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PRODUCTION AND DEVELOPMENTAL EVALUATION OF A HISTORY
ORIENTATION VIDEOTAPE PROGRAMME FOR STUDENTS OF
ENGLISH RESTORATION LITERATURE

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ABSTRACT

PRODUCTION AND DEVELOPMENTAL EVALUATION OF A HISTORY ORIENTATION VIDEOTAPE PROGRAMME FOR STUDENTS OF ENGLISH RESTORATION LITERATURE

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Lex, Rex, & Sex, a videotape programme, was designed and produced to provide students with an orientation in Restoration history, which might aid them in relating the literary works of the period to certain of the intellectual developments, political events, and social conditions which served as their context.

Evaluation procedures were undertaken to determine to what extent the programme promoted: (1) changes in 'attitude' toward study of the Restoration, and (2) gains in factual knowledge about the period; and to determine the appropriateness of particular values of production and utilization variables.

Four groups of students, totalling 167 people, were selected to serve as the test population. Two of the groups consisted of Restoration literature students. All the students were given a pretest, shown the programme, and then given a posttest.

Changes in 'attitude' and gains in factual knowledge were determined by comparison of pre- and posttest scores. A tabulation of students' responses to posttest items dealing with production and utilization variables, and their written comments about these variables, yielded information concerning the quality of these elements, which might provide guidelines for a revision or remake of the videotape.

The results of the evaluation procedures indicated that the programme did promote appreciable gains in factual knowledge about the Restoration period, particularly among students of Restoration literature. Approximately half the test population experienced a positive change in 'attitude'.

If cost factors could be managed, the next stage in the development of this instructional module would be to re-produce it in the form of a set of two 16 mm colour films.

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CHAPTER I

INTRODUCTION

Lex, Rex, & Sex is a history orientation videotape programme whose intended audience consists of university students of English Restoration literature. The programme was designed and produced in response to the needs of faculty and students for audio-visual materials which will aid them in graphically relating works of literature to their social and historical context; and to effectively accomplish this relationship within a relatively short period of time.

Television was held to be a suitable medium for a history orientation programme since it has the inherent capacity to integrate verbally expressed information with visual reinforcement. A well researched and scripted programme, whose graphics have been carefully selected to complement the oral presentation of historical information, can efficiently provide the kind of historical overview which is required by literature students.

The Value of Historical Orientation

If there are any hardy souls left who persist in the mandarin notion that literature is Art, consisting wholly in aesthetic qualities and forms, timelessly free of historical or social context, they are an embattled minority in the community of educators. For, although some may argue that flirtations with Marxist dialectics have obscured our aesthetic vision, or that a historicist Zeitgeist has indeed corrupted our approach to literature, the fact remains that most writings on the problems of teaching and studying English literature share a common theme: "an appreciable degree of historical orientation is useful and oftentimes vital to the comprehension and appreciation of literature."

The "Report of the Literature Committee of the School and College Conference on English" (April, 1942) states categorically:

The Conference believes strongly in the value of the historical sense. It is poor teaching of literature that does not give the student some historical perspective.

Certainly literature is in part a record of social conditions, conflicts, and ideas. The student should be made to see as much as he can of the relations between literary works and the ages and nations which produced them.¹

¹George Winchester Stone Jr., ed., Issues, Problems, And Approaches in the Teaching of English (New York: Holt, Rinehart & Winston, 1963), pp.43-44, quoting the "Report of the Literature Committee of the School and Colleges Conference in English," (n.p., April, 1942).

In his preface to St. Mark's Rest, John Ruskin elegantly phrased a dictum which might serve as the educators' rationale for encouraging historical orientation among literature students. He wrote:

Great nations write their autobiographies in three manuscripts; - the book of their deeds, the book of their words, and the book of their art. Not one of these books can be understood unless we read the two others.²

Ruskin certainly does not stand alone in his view that the spirit of an epoch manifests itself in many related ways. Howard Mumford Jones, in his essay on the nature of literary history, cites Taine and Marx as among the many writers and theorists who sought to explain literary development through examination of historical and social context.³ Jones analyzes the variety of literary history theories and provides the following synthesis:

. . . an age expresses itself not in poetry only, or the drama, the essay, the novel, and literary criticism. It expresses itself in philosophy, the fine arts, international diplomacy, the movements of armies, city existence and country life.⁴

² John Ruskin, "St. Mark's Rest," The Works of John Ruskin, ed. by E.T. Cook and Alexander Wedderburn (London: George Allen, 1906), XXIV, 203.

³ Howard Mumford Jones, "The Nature of Literary History," Journal of the History of Ideas, XXVIII (April-June, 1967), 154-55.

⁴ Ibid., p.159.

To those who may question why the study of literature, and its attending examination of historical context, is held to be of value, George Steiner offers this rather nerveless reply:

The immense majority of human biographies are a gray transit between domestic spasm and oblivion To deny this, under pretexts of liberal piety, is not only mendacious but rank ingratitude. A culture 'lived' is one that draws for continuous, indispensable sustenance on the great works of the past, on the truths and beauties achieved in the tradition.⁵

We may read literature for the benefit of its aesthetic qualities, but we study it because we recognize that in its many forms, it expresses the continuum of the human condition.

Historical Orientation: A Specific Problem in the
Studying and Teaching of Restoration Literature

For the teacher of Restoration literature, the fact that his students are probably unfamiliar with much of the history of seventeenth century England,⁶ poses a serious pedagogic dilemma. The literature is crowded with direct and oblique references to contemporary events and personages;

⁵George Steiner, In Bluebeard's Castle (New Haven: Yale University Press, 1971), pp.87-88.

⁶This fact first became evident to the developer of this project when she was an undergraduate student of Restoration literature.

the teacher has barely enough time in the course schedule to deal with the wide range of literary forms and ideas, let alone explaining the plethora of contemporary allusions.

Considerations of time often serve to determine the amount of historical information which will be presented. The degree and range of historical orientation is usually predicated by the teacher's estimation of how much communication of information will represent a reasonable achievement in the available time.

The Restoration period, per se, begins with the return of monarchy to England in the year 1660, and it marks the end of the Commonwealth. The rationale for delimitating this literary period in terms of historical events may consist in the fact that much of the literature produced after the ascension of Charles II and the decline of the Puritans' political dominance, reflects the change in political and moral climate. Coeval developments in science, technology and philosophy also served to influence the literature.

In his study of John Dryden, one of the most celebrated poet-playwrights of the age, John Wallace states that,

[Restoration] poetry . . . [was] expected to instruct and please, to move the mind and the will, to record the past and commemorate the famous, and to act as . . . [a mirror] of virtues and vices for fallen man.⁷

Seventeenth century concepts of 'history' and 'poetry' may seem quite foreign to the modern reader, particularly in the light of Wallace's assertion that Dryden saw himself as ". . . 'only the historian' not the 'inventor' of the poem, and [as] an historian was obliged to be impartial."⁸

The student who is ignorant of the development of technology and modern scientific methodology in the seventeenth century will not be able to fully appreciate the frequent literary allusions to these developments. According to George Steiner,

To read seventeenth and eighteenth century literature or philosophy without an accompanying awareness of the unfolding genius of physics, astronomy, and algebraic analysis during the period is to read only at the surface.⁹

Charles II chartered The Royal Society in 1662 and many authors became members of this society dedicated to the promotion of Francis Bacon's notion of a 'new philosophy of science'. Their works are often laced with references to new scientific experiments, inquiries, and discoveries.

⁷John M. Wallace, "Dryden and History: A Problem in Allegorical Reading," ELH, XXXVI (March, 1969), 267.

⁸Ibid., p.279

⁹Steiner, In Bluebeard's Castle, p.133.

Audio-Visual Resources: A Conjectural Solution

The educational technologist, who seeks to respond to specific educational needs by designing specially developed forms of audio-visual media, soon realizes that many of his working concepts lack the precision of definition which is necessary for reliable experimental procedures, and at best yield crude results which may serve as production guidelines but little more.

Writing as recently as 1972, S.H. Zeckhauser reports:

An adequate general theory of learning has not yet been developed. Without such a theory it is difficult to develop the media which will most effectively assist the learning process.

There is almost no research which would help decide when to use a given medium and when not to use it. Decisions, therefore, are being made on hunches and intuition.¹⁰

Lionel C. Barrow's definition of 'learning' as ". . . the difference between a subject's actual response or performance on an information test following receipt of a communication and his response or performance on an equivalent test before receipt of the communication,"¹¹ is useful

¹⁰S.H. Zeckhauser, "A Look at the Media in Higher Education," Programmed Learning and Educational Technology, IX (November, 1972), 317.

¹¹Lionel C. Barrow Jr., "Proposed Theory for the Effect of Educational Television," The Impact of Educational Television, ed. by Wilbur Schramm (Urbana: University of Illinois Press, 1960), p.230.

to the investigator who wishes to measure 'learning' in a particular situation (as in the case of this project where learning, which was promoted by a viewing of a history orientation videotape programme, was measured by comparison of pre- and posttest achievement scores), but it does not permit accurate appraisal of the comparative effectiveness of 'media' and 'conventional' teaching since the natures and methods of the two forms of communication are different and this variable may have bearing on the comparison results.

If there is not sufficient formal evidence to show that students learn more from 'media' instruction than from conventional methods, and the whole matter of 'effectiveness' remains an open question, one might reasonably ask, 'Why bother to invest in the development and production of media programmes?'

The answer may consist in three major factors:

- (1) The media (in this case instructional television) can be used to solve certain practical educational problems;
- (2) While surveys of early researches (e.g., H. Kumata, 1960¹²) showed no significant differences in effectiveness between media and conventional teaching methods, many recent

¹²Hideya Kumata, "A Decade of Teaching by Television," The Impact of Educational Television, ed. by Wilbur Schramm (Urbana: University of Illinois Press, 1960), p.178.

researches (e.g., S.J. Samuels, 1970¹³) are resulting in useful inferences about the effectiveness of particular media attributes in specific learning situations, regarding individual learning tasks;

(3) There is much informal evidence of the value of media (e.g., Coltman, 1971¹⁴).

Practical Advantages of Instructional Television

1. Television's capacity for simultaneity permits the communication of an identical visual-aural message to separate students or groups which may be distant from each other and the original source of the message.

2. Videotape and portable, easy-to-use playback machines permit students to study at their own pace and organize their own viewing schedules. Some of the newer equipment allows rapid selection of programme sections and quick replay. (Hardware developers are ever improving the equipment, adding new options to increase the flexibility and utility of the equipment.)

¹³S.J. Samuels, "Effects of Pictures on Learning to Read, Comprehension and Attitudes," Review of Educational Research, XL (1970), pp.397-407.

¹⁴Peter Coltman, "Television and Literature at the University," Visual Education (August-September, 1971), 31.

3. In courses where background lectures must be annually repeated, a media presentation can serve much the same purpose and thus free the teacher to devote his time and energies to more in-depth analysis or discussion sessions.

Daniel McDonald may be representative of those teachers who would profit from the introduction of core media presentations. Describing his own teaching experience he writes:

I gave the first two class meetings to the discussion of background material. I treated Shakespeare's biography, the social and political situation in Britain at the turn of the seventeenth century, the education schoolboys received at the time, what Professor Tillyard calls 'the Elizabethan world picture', the construction of the Shakespearean stage, the personnel of the acting companies, and so forth. I wanted to get all this out of the way so I could concentrate on the plays themselves.¹⁵

McDonald may be a skillful compressor of information but it does seem doubtful that he could have dealt with the material in much depth in such a short time and, inclined as he seemed to be to get it over with, he might have benefitted from the use of a media presentation which would have saved him the trouble of running through all that material which was obviously of such secondary interest to him.

¹⁵ Daniel McDonald, "Anyone Can Teach Shakespeare," Journal of General Education, XXII (October, 1970), 187.

4. Television can add a visual dimension to the traditional oral presentation. As W.H. Burston points out: "Although we may not be able to portray the actual events of history by visual means, we can often convey, by pictures, more vividly than by words, the setting in which events took place."¹⁶ While it may be true that many concepts are difficult to present solely through visual means, Frank Johnson makes the claim that in television,

. . . if we aim at a marriage of audio-verbal exposition with helpful and relevant visual illustration, the two working together as a whole, it will be found that cases in which there is genuine difficulty (as distinct from mere inertia) in providing useful visual material are quite uncommon¹⁷

5. Use of media encourages the development of team teaching approaches. The increased emphasis on specialization has served to isolate teachers within their own departments and special fields. The teacher may be an expert in his own subject area but contact with educational technologists may help him to define his educational objectives in terms of the broader educational requirements of his non-specialist students. The trained personnel of the television crew may be able to provide him with useful and

¹⁶W.H. Burston, Principles of History Teaching (London: Methuen & Co., 1963), p.42.

¹⁷Frank Johnson, "Film, Television and Tape-slide in University Teaching," British Journal of Educational Technology, II (October, 1971), 217.

effective means of exposing his materials.

According to C. Ray Carpenter,

The full range of teaching functions and their corresponding performance at the university level have now become so complex and demanding that it no longer seems reasonable to expect any single teacher to perform all of them satisfactorily. Instruction will progressively require differentiation and specialization of roles. Teams of people with different competencies and responsibilities will be needed to do a complete balanced job of instruction.¹⁸

The Open University in Britain offers a model of how media presentations incorporating team teaching techniques can be used to instruct large numbers of geographically separated students. A description of methods and structures developed at the Open University is presented by Charles A. Siepmann.¹⁹

6. Prohibitive costs are often cited as one of the main reasons for the reluctance of educational institutions to invest in media equipment and the development of programmes. But as S.H. Zeckhauser points out,

¹⁸C. Ray Carpenter, "Instructional Functions of New Media," New Media and College Teaching, ed. by James W. Thornton Jr. and James W. Brown (Washington: The Department of Audiovisual Instruction of the National Education Association, 1968), p.13.

¹⁹Charles A. Siepmann, "New Dimensions in British Higher Education: The Open University," Educational Television, (November, 1970).

The cost of education should not be regarded solely as the cost of instruction: it should include as well the cost of student time. If student time is very valuable, then improvements in the efficiency of instruction, even if financially expensive to achieve, may be cost-effective. The real economy in the use of media-based education is in what instructional expenditures buy.²⁰

In the short term, financial expenditures for professional production are indeed high, but wider usage, standardization and refinement of hardware, and mass reproduction of software will eventually reduce the cost per student. To complete his argument in favour of institution of media resources at universities, Zeckhauser points to rising faculty salaries as an added inducement for long term capital investment in media equipment.²¹

Effectiveness of Instructional Television Programmes

The educational media specialist may believe that media resources are applicable to the solution of many educational problems, but he is hard pressed to provide teachers with the objective evidence of effectiveness which would encourage them to use audio-visual materials. Jack V. Edling attempts to explain this situation by contending that:

²⁰Zeckhauser, "A Look at the Media," p.314.

²¹Ibid.

A direct assessment of the effects of media on education is simply not feasible. When both antecedent and consequent variables are amorphous concepts, one can hardly speak with clarity and conviction about their relationship.²²

Lacking acceptable concept definitions, the media experimenter often adopts a more flexible 'evaluation' procedure than the rigid methods of scientific research. Evaluation usually applies to a particular project, and does not permit generalization but it does permit the experimenter to estimate the effectiveness of his project in terms of particular defined objectives.²³

Results of researches into particular media attributes and capabilities (e.g., W.C. Miller, 1969²⁴) can be used to guide the media specialist in the selection of appropriate media and in the determination of production design.

W. Howard Levie and Kenneth E. Dickie define a medium's 'attributes' as,

²²Jack V. Edling, "Educational Objectives and Educational Media," Review of Educational Research, XXXVIII (April, 1968), 177.

²³Don L. Morgan discusses the distinction between 'research' and 'evaluation' in "Evaluation: A Semantic Dilemma," Educational Technology (December, 1971), 46-48.

²⁴W.C. Miller, "Film Movement and Effective Response and the Effect on Learning and Attitude Formation," AV Communication Review, XVII (1969), 172-81.

... the capabilities of that medium - to show objects in motion, objects in color, objects in three dimensions; to provide printed words, spoken words, simultaneous visual and auditory stimuli; to allow for overt learner responses or random access to information.²⁵

The effectiveness of instructional television programmes may depend on how well that medium's attributes match " . . . task-learner-situation characteristics."²⁶

Television and History: Informal Evidence of Effectiveness

Felicity Kinross,²⁷ a BBC Schools Television producer, writing on whether history is a good subject for television, concludes that television

... is an admirable medium for showing historical places and historical objects, for introducing experts and for reconstructing the past, summoning up the emotions and reactions of historical characters.²⁸

Kinross objects to the 'talk and chalk' method used in some history programmes. She claims that these chatty presentations, although they may include some illustrative

²⁵W. Howard Levie and Kenneth E. Dickie, "The Analysis and Application of Media," Second Handbook of Research on Teaching, ed. by Robert M.W. Travers (Chicago: Rand McNally & Company, 1973), p.860.

²⁶Ibid., p.861.

²⁷Felicity Kinross, "Teaching History by Television," Educational Television International, I (March, 1967), 10-15.

²⁸Ibid., p.10.

materials, do not make proper use of television. Her own preference is for the 'patch' method, wherein an in-depth study of one aspect of history is presented from several points of view, using a variety of visual materials.

Referring to the fact that most educational institution media producers are obliged to work with small budgets, she offers suggestions on how several production elements (still pictures, historical objects, models, stock film footage) might be inexpensively procured and put to effective use. She also offers a research guide (unfortunately, not a very detailed one) for history programme writers and an outline for preparing Teachers' Notes.

Kinross expresses two major reservations concerning the use of television for historical presentations. She contends that the medium may not have the capacity to transmit the flow of ideas and give a real sense of time. She also warns producers not to impose too hard a visual mold on history. Kinross' suggestions and guidelines are based on her own experiences, she does not refer to any research studies or experiments to support her conclusions.

Henry R. Cassirer (1960)²⁹ expresses no reservations about television's ability to communicate ideas and, in

²⁹ Henry R. Cassirer, Television Teaching Today (Paris: UNESCO, 1960), pp.113-118.

fact, considers that one of television's major tasks is to ". . . lead the learner to a world of ideas, . . ." ³⁰ He claims that the humanities, even though they do not seem to afford opportunities for visualization and are served by a number of abstract concepts, can be successful television subjects.

He cites the Boston Humanities Project ³¹ as an example of effective use of educational television and film for high school students. Cassirer does not mention any evaluation procedures, although the project did have stated aims: to stimulate the student's critical and creative intelligence; improve his communication skills; give a preliminary awareness of the sweep of Western civilization.

The Fund for the Advancement of Education termed the ninety-six (96) one-half hour programme series "superb" and then promptly discontinued its financial support when it learned that in addition to the initial expenditure of \$410,000, the project would require another \$700,000 for completion. They had no empirical evidence to show that these high quality productions were any more educationally effective than simple televised lectures, and they soon discovered that they were a great deal more expensive.

³⁰ Ibid., p.114.

³¹ Ibid., pp.116-118.

On a smaller scale, John L. Marsh, describing his own use of educational television, contends that the medium enhanced his teaching of American literature by providing him with a means of integrating his verbally expressed ideas with reinforcing visual materials. Television facilitated the introduction of an interdisciplinary dimension to his teaching of Puritan literature by allowing him to present contemporary artifacts, paintings and architecture ". . . as cognates of the literary values I was trying by traditional pedagogy to torture out of the anthology I used as a textbook,"32

Peter Coltman addresses himself specifically to the problem of providing socio-historical orientation for literature students. He writes: "If the literary past is to become present, then it must be examined in its own context before it can be assessed in ours: and experience has shown that television can assist this process."33

He cites two types of television presentations at Glasgow University which were produced in response to the literature students' need for background information. The

³²John L. Marsh "An Interdisciplinary Dimension," Journal of General Education, XX (October, 1968), 184.

³³Peter Coltman, "Television and Literature," p.31.

productions are described in some detail, but no reference is made to evaluation or to quantitative findings regarding students' 'learning' achievements.

The first type of production was designed for instruction in courses where students read plays but had no opportunity to see their performance. The university produced televised plays and individual scenes to serve as aids in demonstrating the conventions of their genre and in showing literary developments such as the evolution of farce into comedy in French theatre.³⁴

The second type of programming involved a series of complicated productions utilizing numerous visuals such as portraits, models, engravings, and drawings to illustrate the background conditions during the writing, or the original production, of a particular play. The programme was intended to help students understand why a play which might seem innocuous today caused such controversy when it was first presented. Coltman maintains that the first programme in the series succeeded in providing contextual orientation through skillful selection and presentation of materials, but that the preparation was arduous and time-consuming for the inexperienced lecturer-producer.³⁵ Other programmes followed

³⁴ Ibid., p.31-33.

³⁵ Ibid., p.33.

and the lecturer gradually became more familiar with the medium and comfortable with its techniques.

Coltman mentions that most of the materials were available to the students in the library, but television " . . . enabled the lecturer to select what seemed most important and organise it into a single unit . . . and, through the 'eye' of the camera, to direct his students' attention to significant details."³⁶

Coltman finds it difficult to predict the future of orientation programming. He believes that it will probably remain incidental to teaching until more university courses are planned with educational television as an integral component of their design.

Perhaps the most popularly successful orientation programmes have been Sir Kenneth Clark's Civilisation series. The series is not 'instructional television', as there are no stated instructional objectives, and Clark's own remarks that he wrote the programmes with an eye to being entertaining as well as informative support this view.³⁷ Yet, the presentations are educational (and even instructional) in the sense that great numbers of people became

³⁶ Ibid.

³⁷ Sir Kenneth Clark, Civilisation (New York: Harper & Row, 1969) p. xv.

aware, perhaps for the first time, of the general course of Western civilisation and of many of its specific artifacts.

Clark adapted commercial and professional television and film techniques for a 'high-minded' purpose and was successful. (The presentations are still being rerun in church basements across the land.) One may not sympathize with Clark's view of civilisation (he does admit that it is a personal one) but one is hard pressed to deny that he did introduce millions of viewers to some of the cultural and historical phenomena that are their heritage.

In his Foreword to the Civilisation book,³⁸ which contains the text of the programmes, Clark explains that his presentation of 'civilisation' was largely determined by the amount and type of visual evidence that was available. He accounts for his omission of 'law' and 'philosophy' by admitting that he simply could not conceive of a way of making them visually interesting.

The requirements of television limited and determined the direction of the discourse but Clark contends that the medium's potential for assembling individual communication elements into a comprehensive 'integer' affords an opportunity for an extension of human experience which cannot be accomplished through words alone.

³⁸Ibid., p.xv-xvii.

Television and the Instructor

In an attempt to explain the reluctance of some educators to become involved in the development and use of educational television, Ray Carpenter (1968) writes:

Faculty members have long-standing and firmly established attitudes and value judgements about methods, procedures and techniques of teaching. These attitudes and opinions are often in conflict or inconsistent with attitudes that are necessary for uses by some kinds of new educational technologies. Changing such attitudes may be as difficult as developing new instructional and learning performance skills.³⁹

L. Ruth Godwin (1967) expressing an attitude which may be prevalent among English teachers states: "There are few subjects where the limitations of instruction through the use of audio-visual materials other than the printed page are more apparent than in English."⁴⁰ Although she expresses confidence in the effectiveness of audio-visual resources for other subject areas, she holds that, ". . . appreciation and understanding of the printed word in all its glory should be emphasized and taught within the English programme."⁴¹

³⁹Carpenter, "Instructional Functions," p.11.

⁴⁰L. Ruth Godwin, "Shakespeare, Wordsworth and A/V," Canadian Audio Visual Review, III, (November-December, 1967), 15.

⁴¹Ibid., p.16.

Perhaps, if George Steiner is correct in his assessment that, "The proportions of articulate charge between margin and column of print [are] being reversed,"⁴² English teachers should indeed be wary of television. But they, like the rest of us, must accept that the "... one cardinal principle of technology is its pervasive forward movement throughout any society that introduces it."⁴³ Little purpose is served by attempting to ignore the new media. Effort must be made to learn the grammar of the new media, and make it serve the 'glorification' of the printed word. (If that is indeed the purpose of studying English literature.)

The indisposition of some teachers toward audiovisual media is not only the result of negative attitudes. Media technologists must admit that much of the existing software and hardware is simply not suitable for educational purposes and a rigorous evaluation would result in the elimination of many of the available materials.

The National Instructional Television Library's 1965 survey of tape and film series available for elementary school children found that only 9.2 per cent of the material

⁴²Steiner, In Bluebeard's Castle, p.112.

⁴³James W. Thornton Jr. and James W. Brown, eds., New Media and College Teaching (Washington: Department of Audiovisual Instruction of the National Education Association, 1968), p.iii.

was fit for distribution.⁴⁴ The criteria for rejection were: (1) technical shortcomings; (2) instructional ineffectiveness; and (3) content inadequacy. Zeckhauser claims that, "Poor planning and research, non-existent testing, no money and an inadequate understanding of the media's role, its potential or distinctive characteristics, all contributed to this pathetic showing."⁴⁵ (Unfortunately, Zeckhauser does not go on to advise the university media producer on how to acquire valid research and evaluation results, and a larger budget.)

⁴⁴Zeckhauser, "A Look at the Media," p.315.

⁴⁵Ibid.

CHAPTER II

PRODUCTION OF THE VIDEOTAPE PROGRAMME

Lex, Rex, & Sex was produced in 1973 at Sir George Williams University. Technical facilities for most aspects of production were provided by the University's Centre for Instructional Technology (C.I.T.).

The production objectives were: (1) To research and write a text which would contain most of the historical data presented by Restoration literature teachers in their background lectures; (2) To organize this information into a basically chronological order with digressive elaborations devoted to special interest areas; (3) To select and organize graphic materials whose video presentation would promote reinforcement of aural information flux and provide opportunities for visualization of historical settings and personages; (4) To select and effectively utilize period music for purposes of pacing, continuity, emphasis, and occasionally simply to provide entertainment 'breathers' for the audience; (5) To integrate all of these elements into a working production document, a television script; (6) To direct a production

according to the script and thereby produce a cohesive, informative history orientation videotape programme for a target audience of university Restoration literature students.

The following account provides a description of what actually took place during the preparation and production of the programme. Many production mistakes were made; some were duly corrected, others are unfortunately still quite evident in the final presentation. Yet, a useful and evaluable product was produced, one which would hopefully prove instructionally effective.

Models and Guidelines

Due to the considerable inexperience of the production personnel, a concerted effort was made to find a suitable prototype for the programme design and execution. Unfortunately, most available references pertained to professional productions with large budgets and trained crews. The requisite adaptations for this programme generally proved beyond the means and ingenuity of the producer. Non-professional guides were useful to an extent, but in most cases they were found lacking in the type of hard-core information required by the inexperienced producer.

The inquiry failed to provide an ideal model, but it did yield some study and research results which, in conjunction

with information obtained from interviews with a number of literature teachers,⁴⁶ could be used as rudimentary guidelines for production and utilization. For the rest, the producer was left to work with intuition and the much maligned 'trial and error' method.

Some of the General Guidelines Which Were Followed

1. Consider what television can best do for the material and the subject.⁴⁷
2. Consider your resources and finances.⁴⁸
3. A history orientation programme for literature students should not concern itself with the literature per se.⁴⁹
4. Except for extraordinary circumstances, televising a lecture is a misuse of the medium.⁵⁰
5. Skillful follow-up after a television session affects the effectiveness of the lesson.⁵¹
6. Programmes using animation are generally more effective when there is no 'on-camera' presenter.⁵²

⁴⁶Sir George Williams University, Montreal, interviews with seven English literature instructors, 1972.

⁴⁷Kinross, "Teaching History," p.10.

⁴⁸Ibid.

⁴⁹Interviews with English literature instructors, 1972.

⁵⁰Kinross, "Teaching History," p.10.

⁵¹H. Barrington, "A Survey of Instructional Television Researches," Educational Research, VIII (November, 1965), 23.

⁵²H. Barrington, "Instruction by Television: Two Presentations Compared," Educational Research, XIV (June, 1972), 190.

7. Responsibility of audio for completion and explanation of information partly due to television's limited capacity for resolution of video detail.⁵³ (Zoom-in effects can provide some compensation.)
8. Television viewers are accustomed to some degree of limited video resolution and will generally make allowances for it.⁵⁴
9. Visual and auditory information flux must be closely related and mutually reinforcing.⁵⁵
10. Visuals must lend themselves to the subject and the production budget.⁵⁶
11. Camera shots and arrangements can change meanings and implications.⁵⁷
12. The television lens is selective. It can be used to guide the eye.⁵⁸

⁵³Walker J. Ong, "Wired for Sound: Teaching, Communications, and Technological Culture," Popular Media and the Teaching of English, ed. by Thomas R. Gibling (Pacific Palisades, California: Goodyear Publishing Company, Inc., 1972) p.41.

⁵⁴Ibid.

⁵⁵Johnson, "Film, Television and Tape-slide," p.217.

⁵⁶Kinross, "Teaching History," p.11.

⁵⁷Clifford Solway, "Film, Television, and Reality," Popular Media and the Teaching of English, ed. by Thomas R. Gibling (Pacific Palisades, California: Goodyear Publishing Company, Inc., 1972), p.31.

⁵⁸Guthrie Moir, ed., Teaching and Television (Oxford: Pergamon Press, 1967), p.73.

13. A still picture should not remain on camera for more than approximately five seconds.⁵⁹
14. Stills are generally simple to use, cheap to produce, and usually readily available.⁶⁰
15. Stills may be animated through camera movement and cutting.⁶¹
16. Script dialogue should be modern and avoid use of terms such as 'prithee' and 'forsooth' except in quotations.⁶²
17. Actors should not be used unless they are highly skilled and have been thoroughly prepared for their roles.⁶³
18. Optimum length of a television lesson is approximately twenty-five minutes.⁶⁴

Research for Text and Graphics

As an undergraduate student of English literature, the researcher had taken one course in Restoration literature, but no courses in history. Her initial ignorance of the historical context of the literature was probably equivalent

⁵⁹Coltman, "Television and Literature," p.33.

⁶⁰Geoffrey Hall, "The Still Picture in Educational Television," Educational Television International, II, No. 1 (1968), pp.56-57.

⁶¹Ibid., No. 2 (1968), p.272.

⁶²Kinross, "Teaching History," p.14.

⁶³Ibid., pp.14-15.

⁶⁴Barrington, "Survey," p.23.

to that of most students⁶⁵ in the videotape's target audience.

Catalogue title cards at the libraries of Sir George Williams University and McGill University produced a list of some 150 books bearing on Restoration history and related areas. Consultation with Professor Don Ginter of the History Department resulted in the elimination of some titles and the addition of others. Books were excluded if their comprehension required extensive expertise in historical methodology, or if their subject matter was too highly specialized for an orientation programme.

The reduced list comprised some sixty titles. The books were duly read and copious notes were taken. A synthesis was then undertaken: redundant information was eliminated and an effort was made to order the material chronologically; separate sections were compiled containing references to specific interest areas (architecture, music, etc.).⁶⁵

The synthesis consisted of over 250 pages of ordered notes. These would form the basis of the text of the script. The researcher then proceeded with the task of trying to locate approximately 720 graphics for the programme. (Without benefit of a script it was difficult to judge how many graphics would actually be required so the number 720 was

⁶⁵ A list of interest areas was provided by Professor Roger Bird, a teacher of Restoration literature.

computed on the basis of five seconds per graphic for a one hour period.)

A perusal of some fifty art books, plus the sixty books which had already been read, resulted in a list of 900 available illustrations. Unfortunately, the researcher found that, although the latter half of the seventeenth century in England may have been an age of great intellectual developments, it was not particularly innovative in the visual arts. Aside from a liberal number of architectural drawings and personal portraits (particularly of the ladies of the Court), we have not been left with a very good visual representation of the period. The researcher's problem is described by W.H. Burston: "With history the events are past and cannot be reproduced: it is a matter of chance whether they were visually recorded at all, and pure luck whether such records or visual representations convey what we want to convey in our teaching."⁶⁶

The 900 available illustrations contained approximately 800 portraits. In order to provide a more interesting variety of graphics, the researcher was obliged to cheat a little. In some few instances she took illustrations from adjacent periods or other countries, which might pass as

⁶⁶Burston, Principles, p.41.

Restoration art, particularly when cropped in a judicious manner.

Production of Graphics

Six hundred potentially suitable illustrations were finally selected and photocopied from their widely scattered sources. All 600 works had to be reproduced since the final choice of graphics would depend on the - as yet - unwritten script, and on how well their details resolved in a television camera rehearsal.

Financial and technical considerations dictated that the graphics be in the form of slides. A limited budget did not permit the production of 600 blown-up photographic prints, and, even if the producer could have afforded them, the logistics of pasting them up around the studio and directing television cameras at them seemed beyond her capacities. (Even the cost of producing 600 slides would have been prohibitive had not the C.I.T. photographer permitted free access to a special photocopying machine, and charged a minimal rate for materials and film development.)

The producer decided that slides would make the most economical use of available studio space. The slides could be placed, in order, in carousel projectors pointed at special 'rear screens' which allow the image to appear on

the other side of the screen. The images could then be frontally scanned by television cameras. Because of the large size of the projected image, the cameras would have a fair amount of freedom of movement to pan and to tilt. Two cameras could even be used to detail separate sections of the same slide.

Slides which did not require animation could be placed in the télé-ciné chain which is located outside of the actual studio. This process involves a small fixed camera which picks up a slide image from a projector without the use of a projection screen. It has the disadvantage of producing a fixed image, but it does provide an additional video source which can be directly fed onto the videotape.

The Script

The major problems seemed to be: (1) where to begin, where to end, and what to put in the middle; (2) how to recapture the spirit and mood of the time without too obviously weighting the script towards facts and data required by literature students; (3) what to do with all those portraits.

A survey of the literature on the writing and teaching of history yielded three useful and consoling references:

1. "A historical episode has theoretically no beginning and no end, everything being in turn both cause and effect. But . . . a careful examination of the whole movement reveals acts and scenes in great variety, offering to the investigator the possibility of limiting his work."⁶⁷

2. "If history is to claim to recreate the past life of a community then it must portray the fact that such communities were occupied for most of their time with the business of earning a living, feeding themselves and maintaining a home. To talk only of the collective problems of the nation is to see only a portion, at times a very small portion, of their lives and thoughts."⁶⁸

3. "A contemporary portrait, if it is good, may well add much to our understanding not only of the appearance, but also the character of eminent people of the past. In teaching, the use of such portraits certainly assists in bringing such persons to life, and in convincing the class that they are studying real human beings with feelings, emotions, strengths and weaknesses . . ."⁶⁹

The events which led up to the beheading of Charles I provided a convenient and necessary beginning for the text.

⁶⁷Fred Morrow Fling, The Writing of History (New Haven: Yale University Press, 1926), p.127.

⁶⁸Burston, Principles, p.97.

⁶⁹Ibid., p.43.

Until the head rolled there was no need for 'restoration'. Episodes from the life of Charles II, and some of the major political events of his reign, would serve to provide chronological orientation and continuity. Digressions on theatre, country life, work habits, science, etc., would carry the major burden of the programme's objective to vividly portray the variety of human activity during the Restoration and the socio-historical context of its literature. The programme would end with the death of Charles II, but it would emphasize, near its closing, that the course of human events and intellectual development does not end with the death of a king.

The programme, although conceived as a unit, was to be divided into two parts, each of approximately twenty-five minutes duration. This would allow separate showings of the two parts. A pause in flow of ideas between two digressions would provide a convenient point for division.

The scriptwriter, in an act which is not uncommon among writers who also serve as their own editors, created a two part text full of details which, when read aloud, ran on for close to two hours. Elimination of half the Puritan reforms, anecdotes about the Civil War, three-quarters of a Restoration recipe book, and a few other major snips and edits, finally produced a fifty-eight minute script. (That

is, fifty-eight minutes as read by the scriptwriter.)

Music cues were added to the script when suitable period pieces were located and assigned specific functions in terms of the text: general background atmosphere 'under' narration; change of mood or tempo; heightening tension (the Great Fire); sobering effect (the Great Plague, death of Charles II); relaxation (musical interludes). The appropriate selections were re-recorded, in sequence, onto audiotape so that there would be no need to frantically search for specific cuts during the music dubbing session.

Three hundred and fifty graphics, including opening titles and closing credits, were selected to accompany the text. The video cues, consisting of camera movements, shot directions, slide changes, and switching directions, were added to the script by the director.

Fifty-eight minutes seemed a reasonable length of script for a one hour videotape reel. Unfortunately, the director did not take into account the facts that: a fair amount of tape is required for threading the playback machine; a 'black' period must be provided, just before the start of the programme, to allow the machine to warm up and track properly; if the programme is to be organized in two parts, another 'black' period is required between the two parts; television cameras are too cumbersome and untrained

cameramen are too inexperienced to complete a complicated and ambitious series of video shots involving 350 slides in a fifty-eight minute period. The director was obliged to learn her lesson in the editing room.

Editing

The university's system permits two types of editing:

1. During a live recording, procedures can be interrupted and the videotape stopped when necessary. To recontinue recording, the videotape is rolled back to the last recorded image and then rolled back another ten seconds. The recording machine is then started and the technician gives a ten second count down to restart the production. A 'live edit' takes place when he pushes the 'record' button and the production recommences at point 'zero'. This type of edit does not require a second generation of videotape.

2. When it is necessary to eliminate or insert a video section, or dub narration or music, a second generation of videotape is necessary. The programme must be re-recorded onto another tape and at the point of insertion, elimination, or when dubbing, the re-recording is stopped, the appropriate edit is made, and then re-recording continues. The second generation tape generally has some loss of resolution

of detail.

Edits are generally visible (and in some cases audible) on the final product. Unless one is working with very sophisticated equipment, the edit may result in short term 'picture-roll', a 'flag waving' effect (image seems to bend at the top or bottom), or moiré (an effect which resembles a herringbone pattern). When an edit involves elimination or insertion of a sequence involving narration, there may be a noticeable change of tone or volume in the narrator's voice.

A time-base corrector can minimize some of these defects. It can reduce 'picture-roll' and the 'flag waving' effect, but it cannot eliminate moiré. Time-base correctors are very expensive and most universities do not possess them.⁷⁰

Production - Recording Sessions

A professional actor with a suitably evocative 'English' accent was enlisted to serve as the 'off camera' narrator. He was given a few days to study the script, but, unfortunately, the amateur director was cowed by his professional status and did not offer him sufficient coaching.

⁷⁰ McGill University, Montreal, does possess a corrector and Lex, Rex, & Sex will be submitted to this process.

or rehearsal opportunities. This cardinal error resulted in loss of studio time during retakes and necessitated some 'live edits'.

The crew consisted of fellow Educational Technology students who had volunteered their services. In order to avoid crew turn-over (necessitating retraining of new members) and because of heavy demands on the studio schedule, the 'in-studio' procedures had to be completed in three days.

The first day was devoted to a crew information and studio set-up session in the morning and a dry camera rehearsal in the afternoon. Two 'rear screens' were set up, each with a carousel projector. Slides selected for téléciné were ordered in that projector's tray. The remaining slides were numbered in order of their place in the script and alternately divided among the two 'in-studio' projectors. Projector A got even numbered slides and Projector B for the odd numbers. This set-up would permit cutting from one slide to the next without showing projector slide changes. Three cameras were used in the studio: Camera 1 scanned images from Projector A; Camera 2 scanned images from Projector B; Camera 3 was a roving camera which permitted mixes and cuts from one portion of a slide to another section of the same slide (when such effects were required).

The dry camera rehearsal proved several things:

there were too many slides and the projectionists and cameramen could not keep up with the overly ambitious and complicated video directions; the text was too long and the narrator was obliged to race through whole sections just to keep up with the slides; the director was not able to keep up the pace and concentration required for coordination of so many elements.

Forty slides were eliminated. The video directions were simplified (resulting in a considerable loss of animation). The script was shortened to fifty-four minutes. The director delegated a great deal of authority to the script assistant, who took over the job of setting up shots for whichever camera was 'off air' at the moment, and the responsibility for cueing the narrator. (The narrator was in a sound proof booth and could not hear audio cues from the control room but could see visual signals, and could see the video portion of the programme on a small monitor in the booth.)

Final taping took place on the second and third days. Live edits had to be made from time to time when camera mistakes occurred, the narrator lost his place in the script, or the director became confused and issued miscues.

A review of the videotape revealed that some edits

were so close together that, if one were willing to sacrifice a bit more of the text, one new elimination cut might remove a section containing two or three edits. The fifty-two minute, second generation tape which resulted had fewer offensive edits, but did suffer a slight loss of detail resolution. Due to the nature of the available equipment, music dubbing required the production of a third generation tape.

Although each successive tape generation suffers a slight decrement of video quality, the loss is not particularly distinct in the one inch master copy (which is third generation). It is quite noticeable in fourth generation half inch copies.

ACTUAL PRODUCTION COSTS

<u>Element</u>	<u>Cost</u>
1" videotape (one hour)	\$ 45.00
audiotape (four hours)	15.55
600 slides (processing and materials)	81.75
miscellaneous	4.54
TOTAL	<u>\$146.84</u>

ESTIMATED PROFESSIONAL BUDGET

In-studio cost estimates, where applicable, refer to two full days in studio: eight hours dry camera rehearsal; eight hours actual production. Rates are quoted 'per hour' unless otherwise specified.

<u>Element</u>	<u>Rate</u> ⁷¹	<u>Cost Estimate</u>
Studio (fully equipped)	\$ 500.00 per day	\$ 1,000.00
2" videotape	200.00	200.00
10" reel audiotape	14.00	28.00
b/w photographic materials and processing	60.00 per 600 slides	60.00
still photographer	10.00	100.00
writer/researcher	1,573.00 per one hour programme	1,573.00
producer/director	1,000.00 per one hour programme	1,000.00
actor (off-camera narration)	127.00 per day	254.00
videotape recording operator	7.75	124.00
3 cameramen	7.75 (each)	372.00

⁷¹Rates based on figures supplied by NABET; ACTRA; Mr. Mark Schofield, Co-ordinator of Technical Operations, CIT; Mr. Les Nerenberg, Producer, CBC. (Costs of production on film are approximately \$1,000.00 per minute of final product.)

<u>Element</u>	<u>Rate</u>	<u>Cost Estimate</u>
lighting director	8.50	\$ 136.00
switcher	7.75	124.00
floor director	7.75	124.00
2 slide projectionists	7.00	224.00
c.c.u. technician	7.75	124.00
télé-ciné operator	7.00	112.00
script assistants	7.75	124.00
graphic artist	7.75	31.00
videotape editor (with equipment)	50.00	200.00
		<hr/>
	TOTAL	\$ <u>6,034.00</u>

CHAPTER III

DEVELOPMENTAL EVALUATION: PROCEDURES

General Procedure

Three groups of students were originally selected for purposes of evaluating the videotape programme. A fourth group of students was later added to the test population, when a professor of Restoration Literature at Loyola College requested that the programme be screened for his class. The students of each group were given a pretest, shown the programme, given a posttest, and invited to write their opinions and suggestions regarding various aspects of the learning experience.

The pre- and posttests⁷² were designed to determine changes in attitude toward study of the Restoration and changes in factual knowledge about the period. Other questions were incorporated to determine the students' reactions to particular production and utilization variables.

Students in Groups I, II, III, received Pretest A and Posttest A. Students in Group IV received Pretest A

⁷²Texts of the tests are given in full in Appendix C.

and Posttest B, a slightly modified version of Posttest A. (Evaluation of the results of Posttest A had shown certain occasional inconsistencies in responses given to some of the items dealing with production-variables, thus indicating the desirability of providing greater latitude for possible responses. This latitude was incorporated into Posttest B: an item dealing with the general technical quality of the screening was also exclusively included in Posttest B after unexpected technical problems arose during the screening for Group III.)

Some analyses were undertaken to assess the validity and reliability of the test results and to compare these with students' comments and the experimenter's personal observations as recorded at the time.

Test Population and Procedures

Group I (Social Science)

Population

Group I consisted of forty CEGEP students who were taking a collegial level Social Science course taught by the experimenter. These students were selected to represent the naive test group, since collegial students were not expected to have had much exposure to university level English literature courses. (In order to avoid problems of

conflict of interest, the students were not told that their instructor in Social Science was also the director-producer of the videotape. The portion of the programme titles naming the production personnel was not screened.)

Viewing Procedures

Group I actually consisted of three small seminar sections totalling forty students. Each of the three sections saw the videotape during their regular Social Science seminar period. Since the three seminar periods ran consecutively on the same day of the week, there was little opportunity for inter-section discussion. The students had been advised the week before that they would be viewing a videotape and attendance was 100 per cent for the screening sessions. The students were not forewarned as to the content of the programme.

The viewing room for all three sections was a small classroom with two television monitors, mounted about twenty feet apart and at a height of about six feet. During the screening some students were observed switching their attention from one monitor to the other, but the technical quality of the two monitors was of about the same level and students eventually chose the monitor providing the most convenient line of vision.

Pretest Procedures

Upon entering the viewing room, the students were handed a copy of Pre-test A. They were instructed to fill it out to the best of their abilities and not to agonize over answers or difficult spellings. They were advised that they were participating in the evaluation of an educational videotape and that it was the programme, rather than their own abilities, which was being tested. Many students proved wary and demanded to know why they had to give their names on the tests if they were not being personally evaluated. They were reassured that it was simply a matter of facilitating the compilation of results; it was not explained that there would be a follow-up posttest which would be matched to the pretest according to name.

(The same wariness of being tested arose in all four test groups. Similar reassurances had to be given to all groups.)

Approximately eight minutes was allowed for completion of the pretest. The time allotment was considered sufficient since it was expected that the majority of students would be unable to answer most of the factual knowledge questions contained on the second page of the pretest.

Posttest Procedures

After the completed pretests had been gathered by

the experimenter, the videotape programme was cable-cast on the two monitors through the university's closed circuit system. Immediately after the viewing, the students were each handed a copy of Posttest A and were instructed to complete the test to the best of their ability. The students were invited to write their own comments regarding the programme on the back of the second page of the test.

Ten minutes were allowed for completion of the post-test: the time allotment proved sufficient since all of the students handed in their tests before the end of this period.

The Social Science course taken by the students in Group I involved the study of certain aspects of television production. Several students approached the experimenter at the end of the posttest period and posed questions about the various production aspects of the videotape.

Group II (Restoration)

Population

Group II consisted of twenty-nine students taking a university level English course in Restoration and Eighteenth Century literature. This group was particularly important to the evaluation procedure since the programme was specifically designed for use by students of Restoration literature. It was expected that students in this group would

represent the 'high-experience' test group since they were involved in a university level course dealing with a specialized area of English literature.

Viewing Procedures

The programme was originally offered for in-class viewing to the professors of two separate sections of the Restoration course. Both professors refused the offer claiming that the devotion of an entire class period to the programme would leave them with insufficient remaining class hours to cover their own scheduled materials.

The professors suggested that if a series of viewings were offered outside of class hours they would recommend the programme and encourage their students to attend. Both professors refused to make attendance at the viewings compulsory.

Five different viewing times were scheduled and students were advised that they could come to the viewing room at the time most convenient for them. Posters to advertise time and place of the viewings were displayed throughout the university since it was considered any extra viewers might provide additional significant data for evaluation.

Only four students from the Restoration course

attended the voluntary viewings. The response from the university-at-large was also very weak.⁷³ Six persons came out of curiosity in response to the posters. Four persons left immediately upon being advised that the programme was of about one hour's duration and involved a testing period. The test results for the remaining two persons were incorporated into the scores for Group III (according to their claimed level of previous experience with university level English courses).

For two of the viewings, the entire audience consisted of one viewer and the experimenter. Even when there was only one viewer, the same procedure was followed as with a larger group.

In explaining why more students had not attended the voluntary viewings, one professor offered that the showings were scheduled too close to the Christmas examination period. He also suggested that by mid-term the students were beginning to concentrate on Eighteenth Century literature and perhaps felt that the programme would have been more useful to them at the beginning of the term, when they were dealing specifically with Restoration literature.

⁷³This response is typical of that accorded voluntary pedagogic sessions at this university according to Dr. G.M. Boyd. Personal Communication, 1974.

The professors of both course sections recognized the value of background material when teaching English literature and each devoted at least two whole class periods to the coverage of this material. They each bemoaned the fact that they did not have sufficient class hours to deal with the material more fully. They encouraged their students to attend the viewings and were disappointed at the low attendance.

The failure of the compromise voluntary viewing scheme finally prompted one professor to agree to an in-class viewing. The twenty-five students in this section, plus the four Restoration students who attended the voluntary viewings, comprise Group II.

The professor introduced the videotape with a few words to inform the students that she had already covered some of the programme content in her own introductory lectures. Having already seen the programme beforehand, she added that she expected that the videotape might help the students to visualize events and personages that they had been discussing in class.

The viewing rooms used for the voluntary and in-class showings of the programme were very similar to that used for Group I. In all cases, no cable-cast or monitor technical difficulties were experienced.

Pre- and Posttest Procedures

The same testing procedures were followed with Group II as with Group I. Group II received Pretest A and Posttest A. The students received the same assurances and testing time allotments as had been given to Group I. There was adequate time within the class period for the completion of all procedures.

(The desirability of random sampling compulsory assignment of the test subjects was realized by the experimenter but this was simply not practicable for this project.)

Group III (English 221)

Population

Group III consisted of seventy-four students. The group was originally comprised of over 200 students enrolled in English 221, a university level survey course in English literature: the course content just briefly touches on the Restoration period. The students in this group were expected to represent the middle group between the naive students of Group I and the more experienced students of Group II. It was assumed that university students taking a survey course in literature were demonstrating some interest in the subject but would be lacking in the experience necessary to pursue a specialized study, even if they so desired.

Group III consisted of one large block of students, all meeting in the same auditorium at the same time. The professor permitted an in-class viewing. (He was one of the professors involved in voluntary viewing scheme of Group II and had witnessed its failure.)

Due to several problems which arose during the testing procedures, many of the pre- and posttests had to be discarded, leaving only seventy-four properly completed pairs of tests. Even after the elimination of spoiled tests, Group III still proved to be the largest single test group (N = 74);⁷⁴ almost twice the size of the next largest group (Group I, N = 40).

Viewing Procedures

The large size of the class and the physical structure of the auditorium which served as their classroom were major contributing factors to the cable-cast and monitor technical difficulties experienced by Group III during the showings of the videotape. The auditorium was not equipped for television presentations and facilities had to be improvised.

Four regular size television monitors were brought into the 600 seat auditorium. The monitors had to be placed

⁷⁴Throughout this report 'N' represents 'number of subjects in the group'.

on the stage at the front of the class. The structure of the stairs, which form the aisles in the room, prohibited the placement of monitors at convenient locations throughout the auditorium. Those students who were seated at the rear of the room were distant from the monitors, but had no trouble hearing the audio portion of the program which was equally distributed through speakers strategically located throughout the room.

The programme was cable-cast through the university closed circuit system: therefore, there was no technician present in the auditorium. Communications with the technicians in the university distribution center were by telephone.

The presentation had two false starts caused by the malfunctions of two of the monitors. There was a delay while a technician was called to adjust the monitors. When he finally arrived, he was able to repair only one of the sets. The other monitor continued to have picture-roll throughout the showing.

Pre- and Posttest Procedures

The professor insisted on introducing the programme himself and he gave the pretest instructions. Unfortunately he failed to reassure the students that they were simply

evaluating an educational programme and that they were not being tested on their own abilities. Feeling pressed for time, he did not check to see if all of the completed pretests had been collected before calling down to the distribution center to start the cable-cast. Some test papers were kept and filled in during the actual viewing.

Students in Group III received Pretest A and Posttest A. The pretests of those students who kept the test throughout the presentation had to be discarded. The posttests of those students also had to be eliminated since they could no longer be matched with a pretest; also, completed tests which did not bear a student's name were discarded since names were the criterion for matching pre- and posttests. Group III was the only group in which the absence of names on the tests was a factor in reducing the size of the test population.

The course professor insisted that the experimenter maintain a low profile during the presentation. Trying to control such a large group proved very difficult and frustrating, particularly since the experimenter's test procedure instructions were given by proxy (by the professor). Some of the reassurances to students that the experimenter would have given were not presented. The value, to the experimenter, of matching pre- and posttests was not impressed

upon the students. Some of the students simply walked out immediately after the viewing and provided no posttests. This served to further reduce the size of the final test population.

Group IV (Loyola)

Population

Group IV consisted of twenty-four students taking a summer course in Restoration and Eighteenth Century literature at Loyola College, Montreal. (The course professor had been told of the existence of the videotape programme by one of his colleagues at Sir George Williams University. He requested that a presentation be arranged for his students.)

Although Group IV had not been included in the original experimental design, the experimenter decided to incorporate their test results into the evaluation procedure. The Loyola students were taking a Restoration literature course similar to that taken by the students in Group II and it was felt that Group IV could provide additional evaluation data from 'experienced' students. (Although Group IV's 'experience' scores were somewhat lower than those for Group II, they were higher than those for Group I and Group III.) The addition of Group IV to the test population also

served to provide the experimenter with an opportunity to utilize a modified testing instrument, Posttest B.

Viewing Procedures

The viewing room for the presentation was an ordinary small classroom. There were no facilities for central cable-cast distribution. A single monitor was cable-connected to a videotape play back machine located in the classroom, a few feet from the monitor.

A technician, present during the viewing, manually operated the play back machine and attempted to adjust technical faults in the monitor. Unfortunately he was unable to repair a malfunction in the audio system. Students were finally obliged to watch the video portion of the programme on the monitor while listening to the audio through a small speaker in the playback machine, a few feet away. The small size of the classroom and the short distance between the monitor and the speaker contributed to a satisfactory set-up and, at the time, no students complained about the arrangement or reported any perceptual difficulties arising from technical problems.

Pre- and Posttest Procedures

The experimenter, rather than the course professor, controlled the testing procedures for Group IV. Conditions

were very similar to those for Group I. Students posed questions about having to give their names on the tests. They were given the same assurances that had been given to Group I.

Students were given Pretest A and Posttest B. The time allotted for completion of tests proved adequate. All students completed the pre- and posttests and all the tests were found to be valid for evaluation purposes.

The Tests

The pre- and posttests were designed to serve as developmental evaluation instruments for the videotape programme. The tests comprise of four sections of items plus space provided for students' comments. The sections represent four major areas of inquiry: (1) levels of previous experience (Section I); (2) 'attitude' gains (Section II); (3) factual knowledge gains (Section III); (4) production and utilization variables (Section IV).

Sections II and III appear on both the pretest and the posttest. Section III is abbreviated on the posttest. Section I appears only on the pretest. Section IV appears only on the posttest. Section IV is the only section which has been modified for Posttest B.

Section I (Levels of Previous Experience)

Section I consists of Items 1-4 on Pretest A. The scoring range is 0-15.

In order to determine which group of students was best served by the videotape programme, it was deemed necessary to first identify the test population and to verify if they did indeed represent different levels of amount of experience in the study of Restoration literature.

Section II ('Attitude' Gains)

Section II consists of Items 5-7 on Pretest A and Items 1-3 on Posttest A and Posttest B. The scoring range was 0-6.

Comparison of pre- and posttest scores in Section II was used to determine whether students' interest in the Restoration period had been affected by viewing the videotape programme. Gain scores for this section were also used to determine: (1) whether there was a correlation between 'attitude' gains (Section II) and factual knowledge gains (Section III); (2) whether there was a correlation between 'attitude' gains (Section II) and experience scores (Section I).

Section III (Factual Knowledge Gains)

Section III consists of Items 1-24 on page 2 of

Pretest A and Items 1-15 on page 2 of Posttest A and Posttest B. Only those items that appear on both the pretest and the posttest were scored. The scoring range was 0-16.

Comparison of pre- and posttest scores in Section III was used to determine whether the programme had promoted gains in factual knowledge about the Restoration period.

The items were numerous on the pretest so as to inhibit those students who might try to memorize the questions and simply take note of the answers as they appeared in the programme. The number of items was reduced to 15 for the posttest. It was considered that this was an ample number for evaluation purposes. Vaguely phrased items, such as numbers 10, 21, and 22, were eliminated, along with items such as number 7 and number 8 which required a greater expertise in the Restoration period than was expected of the test groups.

While all 15 items were intended to serve the primary function of determining gains in factual knowledge, Item 3 on Pretest A (appearing as Item 5 on Posttests A and B) had two secondary functions:

(1) The experimenter wondered whether a more esoteric or obscure name or fact could be remembered by students when it was mentioned only once, briefly, in a long programme crowded with factual information. (The answer is

no; no student supplied the correct answer on the pretest and only a very few responded correctly on the posttest. Thus, although there were opportunities for gains on this item, the results were very low.)

(2) For reasons of a rather personal nature, the experimenter simply wished to remind students that, even though they could not remember this particular name, there were important women functioning during the Restoration (besides actresses and courtesans).

The items in Section III require specific factual responses. While it was hoped that there would be substantial score gains between the pre- and posttests, it was not expected that students would be able to answer all of the questions on the posttest merely as a result of having viewed the programme.

Gain scores in Section III were correlated with gain scores in Section II in order to determine if factual knowledge gains were related to 'attitude' gains. Section III gain scores were also correlated with scores in Section I in order to determine if factual knowledge gains were related to levels of previous experience.

Section IV (Production and Utilization Variables)

Section IV consists of Items 4-13 on Pretest A or

Items 4-14 on Posttest B. Students' responses to items in this section were tabulated for purposes of evaluation.

The items in Section IV deal with specific production and utilization variables in the videotape programme. In effect, students were asked to rate certain of the production qualities of the programme on a given scale. They were also asked, in Items 11 and 12, whether they considered the programme or similar programmes beneficial. The experimenter hoped that the tabulated responses to Section IV would indicate how the programme might be improved on a production and utilization basis.

Posttest A and Posttest B differ only in Section IV. The modification of Posttest A was a result of the experimenter's observation, when analyzing the tests of Groups I, II, and III, that there were a small number of inconsistent responses to certain items in Posttest A (e.g., some students, when asked if the visuals changed 'too fast', 'too slow' or 'just right', checked off more than one response.) It was assumed that an inconsistent response indicated that the student considered the particular production quality erratic.

Although inconsistent responses were infrequent, the experimenter concluded that the posttest should have provided more latitude on the given scale of responses to

accommodate those students who felt that certain production elements were of uneven quality.

When the opportunity arose to show the programme to the Loyola students (Group IV), Posttest B was devised. The given scale of responses to Items 4, 6, 7, 8 was enlarged to include "uneven" as a possible response, Item 9 was modified to include, "at times throughout."

Item 14 (only on Posttest B) was included as a precautionary measure in Posttest B. A small number of students in Group III (English 221) had complained, in their comments, that the malfunction of the television monitors during their viewing had interfered with their appreciation of the programme. Item 14 was incorporated into Posttest B in anticipation of possible serious technical difficulties which might cast doubt on the validity of student responses to items dealing with certain production variables. It was considered that students faced with malfunctioning television monitors might confuse monitor quality with production variable quality.

Group IV students rated the overall technical quality of the programme. Those who considered the quality 'poor' or 'uneven' were asked whether this fact had interfered with their appreciation of the programme. (Fortunately there were no major technical problems during the Group IV

showing and the responses to Item 14 were overwhelmingly "good.")

Item 13, which appears on Posttest A and Posttest B, does not, strictly speaking, deal with production or utilization variables. It is a 'catch-all' question, serving to determine, in gross terms, whether the programme had achieved its primary objective of familiarizing the students with the major events and personalities of the Restoration period.

Students' Comments

At the end of Section IV, students were invited to write their comments regarding the programme. The comments, their type, kind, and number, were compared with the test results. They also served to amplify particular responses to items. A surprisingly high proportion of students (56%, $N = 94/167$) chose to submit opinions and suggestions. There were over 225 individual comments on various aspects of the programme.

CHAPTER IV.

DEVELOPMENTAL EVALUATION: RESULTS

Altogether over 300 pre- and posttests were administered, of these 167 were satisfactorily completed (enabling pre- and posttest comparisons) and data analyzed.⁷⁵

Results: Section I (Items 1-4, Pretest A)

Section I differentiated the population according to experience and the results appeared valid when compared to the known courses being taken by the students. Table 1 shows the average experience scores for the total test population and for the individual test groups.

The experimenter had expected that Group I would have the lowest average score followed closely by Group III. Groups II and IV were expected to have the highest average scores.

⁷⁵ Computer programmes for data analyses were supplied by the University Computer Centre using resident statistics programmes.

TABLE I
AVERAGE 'EXPERIENCE' SCORES

Test Group	N	Average Score
Total Test Population	167	3.9
Group I	40	3.4
Group II	29	6.6
Group III	74	2.9
Group IV	24	4.7

Note: The range of scores for all subjects was 0-13. The interquartile range was 4, from 2 to 6.

The fact that Group I had a higher average score than Group III may be due to two unforeseen factors. The collegial students in Group I could not have taken as many university level English literature courses as many of them claimed. The experimenter speculates that some of the students included high school level courses although they had expressly been asked not to do so. Perhaps some of the students were confused by the term 'Restoration'. It is quite possible that, for some students, this was the first time they had been exposed to the word 'Restoration' (as used in this context) and therefore they may have given

arbitrary answers to the items employing that term.

The experimenter can offer no real explanation for the difference in average scores for Groups II and IV. On the basis of scores from two such small groups (N = 29, N = 24) the experimenter does not feel that a conclusive statement can be made about the nature of the possible differences in experience levels between summer school students and those enrolled in a regular programme.

Results: Section II (Items 5-7, Pretest A; Items 1-3, Posttests A and B)

Section II was an attempt to appraise attitude change promoted by exposure to the programme. Change was achieved by using gain scores defined by:

$$\text{Gain} = \frac{(\text{Posttest Score}) - (\text{Pretest Score})}{(\text{Maximum Possible Score}) - (\text{Pretest Score})} \quad 76.$$

This measure of gain is better than one obtained simply by subtracting the pretest score from the posttest score because such a simple measure of gain tells very little if many students get a large portion of the pretest right. Usually gains, as defined, lie in the range from

⁷⁶This formula is a modified version of the gain formula given by F.J. McGuigan and R.J. Peter, "Assessing the Effectiveness of Programmed Texts: Methodology and Some Findings," Journal of Programmed Instruction, III, No. 1 (1965), 23-24.

zero to plus 1.0, but occasional anomolous negative scores or scores greater than 1.0 can occur (due to forgetting or disinterest) hence it is better to examine the interquartile ranges of these gains rather than ordinary averages and standard deviations which might be badly thrown off by an anomolous (e.g., -1000) gain scores.

The gain scores for the three 'attitude' items were computed for each student and then the average gain for each group was compiled.

Table 2 shows the average 'attitude' gain scores for the total test population and for the individual test groups.

In all groups an appreciable number of students exhibited positive changes in 'attitude', as measured by this test. The gain scores indicate that 'attitude' both improved and deteriorated. A large proportion (72/167) showed a positive gain averaging 0.53. A quite small minority of students (18/167) showed negative gains. Roughly half of the students (77/167) exhibited no change in 'attitude' on this test.

The largest 'attitude' change (0.58 gain by 35 students) occurred in Group III. Sixteen students showed a smaller (0.43) positive gain in Group I. Positive gains were also recorded for twelve students in Group II and nine students in Group IV. There were no major differences in

TABLE 2

SUMMARY OF 'ATTITUDE' GAIN SCORES

Test Group	Overall Average Gain	N	N +Gains	Average of +Gains	N -Gains	Average of -Gains	N 'O' Gains
Total Test Population	+0.16	167	72	0.53	18	0.61	77
Group I	+0.11	40	16	0.43	6	0.39	18
Group II	+0.17	29	12	0.54	3	0.47	14
Group III	+0.25	74	35	0.58	4	0.54	35
Group IV	-2.5	24	9	0.49	5	1.0	10

Note: The interquartile range of gain scores for the entire test population was 0.25.

distribution of gains among the four groups.

The scores are based on three redundant questions which are well correlated among each other and hence are somewhat reliable. Cross correlations among the three 'attitude' items were computed and the results were:

$$I_1 I_2 = 0.42$$

$$I_1 I_3 = 0.46$$

$$I_2 I_3 = 0.44$$

(These were significant at 0.001 level, $N = 80$.) The results seem to indicate that the three items were measuring strongly related 'attitude' factors.

Students' Comments on Attitude Change

A very small proportion (6/225) of the individual student comments referred directly to attitude change, although there were nineteen general references to 'interest' (e.g., "The program was very interesting." and "The programme was a hell of a lot better and more interesting than I expected it to be.")

Direct comments on attitude change ranged from such obviously negative remarks as, "It failed to interest me enough in the people of that time." and "It's not my bag." to such grudging admissions of slight positive change as, "I must confess that this would be a good historical piece

to show, I was a little bored mainly because I dislike history." and "I found it hard to follow. This might be due to the fact that at the beginning of the session I had very little interest in the Seventeenth Century."

Results: Section III (Items 1-24, p.2 Pretest A; Items 1-15, p.2 Posttests A and B).

Section III was an attempt to appraise change in the amount of students' factual knowledge about the Restoration period as a result of exposure to the videotape programme. Gain scores were computed in the same manner as the 'attitude' gain scores. The gain scores for the fifteen items, which corresponded between the pre- and posttests, were computed for each student and then the average gain for each group was compiled. Table 3 shows the average factual knowledge gain scores for the total test population and for the individual test groups.

Of the total test population of 167 people, all but four students exhibited an appreciable gain in factual knowledge. There were no negative gains. The average gain was +0.43 and the interquartile range was 0.35. (This clearly shows that the programme enabled most students to learn new facts regarding the Restoration period.)

TABLE 3

SUMMARY OF 'FACTUAL KNOWLEDGE' GAIN SCORES

Test Group	Overall Average Gain	N	N Gains	Average of +Gains	'O' Gains
Total Test Population	+0.43	167	163	0.44	4
Group I	+0.29	40	39	0.29	1
Group II	+0.55	29	29	0.55	0
Group III	+0.47	74	72	0.47	2
Group IV	+0.46	24	23	0.47	1

Note: Interquartile range of the gains for the entire test population was: 0.35.

As this test involved constructed answers to factual questions, its validity is intrinsically high. Since the scores of the various groups were roughly comparable, a fair measure of reliability can be assumed.

The greatest average fact gains occurred for the twenty-nine Group II students (0.55). The least gain was observed for the 39/40 Group I students (0.29). The students of the other two groups (Group III: N = 72/74, average gain = 0.47. Group IV: N = 23/24, average gain = 0.47) learned an appreciable number of facts.

Students' Comments on Changes in Amount of Factual Knowledge

Eight students specifically reported a positive gain in factual knowledge. Representative comments are: "I feel I have learned a considerable amount."; "I was able to learn some information on a part of history I did not know anything about."; "Helpful to students of the Restoration. Certainly fills many gaps of knowledge that students have."

Only one student claimed no gain in factual knowledge. In a somewhat qualified statement, he wrote: "I did not learn anything but I enjoyed watching the workmanship and ideas."

A small number of students (3/167) questioned the scriptwriter's version of certain historical events. One student seemed puzzled that, "In the book it says that London was probably burned down by the Catholics, [but] in the film it says it was an accident in a bakery."

Ten comments related to long or short term retention of information problems. Students wrote: "It would be interesting to ask me these questions one month from now."; "The names of many of the people described in the programme have already slipped my mind."; "If I did remember anything it was a matter of placing which name came first in the presentation." One student stated bluntly: "If I had realized that there was going to be a [posttest] I would

have taken notes."

There was one specific reference to the item concerning Aphra Behn (Item 3 Pretest A, Item 5 Posttests A and B), which the experimenter had included in the test for the express purpose of appraising whether students could remember the name of a rather obscure personage who was mentioned only briefly in the programme. The student wrote: "All those names, which I tried to catch, I seemed to have failed. I believe the names weren't stressed (e.g., authoress)."

Three students, all of them in Group II (the high 'experience' group), complained that the programme tended to simplify events and personalities and that the kind of information disseminated by the programme was not of particular benefit to them. One of the comments stated: "Some of the views too simple and general. I prefer a closer look at something rather than this bird's eye view which gives back the kind of information one keeps getting everywhere." Another student dryly noted: "Charles had a more complex personality than that of the slightly sinning natural gentleman you suggest."

Correlations Among Gain Scores in Test
Sections I, II, and III.

The relationships between the scores on the first three sections of the test were investigated by compiling product moment correlations among the gain scores. Most of the correlations proved not to be statistically significant. The associations of the correlations of the gain scores for the three test sections are shown in Tables 4, 5, and 6.

TABLE 4

CORRELATIONS BETWEEN 'EXPERIENCE' SCORES AND
GAINS IN 'FACTUAL KNOWLEDGE' SCORES

Test Group	N	Correlation Coefficient (r)	% of Variance Accounted for by r	Level of Significance (p)
Total Test Population	167	0.21	4	$p < 0.01$
Group I	40	0.23	4	*
Group II	29	0.37	12	$p < 0.05$
Group III	74	0.03	0	*
Group IV	24	0.16	2	*

*Note: * denotes 'not statistically significant'.

TABLE 5
CORRELATIONS BETWEEN 'EXPERIENCE' SCORES AND
'ATTITUDE' GAIN SCORES

Test Group	N	r	% of Variance Accounted for by r
Total Test Population	167	0.01	0
Group I	40	0.12	1
Group II	29	-0.24	4
Group III	74	-0.01	0
Group IV	24	-0.33	9

Note: None of these correlations were statistically significant ($p > 0.05$).

TABLE 6
CORRELATIONS BETWEEN 'FACTUAL KNOWLEDGE' GAIN SCORES
AND 'ATTITUDE' GAIN SCORES

Test Group	N	r	% of Variance Accounted for by r	p
Total Test Population	167	0.04	0	*
Group I	40	-0.11	1	*
Group II	29	-0.42	16	$p < 0.05$
Group III	74	0.13	1	*
Group IV	24	0.13	1	*

Note: * denotes 'not statistically significant'.

Results: Section IV (Items 4-13, Posttest A;
Items 4-14, Posttest B)

Section IV was an attempt to appraise the students' opinions on the utilization benefits of the programme and the quality of production variables. Items referring to 'utilization' required a 'yes' or 'no' response. A given rating scale was provided for each item dealing with a production variable.

Students' ratings and responses to the production and utilization variable items were tabulated and the percentages for each possible response were computed for each test group and for the total test population. The number of students giving no response to a particular item was subtracted from the total number of students in a test group in order to compute a percentage for each rating based only on the number of students who responded to the item. Percentages were not computed for the number of non-responses since the number was negligible.

The tabulations of student responses to the items in Section IV are shown for each test group and for the total test population in Tables 7 - 17.

TABLE 7
TABULATION OF RATINGS FOR ITEM 4 (SPEED OF NARRATION)

RATING	Group I (N = 40)		Group II (N = 29)		Group III (N = 74)		Group IV (N = 24)		Total Test Population (N = 167)	
	N	%	N	%	N	%	N	%	N	%
Too fast	4	10	9	32	38	53.5	5	21	56	34.5
Just right	35	87.5	19	68	33	46.5	14	58	101	62
Too slow	1	2.5	-	-	-	-	-	-	1	0.5
Uneven *	-	-	-	-	-	-	5	21	5	3
No response	-	-	1	-	3	-	-	-	4	-

Note: * denotes that rating appears only on Posttest B.

TABLE 8
 TABULATION OF RATINGS FOR ITEM 5 (NARRATOR ON SCREEN)

RATING	Group I (N = 40)		Group II (N = 29)		Group III (N = 74)		Group IV (N = 24)		Total Test Population (N = 167)	
	N	%	N	%	N	%	N	%	N	%
All time	-	-	-	-	3	4	-	-	3	2
Part time	14	35	3	11	12	16	2	8	31	19
Not at all	26	65	25	89	58	80	22	92	31	79
No response	-	-	1	-	1	-	-	-	2	-

TABLE 9

TABULATION OF RATINGS FOR ITEM 6 (VISUAL INTEREST)

RATING	Group I (N = 40)		Group II (N = 29)		Group III (N = 74)		Group IV (N = 24)		Total Test Population (N = 167)	
	N	%	N	%	N	%	N	%	N	%
Very interesting	12	30	9	33.3	16	22.5	4	17	41	25
Interesting	26	65	18	66.6	50	68	18	75	112	68
Dull	2	5	-	-	7	9.5	-	-	9	6
Uneven *	-	-	2	-	1	-	2	8	2	1
No response	-	-	-	-	-	-	-	-	3	-

Note: * denotes that rating appears only on Posttest B

TABLE 10
 TABULATION OF RATINGS FOR ITEM 7 (VISUAL CHANGES)

RATING	Group I (N = 40)		Group II (N = 29)		Group III (N = 74)		Group IV (N = 24)		Total Test Population (N = 167)	
	N	%	N	%	N	%	N	%	N	%
Too fast	1	3	-	-	12	18	2	8	15	10
Just right	34	87	21	87.5	53	78	16	67	124	80
Too slow	4	10	3	12.5	3	4	-	-	10	6
Uneven *							6	25	6	4
No response	1	-	5	-	6	-	-	-	12	-

Note: * denotes that rating appears only on Posttest B.

TABLE 11
 TABULATION OF RATINGS FOR ITEM 8 (FACTUAL INFORMATION)

RATING	Group I (N = 40)		Group II (N = 29)		Group III (N = 74)		Group IV (N = 24)		Total Test Population (N = 167)	
	N	%	N	%	N	%	N	%	N	%
Too much	19	47.5	7	25	27	37.5	7	29	60	36.5
Just right	20	50	19	68	43	60	15	63	97	59
Not enough	1	2.5	2	7	2	2.5	1	4	6	4
Uneven *							1	4	1	0.5
No response	-	-	1	-	2	-	-	-	3	-

Note: * denotes that rating appears only on Posttest B.

N 7

TABLE 12
 TABULATION OF RATINGS FOR ITEM 9 (USE OF MUSIC)

RATING	Group I (N = 40)		Group II (N = 29)		Group III (N = 74)		Group IV (N = 24)		Total Test Population (N = 167)	
	N	%	N	%	N	%	N	%	N	%
Excellent	7	17.5	9	31	16	22	4	16.7	36	22
Very good	16	40	8	27.5	24	33	11	46	59	36
Good	16	40	10	34.5	26	36	8	33.3	60	36
Poor	1	2.5	1	3.5	4	5	1	4	7	4
Awful	1	-	1	3.5	3	4	-	-	4	2
Uneven *	-	-	-	-	-	-	-	-	-	-
No response	-	-	-	-	1	-	-	-	1	-

Note: * denotes that rating appears only on Posttest B.

TABLE 13
 TABULATION OF RATINGS FOR ITEM 10 (ATTENTION WANDER)

RATING	Group I (N = 40)		Group II (N = 29)		Group III (N = 74)		Group IV (N = 24)		Total Test Population (N = 167)	
	N	%	N	%	N	%	N	%	N	%
Not at all	2	5	12	43	32	44	5	22	51	31
Towards beginning	1	2.5	2	7	7	10	1	4	11	7
Towards middle	15	38.5	7	25	10	14	3	13	35	22
Towards end	21	54	7	25	23	32	5	22	56	34.5
Throughout *							9	39	9	5.5
No response	1		1		2		1		5	

Note: * denotes that rating appears only on Posttest B.

TABLE 14

TABULATION OF RESPONSES TO ITEM 11
(BENEFIT TO PRESENT COURSES)

RESPONSE	Group I (N = 40)		Group II (N = 29)		Group III (N = 74)		Group IV (N = 24)		Total Test Population (N = 167)	
	N	%	N	%	N	%	N	%	N	%
Yes	5	12.5	21	75	49	67	20	83.3	95	58
No	35	87.5	7	25	24	33	4	16.7	70	42
No response	-	-	1	-	1	-	-	-	2	-

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TABLE 15
 TABULATION OF RESPONSES TO ITEM 12
 (BENEFIT OF SIMILAR PROGRAMMES)

RESPONSE	Group I (N = 40)		Group II (N = 29)		Group III (N = 74)		Group IV (N = 24)		Total Test Population (N = 167)	
	N	%	N	%	N	%	N	%	N	%
Yes	11	27.5	9	35	10	14.5	7	29	37	23
No	29	72.5	17	65	59	85.5	17	71	122	77
No response	-	-	3	-	5	-	-	-	8	-

TABLE 16
 TABULATION OF RESPONSES TO ITEM 13
 (INCREASED VIVIDNESS AND INTEREST)

RESPONSE	Group I (N = 40)		Group II (N = 29)		Group III (N = 74)		Group IV (N = 24)		Total Test Population (N = 167)	
	N	%	N	%	N	%	N	%	N	%
Very much	14	35	10	35	27	38	6	25	57	35
Somewhat	18	45	14	48	33	46	16	66.7	81	49
Only slightly	8	20	3	10	9	13	2	8.3	22	13.5
Not at all	-	-	2	7	2	3	-	-	4	2.5
No response	-	-	-	-	3	-	-	-	3	-

9

TABLE 17

TABULATION OF GROUP IV (N = 24) RESPONSES TO ITEM 14
(POSTTEST B ONLY)

Variable	Response	N	%
Technical Quality	Good	19	79
	Poor	-	-
	Uneven	5	21
Interference	Yes	2/5	40
	No	3/5	60

Note: Only those students who responded 'poor' or 'uneven' were asked to respond to the question of 'interference'.

Analyses of Results for Items 4, 8, 10, 5(Section IV, Posttest A and Posttest B)

Of the seven production variables under consideration, three were rated at the negative end of the given scale by one-third or more of the total test population (Items 4, 8, and 10). The other four production variables were given positive ratings.

Item 4 (speed of narration) - Fifty-six students, 34.9% of the total test population, felt the speed was 'too fast'. The highest percentage of students with a 'too fast' rating was in Group III (53.5%, N = 38/74). The highest positive rating ('just right') was in Group I (87.5%, N = 35/40).

Item 8 (factual information) - Sixty students, 36.5% of the total population, considered that the programme contained 'too much' factual information. The percentages per group were in descending order according to their known

previous level of experience with study of the Restoration period. In Group I, the least experienced group, 47.5% (N = 19/40) felt that there was 'too much' information while only 25% (N = 7/29) of Group II, the most experienced group, assigned that rating.

Item 10 (attention wander) - Responses to this item were tabulated in order to appraise whether the programme is too long to support student interest for its duration. (The programme is already in two parts, but the strictures of the testing procedures required that the test population view both parts during a single presentation. (The students' ratings served to confirm the experimenter's view that separate showings are preferable for the two parts.)

Sixty-nine percent (N = 111/167) of students reported that their attention did wander at some point during the programme. The largest group (34.5%, N = 56/167) claimed that their attention wandered towards the end. Thirty-nine percent (N = 9/24) of the students in Group IV, (who had the option on Posttest B), chose the 'throughout' rating. In Group I, 21/40 students claimed that their attention wandered towards the end. This was the largest number of students for any rating.

Item 5 (narrator on screen) - When asked if they would have preferred to have seen the narrator on screen, 79% (N = 131/167) of the students were satisfied not to have seen him at all. Only in Group I did an appreciable number of students (14/40, 35%) indicate that they would have liked to have seen him 'part of the time'.

Analyses of Results for Items 11 and 12 (Posttest A and Posttest B)

The two items referring to 'utilization' benefits, required simple 'yes' or 'no' responses.

Of the total test population, 58% (N = 95/167) reported that the programme was of benefit to them in courses that they were taking at the time. Three of the groups had a higher percentage of students with a positive response than the percentage for the total test population. The outstanding negative response of Group I (87.5%, N = 35/40) served to reduce the overall positive percentage.

The response to Item 12, which inquired as to the possible benefits to students of 'similar' programmes, were overwhelmingly negative. Seventy-seven percent (N = 122/167) of students could see no benefit in 'similar' programmes. The overall percentage was consistent with the percentages for the individual test groups.

Analysis of Results for Item 13 (Posttest A and Posttest B)

There was a high positive response to the question of whether the programme had made certain historical personages and events seem more vivid and interesting than prior to viewing. Eighty-four percent (N = 138/167) of the students opted for one of the two responses at the positive end of the scale. The rating was consistent with the ratings given by three of the groups. The only exception was Group IV, where an even higher percentage, 91.7 (N = 22/24) gave a positive rating.

Analysis of Results for Item 14 (Posttest B only)

As there were no major technical problems encountered during the Group IV viewing, 79% (N = 19/24) of the students rated the technical quality as 'good'. Twenty-one percent (N = 5/24) gave an 'uneven' rating. None of the students considered the quality to be 'poor'. (Perhaps the results for Item 14 would have been quite different if the question had been posed to Group III, which experienced major technical problems.)

Although 5/24 students did rate the quality as 'uneven', they were split 2 and 3 on the question of 'interference with appreciation'. (The experimenter considers that the numbers are too small to permit significant

conclusions.)

Analysis of the Usefulness of Rating Scale Modifications

in Posttest B

The expanded rating scales in Posttest B played a role in only three items, and in only one instance was the percentage of responses for an additional rating considered significant. Thirty-nine percent ($N = 9/24$) of Group IV chose the rating 'throughout' in Item 10. Twenty-one percent ($N = 5/24$) opted for 'uneven' in Item 4 and 21% ($N = 6/24$) selected 'uneven' in Item 7. On the basis of the positive and negative ratings percentages for the other groups, Group IV's percentage of uneven ratings seemed to be the result of a proportionate distribution of potential positive or negative ratings.

Since there was an uneven distribution of percentages per ratings in Item 4 ('speed of narration') for the three Posttest A groups, a 21% ($N = 5/24$) rating of 'uneven' in Group IV may indicate that the expansion of the rating scale for the other three groups have rendered the percentages for ratings more consistent. (Particularly since a number of students in each group wrote comments complaining about 'unevenness of the narration'.) By adding the

5/24 students who rated the speed 'uneven' to the 56/167 who considered it 'too fast', the overall percent of the negative response is raised from 34.5% to 37.5% and the positive and negative ratings-percentages distribution for Group IV then corresponds closely with the percentages for the other groups.

Students' Comments on Production Variables

A very high proportion (140/225) of students' comments related to production variables. They far outnumbered any other comments on other particular evaluation areas.

There were twenty comments that the programme was 'too long'. Representative comments are: "I found it rather lengthy."; "I thought it was good but I think it was a bit too long." Eighteen of the comments on length came from Group I, the low 'experience' group.

Seven students suggested that the programme parts be shown at separate viewing times: "Perhaps Part II should be shown at another lecture period from Part I as [the programme] is too long to concentrate on even though most interesting to listen to for pleasure."; "TV sessions should be thirty minutes in length otherwise mind starts to wander."

There were twenty-seven references made to the amount.

of factual information contained in the programme. The students claimed that there was: ". . . too much detail." ". . . too many names." and ". . . too much emphasis on dates." All of the comments complaining about the overabundance of factual material came from students in Group I and Group III, the two groups with the lowest average experience scores.

Twenty-one students commented on the quality of the narration. Seven people felt that it was 'too fast'. Another six students complained about the narrator's pronunciation of words and the resulting difficulty in distinguishing names in the programme. One student suggested: "You could superimpose names where pronunciation of narrator makes an important name impossible to decipher."

Four comments reflected dissatisfaction with the narrator's tone of voice. One student opined that, "The narrator spoke well but tended to sound like a gas lawn mower." Another suggested that the programme ". . . might have benefitted from more than one person's voice on the narration track." There were three generally favourable comments on narration. One student stated unequivocally: "The commentary was extremely evocative."

The four comments on the pacing of the programme were divided. One student wrote: "After a while you got

bored with it because it's always at the same level pace."

Another claimed: ". . . What was good about the programme was that it went at a level pace."

In all, eighteen students remarked on the quality of the music and its use in the programme. Nine comments were highly favourable agreeing in spirit with the student who wrote: "The music was super." Eight comments were generally unfavourable, including three complaints that the music was too loud. There was a suggestion that, "The music was at an equal level with the narrator's voice and sometimes louder. It should have been much lower so as not to distract." Other representative comments were: "I feel if the narrator spoke slower with no music background, I would have enjoyed it more."; "The use of music was slightly inconsistent, it should be in the background constantly."

One student wrote simply: "I did not particularly enjoy the music." There was also the rather cryptic comment: "The music was acceptable but it is very very typical and I have heard the same type of music dealing with this period all too often." There was a suggestion that, "Around the end something loud could help the listeners wake up (like a cannon firing or the sound of London burning)."

There was a total of twenty-three comments on the quality of the visual context of the programme. Eleven of

the comments were favourable, including the remark that, "Portraits, especially Charles becoming older, were very good."

The variety of the visuals, use of an 'on screen' announcer, or actors were issues which concerned eight of the commentators. Students wrote: "Not enough variety in visual, i.e. script, symbols, caricatures, diagrams could have interspersed pictures."; "It could have been better if the announcer was shown illustrating some articles of this period or maybe have some actors acting pieces of the plays."; "The graphics made the programme more interesting and helped keep my interest more than having a narrator 'on screen' for most of the time."; "The graphics were many and I believe this is why I tended to lose interest toward the end."; "Could have been more graphics"

Only one student remarked on the quality of the video technique. His judgement was that, "Dissolves were good but sometimes following a fade-out the visual appeared too abruptly."

Although 'use of colour' and 'a larger screen' were not mentioned in the posttests, three students agreed, in principle, with the comment that, "A remake in colour rather than b/w would make the presentation that much more vivid and exciting." There was also a suggestion that, "A larger

screen for this type of audience would be better."

Twelve students commented on 'research', 'writing' and 'arrangement of content'. Favourable comments included: "I enjoyed arrangement and content." Unfavourable comments included: "Even if it was well ordered, there seemed to be a mixture of materials and connections [which were] not well separated and defined." One student enjoyed the ". . . nice ironic touches." Another writer went so far as to consider the humour in the programme as its saving grace. He wrote: "I enjoyed the programme and found it quite interesting, although I found it tended to drag. The use of a few jokes helped it along."

There was one rather significant comment about the scriptwriter's style and her tendency to state the name of a historical personage, only at the beginning of the first sentence of the description of the person. The student who found fault with the practice wrote: "When you would name a person of importance, the name would be given at the beginning of a sentence and I missed hearing a few names of these people."

Four students, all of them in Group III, the group which experienced the most serious technical problems during a presentation of the programme, tendered complaints about the technical aspects of the showing. One person claimed

that, "The technical quality was so poor as to be distracting." Another student noted that "... a TV repairman would have been of considerable assistance."

Students' Comments and Suggestions on Programme Utilization

There were fourteen comments related to programme utilization. One student felt that the programme was "... lovely for C.B.C. Sunday nights." Other suggestions were that videotape should be: "... made available to high school history and English teachers."; "... used by professors teaching about the Restoration."; "... used as an enrichment for Restoration courses."; "... used as an introduction to the Restoration course or serve as a summary."

Three students made reference to the benefits of similar type programmes for other areas of study. Students wrote: "This type of presentation would be extremely helpful in English courses of other periods."; "If possible programmes like this should be shown on each period of English literature. It makes the literature a lot easier to study if you can picture England at the time."; "I wouldn't mind this type of thing in some of my other courses such as history and religion."

CHAPTER V

CONCLUSIONS

It is to be recalled that Group I, Collegial students, had no experience in the field; Groups II and IV were students of the Restoration period in English literature; and Group III, students in an English literature survey course, had not studied this particular period.

Discussion of Summative Evaluation

Promotion of 'Attitude' Change (Section II of the Tests)

The 'attitude' gain scores reveal that roughly half the test population (77/167) experienced no change in 'attitude', and seventy-two students had positive gains. Only a small number (18) had negative gains. These may be attributable to either dislike of the test or possibly the programme.

The largest positive gain (0.58) occurred with 35/74 students in Group III. This may be due to their middle ground position in the test population. As students in a literature survey course, they were not as involved in the subject as the Restoration students nor were they as

uncommitted as the collegial students. The potential for arousal of interest was greatest in Group III who had no previous contact with this period.

Although the three redundant 'attitude' items should be fairly reliable, their validity may be open to question as there were obvious desirable answers. The correlations between 'attitude' gains and 'experience' proved to be not statistically significant. The only statistically significant correlation between 'attitude' and 'factual knowledge' gains was for Group II. The resultant negative correlation would appear to indicate that even students whose 'attitudes' deteriorated actually gained in factual knowledge from the programme. The 'attitude' change factor is not being used by the experimenter in determining the usefulness of the programme to Restoration literature students for the reasons given above.

Promotion of Factual Knowledge Gains (Section III)

There is no doubt that the programme promoted the learning of facts about the Restoration period. Only four of 167 students exhibited no change in factual knowledge. All the other students (163) had appreciable positive gains. The lowest average positive gain (0.29) was recorded for Group I. The highest average positive gain (0.55, N = 29/29)

was in Group II.

Part of the Restoration group's high score may be due to the programme's capacity to trigger recall of information which may not have come to mind during the pretest. Having already had some previous exposure to the subject material, these students could recognize old facts and more readily assimilate new ones. This was the only group in which all students had positive gains.

The collegial students (Group I) had little experience with study of the period, and although they had the greatest potential for learning gain (having had the lowest average raw scores on the pretest) they did not learn as much as the other, more experienced, groups. They did not have the opportunity for recall of information. This group had the highest percentage of objections (47.5%) to the large amount of information contained in the programme. Group II had the lowest percentage of objections (25%).

The experimenter feels that the difference is due to Group II's ability, and Group I's inability, to recognize the given information. Correlations between 'experience' and 'factual knowledge' gain scores support this contention.

Group II's previous experience with learning in this field accounted for about twelve percent of their gains in factual knowledge. In general, for all students, experience

with English studies was positively correlated with the amount they learned (as would naturally be expected).

Only one student commented that he did not learn anything about the period from viewing the programme. He was a collegial student, and, indeed, the gain scores for Group I do show that there was one student who experienced no change in factual knowledge.

All three comments questioning the accuracy of the factual information contained in the programme came from Group II students. These students, who had studied the period, were the only ones who were in a position to dispute the interpretation of historical data. Three other comments, also from Group II, complained that the programme was too simplistic. No such objections were raised by any students in the other groups. Complaints from Group I tended to refer to the length of the programme and its abundance of information. All the comments on 'too much' information came from Groups I and III.

In response to the item concerning the benefit to students of Lex, Rex, & Sex in courses they were presently taking (Section IV, Item 11, Table 14), 75% of Group II and 83.3% of Group IV responded positively. Only 12.5% of Group I gave a 'yes' response.

Summative Conclusions

The results of the evaluation of Lex, Rex, & Sex indicate that:

- (1) The programme promoted appreciable gains in factual knowledge about the Restoration period, particularly among students of Restoration literature.
- (2) Approximately half the test population exhibited positive changes in 'attitude' (as assessed by the written tests) toward study of the Restoration.

Discussion of Formative Evaluation (Section IV)Speed of Narration (Item 4, Table 7)

The majority of students (62%) agreed that the speed of narration was 'just right'. Only in Group III was there an outstanding percentage of students (53.5%) who considered it 'too fast'. Unlike the collegial students who might have felt that they had little to gain by following the narration closely (and may have given up in the welter of factual information), and the Restoration students who might recognize key words in rushes sentences, the students in Group III may have been trying to come to grips with everything that was being said in an effort to relate it to the very brief account of the period that they had been given in their survey course.

Group IV had the option of rating the narration speed 'uneven'. Twenty-one percent chose to do so, but even if this 21% were added to the 21% who opted for the 'too fast' rating, it would still not equal the 58% who gave a 'just right' rating.

Narrator on Screen (Item 5, Table 8)

Students overwhelmingly (79%) preferred not seeing the narrator on-camera. Only in Group I was there a substantial percentage (35%) of students who would have liked.

to have seen him 'part of the time'. Perhaps this response was due to this group's low interest in the data being presented and their desire for diversion.

Visual Interest (Item 6, Table 9)

A very high percentage of students positively rated 'visual interest'. A total of 93% of students chose the 'very interesting' and 'interesting' ratings. No students in Groups II or IV found the visuals less than 'interesting'. Some students' comments did mention a desire for more visual variety, but the want of such did not deter the majority of students from finding the visuals interesting.

Visual Changes (Item 7, Table 10)

Eighty percent of the students found that the speed of visual changes was 'just right'. Students in Group IV had the lowest percentage of 'just right' responses. Twenty-five percent chose the 'uneven' rating. But even if the 25% were added to the 8% of 'too fasts', or the 0% of 'too slows', they still would not be nearly sufficient to match the 67% who felt the changes were 'just right'.

Factual Information (Item 8, Table 11)

Although 59% of the students considered that the amount of factual information presented was 'just right',

36.5% felt there was 'too much' information. The percentage of negative ratings was largely influenced by the outstanding 47.5% of Group I students who chose the 'too much' rating (in contrast to the 25% of Group II and 29% of Group IV, who objected to the amount of information). The students' ratings of this variable seem to correspond to their degree of previous experience in the study of the Restoration period.

Use of Music (Item 9, Table 12)

Ninety-four percent of students felt that the use of music in the programme was 'good' to 'excellent'. Thirty-one percent of the Group II students rated the music 'excellent', this was somewhat higher than the percentages for the other three groups. Primarily, the largest percentages were for the 'very good' and 'good' ratings (36% each). Despite the fact that students had favourable reactions to the music, the experimenter personally agrees with those few who commented that the music was a bit too loud in some parts. (Even though no students in Group IV chose the 'uneven' option.)

Attention Wander (Item 10, Table 13)

The results of the tabulations of ratings for this item serve to support the experimenter's contention that

the two part programme should be shown during two separate viewing sessions. (Unfortunately this was not practicable during the evaluation procedures. Pre- and posttesting required that the audience and the viewing circumstances remain constant for both parts of the programme.)

Of the total test population, 56.5% claimed that their attention began to wander from the middle to the end of the programme. (50% in Group II, 46% in Group III). Although 10% of Group III said that this process began near the beginning of the programme, this may be due to the technical problems encountered during their viewing, which may have distracted these students. The fact that only 5% of students in Group I experienced 'no attention wander' may have been due to their inability to fully appreciate the information contained in the programme. If 95% of the students in this group experienced 'attention wander', this may partly explain their low 'factual knowledge' gain scores -- they may not have been paying close attention to the programme.

'Attention wander' is a rather difficult variable to define and to measure. Thirty-nine percent of the students in Group IV said that they experienced it 'throughout' the programme. The experimenter suspects that if the other groups had been given this option, many students would have

chosen it, particularly since it is difficult to specify the degree and length of the experience.

Benefit to Present Courses (Item 11, Table 14)

This item is included in the summative evaluation section of this chapter.

Benefit of Similar Programmes (Item 12, Table 15)

The experimenter is at a loss to explain why so many students responded negatively to this item. Even those groups that claimed that Lex, Rex, & Sex was beneficial, generally held that similar programmes would not be useful. Only Group II gave a higher than one-third positive response (35%). Possible explanations might be: the students misunderstood the question; they did not enjoy the experience despite its promotion of learning; or perhaps the students were not taking other literature or history courses and did not imagine how a television presentation might be designed for other types of courses.

Increased Vividness and Interest (Item 13, Table 16)

The distribution of ratings was generally consistent for all four groups. Eighty-four percent of the students gave ratings at the positive end of the scale indicating that the programme did achieve its gross objective of familiarizing students with the events and

personages of the period by presenting these vividly and interestingly in the production.

Technical Quality (Item 14, Table 17)

Since this item appeared only on Posttest B and the Group IV students experienced no major technical problems, the item has no direct bearing on the formative conclusions. The unfortunate experiences of Group III, which prompted the inclusion of this item as a precautionary measure in Posttest B, do have formative implications.

A first generation videotape is less likely to suffer decrement of detail resolution due to monitor imperfections than is a third generation tape, which may already contain some loss of video quality. Picture-roll caused by edits may be overlooked if viewing conditions are good but this may not be the case if both the videotape and the monitor have picture-roll. When technical malfunctions do occur (which is with annoying frequency), it is best to have a good quality videotape so as not to aggravate an already unpleasant viewing experience.

Formative Conclusions

Basing her conclusions on the students' generally favourable ratings of the production elements, particularly those accorded by the programme's intended audience of Restoration literature students, the producer does not feel that major production revisions are necessary. But it is her personal opinion that the programme might have been more effective if it had contained slightly less factual information in a more leisurely and in-depth presentation.

If cost factors could be managed, the producer would undertake to remake the programme in the form of a set of two 16 mm colour films. Such a re-production would permit: increased animation of stills; imperceptible editing and dubbing; fine resolution of detail; and, the opportunity to work at a more accommodating pace. Unfortunately, professionally produced animated films cost approximately one thousand dollars per minute of final product; perhaps a non-professional producer could complete such a project in a polished form for approximately a third of that cost (twenty thousand dollars for sixty minutes of film).

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APPENDIX A

LEX, REX, & SEX

Note: Appendix A includes:

1. Script for Lex, Rex, & Sex.
2. Selected Bibliography for Script.
3. Sources Consulted for Programme Graphics.

1. Script for Lex, Rex, & Sex

P A R T O N E

VIDEOAUDIO

SLIDE #1
 Fade in. Hold
 for next two
 slides.

MUSIC: Fade up full.

SLIDE #2
 Super over #1.
 Fade out #2.

SLIDE #3
 Super over #1.
 Fade out #3!
 Fade out #1.

MUSIC: Fade out.

SLIDE #4
 CU man: Slow
 pan right to
 crown.

NARRATOR: "I mean to be obeyed." - that
 was the credo of Charles I, Charles Stuart,
 grandson of Mary, Queen of Scots, ruler of
 Divine Right, God's crowned representative
 on earth. No king of England would ever
 pay a higher price for that crown.

VIDEO

AUDIO

SLIDE #5

CU man.

Zoom out to LS.

Zoom in CU

woman.

SLIDE #6

MLS.

Zoom in MCU boy.

SLIDE #7

MLS.

SLIDE #8

CU man.

Zoom out to LS.

MUSIC: Fade up and under.

NARRATOR: A remote and formal monarch, Charles never was able to come to terms with his subjects or their elected parliaments. One of his many liabilities, as king of a reformed England, was his French Queen, Henrietta, who made a hobby of trying to convert their children, his heirs, to Catholicism.

Of their nine children, only five survived childhood. Of the eldest, Charles, Prince of Wales, Henrietta remarked: "He is so dark that I am ashamed of him." Few women in his life would ever again make so harsh a judgement of his appearance.

MUSIC: Fade out.

NARRATOR: The King lived by two unbending principles: his own Absolutism; and the establishment of religious uniformity.

His ignorance of the changing mood and opinion of his subjects caused his young son to remark: "My grandfather left you four kingdoms and I am afraid Your Majesty will leave me never a one."

VIDEOAUDIO

SLIDE #9 TC. From 1629 to 1640, Charles ruled without benefit of Parliament - for a monarch who rules by Divine Right is loathe to share his kingship.

SLIDE #10 CU man. Zoom out to MLS. MUSIC: Fade up and under. NARRATOR: The majority of the Commons were representatives of a Privileged middle class, many of them Puritans. They went to Parliament confident of their ancient legal rights and prepared to protect them even against a king.

SLIDE #11 TC. In 1640, a Scottish rebellion forced Charles to recall Parliament.

SLIDE #12 CU man writing. Fast zoom out to LS. This Long Parliament presented Charles with a list of grievances. He termed it seditious and marched into the Commons to arrest five of the members. They escaped into the City.

SLIDE #13 LS. Knowing now that his sovereignty, his royal prerogative, was at stake, Charles went to war against his Parliament - and the Civil War began.

VIDEOAUDIO

SLIDE #14

TC.

The first major battle between the Royalist Cavaliers and the Parliamentary Roundheads was in 1642. It ended in a draw.

SLIDE #15

TC.

But by 1645, a Parliamentary General named Cromwell had built up the New Model Army, a fighting force which remained as a political power long after the war had ended.

SLIDE #16

MCU left side.

Slow fade to
black.

That army shattered the Royalists at the Battle of Naseby and so ended Charles' last real hope.

MUSIC: Fade out.

SLIDE #17

TC.

NARRATOR: The Monarchy was stripped of its power. Charles' Great Seal, symbol of his rule, was destroyed.

SLIDE #18

MLS.

Charles surrendered himself to the Scots who promptly sold him back to the Parliamentary forces.

SLIDE #19

CU man left.

Fast zoom out IS.

Cromwell and the Army purged Parliament of all dissidents, leaving only the infamous Rump Parliament.

VIDEOAUDIO

SLIDE #20

LS.

Fast zoom in man
with hat.

Mix to #21

They formed a High Court and tried

Charles as a tyrant who had waged war

against his own people.

SLIDE #21

Slow zoom in

to eyes.

At the trial, Charles maintained Divine

Right. Of his subjects, he wrote: "It

is not for their having a share in the
government: that is nothing pertainingto them. A subject and a sovereign are
clean, different things."

SLIDE #22

TC.

The Court found him guilty and he was
beheaded.

SLIDE #23

TC.

When the head fell, a thrill of horror
swept Europe, the horror of precedent.

SLIDE #24

TC.

Six days after the execution, the Scots
led by the treacherous Marquess of Argyl

SLIDE #25

MCU.

proclaimed Charles' exiled son as Charles
II, King of Scotland, France and Ireland.

Slow mix to

#26

But before they would crown him, they
subjected him to a series of

SLIDE #26

LS. Zoom in
man kneeling.

Very slow fade

to black..

humiliations. With nose to grindstone

he had to accept Presbyterianism; denounce
his Catholic mother; and admit the trea-

chery of his father. They finally crowned

him in 1651, only to use him as a pawn

VIDEOAUDIO

SLIDE #27
 MCU left side.

SLIDE #28
 TC.

SLIDE #29
 MLS.

Mix to #30.

SLIDE #30
 CU head. Pan
 down to feet
 and body.
 Zoom in MCU.

SLIDE #31
 LS.
 Slow fade to
 black.

against the English.

That same year, Charles, with the aid of
 some Scots and the Royalist remnants,
 marched into England only to suffer a
 complete rout at the Battle of Worcester.

Charles escaped to France disguised as a
 lady's servant.

MUSIC: Fade up and under.

NARRATOR: England became a Commonwealth
 with a ruling Parliament, but General
 Cromwell and his Army held the real power.

Cromwell became Lord Protector in 1653.
 His aim was to secure civil and spiritual
 liberties and destroy the Monarchy for-
 ever. But, although the Parliament sat
 until 1659, it never did pass any major
 piece of reform legislation.

Although Cromwell, personally favoured
 religious toleration, the Anglicans were
 generally vilified for their Royalist
 leanings and the Catholics were perse-
 cuted relentlessly (MUSIC: Fade out.) -
 this was to be their lot throughout the
 Seventeenth Century.

VIDEOAUDIO

SLIDE #32

XCU eyes.

Zoom out to MCU:

SLIDE #33

TC.

SLIDE #34

XCU wreath.

Zoom out to LS.

Mix to #35.

SLIDE #35

LS.

Zoom in CU man.

SLIDE #36

TC.

SLIDE #37

MLS right side
only.

MUSIC: Fade up and under.

NARRATOR: The Puritans were never a majority in England. They were the Pharisees, convinced of their divine mission to

"reform England according to the Code of Moses," to make sins into crimes. They insisted on strict observance of the Sabbath: no work; no pleasure.

Even the ancient rite of dancing round the maypole was prohibited, although Cromwell did permit dancing at his daughter's wedding.

Most amusements were proscribed. Bear-baiting was banned, in MacCaulay's famous phrase: "Not because it gave pain to the bear, but because it gave pleasure to the spectators."

The old theatres were shuttered, although illegal performances continued. Audiences faced fines.

Actors were whipped, for:

The bigots of the iron time,
Had called his harmless art a crime.

VIDEOAUDIO

MUSIC: Fade out.

SLIDE #38

LS. Slow

zoom in couple:

Slow fade to

black.

NARRATOR: Despite the penalties, the restrictions were doomed to failure. The working man would not be denied his one day of leisure. In increasing numbers, they began to cry: "Let religion alone; give me my small liberty."

SLIDE #39

TC.

John Bunyan, who wrote The Pilgrim's Progress in 1675, long after the Puritan Experiment, was the greatest lay preacher of this period, which produced some of the best pamphleteers and sermon-writers in English history.

SLIDE #40

TC.

John Milton was the most prolific of the pamphleteer-reformers. Envisioning an England of "liberty to know, to utter, and to argue freely according to conscience," he understood that excessive restrictions would result in a "creeping back to servitude," a return of the monarchy. His greatest epics were written after that Restoration which he so bitterly fought.

VIDEOAUDIO

SLIDE #41

TC.

Mix to #42.

For the Royalist side there was the cynic Thomas Hobbes. Of his birth, he wrote: "The Armada was bringing the day of doom to our race. Thus my mother was big with such fear that she brought twins to birth, myself and fear at the same time."

SLIDE #42

LS.

In Leviathan he gave succor to those Royalists who submitted to the Commonwealth, by claiming that "allegiance is due only so long as the sovereign affords protection."

SLIDE #43

TC.

Mix to #44.

MUSIC: Fade up and under.

NARRATOR: Meanwhile, in his exile, the young king languished in penury. The European governments were not eager to support a king who might never see his throne. Desperate, reduced to one meal a day, he awaited a pension from Spain. They sent thirty boxes of chocolates instead.

SLIDE #44

CU man's

portrait.

Circumstances were pushing him into marriage with 'La Grande Mademoiselle'. "Tall, Teutonic, with a tendency to put

VIDEO

Zoom out MLS.
 Zoom in MCU
 woman.

SLIDE #45

TC:

SLIDE #46

LS.

Mix to #47

SLIDE #47

TC.

Fade to black.

SLIDE #48

LS.

AUDIO

on weight," she was not at all his type. But she was the richest woman in France and so he overcame his distaste and tried to woo her - only to be rejected because she felt that he had no future.

Lucy Walter had been the mistress of Algernon Sidney, who gave her over to his brother, who, in turn, gave her over to Charles. His first real mistress, she bore him a son within the year.

The boy was called James and became the Duke of Monmouth. Of his fourteen children, bastards all, Charles loved him best, but refused to legitimize him or his claim to the throne.

MUSIC: Fade out.

NARRATOR: Years later, Monmouth would lead a Protestant rebellion against his uncle James II. The vain attempt would cost him his head.

On September 3, 1658, Cromwell died and in Europe they cheered: "The Devil is Dead!" He had failed in his reforms,

VIDEOAUDIO

SLIDE #49

TC.

SLIDE #50

TC.

Slow mix to #51.

SLIDE #51

L.S. Fast zoom

in man centre.

SLIDE #52

LS. Slow zoom

in man seated

right.

but the Monarchy and Anglicanism would never gain enjoy their former power.

Richard Cromwell succeeded his father

but after only eight months, factionalism of Army and Parliament took over, and the people were rapidly tiring of both.

General George Monck took control of the Army and, sensing the mood of the people, he forced the Rump Parliament to readmit all dissident members. (MUSIC: Fade up and under.) The tide was turning back to the Royalists.

That night, London was "from one end to the other with a glory about it, so high was the light of the bonfires. People were again beginning to speak loudly of the King."

A deputation was sent to Charles with the message: "Whereas all the troubles of this realm . . . have been caused by the separation of the Head from the limbs, it is necessary first of all to heal this breach and restore the king to his people.

VIDEOAUDIO

SLIDE #53

TC.

Guided by his Chancellor, Edward Hyde, Charles promised to "leave all to the will of a Free Parliament."

SLIDE #54

TC.

Then Charles borrowed some money, bought a good suit, and sailed for England. The Black Boy of legend was returning home.

SLIDE #55

TC.

The welcome was tumultuous. And on May 1, 1660, "the nation declared itself once more a monarchy."

SLIDE #56

MLS two men

centre. Zoom in

fast MCU two

men.

Charles remarked that he was "foolish not to have come before since every man in England was protesting that he had always longed for his return."

MUSIC: Fade out.

SLIDE #57

TC.

NARRATOR: His brother, the Duke of York, also returned. He would eventually succeed Charles as the embattled James II.

SLIDE #58

TC.

On New Year's, 1660, an obscure naval clerk, Samuel Pepys, sensing the "drama unfolding on the eve of Restoration," began a diary. In cautious shorthand,

Mix to #59

VIDEOAUDIO

SLIDE #59

LS.

Zoom in CU book.

he kept an opinionated and robustly descriptive, nine years' record of glorious events and the minutiae of everyday, middle-class life.

SLIDE #60

TC.

Mix to #61.

MUSIC: Fade up and under.

NARRATOR: The London to which Charles returned was a rough and rowdy place.

SLIDE #61

LS.

Mix to #62.

Throughout, Englishmen pursued their darling pastime, beating each other up.

SLIDE #62

MLS.

They were generally a "quick tempered, violent, noisy, dirty, brutal and quarrelsome lot."

SLIDE #63

LS.

Zoom in MCU

centre.

They sought vengeance with an irrepressible passion for persecution. And though no man was less bloodthirsty than Charles, even he could not pardon those responsible for his father's death.

SLIDE #64

TC.

Mix to #65.

The Regicides were tried, convicted, hanged, drawn and quartered - with bits and pieces of bodies suffering various fates.

MUSIC: Fade out.

VIDEO

SLIDE #65
 CU burning
 bodies.
 Zoom out to
 MLS.

SLIDE #66

TC.

SLIDE #67

MLS

SLIDE #68

TC.

SLIDE #69

LS. Zoom
 in MCU.

SLIDE #70

CU bottom rows.
 Tilt up.

AUDIO

NARRATOR: Residents near the execution
 side complained of the odious smell of
 burning bowels. The butchery continued
 until the carcasses of Cromwell and
 other long dead Regicides were dug up
 and their "green grinning heads" stuck
 on spikes at Westminster.

Only then did the country, sated with
 blood, return to calm and (MUSIC: Fade
 up and under.) the joyous task of crown-
 ing its present king.

Samuel Pepys waited at Westminster from
 4 a.m. till noon for a view of the
 glittering ceremony. Overwhelmed by its
 splendour, he wrote that he was "sure
 never to see the like again in this world."

On April 22, 1660, the Monarchy was form-
 ally restored in England. "The King was
 enjoying his own again."

MUSIC: Fade out.

NARRATOR: Charles ruled England, but the
 City of London, with its Chamber and Lord
 Mayor, was almost a separate fourth estate.

VIDEOAUDIO

MacCaulay noted: "But for the hostility of the City, Charles I would never have been vanquished, and . . . without the help of the City, Charles II could scarcely have been restored."

SLIDE #71

MUSIC: Fade up and under.

TC.

NARRATOR: London was a sprawling city of

Mix to #72:

over half a million people, over one-tenth the population of England.

SLIDE #72

People flocked to the city to do business;

MUC people left. see the sights; or perhaps visit Mother

Slow pan right. Bennet's, where "fair and frail ladies

Mix to #73.

were vended to all and sundry."

SLIDE #73

The curious could visit Bedlam Hospital

TC.

and watch the lunatics on display.

SLIDE #74

Lunkboys, with torches guided pedestrians

CU torch.

at nights, but the traveller was warned:

Tilt up and

Though thou art tempted by the
linkman's call

zoom out to LS.)

Yet trust him not along the
lonely wall

Slow zoom in

In midway he'll quench the
flaming brand

CU face.

And share the booty with a
pilfering band.

VIDEOAUDIO

SLIDE #75
 MLS. Zoom in
 MCU coaches and
 carts centre.
 Mix to #76.

Beneath the crowded buildings and the
 smoke and vapors of furnaces, the streets
 were crowded with coaches and carts.

Traffic jams were common.

SLIDE #76
 TC.

Hackney coaches waited for hire on street
 corners. Many wanted the Hackney Hell

Cars banned, but

SLIDE #77
 MLS.

the sturdy hackneymen persisted and, by

1662, there were over 2,000 of them com-
 peting for fares.

SLIDE #78
 TC.
 Mix to #79

One could smell and hear London. "Fresh
 lily-white oysters.

SLIDE #79
 LS.
 Mix to #80

What d'ye lack? "Knoves, Combes or
 Inkhornes."

SLIDE #80
 TC.

Anything for the grinder.

SLIDE #81
 LS. Zoom in
 shops.

The streets were lined with shops. Book-
 sellers, drapers, herbalists - just about
 everything was for sale.

SLIDE #82
 TC.

Haberdashers did comfortably well in a
 city full of gentlemen vying to keep up
 with the latest fashion.

VIDEOAUDIO

SLIDE #83

LS. Zoom in

MCU group

center.

Among the most successful were "the seamstresses and milliners of the Exchange (who) tempted customers and (were) not often averse to selling their persons as well."

SLIDE #84

MCU left side.

There were also the great markets and fairs: Billingsgate for fish and coal; meat at Hungerford; livestock at Smithfield.

SLIDE #85

TC.

Mix to #86

SLIDE #86

LS.

Every so often frosts would cause the Thames to freeze over and hundreds of booths and amusements would be set up on the river ice.

MUSIC: Fade out.

SLIDE #87

LS.

Medium fast

fade to black.

NARRATOR: But while the fortunate amused themselves with newly imported skates from Holland, many poor folks died during the frost famines. Others simply froze to death.

SLIDE #88

TC.

Slow fade

to black.

Meanwhile, at Court, Charles, "that known enemy to Virginitiy and Chastity," took his pleasures where he found them.

Restless he rolls about from Whore to Whore
A Merry Monarch, scandalous and poor.

VIDEOAUDIO

SLIDE #89

LS left side
only.Slow zoom in
couple center.

SLIDE #90

MCU King right.
Slow pan left.
Tilt up.
Return pan
right avoiding
King.

SLIDE #91

LS.
Mix to #92.

SLIDE #92

TC.

Since ancient times, England's monarchs were "believed to have the power of curing the King's Evil by touch."

Charles was by far "the most therapeutic of all English kings." On some days he touched hundreds.

MUSIC: Fade up and under.

NARRATOR: His court was a very public place: most informal; sightseers watching the King dine; politicians pleading causes; old Loyalists seeking rewards. It was a court of idleness and pleasure. "Court gallants and beauties by the hundreds, some with fortunes, more without."

The court fops spent lavishly on clothes.

They were an investment, for "A place at Court, like a place in Heaven is to be got by being very much upon one's knees."

Ribbons, buckles, silks and laces - "It took wherewithal to support a gentleman at Court."

VIDEOAUDIO

SLIDE #93 Still, personal hygiene was not notable.

LS. After entertaining three lords, Pepys

Slow zoom in called for "his wife to cut his hair and

MCU. she found him lousy 'having found in (his) head and body about twenty lice.'"

SLIDE #94 Wigs became popular after the Restoration.

LS. Pepys bought one because "the pains of keeping my hair clean are so great."

SLIDE #95 Women had their own foolish fashion -

LS. patches.

Slow zoom in Her patches were of every cut,
CU patches. For pimples or for scars
Here's all the wandering planets' signs
And some of the fixed stars.

SLIDE #96 Women's clothes were generally less el-
MLS couple borate and expensive than men's, but the
right. ladies of the Court did make a supreme
Zoom in MCU. effort.

SLIDE #97 The French considered Charles' court
LS. Zoom in lacking in sophistication, particularly
MCU couple right. in love affairs. But what it lacked in
Mix to #98. ostentation, it made up in numbers.

SLIDE #98 Charles had an aversion to busy women,
LS. particularly those that spoke "of any

VIDEOAUDIO

Slow zoom in
woman.

Mix to #99

SLIDE #99

CU women.

Zoom out to

MLS.

SLIDE #100

LS.

Zoom in MCU.

SLIDE #101

TC. Mix to

#102.

SLIDE #102

LS.

Zoom in MCU.

Mix to #103

business but to that purpose he thought
them all made for." "Lord what a grievous
thing it is for a she citizen to be forced
to have children by her own husband."

"Virtue was considered quite disagreeable
. . . ., especially if one made a fetish
of it." A difficult lady might find that
half the court was pimping for the King.

MUSIC: Fade out.

NARRATOR: Ever the gentleman, Charles
is reputed to have told the only woman
who ever refused him: "(Madam), I hope
one day to see you ugly and willing."

MUSIC: Fade up and under.

NARRATOR: Court and King loved music
and supper in a lady's apartments was
often marked by singing and light
chamber music.

MUSIC: Fade up full.

VIDEOAUDIO

SLIDE #103

MCU

Tilt down to
hands.

Zoom in CU.

Mix to #104

SLIDE #104

TC.

SLIDE #105

TC.

SLIDE #106

TC.

SLIDE #107

LS. Zoom in

center two

dancers.

Mix to #108.

SLIDE #108

LS., Zoom in

CU.

MUSIC: Fade under.

HARRATOR: Henry Purcell was the most popular composer of both secular and sacred themes.

"There was great public appreciation of the choral services of the church."

Charles preferred the secular strains of a "simple, easy remembered tune or the fruity voice of a tenor soloist."

Dances were quite popular at Court.

Charles was quite skilled at the Bransle and the Coranto and his favourite,

"Cuckolds all awry" - the old dance of England."

Charles was very fond of women. The tax payers were very resentful of the expense.

The Royal Refugee our Breed restores
With Foreign Courtiers and with
Foreign Whores.

VIDEOAUDIO

SLIDE #109

MLS,

Zoom in CU.

Barbara Villiers, later Lady Castlemaine, later Duchess of Cleveland, was among the first, lasted the longest, and proved the most expensive - for she knew all the tricks of Aretin, the Italian pornographer of the day.

SLIDE #110

CU.

Zoom out LS.

Zoom in CU

child.

The Duchess of Portsmouth, a Frenchwoman, was elusive at first. "The nymph was still receding from the satyr, yet observers noted that the pace was slackening," and some nine months later, the Ducal house of Richmond was born.

SLIDE #111

MCU.

Zoom out LS.

Mix to #112

Frances Stewart managed to collect a small fortune in jewelry during her brief stay. "Masquerading in male attire seems to not have been uncommon among ladies at Court," and Mrs. Stewart definitely had a sense of style.

SLIDE #112

LS.

Zoom in MCU.

Frances served as the original model for the Britannia on English coins. Of Frances it was written: "It is hardly possible for a woman to have less wit or more beauty."

VIDEOAUDIO

SLIDE #113

LS.

Fast zoom in

MCU.

Mix to #114.

SLIDE #114

MCU. Fast

zoom in eyes

& mouth.

SLIDE #115

TC.

SLIDE #116

TC.

SLIDE #117

TC.

SLIDE #118

TC.

Mix to #119.

Actress Nell Gwyn, pretty witty Nell, was probably the most popular mistress, "with her famous passing cry familiar to all, 'Charles, I hope I shall have your company at night, shall I not?'"

Once, when a mob mistook her for her unpopular foreign rival, she proudly cried: "Be silent good people, I am the Protestant Whore."

MUSIC: Fade out.

NARRATOR: Charles not only loved actresses, he loved the theatre. And after eighteen years of Puritan suppression,

Sir William Davenant received a monopoly to open the Duke's Company,

while Thomas Killigrew formed the King's Company.

MUSIC: Fade up and under.

NARRATOR: New theatres were built and the managers resolved to produce plays that would suit the King and his Court.

VIDEOAUDIO

SLIDE #119

MCU audience.

The new audience of fashionable young men and women was cynical, restless and eager for something new.

SLIDE #120

TC.

Existing plays seemed old fashioned, so they rewrote them,

SLIDE #121

TC.

including shameless perversions of Shakespeare. "Macbeth got singing witches, The Tempest got new characters and Romeo and Juliet got a happy ending."

SLIDE #122

MLS left side,
Zoom in MCU
woman,
Mix to #123.

Actresses began to tread the boards for the first time,

SLIDE #123

TC.

"impudently and alluringly looking down on the bewigged approving gentlemen."

SLIDE #124

TC.

But the innovation of actresses, pleasant though it was, did not satisfy the appetite for novelty.

SLIDE #125

TC.

The theatres of the Restoration demanded new plays and new playwrights.

SLIDE #126

TC.

Aphra Behn - the first English woman to earn her living as a writer. "Her comedies were as coarse as any of the day."

VIDEOAUDIO

SLIDE #127

TC.

John Dryden - prolific poet, dramatist, and critic. His play, All for Love, though written in blank verse, was considered the classic of a new genre, the Heroic Tragedy.

SLIDE #128

TC.

Heroic Tragedies were generally tragedies in rhymed verse, a treatment of a heroic character by means of panoramic scenes.

SLIDE #129

TC.

Variety in theme and an infinite number of plot complications were insured by the presence

SLIDE #130

LS.

Zoom in

woman.

of a heroine whose distressed love was both a complement and a contrast to the superb strength and confidence of the hero.

SLIDE #131

MLS center.

The heroics often indulged the Restoration audience's healthy taste for gruesome spectacle,

SLIDE #132

TC. Slow fade

to black.

although by the end of the century, new genteel audiences and mediocre playwrights buried the stirring tragedies in a heap of pathos.

VIDEOAUDIO

SLIDE #133

TC.

The intellectual comedies of William Congreve and his contemporaries were in answer to Dryden's invitation:

When tired with following nature,
you think fit

To seek repose in the cool shades
of wit.

SLIDE #134

TC.

The high comedies of the Restoration

"depict a world of inverted moral values, cuckoldry and intrigue, in which . . .

SLIDE #135

TC.

the wit of the fortune hunter is more highly prized than romance or common sense."

SLIDE #136

TC.

The hero, witty, cynical, charming and urbane, meets life on its own terms and doesn't expect love to conquer all.

SLIDE #137

TC.

The heroine, generally "rich, independent, proud and sophisticated . . . meets her man on an equal intellectual ground."

SLIDE #138

CU candles and
two right boxes.
Zoom in MCU
audience.

Candle light illuminated the stage and the audience. The small aristocratic circle, with the courtly requisites to appreciate the refined comedies of manners, came to see themselves reflected

VIDEO

Pan right to
actors.

Zoom in MCU.

SLIDE #139

TC.

SLIDE #140

LS. Zoom in
CU roosters.

SLIDE #141

TC.

AUDIO

in the plays. Soon they would be overwhelmed by a growing new audience, the rising, bourgeoisie, the tired business man, who preferred sentiment to comedy. Soon, gushing, swooning maidens would force the exit of the scarlet woman.

MUSIC: Fade out.

NARRATOR: Charles not only reopened the theatres, he also legislated for the return of the active Sunday afternoon, which, despite the Puritans, had never really been far away.

MUSIC: Fade up and under.

NARRATOR: The masses had always loved the cockfights, for even the most illiterate could appreciate the titanic struggle of two roosters battling to the death.

Some folks preferred bull-baiting. "The dogs would be let loose on a tied bull and either the bull tossed the dogs, or the dogs bit the bull."

VIDEOAUDIO

SLIDE #142

TC.

There were also acrobats and rope dancers, whose careers often ended on the gallows when accomplices were caught picking pockets.

SLIDE #143

LS.

Charles preferred participation sports, often rising at 5 a.m. to spend an hour or two on

SLIDE #144

TC.

the tennis courts. Tennis was an indoor game and exclusively for the very rich.

SLIDE #145

MLS. Zoom in

MCU group

right.

For relaxation, Charles "loved sauntering, a smart walk, a mouthful of fresh air." His brisk pace was generally attributed to the pack of pleasing supplicants who usually tagged along.

SLIDE #146

TC.

The court spent a fair amount of time outdoors, moving from one source of amusement to another.

SLIDE #147

LS. Zoom in

MCU center

bathers.

The healing waters at Bath had a special appeal. Music played, spectators watched, and bathers sweated profusely. Pepys grumbled: "Methinks it cannot be clean to go so many bodies in the same water."

VIDEOAUDIO

SLIDE #148

TC.

Hunting was the passion of King and gentry.

SLIDE #149

TC.

Charles loved the old sport of hawking, especially since he could bring the ladies along.

SLIDE #150

TC.

Charles was an excellent horseman and a great patron of racing.

Mix to #151.

SLIDE #151

LS. Slow zoom
in center rider.

He established Newmarket as a horse-racing center. He loved its informality. But racing and gambling were already becoming big business.

MUSIC: Fade out.

- End Part One -

P A R T T W O

VIDEOAUDIO

SLIDE #152

TC.

NARRATOR: Country life in England was rather pleasant, particularly for the well-to-do.

VIDEOAUDIO

SLIDE #153

MUSIC: Fade up and under

TC.

NARRATOR: Gentlemen took great pride in their country homes, especially after a return from London.

SLIDE #154

These manor houses were often far more

TC. Mix to #155.

elaborate than the city mansions, with

SLIDE #155

quiet refined interiors decorated with

LS. Mix to #156.

large wood panels.

SLIDE #156

CU stairs. Tilt up to ceiling. Mix to #157.

In the more refined homes, walls were painted in that curious English version of European Baroque,

SLIDE #157

an Italianate courtly taste which the

TC. Mix to #158.

more traditionally minded thought smacked of Popery.

SLIDE #158

LS left side. Pan left to portraits. Mix to #159

The houses were still rather bare in terms of ornamental furniture. But what they lacked in furniture, they made up in portraits.

SLIDE #159

TC.

Man had a pride in himself for, "self is the most delightful object that self can hold."

SLIDE #160

The great houses were generally surrounded

LS. Zoom in to

by parkland, where a gentleman, in company,

center couple.

might have a stroll.

VIDEOAUDIO

SLIDE #161 TC. Mix to #162. The simple Elizabethan was "given over to architects, bricklayers and plumbers,"

SLIDE #162 LS. and the ostentatious formal garden of the French and Italian style appeared.

SLIDE #163 Charles encouraged the new fashion.
MLS man right. French gardeners weeded Whitehall and
Zoom in CU Hampton; and officially presented
pineapple. Charles with the first pineapple ever
grown in England.

MUSIC: Fade out.

SLIDE #164 NARRATOR: Despite colonial novelties,
LS. Slow zoom English eating habits resisted change.
in woman seated "The French considered them primitive,
left. . . . guests got knives and forks but

tended to pick their teeth with them."

SLIDE #165 MUSIC: Fade up and under.

LS. Slow zoom NARRATOR: They ate heartily. At a
in woman in dinner for seven guests, Mrs. Pepys
background. served: "Fricasse of rabbits and
chicken, boiled leg of mutton, three
carps in a dish, great dish of a side
of lamb, dish of roasted pigeons, dish
of four lobsters, three tarts, a lampry

VIDEOAUDIO

pie, a dish of anchovys, and good wine
of several sorts."

SLIDE #166

LS. Zoom in

CU woman.

The cookbooks of the time were concerned
with unpleasant remedies for ailments,
one woman wrote one "to testifie to the
scandalous world that I do not altogether
spend my Time idly."

SLIDE #167

TC.

Mix to #168.

Women were in fact seldom idle. Alone,
or with the aid of servants, they worked
hard to make the manor house economically
self-sufficient.

MUSIC: Fade up full.

SLIDE #168

MLS woman.

Zoom in CU.

Mix to #169.

SLIDE #169

TC.

Mix to #170.

SLIDE #170

CU woman left.

Zoom out LS.

Mix to #171.

VIDEOAUDIO

SLIDE #171

LS. Zoom in

MCU.

Mix to #172

SLIDE #172

MCU three

women left.

Zoom in center

CU. Mix to #173

SLIDE #173

LS. Zoom in

CU woman.

Mix to #174.

SLIDE #174

CU woman.

Zoom out to LS.

SLIDE #175

TC. Mix to #176.

MUSIC: Fade under.

NARRATOR: Women were expected to work hard, for part of the marriage sermon read: "If she will have Bread, she must sow it and reap it and grind it, if she will have cloth,

she begins at the seed, she carrieth the seed into the ground, she gathereth Flax, of her Flax she spinneth a thread, of the thread she weaveth cloth and so she comes by her Coat."

MUSIC: Fade out.

NARRATOR: "When a woman married, her personal property went to her husband. 'In giving up her personalty, she gave up her personality', which originally meant the same thing."

She was "That thing called Woman, Nature's oversight." Even to kidnap a woman was no offence, unless she was an heiress.

MUSIC: Fade up and under.

NARRATOR: Beyond the manor lay the farms and villages of the estate.

VIDEOAUDIO

SLIDE #176
 LS. Zoom in
 MCU horse and
 plough.

Mix to #177.

SLIDE #177

TC.

Mix to #178

SLIDE #178

LS.

SLIDE #179

LS. Zoom in

CU man.

Mix to #180

SLIDE #180

CU man. Zoom

out to LS.

Mix to #181.

SLIDE #181

MCU man.

Fade to black.

Two-thirds of England was in agricultural use. No one doubted the importance of the land, for: "Whosoever doth not maintain the plough, destroys this Kingdom."

The larger gentry, their ranks swollen with retired merchants, began investing in large tracts and enclosing them, forcing their poorer neighbours of the commons.

They farmed for profit and began to introduce new agricultural techniques.

By far the largest single economic group in England were the farm labourers, almost half the population. They worked hard, for almost starvation wages; in a state of perpetuated pauperism;

The words 'worker' and 'poor' were synonymous.

Life was "solitary, poor, nasty, brutish and short."

MUSIC: Fade out.

VIDEOAUDIO

SLIDE #182 TC. Mix to #183. NARRATOR: The single most important raw material was wool.

SLIDE #183 LS. Mix to #184. The textile industry employed thousands, from the sheepshearer down to the woman who spun the yarn, 'the spinster'.

SLIDE #184 TC. woman who spun the yarn, 'the spinster'.

SLIDE #185 MUSIC: Fade up and under.

LS. Slow zoom in man and barrel left. NARRATOR: Though the industrial future of Britain lay in its "good fortune of having both iron and coal so readily available in that small geographic area," in the Seventeenth Century, coal remained a rather expensive form of home fuel, since

Mix to #186. a successful method of coal processing had not yet been developed for iron smelting.

SLIDE #186 TC. "Iron was still (largely) the metal of the smith not the foundryman."

SLIDE #187 TC. But by the early Eighteenth Century, a successful coking method was developed, paving the way for the growth of the 'Black Country'.

SLIDE #188 TC. MUSIC: Fade out.

VIDEO

AUDIO

SLIDE #189

TC.

NARRATOR: Industry travelled on roads, and (MUSIC: Fade up and under.) English roads were in a deplorable condition. Carts rutted them. Rains flooded them. And no one repaired them.

SLIDE #190

LS. Zoom in wagon.

Nevertheless, goods and passengers continued to move. The poor traveled by stage wagon,

SLIDE #191

LS. Zoom in MCU man lying down.

A richer man might ride in a horse litter, a mode that some thought fit only for an invalid.

SLIDE #192

LS. Slow zoom in woman right.

Private coaches grew in popularity as their suspension systems improved. Hung from great leather straps, the coaches had "a peculiar swaying effect that had an unfortunate effect on some travellers."

SLIDE #193

LS. Zoom in window.

By mid-century, stage coaches became popular. You paid your fare and sat with strangers instead of renting the whole coach.

Mix to #194.



VIDEO

SLIDE #194

LS top.

SLIDE #195

LS.

Mix to #196.

SLIDE #196

TC.

Mix to #197.

SLIDE #197

CU bottom
right side.

SLIDE #198

MLS left side.

Mix to #199.

SLIDE #199

LS. Zoom in

MCU man right.

AUDIO

By 1670 there was a daily coach between Oxford and London, though the 'flying coach' to York still took four days.

MUSIC: Fade out.

NARRATOR: The call to "stand and deliver" announced the peril of the roads. They were infested with highwaymen, mostly unemployed sailors between wars.

"Twenty of Captain Hind's band (once) committed forty robberies in the space of two hours." They became heroes and

"the route to Tyburn, when they proceeded to be hanged was . . . as thronged as if for a royal procession."

MUSIC: Fade up and under.

NARRATOR: Country inns afforded refuge from the highwaymen - and a drink at any hour.

Between pipefuls of tobacco, this nation of five and a half million consumed twelve million barrelfuls of beer, for:

An Englishman will fairly drink
as much
As will maintain two families
of Dutch.

VIDEOAUDIO

SLIDE #200

CU man pouring.

Slow zoom out

to LS;

Fade to black.

Coffee houses first appeared around mid-century and soon became the clubs of the middle class. Writers, politicians and others would meet to hear news and gossip. The government saw the houses as hotbeds of sedition and kept trying to shut them down.

SLIDE #201

TC.

Mix to #202.

Tea was also a novelty and originally considered for medicinal purposes. "It removeth lassitude and cleanseth acrid humours and a hot liver."

SLIDE #202

CU center

woman.

Slow zoom out

to LS.

One young bride invited friends for tea "and in preparing the dish 'boiled' the leaves in a saucepan and served them up with butter and condiments."

MUSIC: Fade out.

SLIDE #203

TC. Mix to #204.

NARRATOR: Charles' new bride at least offered gentility if not fair features.

SLIDE #204

LS.

When he first saw young Catherine of Braganza, Charles remarked: "Her face is not so exact as to be called a beauty."

VIDEOAUDIO

SLIDE #205 They were married in 1662 and, despite
 LS. Mix to #206 Charles' frequent peccadilloes, they
 had a relatively happy twenty-three years
 together,
 SLIDE #206 although Catherine proved unable to
 TC. Mix to #207 bear children.
 SLIDE #207 Catherine was the Infanta of Portugal, a
 LS. Mix to #208 Catholic princess with the largest dowry
 in Europe - a trading empire.
 SLIDE #208 MUSIC: Fade up and under.
 LS. Zoom in NARRATOR: Bombay, Tangiers, and trading
 CU hand with rights in all the other Portuguese
 cup. possessions - all this came to England
 with Catherine.
 SLIDE #209 By 1660 the foundations of the British
 TC. Empire were established.
 SLIDE #210 In the previous century, the Portuguese
 TC. Mix to #211 and the Dutch had grown rich through
 trade in the ports of the East
 SLIDE #211 while the English had tried in vain to
 LS. reach them across the barrier of North
 America.

VIDEOAUDIO

SLIDE #212

CU globe.

Zoom out to LS.

SLIDE #213

TC.

SLIDE #214

TC.

SLIDE #215

TC.

SLIDE #216

MLS center.

Tilt up and

zoom in CU

head.

SLIDE #217

TC. Mix to #218

SLIDE #218

CU sign. Tilt

down and zoom

out to LS.

Now the English merchant companies began to exploit the new territories, and the English began to delight in a treasure of imports:

lacquered cabinets;

delicately painted vases & porcelains;

cottons from India,

Gentlemen affected eastern fashions: a banyan to wear over shirt and breeches; a fur cap to cover a wigless head on a chilly night.

MUSIC: Fade out.

MUSIC: Fade up and under.

NARRATOR: English merchantmen were now in full sail, carrying goods and settlers -

"In this century, the crown had no funds for founding colonies, and so it was left to private individuals."

VIDEOAUDIO

SLIDE #219

MCU left side.

Pan right.

Mix to #220.

SLIDE #220

CU slave left.

SLIDE #221

TC.

SLIDE #222

TC.

SLIDE #223

TC.

SLIDE #224

TC.

SLIDE #225

TC.

Some came to avoid religious persecutions, some were kidnapped, or transported felons; others were simply profiteers.

Many an English fortune was founded in the slave trade of the New World.

The twenty-six year period after 1652 saw three major Anglo-Dutch Wars. This century was to see

the final eclipse of Holland as a maritime power and the beginning of England's supremacy.

Trade was the life blood of Holland and the new blood of England and, by 1664, their rivalry had both sides clamoring for war.

The English sailed into New Amsterdam and, without a shot, New York was born.

MUSIC: Fade out.

NARRATOR: The war which finally erupted saw both sides evenly matched, each with its share of victories. Then suddenly, in the summer of 1665,

VIDEOAUDIO

SLIDE #226

CU skeleton

center,

Slow zoom out.

to LS.

Mix to #227.

Pestilence, the Great-Plague, struck

England - the frequent, terrifying

penalty of a maritime nation feeding its

rats on the sewage in the gutters of its

narrow streets. (MUSIC: Fade up and

under.) "London was now deserted, except

of the pest-coaches, coffins and beggars

(many already marked by the plague)."

Thousands died daily.

SLIDE #227

CU people in

coach.

Zoom out to LS.

The rich and influential, armed with

travel passes, fled to barricaded and,

as yet, unaffected areas in the country.

The Court withdrew to Hampton and didn't

return until the plague subsided the

next year.

SLIDE #228

MLS of hands.

Tilt up and

zoom in CU head.

Mix to #229.

Doctors, dressed in protective leather

costumes, with masks, glass eye-pieces,

and long noses stuffed with perfume to,

hopefully, filter out the plague, could

offer no cure to the poor wretches left

behind to

SLIDE #229.

await the great sweep of mortality.

TC. Mix to #230.

VIDEOAUDIO

SLIDE #230
MCU body and
mourners.

Mix to #231.

SLIDE #231

TC.

SLIDE #232

TC. Mix to #233.

SLIDE #233

CU bottom.

SLIDE #234

LS. Zoom in
couple.

The immortal soul escaped its earthly confines with alarming ease throughout the century.

MUSIC: Fade out.

NARRATOR: The infant mortality rate was thirty-six per cent. Among the poor, average life expectancy was thirty years. The notion of death was "seldom absent from the minds of thoughtful men and women."

Medicine, still shrouded in medieval obscurantism, with its notion of vital spirits and bodily humours,

and ignorance of even the simplest sanitary precautions, offered little help.

MUSIC: Fade up and under.

NARRATOR: Good health still depended on a proper balance of blood, choler, phlegm and melancholy - and keeping the balance was the duty of the surgeon. Many a patient bled to death while being cured of a fever.

VIDEOAUDIO

SLIDE #235

LS. Zoom in

CU flask.

Uroscopy, the study of patient's urine, still a part of modern medicine, developed originally out of the doctrine of humours. The practice was so universal that the urine flask was the symbol of the physician.

SLIDE #236

CU man left.

Zoom out to LS.

Zoom in on

Patient.

The surgeon, member of the Company of Barbers and Surgeons, generally had little formal training and a great deal of brute strength. With no anaesthetic and a good chance of septic poisoning, the patient suffered his operation - but only as a last resort.

SLIDE #237

TC.

Dispensing medicaments was the function of apothecaries and herbalists, who filled the doctors' prescriptions and often wrote their own. Some remedies were valid, others were based in some mysterious private logic:

SLIDE #238

LS. Zoom in

center woman.

Mix to #239

dipping things in mouse blood; boiling live cats; drinking almond milk mixed with dried fox lungs; and taking a sheep to bed to cure the measles.

MUSIC: Fade out.

VIDEO

SLIDE #239

LS. Zoom in

MCU center man.

SLIDE #240

TC.

SLIDE #241

TC.

SLIDE #242

TC.

SLIDE #243

LS. Slow zoom

in man and

engine.

Mix to #244.

AUDIO

NARRATOR: Little wonder that they so often suffered the ravages of plague. Medicine was still largely in the hands of quacks, the ignorant, and fake.

On September 2, 1666, after a long and dry summer, a baker in Pudding Lane raked out his oven and went to bed. Three hours later the house was on fire.

MUSIC: Fade up and under.

The Great Fire of London had begun.

Swept by wind through "the natural bonfire of timber houses," it raged for five days and nights, taking on a "most horrid, malicious and bloody aspect."

One-third of the city was in flames and the fire lights could be seen for a radius of ten miles.

Fires, common in the wooden city, "were generally handled by Lord Craven's amateur fire-fighters and the fire engines of the early insurance companies."

VIDEOAUDIO

SLIDE #244

TC.

Slow fade to
black.

But this time the low pressure fire,
engines proved totally inadequate. The
only recourse was to blow up everything
in the path of the fire.

MUSIC: Fade out.

SLIDE #245

MCU left side.

Very slow pan
left to right.

Zoom out to LS.

NARRATOR: Pepys called it, "the saddest

sight of desolation that ever I saw."

Almost the whole city, including the
Cathedral and eighty-four churches, was
a mass of blackened stones. But the
fire had purged the city of the last
germs of plague and a new city would be
built.

SLIDE #246

LS. Slow zoom
in to XCU eyes.

MUSIC: Fade up and under.

NARRATOR: Christopher Wren - astronomer
mathematician, and architect. In 1666
he was thirty-four years old. He would
devote the next forty years of his life
to the rebuilding of London, "imposing
the stamp of his individual style on
everything in his charge."

VIDEO

SLIDE #247

LS.

SLIDE #248

TC.

Mix to #249.

SLIDE #249

LS.

Mix to #250.

SLIDE #250

LS.

SLIDE #251

LS. Slow zoom

in to MCU.

SLIDE #252

CU small ships

right.

AUDIO

Old St. Paul's, the gothic Cathedral of London, had suffered many indignities: fire periodically ravaged it; Cromwell's troops had used it as a stable; and the Great Fire had destroyed most of what was left.

Wren set out to rebuild the Cathedral and restore it to grandeur. The first stone was laid in 1675 and he lived to see the work completed.

With "an unsurpassed sense of construction," Wren designed a classic cathedral, an intellectual and imaginative union of humanist ideals and

"robust English churchmanship."

MUSIC: Fade out.

Wren lies buried in St. Paul's. A simple tablet marks the spot. It reads: "Si monumentum requiris, circumspice." (If you seek his monument, look about you.)

First plague, then fire, then humiliation, for in 1667, England, weakened by disaster, was invaded by twenty Dutch ships which

VIDEOAUDIO

Slow zoom out
to LS.

SLIDE #253
TC.

Slow fade to
black.

SLIDE #254
LS. Slow zoom
in left side
then pan right.
Mix to #255.

SLIDE #255
LS. Very slow
zoom in to CU.

sailed up the Medway and, without oppo-
sition, burned the entire Chatham dock-
yards.

As a scapegoat for the howling mob,
Charles offered his Chancellor, Edward
Hyde, for he had long ago wearied of his
lecturing, and his disapproval of "the
buffoons and ladies of pleasure at the
court." Though little to blame, the old
man died in exile.

His enemies, an unharmonious group known
as the Cabal, were the ambitious younger
politicians. Intriguing and competing
for favour, they had finally rid them-
selves of the overbearing First Minister.

Chief among them was the Earl of
Shaftesbury, "an ageing invalid with a
front of brass, tongue of silver and a
'genius for exploiting mass hysteria."
He dominated parliamentary politics as
the leader of the anti-court faction
which opposed

VIDEOAUDIO

SLIDE #256

TC.

the Catholic succession of James, Duke of York, who, with his "predilections for absolutism (and) proselytizing priests, "was the bête-noire of the burgeoning Whig party.

SLIDE #257

TC.

Shaftesbury, from his city throne at John's Coffee House, surrounded by informers and rumour mongers, began an ambitious strategy in the struggle for power,

SLIDE #258

CU head.

Zoom out to LS.

MUSIC: Fade up and under.
NARRATOR: The Popish Terror. For, ever since the days of the Gunpowder Plot, the English had had a horror of Catholicism, full of dark visions of midnight massacres,

SLIDE #259

TC.

and it didn't take much to raise them to a frenzy of anti-Catholic fever. A well-timed rumour would do the trick, and Shaftesbury chose carefully.

SLIDE #260

LS. Slow zoom

in XCU mouth.

Mix to #261.

The agent provocateur was Titus Oates, a former Jesuit novice and son of an Anabaptist preacher. He began by warning Charles of an assassination plot, then he implicated

VIDEOAUDIO

SLIDE #261

CU crucifix.

Zoom out to

MLS left side.

Slow zoom in

listener.

SLIDE #262

CU speaker left.

Tilt down and

pan left to

crowd.

SLIDE #263

TC.

SLIDE #264

LS. Zoom in

man in pulpit.

"the Pope, the French King, the provincials in England, Spain, and Ireland, the Archbishop of Dublin and the rectors of the Jesuit Colleges," all ready to establish the Duke of York, destroy English commerce, and impose Roman Catholicism by slaughtering innocent Protestant babies.

When Charles skeptically asked Oates where he got his evidence, he replied: "God and the holy angels." But rumours, no matter how lurid, found an eager Protestant audience.

And the terror really began in earnest

when a prominent Protestant magistrate was found murdered, strangled and run through with his own sword. "That news dissolved all Protestant hearts in terror."

Violent mobs ran through the streets attacking anyone suspected of Popery.

Oates was proclaimed the saviour of the nation with his infamous "chilling accusation, 'You're a Yorkist, I'll remember you for it.'" But eventually the religious fever ran its course.

VIDEO

SLIDE #265

TC. Cut to
black.

SLIDE #266

TC. Mix to #267

SLIDE #267

LS zoom in CU
object in
child's hand.

SLIDE #268

CU boys in
doorway.

Zoom out to LS.

Mix to #269.

AUDIO

MUSIC: Fade out.

NARRATOR: York eventually succeeded
Charles, and Shaftesbury died in exile.

Except for occasional outbursts of religious intolerance, the gentlemen of the Restoration had little appetite for the overzealous enthusiasm of their forefathers. Generally cultured and well-educated, they tried to ensure the same benefits for their children.

MUSIC: Fade up and under.

NARRATOR: "Education began early, life was too uncertain to prolong childhood unnecessarily." Theology was the first step and even the alphabet was taught with biblical references.

"Anybody wishing to enter one of the professions customarily attended a grammar school. These were richly supported by the middle class throughout the period." The curriculum was classical and the study of English was largely ignored.

VIDEO

SLIDE #269

LS.

Zoom in girls

left.

SLIDE #270

LS. Mix to

#271.

SLIDE #271

LS. Zoom in

center

figures MCU.

SLIDE #272

LS.

SLIDE #273

LS. Zoom in MLS

two men.

AUDIO

Girls were tutored at home. They were "expected to be accomplished rather than educated," prompting one woman to write: "If sometimes it happens by accident that one of a thousand aspires a little higher, her fate commonly exposes her to wonder, but adds little of esteem."

MUSIC: Fade out.

NARRATOR: The universities, Oxford and Cambridge, were (MUSIC: Fade up and under.) medieval institutions based on the 'college system'.

They were among the last bastions of Aristotelianism and the old Scholasticism. Students were trained primarily in the Classics and Theology.

Studies were on a tutorial basis with private reading. The decline of the medieval lecture system left the "Dons . . . free for their own scholarship or the taverns."

The universities were open to rich and poor scholars alike, but by the end of the century, the tendency towards snobbery

VIDEOAUDIO

SLIDE #274

LS. Zoom in
books center
left.

Mix to #275,

SLIDE #275

CU press.

Zoom out to LS.

SLIDE #276

MCU books only.

Pan left.

Mix to #277.

SLIDE #277

LS.

Zoom in XCU.

appeared. The rich began to receive privileges, and the universities became less universal.

By 1620, the library at Oxford already had 16,000 volumes; and under Charles II, the official Stationers' Company was ordered to donate one copy of every book printed to the library. (A most generous gesture

since the Seventeenth Century is quite remarkable for the enormous output of its presses - from the King James version of the Bible to essays on 'how to live on two pence a day'.)

Gentlemen began to build and expand their own private libraries. The appetite for information seemed insatiable.

Even Charles, who many considered a frivolous man, liked to browse through his books and enjoyed many a happy hour in his private laboratory toying with newly discovered laws of nature. This century witnessed the

VIDEOAUDIO

first steps of modern scientific thought
and all gentlemen were fascinated.

MUSIC: Fade out.

SLIDE #278

CU sun.

Zoom out to LS.

NARRATOR: Men were no longer outraged by
Copernicus' heliocentric theory - that man
and his earth were not the centre of the
universe - but they still believed that
all of nature was for the benefit of man.

SLIDE #279

LS. Slow zoom

in CU.

Mix to #280

When Kepler was asked if Jupiter was in-
habited, he replied: "It must be so,
moreover we shall one day fly there, for
what good will it do to have four moons
coursing about Jupiter if there is no
one on that planet to watch them."

SLIDE #280

LS. Zoom in
center sphere.

They saw harmony in the universe and they
were slowly beginning to understand its
laws, realizing that "some things have
laws and regularities of their own."

SLIDE #281

LS. Zoom in to

CU.

Mix to #282

Francis Bacon witnessed the increasing
number of isolated natural discoveries and
developed a remarkable theory: "Co-operative
investigation as might lead to real knowledge"
would only come with the development of a

VIDEO

SLIDE #282

TC.

Mix to #283.

SLIDE #283

LS top.

Tilt down.

SLIDE #284

CU man, right.

Zoom out to LS.

Mix to #285

AUDIO

universal scientific methodology.

He formulated the 'new philosophy' wherein there would be a "continuous process of interaction between experiment and reasoning . . . a true and perfect marriage between the empirical and the rational faculty."

His Novum Organum urges a demystified science framed in simple language. It serves as one foundation for the rationalism of the next century. New knowledge was to sail past the boundaries of ignorance.

MUSIC: Fade up and under.

NARRATOR: The heirs of Bacon were the members of the Royal Society, an institute of co-operative research which Charles, to his everlasting credit, chartered in 1662. Embodying the 'new philosophy' and the new scientific attitude, it endeavoured to "emancipate science and philosophy from the coercion of particular religious systems."

VIDEOAUDIO

SLIDE #285

TC.

Meeting in London at Gresham College, members would work on special inquiries or pieces of research and report their results to the Society.

SLIDE #286

TC.

They engaged in "demonstrations of experiments and rarities, lively discussions and speculations."

SLIDE #287

TC.

Though the emphasis was to be on promotion of the 'new philosophy of science', many concerned themselves with the utilitarian demands of technology and industry.

MUSIC: Fade out.

SLIDE #288

TC.

NARRATOR: But the great men, like Robert Boyle, were truly men of science.

Mix to #289.

SLIDE #289

LS upper part.

Tilt down.

Boyle's New Experiment Physico-Mechanicall touching the Spring of the Air, now known as Boyle's Law, influenced the field of pneumatics and, applied to gasses revolutionized chemistry in the next century.

SLIDE #290

LS. Zoom

in MCU.

MUSIC: Fade up and under.

NARRATOR: The gentlemen of the Royal Society, like John Evelyn, the diarist,

VIDEOAUDIO

were not professional scientists, since scientific work was not financially remunerative. They were true amateurs, bound together by the challenge: "What is all wee knowe compared with what wee knowe not?"

SLIDE #291

TC.

"The Society struggled to be taken seriously, even though Charles laughed at (them) for doing nothing but weighing air" and Swift savagely satirized their preoccupation with Brobdingnagian telescopes and Lilliputian microscopes..

MUSIC: Fade out.

SLIDE #292

LS. Zoom in
CU lens.

NARRATOR: The compound microscope was first used effectively by Robert Hooke in this century. But for the most part it was still largely considered a curio, a device for examining lice and cheese mites up close.

SLIDE #293

TC.

The telescope, invented around 1608, captured the Seventeenth Century imagination in a much more dramatic fashion. Pointed to the heavens, it revealed a

VIDEOAUDIO

SLIDE #294
 LS. Zoom in
 CU dial.

whole new scale of proportions.

The development and refinement of instruments of measurement helped to establish this century as the first period of modern science. Observations could now be recorded with some degree of accuracy.

SLIDE #295
 MCU building
 top right.

MUSIC: Fade up and under.

Mix to #296.

NARRATOR: The astronomical observatory at Greenwich was originally founded by Charles II to solve navigational problems.

SLIDE #296

The stars might still have some remnants of magical fascination for men but the charts and diagrams had a most practical purpose.

TC.

Mix to #297.

SLIDE #297

Watching the heavens not only changed man's ideas about his position within the Universe, it helped him to get from one point to another within his own small world.

CU man and

hands:

Zoom out to LS.

MUSIC: Fade out.

SLIDE #298

NARRATOR: Astronomer Edmund Halley was

TC.

a man of many accomplishments. It was he who personally financed the publication

VIDEOAUDIO

SLIDE #299
 CU dot center
 right.
 Slow pan left.
 Zoom out to LS.
 Fast zoom in CU
 dot center fight.

SLIDE #300
 TC.
 Mix to #301.

SLIDE #301
 MLS diagram.

SLIDE #302
 MLS lower
 diagram.

of Isaac Newton's Principia.
 He is probably best known for the comet
 which bears his name. "Basing his work
 on Newtonian planetary physics, Halley
 predicted that a comet (sighted) in 1682
 returned to view every seventy-five years.
 He was right. In 1758, sixteen years
 after his death, it returned.

Isaac Newton's Philosophiae Naturalis
Principia Mathematica, published in 1687,
 is "commonly described as the greatest
 work in the history of science. For two
 hundred years it formed the basis of
 all . . . cosmological thought."

The law of 'universal gravitation', which
 ". . . Leibnitz dismissed as a perpetual
 miracle," showed "how the same principle
 of gravitation and the same laws of motion
 apply to the smallest particles of
 terrestrial matter as to the largest
 celestial bodies . . . ,
 to phenomenon of obvious regularity and
 also to seemingly irregular happenings

VIDEOAUDIO

SLIDE #303

TC.

Mix to #304.

SLIDE #304

LS.

Zoom in XCU.

SLIDE #305

MLS. Zoom in
alter and four
men.Zoom in two
men center left.
Mix to #306.

SLIDE #306

CU two men
center.

Zoom out to LS.

such as tidal movements of water and the fiery rush of comets."

Newton also studied the colours of the rainbow; discovered the binomial theorem; and invented calculus.

He was a true heir of Bacon. He understood that every bit of human knowledge is a part of the whole and so he could see the connection between a falling apple and the most distant star.

The increasingly mechanistic view of the universe accelerated the trend towards the secularization of thought. But the new scientists were still very much men of religion, believing that "natural philosophy was rightly given to religion as her most faithful handmaid, since the one displays the will of God, the other His power."

The scientist mindfully accepted Bacon's warning: "... that we do not so place our felicity in knowledge, as we forget our mortality."

VIDEOAUDIO

SLIDE #307

TC.

An intelligent man, Charles was certainly no intellectual. His contribution to the great discoveries of his day, lay largely in his attempt to establish an atmosphere of national stability.

SLIDE #308

CU head.

Tilt down to
toe.

Mix to #309.

MUSIC: Fade up and under.

NARRATOR: The court of his cousin, the 'Sun King', Louis XIV, had all the sophistication and splendour that Charles envied.

But while Louis' reign was to end in moral and financial bankruptcy for France,

SLIDE #309

TC.

Mix to #310.

Charles' England became a milieu of intellectual and mild religious tolerance unknown in Europe, enabling Englishmen to pursue a wide range of enterprises which would culminate in the Enlightenment of the next century.

SLIDE #310

CU group bottom
right.
Fast tilt up to
preacher and
hand.

Science began to flourish because most Englishmen had lost enthusiasm for religious excesses, and a more speculative age was emerging.

VIDEOAUDIO

SLIDE #311

TC.

England was becoming a trading and colonial power, not because her impoverished King indulged in foreign wars and conquests, but because the merchant class was given

SLIDE #312

TC.

free reign to develop and exploit its instinct for commerce.

SLIDE #313

TC.

And as the English ports grew crowded with the spoils of foreign trade,

SLIDE #314

MCU man right.

the merchants, the new 'men of property', personally interpreted the eloquent

Mix to #315.

polemics of

SLIDE #315

TC.

John Locke, and found vindication for their desire for ownership and acquisition of power.

SLIDE #316

TC.

They grew prosperous and confident.

MUSIC: Fade out.

SLIDE #317

CU two men

right.

NARRATOR: These men with vested commercial interests would forge into the next century prepared to dominate the rest of

Slow pan left.

the world. And the reign of the Stuarts

Slow mix to

would become a bitter remembrance of the

#318.

'Divine Right of Kings' and the romantic memory of

VIDEO

SLIDE #318

LS.

Slow fade to
black.

SLIDE #319

TC. Hold for
super #320.

SLIDE #320

LS. Super over
#319.

Fade out #320

Fade out #319.

AUDIO

MUSIC: Fade up and under.

NARRATOR: Charles II, a King who was confident that "he would climb up to Heaven's gate, (for he) could never believe that (God) would damn one of His creatures for taking a little regular pleasure"; a man "who regarded malice as a much greater sin than a poor frailty of nature"; a true gentleman who, when he finally died on February 6, 1685, after a lengthy and painful illness, apologized for being so slow in dying.

MUSIC: Fade out.

MUSIC: Fade up full.

MUSIC: Fade out.

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APPENDIX B

NOTES FOR INSTRUCTORS

Title: Lex, Rex, & Sex

Medium: Videotape

Duration: Programme is in two parts. Part One: 24 minutes.

Part Two: 28 minutes.

Intended Audience: University Students of English Restoration literature.

Aim of Programme: By presenting an integration of mutually reinforcing auditory and visual information, the programme aims to provide students with an orientation in Restoration history which will aid them in relating the literary works of the period to certain of the intellectual developments, political events, and social conditions, which served as their context.

Contents of Programme: The programme begins with an account of the circumstances and events which led to the execution of Charles I and the persuant institution of the Commonwealth. It ends with the death of Charles II in 1685. Using episodes from the political and social life of Charles II, the King of the Restoration, to provide chronological orientation and continuity, the programme content consists, in great part, of a series of digressions on various aspects of seventeenth

century life and some of the notable personalities of the age. Digressions and references include: Puritan attitudes, reforms and authors; Cromwell and the Commonwealth; life in London; fashions and styles of dress; the diaries of Samuel Pepys; life at Court; Nell Gwyn and some of the other royal mistresses; music and dance; the theatres, audiences, innovation of actresses, new play forms, playwrights such as John Dryden, Aphra Behn, and William Congreve; architectural styles; Christopher Wren; amusements and diversions of the rich and the poor; country life; gardening; eating and drinking habits; the coffee houses; agriculture; industry; work habits and conditions; 'woman's lot'; transportation; colonialism and trade; wars with Holland; medicine; The Plague; The Great Fire; The Popish Terror and the machinations of the Earl of Shaftesbury; education and the universities; science, the Royal Society, experiments, 'the new philosophy', Francis Bacon, Robert Boyle, Isaac Newton, Edmund Halley; the diminution of 'zeal'.

Suggestions for Programme Utilization: The programme should be shown in two parts in successive class periods. (It may be shown in its entirety during one fifty-two minute session, but studies have shown that students' attention generally falls off after approximately twenty-five minutes.)

The programme requires a preparatory period during

which students are familiarized with some of the events, digressionary areas, and names included in the presentation. This introduction may take the form of an abbreviated version of the teacher's customary background lectures, particularly if these lectures and the programme cover similar areas.

Follow up procedures may include in-depth discussion of special interest areas, particularly those salient points which the teacher considers to have direct bearing on the literary works being studied by the class. The teacher may suggest further readings. Particularly recommended is:

David Ogg, England in the Reign of Charles II, Oxford Paperbacks (2nd ed.; London: Oxford University Press, 1963). The book offers an extensive account of the Restoration period.

APPENDIX C

TEXTS OF PRE- AND POSTTESTS

Pretest A

(page one)

Print Name: _____

Course and Section Number: _____

Age: _____

Are you a Collegial _____ or University _____ Student.

1. How many university level English literature courses have you taken (including this year)? _____

2. In English literature, are you: Majoring _____;

Honouring _____;

Neither of the above _____.

3. Aside from courses which may have briefly touched on English Restoration literature, are you taking (or have you ever taken) a course which specialized or dealt extensively with English Restoration literature?

Yes _____ No _____ How many _____.

4. Aside from background readings assigned in courses, have you:

a) Read historical material on England in the 17th century? Check (✓) one:

great deal _____ some _____ none _____.

b) Seen films or television presentations on 17th century England?

many _____ 1 or 2 _____ none _____.

c) Read historical material on England in the 18th century?

great deal _____ some _____ none _____

d) Seen films or television presentations on 18th century England?

many _____ 1 or 2 _____ none _____

5. Are you interested in learning about the course of social and historical events in 17th century England?

Very _____ mildly _____ not at all _____

6. Are you interested in the development of science in the 17th century?

very _____ mildly _____ not at all _____

7. Are you interested in studying (or for those already involved, further study of) English literature of the Restoration period?

very _____ mildly _____ not at all _____

(page two)

Fill in blank with name of appropriate name or answer.

1. Innovator of 'heroic tragedy' genre: _____

2. Famous writer of Restoration 'intellectual comedies':

3. First professional English woman author: _____

4. Most popular Restoration music composer: _____

5. Chief Restoration architect: _____

6. Writer of famous Restoration diary: _____

7. English Catholic nobleman, most hated by burgeoning Whig party: _____
8. Author of Philosophiae Naturalis Principia Mathematica: _____
9. Formulator of 'the new philosophy': _____
10. Prominent 'actress-courtesan' of the Restoration: _____
11. King of France during England's Restoration: _____
12. Early 17th century English king who lived by principles of absolutism and the establishment of religious uniformity: _____
13. Religious group in 17th century England that tried to turn "sins into crimes": _____
14. Nation that was England's chief maritime rival in 17th century: _____
15. Scientific institute founded by philosophical heirs of Bacon and chartered by Charles II in 1662: _____
16. What art style innovation was considered an "Italianate courtly taste" during the Restoration? _____
17. How did Charles I die? _____

18. What were the "clubs of the middle class" in the later 17th century?

19. What major events occurred in England in the following years:

September, 1666 _____

Summer of 1665 _____

20. Name one innovation of Restoration theatre:

21. Aside from poor roads, name one problem faced by the 17th century traveller in England:

22. Who guided 17th century pedestrians through the streets of London at night?

23. Which major religious and political event did the Earl of Shaftesbury and Titus Oates instigate:

24. Name an instrument of science first used effectively in the 17th century:

Posttest A

(page one)

Print Name (as you did on first questionnaire):

Course and Section Number: _____

1. Are you interested in learning about the course of social and historical events in 17th century England?

very _____ mildly _____ not at all _____

2. Are you interested in the development of science in the 17th century?

very _____ mildly _____ not at all _____

3. Are you interested in studying (or for those already involved, further study of) English literature of the Restoration period?

very _____ mildly _____ not at all _____

4. How would you rate the speed of narration of this programme?

too fast _____ just right _____ too slow _____

5. Would you have preferred to have seen the narrator 'on screen'?

all the time _____ part of the time _____

not at all (as was the case) _____

6. Did you find the visuals generally:

very interesting _____ interesting _____ dull _____

7. Did the visuals change:

too fast _____ just right _____ too slow _____

8. In terms of factual information, did the programme have:

too much _____ just right _____ not enough _____

9. Rate the use of music in the programme:

excellent _____ very good _____ good _____

poor _____ awful _____

10. Did you find that your attention wandered during the programme?

not at all _____ towards beginning _____

towards middle _____ near end _____

11. Is this programme of benefit to you in any course (or courses) that you are now taking?

YES _____ NO _____

12. Are you taking courses which might benefit from similar type of programme?

YES _____ NO _____

13. Do you find that certain historical personages and events, with which you may have been familiar before, are now made more vivid and interesting through this programme?

very much _____ somewhat _____ only slightly _____

not at all _____

(page two)

Fill in blank with appropriate name or answer.

1. Formulator of 'the new philosophy': _____

2. Nation that was England's chief maritime rival in 17th century: _____
3. Scientific institute founded by philosophical heirs of Bacon and chartered in 1662 by Charles II: _____
4. Writer of famous Restoration diary: _____
5. First professional English woman author: _____
6. Innovator of 'heroic tragedy' genre: _____
7. Religious group in 17th-century England that tried to turn "sins into crimes": _____
8. Chief Restoration architect: _____
9. Most popular Restoration composer: _____
10. What were the "clubs of the middle class" in the later 17th century: _____
11. What art style innovation was considered an "Italianate courtly taste" during the Restoration: _____
12. Name one innovation of Restoration theatre: _____
13. Which major religious and political event did the Earl of Shaftesbury and Titus Oates instigate: _____
14. What major events occurred in England in the following years:
- September, 1666: _____
- Summer, 1665: _____

15. How did Charles I die? _____

IF YOU HAVE SOME COMMENTS ON THE PROGRAMME, PLEASE WRITE
THEM ON THE BACK OF THIS PAGE.

Posttest B

(page one)

Print Name (as you did on first questionnaire):

Course and Section Number: _____

1. Are you interested in learning about the course of social and historical events in 17th century England?

very _____ mildly _____ not at all _____

2. Are you interested in the development of science in the 17th century?

very _____ mildly _____ not at all _____

3. Are you interested in studying (or for those already involved, further study of) English literature of the Restoration period?

very _____ mildly _____ not at all _____

4. How would you rate the speed of narration of this programme?

too fast _____ too slow _____ uneven (sometimes too much of one or the other) _____ just right _____

5. Would you have preferred to have seen the narrator 'on screen'?

all the time _____ part of the time _____

not at all (as was the case) _____

6. Did you find the visuals generally:

very interesting _____ interesting _____ dull _____

uneven _____

7. Did the visuals change:
 too fast _____ too slow _____ uneven _____
 just right _____
8. In terms of factual information, did the programme have:
 too much _____ just right _____ uneven _____
 not enough _____
9. Rate the use of music in this programme:
 excellent _____ very good _____ good _____
 poor _____ awful _____ uneven _____
10. Did you find that your attention wandered during the programme?
 not at all _____ towards beginning _____
 towards middle _____ near end _____
 at times throughout _____
11. Is this programme of benefit to you in any courses that you are now taking?
 Yes _____ No _____
12. Are you taking courses which might benefit from a similar type of programme?
 Yes _____ No _____
13. Do you find that certain historical personages and events, with which you may have been familiar before, are now made more vivid and interesting through this programme?
 very much _____ somewhat _____ only slightly _____
 not at all _____

14. Rate the technical quality (audio & visual clarity etc.) of the programme:

good _____ poor _____ uneven _____

If you rated the technical quality 'poor' or 'uneven', did you find that this interfered with your appreciation of the programme?

Yes _____ No _____

(page two)

Note: Page two of Posttest B is the same as page two of Posttest A.

Three gloomy Years against this day were set:
But this one mighty Sun has clear'd the Debt.

John Dryden,
PROLOGUE To the Dutchess
On Her Return from SCOTLAND
1682.