Experience in Photo/Graphics - P/G 3

<u>Mediated Presentation</u>

This clinical experience emphasizes Professional Development statement No. 4, "USES APPROPRIATE INSTRUCTIONAL MATERIALS, MEDIA, AND TECHNOLOGY.' It relates to Course Theme No. 6, "Using Media (and Media Production Projects) in Teaching."

I.   Clinical Experience Description

A.   The Problem:

When we think of presentations with media, the image that tends to form includes projectors, tape recorders, and other forms of equipment but, while equipment helps, without question, the ultimate impact of media presentation is embodied in the <u>human</u> teacher sharing the lesson with his/her students. If that teacher lacks a command of the media tools at his/her disposal, the outcome can be more than a single ineffective lesson but a deterioration in the image and value of instructional media in the classroom.

B.   Your Response:

Using at least one form of projected and one form of nonprojected media, plan, produce, rehearse, and deliver a classroom presentation of no longer than ten minutes for the other members of the media class. Fill in the front of the Mediated Presentation Information Form to share the specifications of your presentation with the instructor. Provide a blank videotape so that a video document of your performance can be made for your review.

C.   Feedback:

Feedback will be provided in three forms: 1) The instructor will evaluate your performance using the Mediated Presentation Information Form and the Presentation Evaluation Form (this will establish your grade for this activity), 2) Each of your classmates will provide feedback and comments for you via the colleague copies of the Evaluation Form, and 3) The videotape will give audio and visual data to augment and complement the other forms of written data.

Mediated Presentation Information Form
EDT 543/443/343 - Photo/Graphics Unit

Instructions: Fill in the presentation information box below. Hand in form (and any other handouts or material pertinent to your presentation) with your videotape on the day of presentations. Your presentation will be evaluated using the criteria on the separate Presenation Evaluation sheet.

Your classmates will use an identical form to provide further feedback on your presentation. While certainly helpful to you, their feedback will not be figured into your grade.

==

PRESENTATION INFORMATION

Presenter Name _____Section _____

Topic:

The specific group of learner for whom this presentation is intended:

Your behaviorally-stated objectives for this instructional experience:

Forms of media that will be employed in this presentation:

Projected media -

Nonprojected media -

Mediated Presentation Evaluation Form   Presenter_____

Planning	Poorly Done	Especially Well-Done	Comments

•Aimed at a specific audience |_____|
•Objectives clearly established |_____|
•Subject matter competence
  demonstrated |_____|
•Time used efficiently |_____|
•Evidence of careful prep |_____|

Media and Materials

•Suited to audience |_____|
•Related to stated objectives |_____|
•Appropriate choice of
    auditory/visual/print/manipu-
    lative/sensory media |_____|
•Legible/audible to entire class |_____|
•Attractive, creative materials |_____|

Utilization Techniques

•Environment/details prepared |_____|
•Learners prepared to listen and
  learn |_____|
•Different learning styles
  accommodated |_____|
•Appropriate repetition |_____|
•Adequate learner involvement |_____|
•Useful, sensitive feedback |_____|
•Personal qualities conducive to
  learning (enthusiasm, sincerity,
  friendliness, etc.) |_____|
•Fluency in the use of AV |_____|

Overall Impact/Impression |_____|

I would give this presentation a grade of _____

199

200

II 8/p

Clinical Experience in Photo/Graphics - P/G 4

Presentation Media Production

This clinical experience emphasizes Professional Development Statement No. 3, "PLANS INSTRUCTIONAL METHODS., MEDIA, AND TECHNOLOGY APPROPRIATE TO INSTRUCTIONAL GOALS." It relates to Course Theme No. 5, "Preparing Media for Teaching."

I.   Clinical Experience Description

A.   The Problem:

Effective instructional media users always attempt to locate or modify appropriate media when planning a presentation but, there are many times when those materials are just not available. In these cases, instructors must design and produce customized media to meet the needs of the occasion.

B.   Your Response:

Using the media production instruction presented in the module along with all facilities and resources that have been made available to you, choose one option from the Menu of Presentation Media Possibilities and produce a custom media product to be used in your Mediated Presentation.

C.   Feedback:

After presenting your Mediated Presentation, you will turn in your media production product, along with the Media Production Info/Eval Form, for separate evaluation. A score out of a fourteen possible points will be assigned based on the criteria on the form.

Clinical Experience P/G 4
A Menu of Presentation Media Production Possibilities

In producing this media to be used in your Mediated Presentation and then handed in to be counted toward P/G Clinical 4, choose and personally execute <u>one</u> of the following options:

<u>Option</u>

A   1 overhead transparency with at least 3 cels, hinged and mounted

B   set of 3 simple overhead transparencies, mounted

C   1 complex overhead transparency (might contain applied color, movement features, disclosure devices, etc), mounted

D   1 chart (flowchart, hierarchy chart, etc)

E   1 poster

F   1 diagram

G   1 map (pictorial, geographical, conceptual, etc.)

H   1 bulletin board (stake claim to a board by putting name on a piece of paper and tacking it to the board you'd like to use)

I   set of 5 study prints (with labels), mounted

J   set of 10 slides (with at least one title slide), in carousel tray for projection

K   1 display (with appropriate labels and display mounting system)

L   1 game (full group, small group, individual, etc.)

M   3 page handout

N   1 puzzle

O   set of 3 sequenced flipchart visuals

P   1 feltboard

Q   1 hook and loop board (eg. with velcro)

R   1 electronic matching board

S   1 demonstration model

T   1 Big Book (large format bound "book" for group reading activity)

Others only by prior written approval, with approval sheet handed in with project

Presentation Media Production (P/G 4) Info/Eval Sheet
(To be handed in with project after completing Mediated Presentation)

Name _____ Section _____ Date_____

Part I (Student provides this information)

In terms of the Menu of Media Possibilities, what media option have you chosen to produce?

Subject matter/topic?

For what **specific** group of learners is this product intended?

What are your **behavioral** objectives for its use?

- -

Part II (This part is filled in by the evaluator)

Yes(2)	Partially/Possibly(1)	No(0)	Subject matter accurate?
Yes(2)	Partially/Possibly(1)	No(0)	Simple, bold; single dominant theme?
Yes(2)	Partially/Possibly(1)	No(0)	Objective met?
Yes(2)	Partially/Possibly(1)	No(0)	Appropriate for audience?
Yes(2)	Partially/Possibly(1)	No(0)	Crafted with care?
Yes(2)	Partially/Possibly(1)	No(0)	Appropriate application of principles of graphic design (balance, emphasis, movement, harmony, etc)?
Yes(2)	Partially/Possibly(1)	No(0)	Technical quality (lettering, Illustrations, construction, arrangement of parts, etc.)?

Score out of possible 14 = _____

Experiential Media

This clinical experience emphasizes Professional Development Statement No. 4 "USES APPROPRIATE INTRUSCTIONAL METHODS, MEDIA, AND TECHNOLOGY." It relates to Course Theme No. 6, "Using Media (and Media Production Projects) in Teaching."

I.   Clinical Experience Description

A.   The Problem:

By the time tne average American reaches age 21, they will have watched television for three solid years, have slept seven years, and have sat passively in classrooms for an additional 2.1 years. In perhaps the potentially most vibrant years of a person's life, therefore, one faces at least 12.1 full years of almost perfect physical and probably mental inactivity. In that most forms of traditional classroom media, while adding a dimension of sight and sound, do not contribute significantly to the decline of spectatorism and learner passivity. The use of media that more fully represents contact with reality and direct, purposeful experience can help restimulate a learner's ability and willingness to conduct the business of life and living.

B.   Response:

After listening to the audiocassette "Why Realia?," the student will find an item of realia that can be used in any of the listed instructional capacities. Using the Show and Tell Format, they will prepare to share the use of this item with the their classmates in a sharing ("Show and Tell") session.

C.   Feedback:

Students who locate an appropriate realia item, prepare for the sharing session using the suggested format, and actually get up in class and "Show and Tell" how their piece of experiential media can be used instructionally will receive the full eight points allotted to this assignment.

Show and Tell Format
P/G Clinical 5

During Day Four, we will slip back in time to our primary school years for a lively session of Show and Tell.

After listening to the tape "Why Realia?," locate an item of realia that you would propose to use in an instuctional context of your choice, Then, to prepare for your brief moment of showing and telling your 343 colleagues how this item would be used as instructional media, use the format below. Please be sure to rehearse your remarks before coming to class.

==

- Your name
- The learners with whom the realia would be used
- The lesson topic
- The item you propose to use as realia in this lesson
- Any relevant background, descriptions, or explanations
- Method of sharing the object(s) with the learners
- Which attribute of realia do you feel this item best embodies?
  - -Lesson **introduction**
  - -Lesson **conclusion**
  - -Vehicle for **"micro-exploration"**
  - -Strategy for helping learners develop **appreciation**
  - -Means ior stimulating **imagination/creativity**
  - -Vehicle for **transferring** what happens in the classroom
    to real-life application
  - -Aid in process of **comparing/contrasting/classifying**
  - -Method of **maintain attention**, and therefore retention
  - -Provides useful **variety** from the methods traditionally
    used in the teaching of your subject
  - -Way of helping students deal with the everpresent **relevance** issue
  - -Vehicle for creating more of a **multi-sensory** experience
- Any special considerations or conditions in using this realia with learners (expense, security, safety, storage, logistics, availability, messiness, etc.)?

Example (format checkpoints are **highlighted**):

My name is **John Doe**. The learners I would be working with are **eighth grade social studies students** in a lesson on **life at the turn-of-the-century**.
I would use an **oldtime snapshot camera** that I found at a garage sale as my realia. Snapshot photography was very popular at the turn of the century and this type of camera was owned by millions of people. Interestingly, even though it is nearly 90 years old, you can still buy film that will fit it.
I would first show my kids how to use the camera in a brief **class presentation**, then **pass it around** for them to initially experience. On another day, I would load it with film and we would **take some pictures** with it.
I think handling this camera and trying to take a picture with it will create a moment during which my students will begin to **appreciate** how life then differs from life now.
The camera is pretty old so I would need to make sure **no one manhandles it** and I would want to make sure students all have an **equal chance** to give the camera a try. I might also need to find a good way to **display** the photos we take.

Levels of
Abstraction

Verbal
Symbols
XII

Visual
Symbols
XI

Radio and
Recordings
X

Still Pictures
IX

Motion Picture:
Edited Mediated Reality
VIII

Educational Television:
Real Time, Mediated Reality
VII

Exhibits: Edited Reality
VI

Study Trips, Viewing Reality
V

Demonstrations:
Learner Becomes a Spectator
IV

Dramatized Experiences:
Involving, Qualitative
III

Contrived Experiences:
Representation of Reality
II

Direct Purposeful Experiences:
Multisensory, Highly Qualitative
I

Least
Abstract

The *Cone of Experience*

2 (6

Here are some examples of high contrast pictures and graphics suitable for use in thermofax transparency production. Avoid images with any gray or color in them. Good sources include: newspapers, magazines, coloring books, clip art, catalogs, activity books, junk mail, hand-drawn sketches, etc. You may bring in graphics bound in a book - it isn't necessary to cut it out before using it in this assignment.

SCHWARZE LUFT,
UND SIE DRÖHNT
VON DER DROMMETEN
ZORN, UND IM STURM
STEHT DAS S, SAUSEND
UND STEIL UND STARK,
UND ES ZISCHEN DIE
WASSER SCHÄUMEND
ÜBER ERTR:NKENDE.
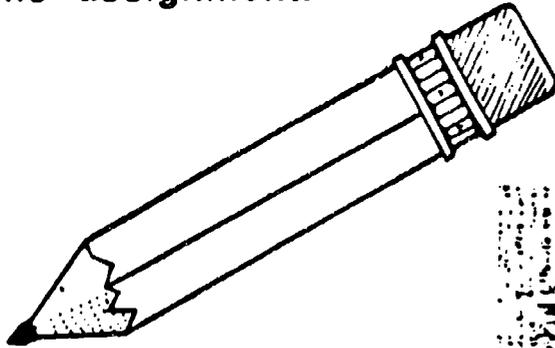
● An Oxford, Ohio, law forbids women from undressing in front of a photograph of a man.

Z z z z z z

ERIC
Full Text Provided by ERIC
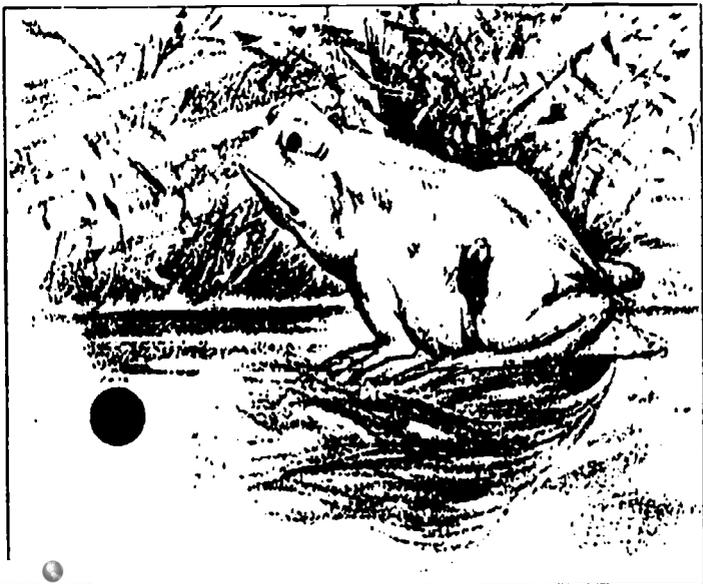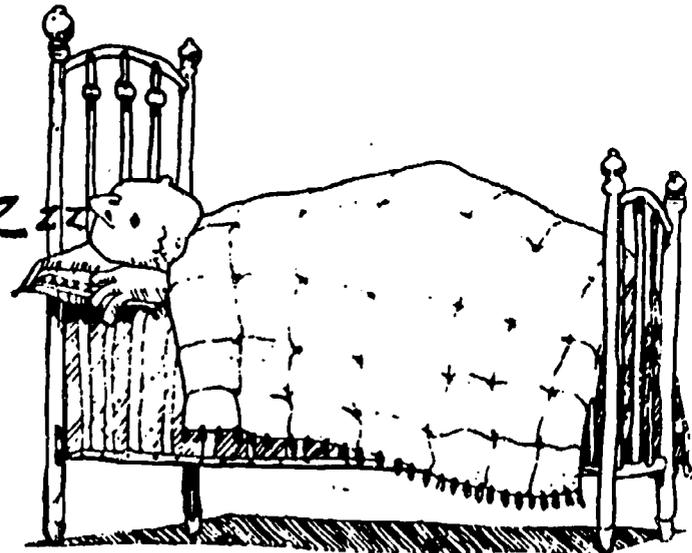
HOW TO COPY ANYTHING

■ If you own a good camera, inevitably all your friends will think you can save them much time and money by copying prints for which they've lost the negatives, pictures from books, stamps, and the like. Sadly, it's true. Also, there are and will be countless times you'll want a photographic copy of something yourself.

If you're not prepared for copying, it can be a time-consuming chore, and results may be far less than satisfactory. However, you can easily keep on hand the simple tools needed.

The simplest way to copy, requiring the least equipment, is to copy outdoors under either a bright overcast sky or in the bright shade, such as under a tree. Avoid bright sunlight since it is very contrasty, produces shadows (including the shadow of the camera on what you're copying), and can cause exposure difficulties. If you don't have a copying stand, a tripod will do. Use a close-focusing lens; a macro lens is best, but a close-focusing zoom at a small aperture can do in a pinch. If you

move the gray card, replacing it with the object to be copied, and shoot using the exposure determined by the gray card. To play it safe, particularly if you are shooting color slides, bracket two exposures for each subject, one ½ f-stop above and one ½ stop below correct exposure.

Color print or slide films may take on

a slightly bluish cast in bright shade, so I'd suggest shooting through a UV or 1A skylight filter to counteract it.

You may have some difficulty framing your subject precisely if you are using a tripod, since many tripods don't have provision for making small changes in height at low levels. Move the subject up and down using books or magazines underneath until you have the desired framing.

While copying outdoors may be good for your health, success has much to do with the weather, convenience, and where you live. If you're an apartment dweller, it may prove almost impossible.

Copying indoors, of course, is the answer for many of us. And it's easy, too, provided you don't follow the directions given in most books and instructions on copying. Lay off those photofloods! They're expensive, broiling hot (not good for subjects at close range), and have short lives. Instead, go to your local hardware store and buy two inexpensive, relatively cool-running, 75-watt household reflector floods. They usually have 2,000-hour lives, so you may never have to buy another in your lifetime.

Use 'em with no filtration for your black-and-white copying, keeping the lamps opposite each other and at 45-degree angles to your subject (see drawing at bottom). For color film, buy 80A and 82C filters for your lens and do the copying through both filters. Your store will probably have to order the filters since few stock them. But once you have 'em, you're set, as we've said, for life.

When copying glossy materials, watch out for reflections from your subject; you can see them, or glare, through your viewfinder. By moving the lights slightly, you should be able to get rid of both.

You say you can't hold your material to be copied sufficiently flat? A piece of antireflection glass atop the subject is a useful way to solve such problems.

Herbert Keppler
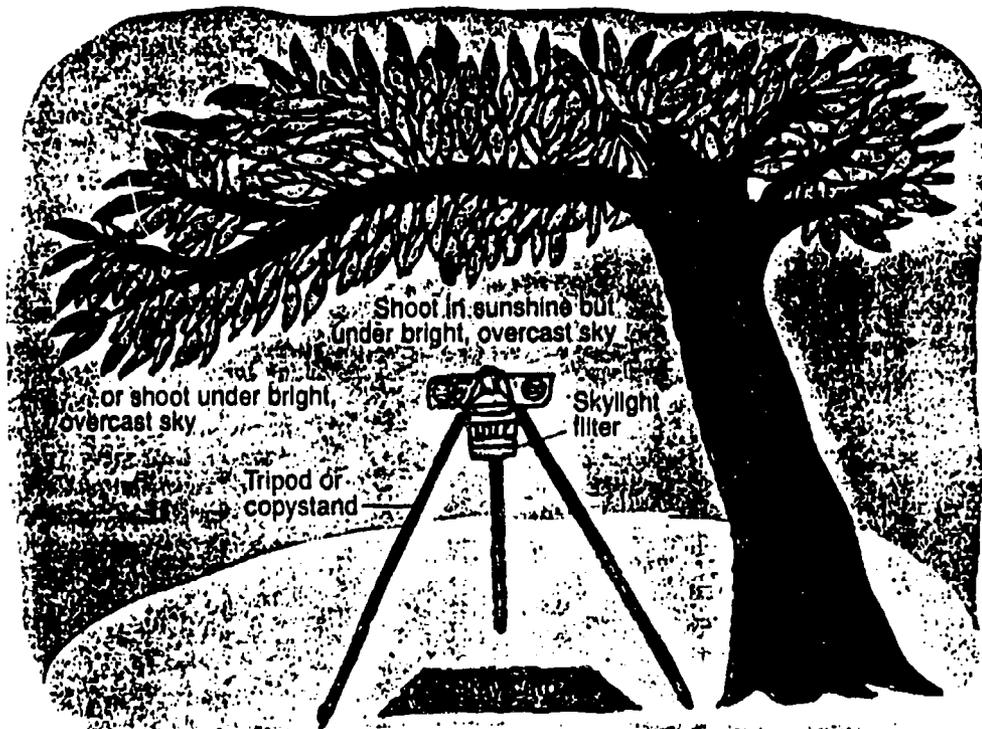
Simplest: copying outdoors

have neither, consider buying a set of close-up lenses including +1, +2, and +3, which can be used separately or together. With close-up lenses, you'll need a fairly small shooting aperture, such as f/8 or smaller, to get the best sharpness.

A fine-grained black-and-white film and color print or slide film of around ISO 100 will do well, depending on whether you want black-and-white copies, slides, or color prints.

Exposure? Simple. Buy a gray card at your local camera store; put it down in place of the subject to be copied and read the exposure your camera suggests. Re-
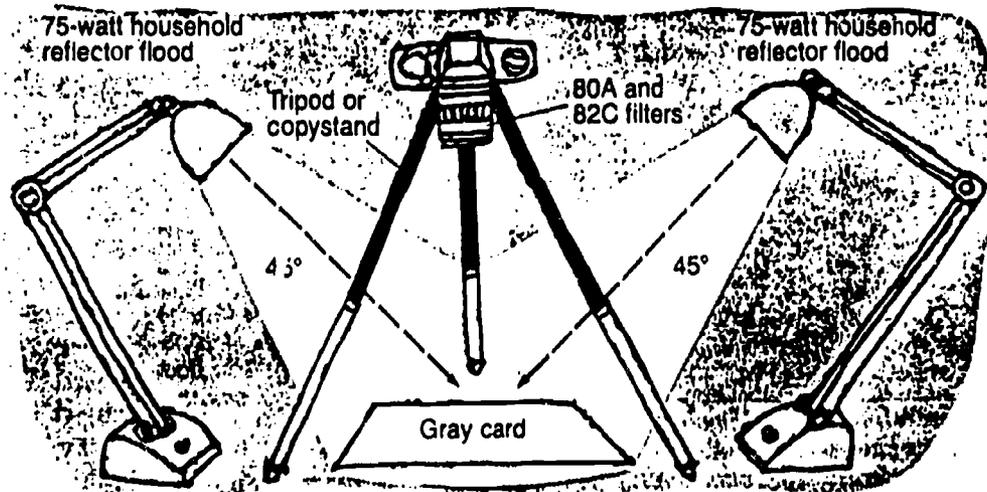
Most convenient: copying indoors

201

THE LEARNING POTENTIAL

(of Picture Taking)

by Ned Eckhardt

Picture-taking is the art form of the people; it's time education took advantage of this.

Most people are unwilling to consider themselves "writers" or "artists," but anyone old enough to look through a viewfinder and press a shutter button is comfortable with the label of "picture-taker." The burgeoning sales of cameras and film—enhanced in recent years by the advent of "instant photography" (first Polaroid, now also Kodak)—attests to this universality. Yet education continues in large measure to ignore this mode of expression, emphasizing instead the more traditional approach of writing as a vehicle for learning and self-expression.

School sponsored photography can take many forms. A special benefit of the "instant picture" format is that it allows immediate feedback by eliminating the lag time between inspiration and finished image. Students might be asked to take individual shots which function as statements on a particular idea, or be assigned a photo-essay. This consists of a group of pictures that develop a single theme. The pictures could stand on their own, or be accompanied by some type of written commentary—factual or impressionistic—which elaborates on the individual images. If the pictures are prints, the text can be incorporated as part of a written and illustrated repor' '' slides are preferred, the text might be recorded on a   ' to be used as part of a slide-sound presentation. 1   ific format chosen would depend on personal preference and available equipment.

There is hardly a subject of school study that cannot admit · visual expression. Many of the students who feel hampered when it comes to expressing themselves in writing can produce photographic images that are personal, concrete, and perceptive. The end result is a fuller understanding of the subject, generated by the involvement that photography demands.

Pictures offer another distinct advantage over written themes. Most teachers are aware of the powerful stimulus provided by peer evaluation, but have also experienced the frustration of trying to get students to comment meaningfully on each other's work. This is rarely the case with photos. Students are eager to see the shots of others, to

The camera is capable of doing what many other mediated modes of education have failed to do: to link the student in the classroom with the world as it exists outside the classroom.

Ned Eckhardt is an assistant professor in the Radio and Television Department of Herkimer County (N.Y.) College.

OF PICTURE TAKING

discuss impressions, seek explanations, offer comments — generally to engage in a give-and-take rarely seen in classrooms. This is especially true when students discuss a common assignment which each fulfilled individually or in small work groups.

A logical next step in the sharing of student photographs — and a source of added incentive — is to take the pictures beyond the classroom. Sharing between schools provides benefits to students in both locations. A common theme, previously agreed upon, will find distinctively different expression by students in urban, suburban, and rural settings. Exchanging such images not only broadens the perspective of all involved, but helps link students of differing backgrounds and experiences. Taken even further, it is possible that student-made photographs — especially if done in the slide format — can be shown to interested groups (clubs, business or civic associations, etc.). They may even be offered to local television stations which often look for program ideas featuring local scenes and people — especially when the production is cost-free. Printed photographs can be loaned to banks, shopping centers, and other places where people have time to browse. In short, we live in a highly visual society, and any form of visual expression is likely to have wide appeal — both in its preparation and in its presentation.

Specific Course Applications

The application of photography to specific course areas is almost limitless. The following suggestions can help prime the pump.

In Language Arts, the understanding of such literary devices as mood, tone, style, point-of-view, and symbolism can be demonstrated by assigning the creation of personal photographic images. The vital extra dimension here is that the subjective feelings attached to the images (e.g., loneliness portrayed by a shot of a solitary person walking a city street) is inextricably woven into the objective elements of the picture (scene, lighting, angle, composition). Just as a writer selects words that carry both objective and emotional connotations, so the picture-maker conveys images that work on many levels. A picture of cows crossing a country road with cars stopped on both sides can be a humorous pastoral moment, or an ironic and symbolic comment on our times.

Many of the students who feel hampered when it comes to expressing themselves in writing can produce photographic images that are personal, concrete, and perceptive.

Illustration by Eric Lamb

Social studies classes can use pictures of the local environment as a reflection of contemporary mores and be-l ● Studies of ethnic groups, subcultures, specific age groups lend themselves to visual images, and often the camera will draw the students deeper into the subject Photo-essays of ethnic customs, teenage dances, the week-end softball league, or local celebrations provide insight that rarely emerge from a study of charts and case histories. They help students explore facets of their culture and provide an opportunity for personal comment as well.

History departments can enrich the local archives as well as their classes. There is a movement across the country toward oral history in the form of taped interviews with older people. Why not extend this hands-on approach by assigning photo-essays that spotlight neighborhood buildings, monuments, and artifacts? Contrasting studies of change can suggest a historical perspective, an understanding of how time and human events impact on the world we all inhabit. A before-and-after essay on urban renewal—or simply the replacement of an old structure with a newer one—would make an intriguing first assignment.

Broader Educational Applications

Photography in the classroom can be used to increase proficiency in many skill areas. Among these are perception abilities, motivation, and survival skills.

In the context of the total school experience, the perception of visual images is rarely integrated into any intelligible system: students see forms made by other people, but none created by themselves. One result of this fragmented ● ge jumble is a loss of consciousness for how uniquely ● vidual perception is. A photographic image expresses a person's own perception of the world, and reinforces the point that the "forms" of life exist on two levels: the physical "out there" which can be captured on film, and the personal "inside" which can only be expressed through symbols. One of the best ways for students to relate to their environment is for them to look for and study the significant forms in it. By creating photographic images, students also create awareness. They come to realize that their perceptions are not isolated oddities, but are reflected in—and can be expressed through—the forms that exist around them. This leads to a deeper awareness of the forms, and then of the meanings that can be attached to these forms. The end result is a growing ability to perceive the relationship of the external world of objects to the internal world of ideas.

The school use of photography can increase student motivation both in terms of technical achievement and heightened self-confidence. While most cameras are fairly simple to operate, they do take some getting used to. Students feel a sense of achievement in knowing that they control the medium, both technically and aesthetically. And the more control they exercise, the greater the motivation to express themselves through photographs. As picture quality and content improve, so does student self-confidence. Personal expression takes on a new validity because it is done increasingly well. Students become autodidactic—teaching themselves to communicate visually because they want to, not because of outside cajoling or the pressure of grades. It is a happy development for them— for their teacher as well.

● hotography allows students to work on basic survival skills in a concentrated form. It is one thing to problem-solve in the abstract world of research papers and written exams, but quite another to be handed a roll of film, given a 48-hour time limit, and told you must, for example, pre-

sent the problem of loneliness in old age and show three solutions, or make an environmental statement on your town. Life itself then becomes the laboratory in which the problem is solved. Tied to the problem-solving aspects of creative photography are the basic skills of organizing and planning. To find and recognize the proper images, to regulate time and energy in the most efficient manner— these are excellent training for living a productive and useful life. Team assignments give students a chance to participate in the problem-solving process on a group level, engaging in the exchange, the sharing and compromising, the discussions and decisions that are a part of interdependent adult life.

The camera is capable of doing what many other mediated modes of education have failed to do: to link the student in the classroom with the world as it exists outside the classroom. Whether picture-taking is used in conjunction with a particular curriculum area or for its own sake as a vehicle of student expression, it can inject new vitality into the experience of school. Everyone is able to take pictures; photography is perhaps the most universal form of expression and communication in American culture today. Though there are obvious levels of professionalism that all will not attain, there is a level of proficiency that few will fail to reach. This potential alone warrants a more prominent role for photography in the schools. ▣

PHOTOGRAPHY RESOURCES

Eastman Kodak generates a constant flow of practical publications ranging from leaflets to books, from the basic to the highly sophisticated. Especially valuable is their Here's How books and their Classroom Projects Using Photography guides (one for elementary, one for secondary. $6.95 each). The people at Kodak are most helpful; write and describe your needs and/or request a listing of publications. Contact Donald G. Conant, Corporate Information, Eastman Kodak, 343 State St., Rochester, NY 14650

The Time-Life Library of Photography consists of numerous hardbound books (about $10.00 each) covering different aspects of photography and accompanied by compelling photographs. The information is clear and thorough, the pictures are themselves an invitation to photography. Barbara and John Upton have prepared a one-volume work based on the Time-Life series. Called Photography, this excellent text preserves the scope and detail of the Time-Life volumes (Educational Associates/Little, Brown & Co. $12.95 paperback)

Petersen Publications has a monthly magazine, Photographic, plus magazine format books. Especially valuable is their Basic Guide to Photography by Lou Jacobi ($3.95)

The Craft of Photography by David Vestal (Harper & Row, $10.00) originated as a series of articles in the excellent magazine, Camera 35. It covers every phase of photographic work with information that is precise, practical, and thorough.

The Book of Photography by John Hedgecoe (Alfred A. Knopf, $17.95) described by its subtitle "How to See and Take Better Pictures." The emphasis seeing, and the pictures in this book are breathtaking. Though it also covers technique, the book strives primarily to develop a sense for what is a quality photograph.

Photography—Simple and Creative by Jane Elam (Van Nostrand Reinhold, $5.95) contains experimental work that even beginners can do, though most of it requires a darkroom. Taking photography beyond the snapshot stage, the book covers pictures made with and without a camera.

Basic Photography is a mixed-media kit (one for color, one for black and white) that helps students learn the fundamentals. It's available from Greystone Films, 335 Bayview Ave., NY 11701

Photography in Focus by Mark Jacobs and Ken Kokrda is a basic text for introducing a photography course into the curriculum (National Textbook Co., $6.95)

The Family of Man by Edward Steichen (NAL/Signet, $3.95) was a forerunner of the many fine books of photographs now available, and is still one of the most arresting and sensitive collections of people pictures around. It will appeal to anyone interested in photography—or people.

Scholastic's Images of Man series (Set I and Set II) includes filmstrips and prints of some of greatest photographs ever taken. The series is an excellent supplement to the study of photography as well as a moving documentation of universal human values and concerns.

A word of caution. Many commercial photographic books—with the notable exception of the Kodak publications—contain pictures of nudes. While these represent a legitimate aspect of the art, they might raise eyebrows—or voices—in some situations.)

211

Mediated Presentation Evaluation for _____

Planning	Poorly Done	Especially Well–Done		Comments

- Aimed at a specific audience
- Objectives clearly established
- Subject matter competence demonstrated
- Time used efficiently
- Evidence of careful prep

Media and Materials

- Suited to audience
- Related to stated objectives
- Appropriate choice of auditory/visual/print/manipu-lative/sensory media
- Legible/audible to entire class
- Attractive, creative materials

Utilization Techniques

- Environment/details prepared
- Learners prepared to listen and learn
- Appropriate cues used
- Appropriate repetition
- Adequate learner involvement
- Useful, sensitive feedback
- Personal qualities conducive to learning (enthusiasm, sincerity, friendliness, etc.)
- Fluency in the use of AV

Overall Impact/Impression

I would give this presentation a grade of _____

212

213

Mediated Presentation Evaluation for _____

Planning	Poorly Done	Especially Well-Done	Comments

●Aimed at a specific audience
●Objectives clearly established
●Subject matter competence
  demonstrated
●Time used efficiently
●Evidence of careful prep

Media and Materials

●Suited to audience
●Related to stated objectives
●Appropriate choice of
  auditory/visual/print/manipu-
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●Appropriate repetition
●Adequate learner involvement
●Useful, sensitive feedback
●Personal qualities conducive to
  learning (enthusiasm, sincerity,
  friendliness, etc.)
●Fluency in the use of AV

Overall Impact/Impression

I would give this presentation a grade of _____

214

Mediated Presentation Evaluation for _____

Planning   <u>Poorly Done</u>   <u>Especially Well-Done</u>

<u>Comments</u>

● Aimed at a specific audience
● Objectives clearly established
● Subject matter competence
   demonstrated
● Time used efficiently
● Evidence of careful prep

Media and Materials

● Suited to audience
● Related to stated objectives
● Appropriate choice of
   auditory/visual/print/manipu-
   lative/sensory media
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Utilization Techniques

● Environment/details prepared
● Learners prepared to listen and
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● Appropriate repetition
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● Useful, sensitive feedback
● Personal qualities conducive to
   learning (enthusiasm, sincerity,
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● Fluency in the use of AV

Overall Impact/Impression

I would give this presentation a grade of _____

216

217

Mediated Presentation Evaluation for _____

Planning   Poorly Done   Especially Well-Done

●Aimed at a specific audience |_____|
●Objectives clearly established |_____|
●Subject matter competence
  demonstrated |_____|
●Time used efficiently |_____|
●Evidence of careful prep |_____|

Media and Materials

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●Related to stated objectives |_____|
●Appropriate choice of
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  lative/sensory media |_____|
●Legible/audible to entire class |_____|
●Attractive, creative materials |_____|

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●Environment/details prepared |_____|
●Learners prepared to listen and
  learn |_____|
●Appropriate cues used |_____|
●Appropriate repetition |_____|
●Adequate learner involvement |_____|
●Useful, sensitive feedback |_____|
●Personal qualities conducive to
  learning (enthusiasm, sincerity,
  friendliness, etc.) |_____|
●Fluency in the use of AV |_____|

Overall Impact/Impression |_____|

                    I would give this presentation a grade of _____

Mediated Presentation Evaluation for _____

Planning	Poorly Done	Especially Well-Done		Comments

Planning

- Aimed at a specific audience |_____|
- Objectives clearly established |_____|
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Media and Materials

- Suited to audience |_____|
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- Legible/audible to entire class |_____|
- Attractive, creative materials |_____|

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  learn |_____|
- Appropriate cues used |_____|
- Appropriate repetition |_____|
- Adequate learner involvement |_____|
- Useful, sensitive feedback |_____|
- Personal qualities conducive to
  learning (enthusiasm, sincerity,
  friendliness, etc.) |_____|
- Fluency in the use of AV |_____|

Overall Impact/Impression |_____|

I would give this presentation a grade of _____

220

221

Mediated Presentation Evaluation for _____

Planning	Poorly Done	Especially Well-Done	Comments

●Aimed at a specific audience

●Objectives clearly established

●Subject matter competence
  demonstrated

●Time used efficiently

●Evidence of careful prep

Media and Materials

●Suited to audience

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Overall Impact/Impression

I would give this presentation a grade of _____

222

223

Mediated Presentation Evaluation for _____

Planning	Poorly Done	Especially Well-Done	Comments
●Aimed at a specific audience	|_____|	
●Objectives clearly established	|_____|	
●Subject matter competence demonstrated	|_____|	
●Time used efficiently	|_____|	
●Evidence of careful prep	|_____|	

Media and Materials

●Suited to audience	|_____|	
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●Useful, sensitive feedback	|_____|	
●Personal qualities conducive to learning (enthusiasm, sincerity, friendliness, etc.)	|_____|	
●Fluency in the use of AV	|_____|	

Overall Impact/Impression |_____|

I would give this presentation a grade of _____

224

225

Mediated Presentation Evaluation for _____

Planning	Poorly Done	Especially Well-Done		Comments

●Aimed at a specific audience
●Objectives clearly established
●Subject matter competence
   demonstrated
●Time used efficiently
●Evidence of careful prep

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●Suited to audience
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●Appropriate choice of
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   learning (enthusiasm, sincerity,
   friendliness, etc.)
●Fluency in the use of AV

Overall Impact/Impression

I would give this presentation a grade of _____

2216   227

Mediated Presentation Evaluation for _____

Planning	Poorly Done	Especially Well-Done	Comments

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Media and Materials

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  learning (enthusiasm, sincerity,
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Overall Impact/Impression

I would give this presentation a grade of _____

Mediated Presentation Evaluation for _____

Planning   Poorly Done   Especially Well-Done

●Aimed at a specific audience |_____|
●Objectives clearly established |_____|
●Subject matter competence
  demonstrated |_____|
●Time used efficiently |_____|
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Media and Materials

●Suited to audience |_____|
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●Adequate learner involvement |_____|
●Useful, sensitive feedback |_____|
●Personal qualities conducive to
  learning (enthusiasm, sincerity,
  friendliness, etc.) |_____ . .|
●Fluency in the use of AV |_____ .. __|

Overall Impact/Impression |_____ ____|

I would give this presentation a grade of _____

230   231

Mediated Presentation Evaluation for _____

Planning	Poorly Done	Especially Well-Done		Comments

●Aimed at a specific audience
●Objectives clearly established
●Subject matter competence
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●Useful, sensitive feedback
●Personal qualities conducive to
  learning (enthusiasm, sincerity,
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●Fluency in the use of AV

Overall Impact/Impression

I would give this presentation a grade of _____

233

Mediated Presentation Evaluation for _____

Planning	Poorly Done	Especially Well-Done	Comments
●Aimed at a specific audience	[_____]		
●Objectives clearly established	[_____]		
●Subject matter competence demonstrated	[_____]		
●Time used efficiently	[_____]		
●Evidence of careful prep	[_____]		

Media and Materials

●Suited to audience	[_____]	
●Related to stated objectives	[_____]	
●Appropriate choice of auditory/visual/print/manipulative/sensory media	[_____]	
●Legible/audible to entire class	[_____]	
●Attractive, creative materials	[_____]	

Utilization Techniques

●Environment/details prepared	[_____]	
●Learners prepared to listen and learn	[_____]	
●Appropriate cues used	[_____]	
●Appropriate repetition	[_____]	
●Adequate learner involvement	[_____]	
●Useful, sensitive feedback	[_____]	
●Personal qualities conducive to learning (enthusiasm, sincerity, friendliness, etc.)	[_____]	
●Fluency in the use of AV	[_____]	

Overall Impact/Impression   [_____]

I would give this presentation a grade of _____

234

Mediated Presentation Evaluation for _____

Planning	Poorly Done	Especially Well-Done

Comments

- Aimed at a specific audience |_____|
- Objectives clearly established |_____|
- Subject matter competence
  demonstrated |_____|
- Time used efficiently |_____|
- Evidence of careful prep |_____|

Media and Materials

- Suited to audience |_____|
- Related to stated objectives |_____|
- Appropriate choice of
  auditory/visual/print/manipu-
  lative/sensory media |_____|
- Legible/audible to entire class |_____|
- Attractive, creative materials |_____|

Utilization Techniques

- Environment/details prepared |_____|
- Learners prepared to listen and
  learn |_____|
- Appropriate cues used |_____|
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- Adequate learner involvement |_____|
- Useful, sensitive feedback |_____|
- Personal qualities conducive to
  learning (enthusiasm, sincerity,
  friendliness, etc.) |_____|
- Fluency in the use of AV |_____|

Overall Impact/Impression |_____|

I would give this presentation a grade of _____

Mediated Presentation Evaluation for _____

Planning	Poorly Done	Especially Well-Done		Comments

Planning

- Aimed at a specific audience |_____|
- Objectives clearly established |_____|
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- Environment/details prepared |_____|
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  learning (enthusiasm, sincerity,
  friendliness, etc.) |_____|
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Overall Impact/Impression |_____|

I would give this presentation a grade of _____

Mediated Presentation Evaluation for _____

Planning	Poorly Done	Especially Well-Done	Comments
●Aimed at a specific audience	|_____|		
●Objectives clearly established	|_____|		
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●Suited to audience	|_____|		
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Utilization Techniques

●Environment/details prepared	|_____|		
●Learners prepared to listen and learn	|_____|		
●Appropriate cues used	|_____|		
●Appropriate repetition	|_____|		
●Adequate learner involvement	|_____|		
●Useful, sensitive feedback	|_____|		
●Personal qualities conducive to learning (enthusiasm, sincerity, friendliness, etc.)	|_____|		
●Fluency in the use of AV	|_____|		

Overall Impact/Impression |_____|

I would give this presentation a grade of _____

Mediated Presentation Evaluation for _____

Planning	Poorly Done	Especially Well-Done	Comments

•Aimed at a specific audience

•Objectives clearly established

•Subject matter competence
  demonstrated

•Time used efficiently

•Evidence of careful prep

Media and Materials

•Suited to audience

•Related to stated objectives

•Appropriate choice of
  auditory/visual/print/manipu-
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•Legible/audible to entire class

•Attractive, creative materials

Utilization Techniques

•Environment/details prepared

•Learners prepared to listen and
  learn

•Appropriate cues used

•Appropriate repetition

•Adequate learner involvement

•Useful, sensitive feedback

•Personal qualities conducive to
  learning (enthusiasm, sincerity,
  friendliness, etc.)

•Fluency in the use of AV

Overall Impact/Impression

I would give this presentation a grade of _____

Mediated Presentation Evaluation for _____

Planning	Poorly Done	Especially Well-Done	Comments
•Aimed at a specific audience	L_____		
•Objectives clearly established	L_____		
•Subject matter competence demonstrated	L_____		
•Time used efficiently	L_____		
•Evidence of careful prep	L_____		

Media and Materials

•Suited to audience	L_____	
•Related to stated objectives	L_____	
•Appropriate choice of auditory/visual/print/manipu-lative/sensory media	L_____	
•Legible/audible to entire class	L_____	
•Attractive, creative materials	L_____	

Utilization Techniques

•Environment/details prepared	L_____	
•Learners prepared to listen and learn	L_____	
•Appropriate cues used	L_____	
•Appropriate repetition	L_____	
•Adequate learner involvement	L_____	
•Useful, sensitive feedback	L_____	
•Personal qualities conducive to learning (enthusiasm, sincerity, friendliness, etc.)	L_____	
•Fluency in the use of AV	L_____	

Overall Impact/Impression   L_____|

I would give this presentation a grade of _____

214

245

Photo/Graphics Unit

If asked to do the following today, using the following scale, how would you rate your degree of competence?

No   Extremely
Competence   Competent

    0   1   2   3   4   5   6   7   8   9

_____   1. Design and execute instructional photo and graphic media using the established principles of graphic design

_____   2. Analyze classroom environments for their appropriateness for media use

_____   3. Successfully use a carousel slide projector in a presentation (includes loading the slide tray)

_____   4. Set up and adjust a classroom-size portable projection screen

_____   5. Use a thermofax machine to make both thermal ditto masters and overhead transparencies

_____   6. Use a spirit duplicator (ditto machine)

_____   7. Effectively use an overhead projector in a presentation

_____   8. Use a 35mm camera with close-up lens, filters, and copystand for making copy slides and prints

_____   9. Adjust and use a drymount press and tacking iron to mat photos and other pictures

_____   10. Produce a clean, professional-looking mount using a cut-out picture and a liquid adhesive such as rubber cement

_____   11. Sequence a slide program using a slide file and sorter

_____   12. Make a photographic print using a darkroom

_____   13. Design and organize a classroom activity that uses snapshot photography

_____   14. Develop a lesson in which you use realia and other such experiential media

_____   15. Comfortably plan and deliver a presentation on a given topic using media you have produced and the appropriate A-V equipment to share it.

For second semester, revised scale of points for LIS module.

LIS	1	Encyclopedia Clin	10
LIS	2	Readers Guide Clin	19
LIS	3	Cur Events Clin	19
LIS	4	NY Times	5
LIS	5	Biography Clin	13
LIS	6	Selection Clin	10
LIS	7	Index Clinical	20
LIS		Perfect Attendance	4
			100

Using the Card Catalog

INTRODUCTION

In libraries the card catalog is the index to books and other materials. The catalog of any given library may be thought of as the most important of its reference sources, since it is the key used by both librarians and users for determining what informational sources the library owns.

Card catalogs are composed of labeled and numbered drawers of cards which give descriptive information about what a library owns, and call numbers for determining the location of materials. The cards are called "entries," which simply mean the various listings for the publications filed in different places throughout the card catalog. For example, if a book has an author card, a title card, and a subject card, it then has a total of three entries. In addition, guide cards and cross references are provided to make the card catalog easier to use. Catalogs grow as library materials are added.

Attention will be given to the card catalog at the beginning as well as throughout the duration of the course.

2. TYPES OF LIBRARY CARD CATALOGS

Divided and Dictionary Catalogs

Although there are several types of library retrieval devices, including book catalogs, and those in automated/computerized forms; most school libraries still maintain the type composed of 3x5 inch cards. Of the latter, they are usually either of the "divided" or the "dictionary" type. Divided card catalogs are separated by type of entry, usually with authors and titles in one part, and subject headings in another. In spite of the fact that many school, public, and academic libraries have converted to the divided catalog, many still maintain the "dictionary" catalog. The dictionary type includes all cards arranged alphabetically in a single catalog. All card catalogs on the Miami campus are of this type.

3. USING THE CARD CATALOG

Information Given on Catalog Cards

As previously stated, card catalogs are composed of author, title, subject and other entries; as well as guide and cross reference cards. Examine the following sample card and become acquainted with the information given on catalog cards.

Of the various components of this card, some require special consideration.

1) Date of Publication

The date on the preceding card is given as 1988, and there is little reason to doubt that the material in the book closely approximates that date.

2) Pages

It may be that the length of a work is significant for making choices. If so, paging is always placed in this position on the catalog card.

3) Illustration Information

The card indicates that the book is illustrated (ill.). When applicable, illustrative material such as portraits, maps, diagrams, music scores, etc. are given.

4) Notes

When choosing materials from the card catalog, be mindful of any notes which might better describe the work. On this card a note indicates that a bibliography appears on pages 196-203. Although different types of notes appear on cards, those concerning bibliography are especially important since they lead the user to a list of additional sources of information.

5) Tracings

Shown near the bottom of many catalog cards, the tracings indicate various card catalog entries under which the publication is filed throughout the card catalog. Using the preceding author card as an example of this, the tracings reveal that there is:

a) A subject entry in the "I" section of the card catalog under: INDIANS OF NORTH AMERICA--HISTORY
b) A title entry in the "R" section of the card catalog under: THE RED MAN'S CONTINENT
c) A series entry in the "A" section of the card catalog under: AMERICAN INDIAN SERIES

This demonstrates that any given publication might have many different cards (or "entries") distributed throughout the card catalog. Including an entry for the author, this book by Anne Baker requires a total of four (4) cards.

Types of Cards in the Catalog

1) Author entries

Most author entries are the names of individuals. However, this is not always the case. Indeed, it is sometimes difficulty to determine authorship of a work. Frequently, the author entry is not the name of a person, but the name of a corporation, association, society, university, government office, etc. Librarians refer to these as "corporate entries." At other times, there is neither a person nor a corporate body to claim authorship; and - in a sense - the title then becomes the author. Following are examples of these three types:

a) Personal authors

Smith, John
Watkins, Rosemary

b) Corporate bodies as authors

Ford Motor Company
Yale University
American Medical Association
Chicago. Board of Health
Ohio. Department of Finance
U.S. Office of Education

Example:

Z
718
.7
A5

American Library Association.
    Student use of libraries: an inquiry into the needs of students, libraries and the educational process. ₁Chicago₁ 1964.

    xii, 212 p. illus. 24 cm.

    Papers of the conference within a conference, July 16-18, 1963, Chicago, Illinois, a feature of the 1963 American Library Association Conference, with commentaries and summary of the discussion group recommendations.
    Bibliographical footnotes.

    1. Libraries and students. 2. Library conferences.   1. Title. 11. Title: An inquiry into the needs of students, libraries, and the educational process.

Z718.7.A59   027.62   64-17921

Library of Congress   ₁6₁

c) Titles as authors

Bible
Arabian Nights
Encyclopedia American
World Almanac

Example:

912
En19w

Encyclopaedia Britannica World atlas. .. Geographical editor: G. Donald Hudson. Unabridged. Encyclopaedia Britannica
illus maps

1 Atlases 2 Statistics   1 Hudson G Donald, ed.   912

66W6231   (W) The H. W. Wilson Company

250

2) Title Entries

Title entries are expecially useful when one does not know the author and/or when the full name or spelling is uncertain. At other times it 's easier to locate a publication by title rather than by author. For example, if attempting to locate the title Time of the Nightingale, by Robert Smith, the search would be far more simplified by going to the "T" section of the card catalog, in place of searching through the many duplicate names for Robert Smith.

3) Subject Entries

Subject headings are extremely useful when one does not know the author or title of works for which material is needed. In card catalogs subject entries are designated at the top of the catalog card in BLACK CAPITAL LETTERS.

4) Guide Cards

Guide cards are raised above other cards in the catalog and are liberally distributed as aids for repidly finding the entries one is seeking. Since guide cards are not ordinarily provided for each heading in the catalog, always be mindful that they are only guides and not indicators of all headings. In the example below, information on the topics INITIALS, INLAND NAVIGATION, and INQUISITION will be found in the drawer even though guide cards for these subjects are not provided.
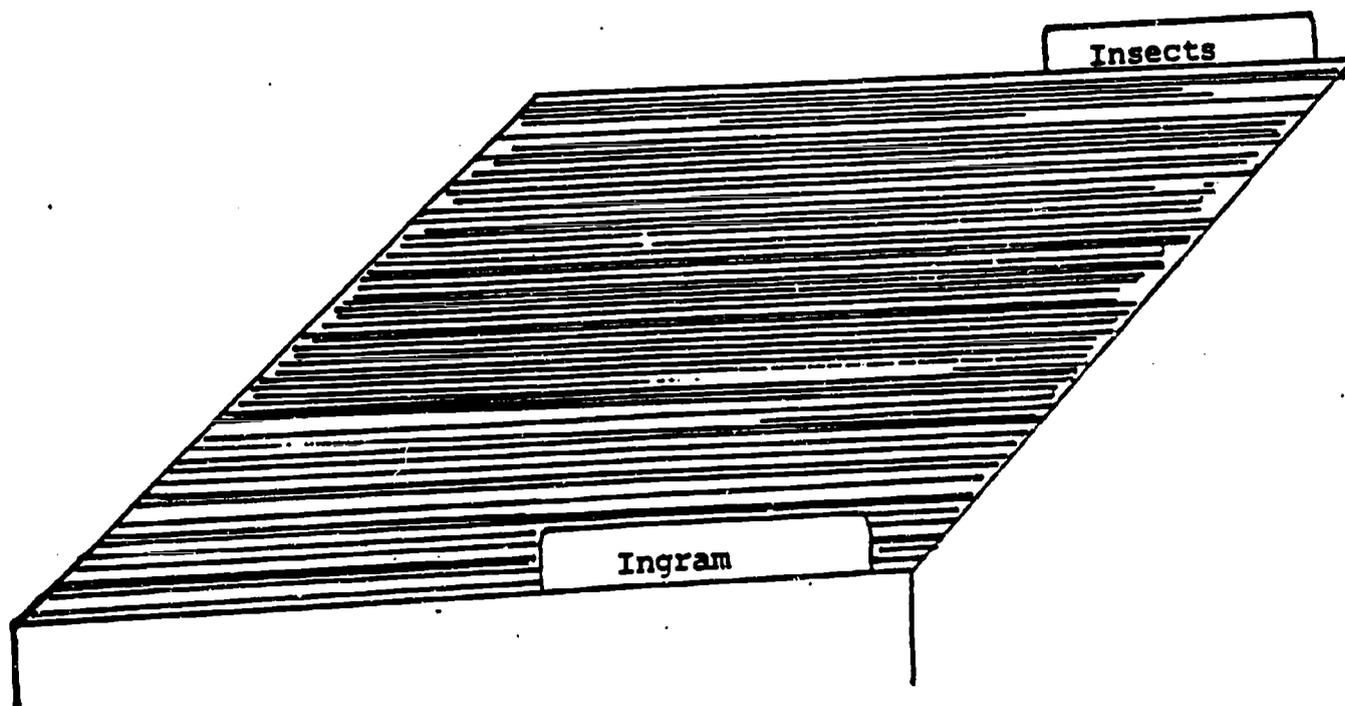
5) Cross References

a) "See" cross references

Cross References are provided throughout card catalogs for assisting the user. The two types of cross references are:

These indicate that c   .s not looking under the correct name or term which has been chosen for the card catalog. Follow the instruction when encountering one of these.

Examples:

Twain, Mark

see

Clemens, Samuel Langhorne, 1835-1910

That is, go to Clemens in the catalog.

AMERICAN/ART

see

ART, AMERICAN

That is, go to ART, AMERICAN in the catalog.

b) "See also" cross references

This type leads to related subjects under which more specific materials will be listed. When encountered, glance at the list to determine if one of the subjects is more suitable. These lists are also quite useful when one is attempting to limit a large topic to a more narrow aspect of it.

Example:

```
┌──────────────────────────────────────────────────┐
│                 TRANSPORTATION                     │
│                                                    │
│                    see also                        │
│                                                    │
│            AIR TRAVEL                               │
│            COASTWISE NAVIGATION                     │
│            ELECTRIC RAILROADS                       │
│            EXPRESS SERVICE                          │
│            INLAND NAVIGATION                        │
│            PACK TRANSPORTATION                      │
│            PIPE LINES                               │
│            PNEUMATIC-TUBE TRANSPORTATION            │
│            SUBWAYS                                  │
│            WATERWAYS                                │
└──────────────────────────────────────────────────┘
```
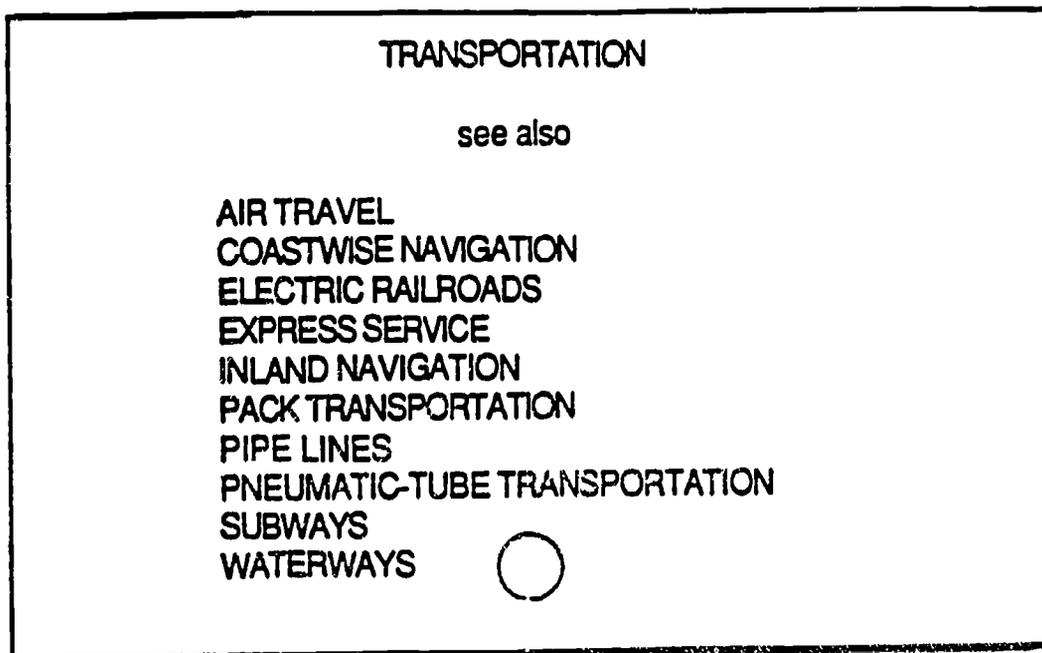
Proceeding beyond this list of suggested references, assume that one has chosen the subject INLAND NAVIGATION, and then the catalog drawer of cards with that subject heading. At the end of those headings still other, more specific cross references might be found. Remember that cross reference networks are extremely useful in narrowing or limiting topics for which one is seeking information.

Example:

```
┌──────────────────────────────────────────────────┐
│                 INLAND NAVIGATION                  │
│                                                    │
│                    see also                        │
│                                                    │
│            BRIDGES - NAVIGATION CLEARANCE          │
│            INTERCOASTAL WATERWAYS                   │
│            TOWING                                   │
│                                                    │
│                                                    │
│                                                    │
└──────────────────────────────────────────────────┘
```
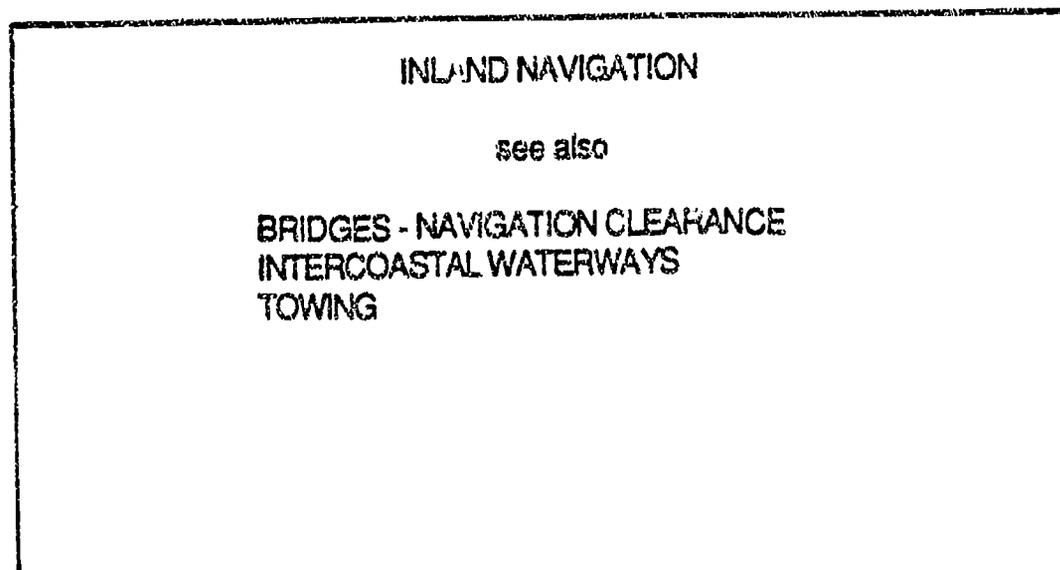
Libraries may differ in the practice of filing "see also" cross references. Usually school libraries file these cards after the subject to which they refer. Some libraries may file these cards before subjects.

c. Arrangements of the Card Catalog

It is most important to recognize that the following filing rules apply to most libraries. Understanding a few of the basic filing rules is very important for making the most effective use of the card catalog.

1) Cards are arranged according to "word by word" filing and NOT "letter by letter" filing. Note how considerably different the same entries file according to the two systems of arrangement.

<u>Word by word</u>	<u>Letter by letter</u>
New York	Newfoundland
New Zealand	Newspapers
Newfoundland	New York
Newspapers	New Zealand'

NOTE: A simple rule for remembering the system of "word by word" filing is: "Nothing files before something." Thus, in the above example at left, the spaces between the word New and York, and between New and Zealand are considered as "nothings" and file before the f in Newfoundland. Look at this example and be certain to understand.

2) Articles (a, an, the) are ignored if the first word of a title, but are recognized in filing when they come after the first word.

The title <u>An April After</u>, will be filed under "April," with the article "An" disregarded; but, in the second title below, note that the "an" <u>is</u> regarded. Analyze the following three for correct filing order:

> The Power of Adam
> The Power of an Oracle
> The Power of Legislation

3) When a person appears as both an author and a subject, the author entries file <u>before</u> the subject entries.

d. <u>Subject Headings</u>

Since users of the card catalog frequently seek materials by looking under subjects (rather than authors or titles) it is important to have a knowledge and understanding of some basic principles relating to them.

1) <u>Wording of Subject Headings</u>

There are a number of different forms for the wording of subject headings. The most common are:

a) <u>Single Words</u>

> Gold
> Sociology
> Treaties

b) <u>Compound Headings</u>

> Boats and boating
> Caricatures and cartoons
> Cities and towns

c) <u>Phrase Headings</u>

> Love in literature
> Geographical distribution of animals and plants

O

d) <u>Nouns with Adjectives</u> (inverted headings)

Architecture, Ancient
Architecture, Colonial
Architecture, Domestic
Psychology, Religious

Education, Elementary
Education, Higher
Education, Secondary

2) <u>Uniformity of Subject Headings</u>

Libraries in the United States cooperate by using uniform subject headings in their card catalogs. Inasmuch as subject headings are not always worded as one might expect, this cooperative effort is advantageous to library users, since they can always expect to find similar subject matter under familiar headings regardless of the library they are using. If, for instance, you were seeking information on the American Civil War, you would find this subject matter entered not under "A" or "C" in the card catalog, but under U.S. - HISTORY - CIVIL WAR in the "U" section.

3) <u>Specificity of Subject Headings</u>

Librarians assign the most specific subject heading for given topics. ALWAYS look under the most specific term, as oposed to the general.

Examples:

A book about measles will appear under the heading MEASLES and <u>not</u> under DISEASES, COMMUNICABLE DISEASES, or CHILDREN - DISEASES.

A book about music for the church will <u>not</u> appear under the subject of MUSIC, but under the specific heading of CHURCH MUSIC.

A book on domestic animals will appear under the subject DOMESTIC ANIMALS and <u>not</u> under the subject ANIMALS, while a book about a specific domestic animal will appear under the name of that specific animal.

When beginning to search for subject matter in the card catalog, It is always advisable to look under the heading most specifically reflecting the information; rather than looking under general headings. If you find nothing, or not enough to satisfy your needs, then work back into larger subjects which would include the topic.

Of <u>all</u> strategies for seeking material, this is the <u>most</u> important to remember. This applies to the card catalog, periodical indexes, and other reference sources.

<u>Example</u>:

If looking for information on HALLEY'S COMENT, you find no entries in the card catalog, or not enough to suit your needs, then move back to the narrowist category inclusive of the subject. That is, check the subject COMETS.

4) <u>Finding The Subject Headings You Need</u>

a) <u>Designation of Subject Headings</u>

Remember that in the card catalogs subject headings are designated at the top of catalog cards in capital letters.

b) Spelling

Be sure you have the correct spelling. If in doubt, check a dictionary to be certain of the spelling of words.

c) Filing of Subject Headings in the Card Catalog

1)) General Rule

When there is more than one card with the same subject, they are all filed alphabetically by author.

3.	POWER RESOURCES Wilson, James Clyde
2.	POWER RESOURCES Jackson, Thomas
1.	POWER RESOURCES Abrams, Leonard Simon
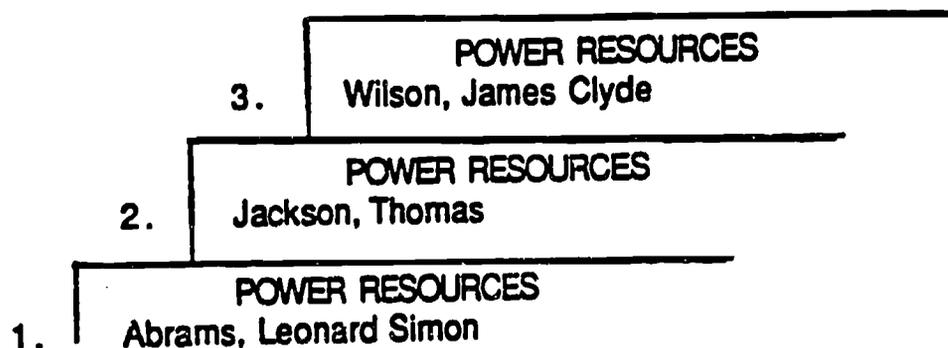
2)) History Subdivisions for Places

Under any one country, state, etc., periods of history are arranged chronologically, and not alphabetically.

5.	U.S. - HISTORY - 1900-1999, 20TH CENTURY
4.	U.S. - HISTORY - 1861-1865, CIVIL WAR
3.	U.S. - HISTORY - 1812-1815, WAR of 1812
2.	U.S. - HISTORY - 1775-1783, REVOLUTION
1.	U.S. - HISTORY - 1600-1775, COLONIAL PERIOD
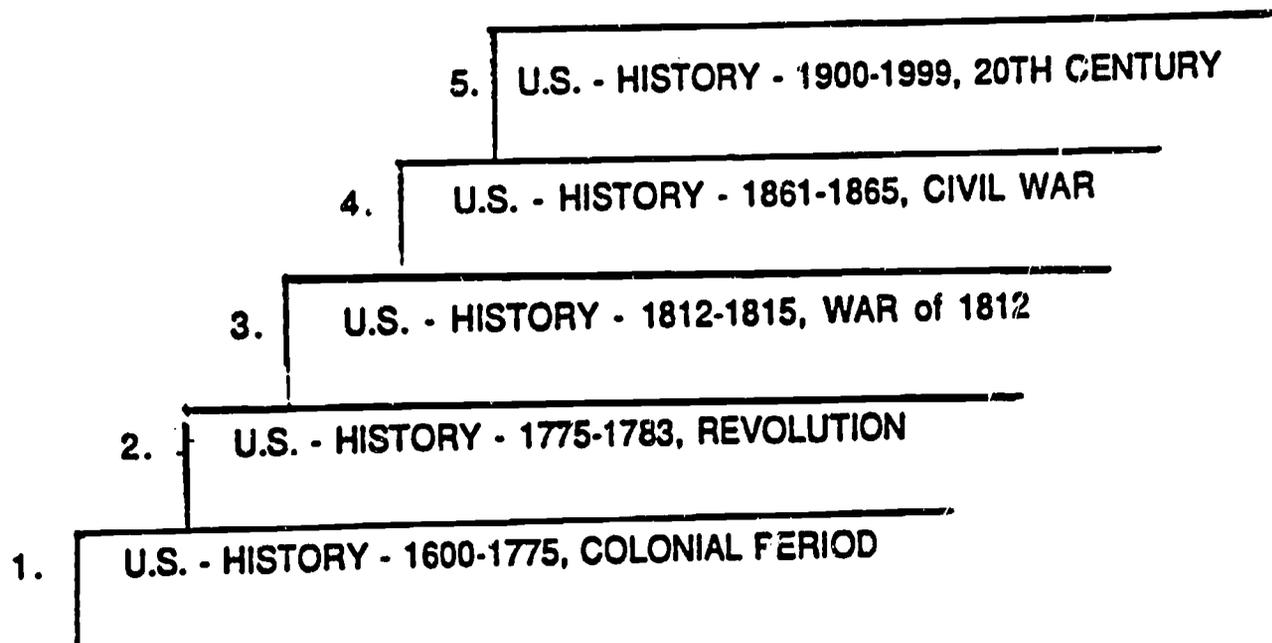
3)) Books About Authors and Books About Author's Works

Works about authors (that is, biographies) are filed after all the books by the author. (See card 6 below)

An interpretation or criticism of a specific work of an author is filed immediately after the author card for that work. (See card 3 below)

```
Subject          6.   | ANDERSON, SHERWOOD
card for               |  Colburn, Victor
an author              |     Anderson: a literary giant

Author    5.  | Anderson, Sherwood
card          |   Winesburg, Ohio.

Author    4.  | Anderson, Sherwood
Card          |   Windy McPerson's son.

Subject    3.  | ANDERSON, SHERWOOD.  RETURN TO WINESBURG
card about     |  White, Ray Lewis, Comp.
an author's    |     Merrill studies in Winesburg, Ohio
work

Author    2.  | Anderson, Sherwood
card          |   Return to Winesburg

Author    1.  | Anderson, Sherwood
card          |   Puzzled America
```

d) Subdivisions of Subject Headings

A library might own large amounts of materials on some subjects, with little or no coverage of others.

If you were looking for material on the history of education, it would be an inconvenience to search through the many catalog cards with the subject heading on EDUCATION until you came upon books dealing with your subject. In order for you to be able to turn directly to the cards dealing with the specific material you want, subdivisions are added to subjects to make them less general and more specific. The subject heading for materials about the history of education would be EDUCATION - HISTORY. If, on the other hand, you wanted a bibliography of materials on the subject of the history of education, the correct heading in the card catalog would be EDUCATION - HISTORY - BIBLIOGRAPHY. Subdivisions create a more specific subject heading.

While the above two subdivisions (i.e., HISTORY, and BIBLIOGRAPHY) may appear after almost any subject in the card catalog, many subdivisions appear only after subjects to which they specifically apply.

Three main types of subdivisions which are added to subjects to make them more specific are:

1) SUBDIVISIONS TO SHOW PHYSICAL FORM
   e.g. A music dictionary would appear under MUSIC - DICTIONARIES (The form is DICTIONARIES)

2) SUBDIVISIONS TO SHOW GEOGRAPHY
   e.g. A book on the geology of Ohio would appear under GEOLOGY - OHIO

Note: In some instances the place is first, with the subject as a subdivision, e.g., U.S. - COMMERCE

At other times some subjects (especially in music and art) are inverted to show nationality, e.g. PAINTING, FRENCH.

3) SUBDIVISIONS TO SHOW SPECIAL ASPECTS OF A SUBJECT
    e.g. Information on the history of education will be found under EDUCATION - HISTORY
       (The special aspect is HISTORY)

The following subdivisions are but a few of the most commonly used.

SUBDIVISION	EXAMPLE
BIBLIOGRAPHY	U.S. - HISTORY - BIBLIOGRAPHY
BIOGRAPHY	U.S. - BIOGRAPHY
DICTIONARIES	CHEMISTRY - DICTIONARIES
DIRECTORIES	COLLEGES AND UNIVERSITIES - DIRECTORIES
DRAMA	U.S. - HISTORY - CIVIL WAR - DRAMA
FICTION	RUSSIA - HISTORY - REVOLUTION, 1917-1921 - FICTION
FINANCE	PUBLIC UTILITIES - FINANCE
HANDBOOKS, MANUALS, ETC.	ELECTRIC ENGINEERING - HANDBOOKS, MANUALS, ETC.
HISTORY . (but not after music and literature subjects)	NEGROES - HISTORY
HISTORY AND CRITICISM (used only under music and literature subjects)	ENGLISH POETRY - HISTORY AND CRITICISM
INDEXES	SHORT STORIES - INDEXES
MAPS	FRANCE - MAPS
MARKETING	FARM PRODUCE - MARKETING
PERIODICALS	ART - PERIODICALS
STATISTICS	ART - STATISTICS
	FRANCE - STATISTICS

The important thing to remember is the concept of subdivisions and that they narrow topics. Additionally, always keep in mind that you should think before going to the card catalog to seek the subject matter you need. For instance, concerning the above example of a bibliography on the history of education, the most important element is EDUCATION, since you really do not want HISTORY in general or a BIBLIOGRAPHY in general. To limit the broad topic of EDUCATION, the next aspect to seek is HISTORY. After finding EDUCATION - HISTORY, you then want to find one in the form of a BIBLIOGRAPHY. Thus, EDUCATION - HISTORY - BIBLIOGRAPHY.

E) Using Tracings to Locate Subject Headings

Tracings list the various entries under which a given book is filed in the card catalog.

Although tracings are intended primarily for librarians, users of the card catalog can make effective use of them in the following ways:

1) If you know the author of a book on a given topic and want more on that topic, go to the bottom of the author card and determine the subject heading from the tracings. Then look up this subject in the card catalog and you will find other books on the same subject.

<u>Example:</u>

You have read the book <u>Asia and United States Policy</u>, by Wayne A. Wilcox, and need more books on that topic. By going to the following author card you find that the subject heading for the book is:

U.S. - FOREIGN RELATIONS - ASIA

DS 33.4 .U6 W5
Wilcox, Wayne Ayres.
 Asia and United States policy. Englewood Cliffs, N. J.,
Prentice-Hall, ₁1967₁
  110 p. 23 cm. (America's role in world affairs series)
 Includes bibliographical references.

1. U.S.-For. rel.-Asia   2. Title.

Library of Congress   ○ ₈₁

The next step is to go to the "U" section of the card catalog and check the subject U.S. - FOREIGN RELATIONS - ASIA, where other books on the subject are listed.

Tracings are always given at the bottom of author cards.

Peridocial literature, periodical indexes, and abstracting services

1. INTRODUCTION

Vital to any library is it's periodical collection. Periodicals (more commonly known as magazines) are published continuously and referred to as periodicals since they are issued according to predetermined intervals. Some are published weekly, some every other week, while others appear monthly, annually, etc. Some have continued publication for extended periods of time (e.g., <u>Blackwood's Magazine</u> has been published continuously since 1817) while others were discontinued after a period of publication.

Periodicals are published in virtually all subject areas ranging from the most popular (e.g., <u>The Reader's Digest</u>) found on news stands, to the most scholarly and specialized (e.g., <u>The Journal of Bioenergetics</u>) which are available only by subscription. In the United States along, some 10,000 periodicals are published annually, while on the world-wide basis there are in excess of 60,000.

Because they are important to library collections for a number of reasons, some periodicals are retained either in the original form or in microformat.

2. VALUE OF PERIODICAL LITERATURE

Information found in books will not always satisfy your needs, whereas a periodical might provide the materials you are seeking for a class assignment, your personal interests, etc.

a. Periodicals supplement existing book materials with very current information in such areas as science, political science, current social issues, economics, etc.; and for recent information about individuals, or for individuals who have only recently come into prominence.

b. By nature of their recency, periodicals include unique, new subjects too recent to appear in books.

c. Periodicals might include a narrow or minute topic (new or old) for which information has never appeared in books.

d. The periodical collection of a given library might include information for which the library does not own books on the subject, even though books on the subject have been published.

e. Periodicals provide a chronological flow of the weekly, monthly, or annual development of subjects.

f. They are especially useful when only brief--rather than extended--material is needed.

There are numerous indexes for providing access to the contents of periodicals. Perhaps the best known is the READERS' GUIDE TO PERIODICAL LITERATURE which is found in most school libraries.

BIOGRAPHICAL SOURCES

Of the various reasons for making use of biographical information, the most obvious is the need for basic facts about a person such as dates, achievements, education, family background, etc.

. the other hand, since individuals are linked to specific events, fields of study and/or the course of history in given places, biographies about them will frequently reveal non-biographical information. The foundation of the Christian Science Church, for instance, would undeniably lead one to its founder Mary Baker Eddy. Correspondingly, biographies of Jean Paul Sartre would include information on the existentialist movement, while biographical information about Eli Whitney would undoubtedly detail the development of the cotton gin.

As always, plot a strategy before commencing the search for library resources. The following are important to consider when seeking biographical materials:

1. Amount of material needed

For comprehensive biographical material about an individual, seek whole books by looking under the person's name in the card catalog. If there are no books about the person, or if the number is insufficient, then continue the search.

For brief facts, check a general encyclopedia (e.g., The Encyclopedia Britannica) or a special encyclopedia dealing with the person's field (e.g., Grove's Dictionary of Music and Musicians). Another strategy is to look in a single volume dictionary dealing with biography, either of the general or the specific type. A good general dictionary is Webster's Biographical Dictionary, while an example of the specific type is Who's Who in the Theatre.

With no previous knowledge of the above titles, remember again that the card catalog is the "key" to the library, and that knowledge of how to use it will frequently pay off. Thus, in the card catalog under the subject of MUSICIANS - BIOGRAPHY will be found books about musicians.

2. **Is the person living or deceased?**

This is important, since some reference books deal only with the living (e.g., *Current Biography*) while others include only notable dead people (e.g., *The Dictionary of American Biography*).

Given the fact that these are unfamiliar titles, they could be located under the following subject headings in the card catalog:

Current Biography   BIOGRAPHY - 20TH CENTURY
The Dictionary of American Biography   U.S. - BIOGRAPHY - DICTIONARIES

3. **Nationality, or places of significance to the individual**

For instance, to find information about people either born in Italy, or foreigners residing there, it may be that the best biographical information would appear in a book found in the card catalog under the subject ITALY - BIOGRAPHY.   Look under similar headings for people from given states, cities, etc.

4. **Profession/occupation of the individual**

If the person is an industrialist, an educator, an artist, etc., it may be that there is a specific reference book dealing with that professional area. Look under that professional field in the card catalog, with appropriate subdivisions. Remember to think out the way the subject heading would appear (e.g., if looking for an American educator, the subject heading would be EDUCATORS - US - BIOGRAPHY).

Identifying names of people in a given professional field

There are reference works which provide the facility for locating the names of those engaged in a given field. Two of the best sources for this approach are *Current Biography*, and *Biography Index*.

5. **People of recent prominence**

To locate biographical information for those of this category, it may be necessary to consult very late periodicals, including newspapers.

SELECTED EXAMPLES OF BIOGRAPHICAL REFERENCE SOURCES

A. Universal Biography (living and deceased)

   1. McGraw-Hill Encyclopedia of World Biography
   2. Webster's Biographical Dictionary
   3. Biography Index

B. Universal Biography (living)

   1. Current Biography
   2. Who's Who in the World

C. National Biography (deceased)

   1. Dictionary of American Biography
   2. Dictionary of National Biography (Great Britain)

D. National Biography (living)

   1. Who's Who in America
   2. Who's Who (Great Britain)

E. Professions

   1. Contemporary Authors
   2. McGraw-Hill Modern Men of Science

The 10 Main Classes

000   Generalities

100   Philosophy & related disciplines

200   Religion

300   Social sciences

400   Language

500   Pure sciences

600   Technology (Applied sciences)

700   The arts

800   Literature (Belles-lettres)

900   General geography & history

The 100 Divisions

000 Generalities	**500 Pure sciences**
010 Bibliography	510 Mathematics
020 Library & information sciences	520 Astronomy & allied sciences
030 General encyclopedic works	530 Physics
040	540 Chemistry & allied sciences
050 General serial publications	550 Sciences of earth & other worlds
060 General organizations & museology	560 Paleontology Paleozoology
070 Journalism, publishing, newspapers	570 Life sciences
080 General collections	580 Botanical sciences
090 Manuscripts & book rarities	590 Zoological sciences
100 Philosophy & related disciplines	**600 Technology (Applied sciences)**
110 Metaphysics	610 Medical sciences Medicine
120 Epistemology, causation, humankind	620 Engineering & allied operations
130 Paranormal phenomena & arts	630 Agriculture & related technologies
140 Specific philosophical viewpoints	640 Home economics & family living
150 Psychology	650 Management & auxiliary services
160 Logic	660 Chemical & related technologies
170 Ethics (Moral philosophy)	670 Manufactures
180 Ancient, medieval, Oriental	680 Manufacture for specific uses
190 Modern Western philosophy	690 Buildings
200 Religion	**700 The arts**
210 Natural religion	710 Civic & landscape art
220 Bible	720 Architecture
230 Christian theology	730 Plastic arts Sculpture
240 Christian moral & devotional	740 Drawing, decorative & minor arts
250 Local church & religious orders	750 Painting & paintings
260 Social & ecclesiastical theology	760 Graphic arts Prints
270 History & geography of church	770 Photography & photographs
280 Christian denominations & sects	780 Music
290 Other & comparative religions	790 Recreational & performing arts
300 Social sciences	**800 Literature (Belles-lettres)**
310 Statistics	810 American literature in English
320 Political science	820 English & Anglo-Saxon literatures
330 Economics	830 Literatures of Germanic languages
340 Law	840 Literatures of Romance languages
350 Public administration	850 Italian, Romanian, Rhaeto-Romanic
360 Social problems & services	860 Spanish & Portuguese literatures
370 Education	870 Italic literatures Latin
380 Commerce (Trade)	880 Hellenic literatures Greek
390 Customs, etiquette, folklore	890 Literatures of other languages
400 Language	**900 General geography & history**
410 Linguistics	910 General geography Travel
420 English & Anglo-Saxon languages	920 General biography & genealogy
430 Germanic languages German	930 General history of ancient world
440 Romance languages French	940 General history of Europe
450 Italian, Romanian, Rhaeto-Romanic	950 General history of Asia
460 Spanish & Portuguese languages	960 General history of Africa
470 Italic languages Latin	970 General history of North America
480 Hellenic Classical Greek	980 General history of South America
490 Other languages	990 General history of other areas

Worksheet: BIOGRAPHY

Name: _____

Part A: CURRENT BIOGRAPHY

For this part of the worksheet, use your copy of CURRENT BIOGRAPHY. Note
the number on your copy and enter it in the upper right corner of this sheet.
For your specific problems, turn to the white sheet.

1. Turn to the "In This Issue" page in the front and give the name of
   the FIRST person listed in the field of: _____

   The name is: _____

2. Look up the biography for: _____

   a. What is the person's occupation? _____

   b. Give the birth date of the person: _____

   c. Give an address for this person: _____

   _____

   _____

3. _____

   _____

4. _____ died in or around the year during which

   your copy of CURRENT BIOGRAPHY was published.

   a. On what date did the person die? _____

   b. Give the full citation to the periodical in which the obituary appears.

   _____

5. Go to the index at the back of your copy. What months does the index cover?

   _____

Part B: <u>The Card Catalog</u>   BEST COPY AVAILABLE

Note the number you entered in the upper right corner on page 1, circle that
number below. In the card catalog at King Library, find the correct subject
' - 'ing for the subject matter following the number circled. You will have
.J determine the correct subject heading, as it does not appear in the card
catalog as given below.

The subject heading is: _____

The call number on the FIRST card under the subject is: _____

                                                       _____

Biographies about people from: _____

1. Japan   _____
2. Italy   _____
3. Minnesota   _____
4. Maine   _____
5. Tennessee
6. Vermont
7. Connecticut
8. West Virginia
9. California
J. state of Washington
11. Scotland
12. Pennsylvania
13. Virginia
14. Austrailia
15. Finland
16. Georgia
17. Greece
18. Norway
19. Italy
20. Ohio
21. Michigan
22. Kansas
23. Indiana
24. Hungary

266

Name _____

READERS' GUIDE TO PERIODICAL LITERATURE   Section: _____

Note the number written on your copy of the READERS' GUIDE TO
PERIODICAL LITERATURE. Write this number in the space provided
in the upper right corner of this sheet. Your specific problems
will correspond to this number. When you are asked to look for
a subject, be sure to find the specific subject heading to fit
what is requested. Please do not mark or write in your copy of
the READERS' GUIDE.   (* = check Serials Holdings List)

1. a. Give the full citation for the first article listed

under the topic of _____

The citation is: _____

_____

_____   _____

b. Give the full title of the periodical in the citation

you have written above. _____

_____   _____

c. In what volume of the periodical is the article? _____

*   d. The periodical is: (check)

        not at Miami University   _____

        King Library   _____

        Brill Science Library   _____

        Amos Music Library   _____

        Wertz Art/Arch Library   _____

2. a. You are looking for an article on the topic of _____

_____

The correct heading for this subject is:

_____

b. Give only the full title of the periodical in the first

citation which appears under the subject heading

you have written above:

3. a. Find the correct subject heading on the topic of:_____
      The correct subject heading is:

      _____

      Now find the "see also" cross reference under that specific
      topic and list them below(if more than two,list only two).

      _____

      _____

   b. Turn to the page on which you will find the first cross
      reference you have written above. Now give the full
      citation for the first article which appears under
      that subject.

      _____

      _____

  *c. The periodical is: (check)
          not at Miami University
          King Library   _____
          Brill Science Library   _____
          Amos Music Library   _____
          Wertz Art/Arch Library   _____

4. a. Find the correct subject heading on the topic of:_____
      The correct subject heading is:

   : _____

   b. Give the full citation for the first article which appears
      under that subject.

      _____

      _____

   c. Now find the correct subject heading on the topic of:_____
      The correct subject heading is:

      _____

5. a. You are looking for a review of:_____
      Give the full citation for the first review given:

      _____

      _____

CD-ROMs for the Library

Carolyn Dodson

■ Optical technology has opened up a new method of data storage and retrieval for libraries. Compact Discs with Read Only Memory (CD-ROM) are available for cataloging aids, bibliographic searching, full-text searching, and other tasks. To evaluate a CD-ROM product, a potential user should look at size of database, updating requirements, and price.

CD-ROMs have become a major topic in library journals and conferences. Almost overnight, it seems, librarians are faced with decisions about acquiring CD-ROM systems for ir libraries. In this article, that is intended to serve as background information for librarians who are considering adding CD-ROMs to their libraries, I will describe CD-ROMs and list examples of products of optical disc technology. Then I will point out some ways of evaluating CD-ROM publications.

Compact Discs—Read Only Memory are plastic discs 4.72 inch in diameter with a storage capacity of over 500 megabytes, which is roughly equal to 250,000 pages of text, or 1500 floppy disks, or 50 hard disks. This is enough typed characters to stretch from San Francisco to Denver. CDs are read on a "player" that can be attached to a desktop IBM compatible personal computer.

Pits etched on the discs are read by a laser, and indeed, CD technology was only made possible by the development of mass produced, low-powered lasers. Because the laser reads the digital infor-

mation through a coating of plastic, the head mechanism does not touch the disc, eliminating wear and head crashes. Thus, reliability of CDs is the highest of any present-day computer memory.

The costs of a CD information system are low. Although producing a master disc costs several thousand dollars, production of injection-molded copies from the master is $10 to $20 each or less, and, in addition, the CD-ROM drive containing a laser to read the data and transmit them digitally to a personal computer will sell for only several hundred dollars.

The recent standardization of CD-ROM hardware makes it possible to purchase a drive and start a collection of discs. Software standards, however, have not been fully developed yet, so that, whereas a disc can be run on any drive, each database has its own software, either on the disc itself or on a floppy disk. Not only is software not standardized, but up to now most have been adapted from either mainframe/magnetic disks or pc/small magnetic disks. In fact, what is needed is software developed specifically for CDs.

EDM 343/443/543   Topic no.: _____

"N" "XES   Name: _____

Section(circle one): A B C D E F G H I J K L M N

For your topic, consult the following sources to obtain citations or
references to information:

A. Card catalog   D. Education Index

B. Readers' Guide to Periodical Literature   E. CIJE

C. Infotrac   F. RIE (ERIC)

For B, D, E, & F, search search any 1 recent year. For each source,
indicate under what subject headings you found citations to information.
Do not list more than 2 subject headings.

For each source, list the citations found. Do not list more than 2 citations
for any one subject heading. Assignment is to be TYPED.

Topics

1. Education of teachers   13. Teaching arithmetic

2. Tracking in education   14. Teaching social studies

3. Violence in schools   15. School buildings

4. Supervising student teachers   16. Teacher shortage

5. Academic advisement   17. Children and television

6. Reading readiness   18. Teaching as a profession

7. School reform   19. School books

8. Funding schools   20. Teaching art

9. Accountability in education   21. School bands

10. Literature for adolescents   22. Drinking and youth

11. Disciplinary problems of   23. _____
    school children   _____

12. Administration of high schools   _____

TOPIC

A. Card catalog
   1. Subject heading
      a. citation
      b. citation

   2. Subject heading
      a. citation
      b. citation

B. Readers' Guide
   1. Subject heading
      a. citation
      b. citation

   2. Subject heading
      a. citation
      b. citation

C, D, E, & F same as above

Give complete subject headings, include any subdivisions. Type subject headings in CAPITAL letters.

For B, D, E, & F, use any recent annual volume(1981-88). Indicate year of volume used.

For RIE, give ED #.

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Section: A B C D E F G H I J K L

Write the NUMBER of your <u>New York Times Index</u> in the upper right
corner of this sheet. For your problems, CIRCLE the same number
on the white sheets.

1. <u>New York Times Index</u>

   a. The correct subject heading for this is:

   _____

   b. Entries under each subject are arranged chronologically.
      Give only the dates of the first & last entries under
      subject:

      First entry: _____   Last entry: _____

   c. Locate the obituary for this person: _____
      Give the following to find this information:

      Date: _____   Page: _____

      Section(IF given): _____   Column: _____

   d. Answer this question by locating the appropriate
      summary:

   _____

   _____

   _____

   e. Give the following to find this information:

      Date: _____   Page: _____

      Section(IF given): _____   Column: _____

   f. The correct subject heading for this is:

   _____

   <u>Facts On File</u>   (D410 .F3 and ref)

   Consult the Facts On File volume for the date assigned to
   you, and answer the question.

   The answer is: _____ 272

3. CQ Researcher
   (formerly Editorial Research Reports)   (H35 .E35 and ref)

   Examine a copy of CQ Researcher.

   a. What is the title of the copy:

   _____

   b. What is the date of the copy: _____

   c. See the Bibliography on the last pages. List below three
      categories of items in the bibliography:

      1. _____

      2. _____

      3. _____

   d. Enter below the FULL entry for the FIRST BOOK listed
      in the bibliography:

      _____

      _____

      _____

      COMPLETE THIS PROBLEM AT KING LIBRARY.

   e. Check the Library catalog to determine if MU has the book.
      If not, <u>check here</u>: _____

      I.f yes, give call number: _____

      .-   _____

                                    _____

                                    _____

4. <u>New York Times Index</u>   (index tables:1980-to the present;
   prior to 1980: AI 2T .N44)

   Get the year of the New York Times Index as indicated on
   the white sheet. Locate the FIRST ARTICLE pertaining to
   the topic opposite the date of your volume.

   The reference necessary to locate the article in the
   correct issue of the New York Times is:

   Date: _____   Page: _____

   Section(IF given): _____   Column: _____

FREE MATERIALS SOURCES

1. Free Materials for Schools and Libraries (periodical)

2. Educators Guide to Free Audio and Video Materials
   Ref LB 1043 .Z9 E34

3. Educators Guide to Free Films   Ref LB 1044 .E3 1991

4. Educators Guide to Free Filmstrips and Slides
   Ref LB 1043.8 E3

5. Educators Guide to Free Health, Physical education and
   Recreation Materials   Ref Z 6121 .E38

6. Educators Guide to Free Home economics materials
   Science Ref TX 1 .E38x

7. Educators Grade Guide to Free Teaching Aids
   Ref AG 600 .E3 1990

8. Educators Guide to Free Guidance Materials
   Ref HF 5381 .A1 E3

9. Educators Guide to Free Science Materials
   Science Ref Q 181 .A1 E3

10. Educators Guide to Free Social Studies Materials
    Ref AG 600 .E315 1990

11. Guide to Free Computer Materials Sci.Lib. QA 76.16 .G84

12. Smallwood, C. Current Issues Resource Builder: Free and
    Inexpensive Materials for Librarians and Teachers
    Z 692 .F73 S6 1989

13. Smallwood, C. Free Resource Builder for Librarians and
    Teachers   Ref Z692 .F73 S62 1986

14. Smallwood, C. Exceptional Free Library Resource Materials
    Z 689 .S52 1984x

15. Smith, Adeline   Free Magazines for Libraries
    Z 692 .S5 S57 1985

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TEACHER RESOURCES

Periodicals

1. The Booklist   (King Library)
   Reviews current quality adult, young adult, and
   children's books & nonprint materials. Includes
   a section reviewing reference works.

2. The Horn Book Magazine   (King Library)
   Reviews current children's books.

3. Science Books & Films   (Brill Science Library)
   Reviews both adult & children's science materials.

Elementary School

4. Children's Catalog   Ref PN 1009 .A1 W55x
   Annotated list ofthe best fiction & non-fiction
   titles written for children from preschool to
   the sixth grade.

5. The Elementary School Library Collection: a Guide to
   Books and Other Media   Ref Z 1037 .E4

6. Gillespie, J.   Best Books for Children: Preschool
   Through Grade 6   Ref PN 1009 .A1 1990

7. Gillespie, J.   The Elementary School Paperback
   Collection   Ref PN 1009 .A1 G488 1985

8. Carroll, F.   Exciting, Funny, Scary, Short, Different,
   and Sad Books Kids Like About Animals, Science, Sports,
   Families, Songs and Other Things
   Ref PN 1009 .A1 C321 1984

9. Adventuring With Books:a Booklist for Pre-K-Grade 6
   Pn 1009 .A1 1985

10. Lima, C.   A to Zoo: Subject Access to Children's
    Picture books   Ref PN 1009 .A1 L545 1989

11. Trelease,J.   The New Read-Aloud Handbook
    LB 1573.5 .T68 1989

12. Mahoney,E.   Ready, Set, Read: Best Books to Prepare
    Preschoolers   Ref Z 1037 .M2234 1985

13. Roman,S.   Sequences:an Annotated Guide to Children's
    fiction in Series   Ref PN 1009 .A1 R653 1985

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Junior High School

14. Junior High School Library Catalog   Ref Z 1037 .J85 1990
    "the best fiction and non-fiction books in a wide
    range of subject areas."

15. Gillespie, J.   The Junior High School Paperback
    Collection   PN 1009 .A1 G48851 1985

16. Gillespie, J.   Best Books for Junior High Readers

    Ref PN 1009 .A1 B467 1991

17. Your Reading: a Booklist for Junior High and Middle
    School Students   PN 1009 .A1 Y681 1988

Senior High School

18. Senior High School Library Catalog   Ref Z 1035 .S42 1987
    "a select list of fiction and non-fiction that meets
    the needs of today's secondary school students
    (grades 9-12)".

19. Public Library Catalog   Ref Z 1035 .P934 1988
    "the best adult, non-fiction books on a wide range
    of subjects."

20. Fiction Catalog   Ref PN 3451 .Z9x H8
    "an annotated list of the best English-language titles."

21. Waldhorn, A.   Good Reading: a Guide for the Serious
    Readers   Ref Z 1035 .G63 1990

22. Abrahamson, R.   Books for You: a Booklist for Senior
    High Students   Ref PN 1009 .A1 G24 1988

23. Shapiro, L.   Fiction for Youth: a Guide to Recommended
    Books   Ref Z 1037 .S485 1986

24. Walker, E.   Book Bait: Detailed Notes on Adult Books
    Popular with Young People   PN 1009 .A1 W261 1988

25. Paulin, M.   Outstanding Books for the College Bound
    Z 1037 .O87 1984

26. Gillespie, J.   Publishers & Distributors of Paperback
    Books for Young People   Z 479 .G55 1987

27. Gillespie, J.   The Senior High School Paperback
    Collection   Ref PN 1009 .A1 G489 1986

Special Focus Sources

28. Baskin, B.   Books for the Gifted Child   2v.
    Z 1039 .G55 B37

29. Schaaf, W.   The High School Mathematics Library
    Science Library QA 36 .S33 1987

30. Wheeler, M. Mathematics Library: Elementary and
    Junior High School   Science Library QA 36 .W54 1986

31. Bernstein, J.   Books to Help Children Cope With
    Separation and Loss   Ref BF 575 .G7 B485 1989

32. Friedberg, J.   Accept Me As I Am: Best Books of
    Juvenile Nonfiction on Impairments and Disabilities
    Ref PN 1009 .A1 F73 1985

33. Baskin, B.   More Notes From a Different Drummer:
    a Guide to Juvenile Fiction Portraying the Disabled
    Z 1037.9 .B36 1984

34. Dreyer, S.   The Bookfinder: a Guide to Children's
    Literature About the Needs & Problems of
    Youth Aged 2-15   Ref Z 1037 .D74x

35. Gerhardstein, V.   Dickinson's American Historical
    Fiction   Ref PS 374 .H5 D47 1986

36. Howard, E.   America As Story: Historical Fiction
    for Secondary Schools   PS 374 .H5 H681 1988

37. Menendez, A.   Civil War Novels: an Annotated
    Bibliography   PS 374 .C53 1986

38. Lass-Kayser, M. Books on American Indians and Eskimos:
    a Selection Guide for Children and Young Adults
    E 77.4 .B665 1978

39. Schon, I.   Books in Spanish for Childre and Young
    Adults: an Annotated Guide   Z 1037.7 .S384 1989

40. Schon, I   A Hispanic Heritage: a Guide to Juvenile
    Books About Hispanic People and Cultures
    F 1408.2 .S3653 1988

41. Barron, N.   Anatomy of Wonder: a Critical Guide to
    Science Fiction   Ref PN 3433.8 .A52 1987

42. Barron, N.   Fantasy Literature: a Reader's Guide
    Ref Z 5917 .F3 F36 1990

High Interest Easy Reading

43. LiBretto, E.   High/Low Handbook: Encouraging Literacy
        in the 1990s   Ref Z 1039 .S5 H54 1990

44. Pilla, M.   The Best: High/Low Books for Reluctant
        Readers   Z 1039 .S5 P53 1990

45. Pilla, M.   Resources for Middle-Grade Reluctant
        Readers   Z 1039 .S5 P54 1987

46. High Interest Easy Reading: for Junior & Senior
        High School Students   Z 1039 .S5 N4 1984

Magazines

47. Katz, W.   Magazines for School Libraries
        Ref PN 4835 .M35

48. Richardson, S.   Magazines for Children: a Guide for
        Parents, Teachers, and Librarians   PN 4878 .R5 1991

49. Stoll, D.   Magazines for Children   PN 4878 .M18 1990

Nonprint Materials

50. Film & Video Finder 3v.   Ref LB 1044 .Z9 1991

51. Words On Cassette: a Comprehensive Bibliography of
        Spoken Word Audiocassettes   Ref HV 1721 .W67

52. Index to 35mm Educational Filmstrips 3v.
        LB 1043.8 .Z9 1985

Reference

53. El-Hi Textbooks and Serials In Print Ref Z 5817 .E4x 1991

54. Kraus Curriculum Development Library (microfiche) IMC
        A collection of curriculum guides on microfiche and
        indexed for easy access.

55. Sader, M. Reference Books for Young Readers: Authoritative
        Evaluations of Encyclopedias, Atlases, and Dictionaries
        Ref PN 1009 .A1 R424 1988

BIOGRAPHICAL INFORMATION

Indexes

1. Biography Index   Ref Z 5301 .B5 (on idex tables)
   An index to biographical material in books and magazines.

2. Breen, K. Index to Collective Biographies for Young Readers
   CT 104 .B74 1988

International Sources

3. Current Biography   Ref CT 100 .C8
   Annual volumes, monthly supplements

4. McGraw-Hill Encyclopedia of World Biography 16v.
   Ref CT 103 .M27

5. New Century Cyclopedia of Names 3v.   Ref PE 1660 .N485

6. Webster's New Biographical Dictionary   Ref CT 103 .W4 1988

7. Who Was When?: A Dictionary of Contemporaries Ref CT103 .D4

United States

8. Dictionary of American Biography   Ref E 176 .D563
   Contains no living persons & no persons who have not
   lived in the United States.

9. Webster's American Biographies   Ref CT 213 .W43

10. Who's Who in America   Ref E 176 .W642

Art & Music

11. World Artists   Art/Arch Ref N 6489 .W1991
12. American Songwriters   Music Ref ML 390 .E825 1986
13. Baker, T. Biographical Dictionary of Musicians
    Music Ref ML 105 .B16 1984
14. Ewen, D. Composers Since 1900 Music Ref ML 390 .E833
15. Ewen, D. Musicians Since 1900: Performers in Concert &
    Opera   Music Ref ML 105 .E97

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Authors

16. World Authors   Ref PN 451 .W672

17. Grant, M. Greek and Latin Authors   Ref PA 31 .G7
    Sketches of 376 Greek and Latin authors covering the
    years 800B.C. to 1000A.D.

18. Kunitz, S. European Authors, 1000-1900   PN 451 .K8

19. Kunitz, S. British Authors   Ref PR 105 .K9

20. Kunitz, S. Amer can Authors, 1600-1900 Ref PS 21 .K8

21. Kunitz, S Twentieth Century Authors   Ref PN 771 .K86

22. Contemporary Authors;...a guide to current writers in
    fiction, general nonfiction, poetry, journ lism,
    drama, motion pictures, television and other fields
    Ref Z 1224 .C6

23. Book of Junior Authors & Illustrators   6v.
    Ref PN 1009 .A1 J852

Women

24. Notable American Women   Ref CT 3260 .N57   4v.

25. Seigel, M. Her Way: A Guide to Biographies of Women for
    Young People   HQ 1123 .S56 1984

Others

26. Whitman, A.   American Reformers   Ref CT 215 .A67 1985

27. Kane, J.   Facts About the Presicents   Ref E 176.1 .K3

28. Wasson, Y. Nobel Prize Winners   Ref AS 911 .N9 N59 1987

Major _____

Class standing _____

1. You can locate a book through the card catalog by looking up its _____, _____, or _____.

2. If a student wanted to see if any magazine articles had been written on a topic, what reference works would you direct him to?

   _____

   _____

3. Name 2 reference works you might direct a student to if he wanted to get some information about a famous living writer.

4. The number classification system used in most libraries is called _____

5. If you wanted to find out the approximate reading level of a work of fiction, what references would you consult?

   _____

   _____

6. What reference would you consult to find recommended videocassettes on a given topic?

   _____

   _____

7. What materials are usually kept in a library's vertical files? _____

   _____

8. If a student wanted to do some research on the collapse of communism in Russia, what sources would you direct him to? _____

   _____

9. How can the library or librarian be of service to you in your teaching? _____ 281 _____

Using the rating scale below, please respond to the following questions.

| Disagree Strongly	Disagree Somewhat	Disagree Slightly	Neutral	Agree Slightly	Agree Somewhat	Agree Strongly
1	2	3	4	5	6	7

I feel extremely competent and able to:

_____ 1. Identify learners' emotional, social physical and intellectual characteristics for the purpose of instruction.

_____ 2. Identify and provide a rationale, goals and objectives in curricular planning.

_____ 3. Design instructional methodology in media and technology appropriate to instructional goals and objectives.

_____ 4. Select and adapt curricular resources including media and technology appropriate to identified instructional goals and objectives.

_____ 5. Develop curricular materials that reflect a culturally diverse society.

_____ 6. Develop curricular materials and instructional methodologies to enhance the learning of culturally different pupils.

_____ 7. Develop curricular materials and instructional methodologies to enhance the learning of exceptional pupils.

_____ 8. Incorporate instruction in reading, critical thinking, problem solving and study skills to enhance pupil's learning.

_____ 9. Organize a positive classroom environment to enhance instruction.

_____ 10. Utilize effective patterns of communication in the school and community.

_____ 11. Implement individual and group management skills.

_____ 12. Implement instructional methodologies to complement goals and objectives.

_____ 13. Demonstrate a repertoire of appropriate teacher skills and behaviors.

_____ 14. Design and implement, for diagnostic and prescriptive purposes, evaluation procedures consistent with policies, goals, objectives and strategies.

_____ 15. Demonstrate the ability to synthesize and evaluate the structure, history, philosophy, governance and the current issues in education.

_____ 16. Demonstrate a willingness and ability to evaluate and improve instructional and professional effectiveness.

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The curriculum fosters an institutional program in which content may be clustered around themes or related concepts. The media specialist plans with the classroom teacher to ensure that the media collection provides the resources needed.

Credits
Goodman, K , et al (1987) Language and Thinking in School, A Whole-Language Curriculum. New York: Richard C Owen Publishers, Inc.

Developed by Dr Inez L. Ramsey
James Madison University
Harrisonburg, VA
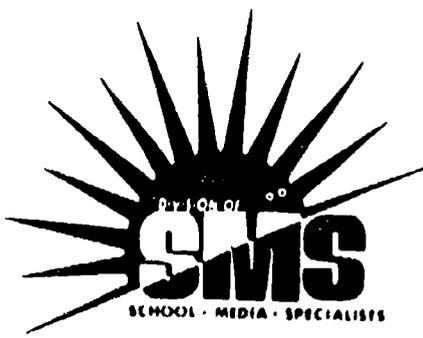
The Division of School Media Specialists continues to make every effort to assist you in understanding and implementing a pro active role in the educational process with an emphasis on media.
For more information, please consult your Regional Director or any DSMS officer.

Phyllis Joseph
DSMS President

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DSMS
Division of School Media Specialist

Available Publications:

Information Power:
Guidelines for School Library Media Programs available through AECT.

$11.95 Members
$12.95 Non-members

aect Association for Educational Communications & Technology

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(202) 347-7839

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Ten Key Points
for Integrating the
Whole Language
Curriculum
with the
Media Center

Presented by

Division of School Media Specialists

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