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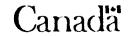
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Canada

Television literacy and contextual age:

A study of video production skills acquisition

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A Thesis in the

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Abstract

Television Literacy and Contextual Age:

A Study of Video Production Skills Acquisition

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One could suggest that, in a media world dominated by
television and televisual messages, a continuum of age could
be determined by television literacy, a definition of which
would include considerations of cognition, perception, and
oral, verbal and visual literacies. These along with time
spent watching television, chronological age, health,
mobility, life satisfaction, social activity, interpersonal
interaction, perceived television needs, economic security,
and education level (Rubin, 1988, p.163) would give a portrait
of the communication recipient which includes contextual age.
In the context of an introductory video production course, and
using participant observation as a framework, this comparative
study had three main objectives: to determine the aspects of
contextual age which characterize subjects who have difficulty
comprehending and creating televisual messages; to determine
the aspects of contextual age which characterize subjects who
have no difficulty comprehending and creating televisual
messages; and to examine the applicability of an established
model of instruction to the teaching of senior citizens. The
study outlined in this paper includes two age groups: 18 to
25 year olds, and 61-to 80-year-olds. The subjects entered or
were contained within these age ranges in the years 1989-1990-

1991. The study suggests that those born after 1965 are the most likely to possess the highest level of television literacy, and those born before 1934 are most likely possess the lowest levels of television literacy. This is due to the context of the medium in the lives of these two age groups. It is through television awareness training that this latter population will attain a higher level of television literacy.

Great Aunt "J":

    Woman and child
    side by
    side
    ninety years between them.

    When I was
    six
    and she was
    eighty-three
    we sat
    and we talked TV and
    she taught me about
    false teeth and
    pianos and
    respect and
    then
    she was gone.

    For my rememberings and
    for imaginings of times we might have shared,

              Thanks Jessie.

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Television Literacy and Contextual Age:

A study of Video Production Skills Acquisition

The term 'television literacy' has gained currency in academia in recent years. There seems, however, to be some disagreement as to how to apply the term. Some suggest that television literacy is dependent upon the amount of exposure a subject has had to the medium (Sturm, 1987a, p.17), and others suggest that it is a combination of exposure and the attainment of a certain level of cognitive development (Greenfield, 1984, p.12). Other scholars, though, suggest that television literacy can only be obtained through media education otherwise the viewer remains naive and susceptible to messages hidden in television's structure (Shutkin, 1990). Though all three of these models begin to demarcate the boundaries of a definition of the term, each has its limitations.

In the early 1970s, with the advent of Sesame Street and Electric Company, researchers began to notice that children had a more immediate understanding of television and its messages, and so began to study the effects of its form on comprehension and recall (Greenfield, 1984, pp.15-17). Indeed, since the late 1960s scholars have been concerned that children live in a world from which television exposure cannot be abstracted, that television has become the fabric of everyday life (Schiele & Robinson, 1987, p.56; Davis & Davis, 1985, p.19).

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The child of today is the unwitting student of the media product, and of television in particular. As our world today is defined by media and information overload, a literacy of television is insidious. But what of the older viewer? Particularly viewers who were cognitively adults when television was introduced in the early 1950s. What level of television literacy have they developed? What characterizes the highly literate individual at any point in the life-span?

This study seeks to establish television literacy as related to the context of a subject's life. As such, it offers a preliminary division of the age spectrum into five main segments. It has as its main premise: all other things being equal, the older the viewer, the lower the television literacy. To test this, the study takes two samples from opposite ends of the age spectrum and uses the level of television awareness achieved by the younger sample as the standard against which to judge the level of television awareness achieved by the older sample.

SURVEY OF LITERATURE

Jean Piaget's model for cognitive development has proven to be a useful one for scholars who explore the comprehension, retention and recall of televisual messages. Hertha Sturm began applying it as early as 1971, and used it when testing the intuitive ability of five-, six-and seven-year-olds (1987a). David Elkind employs it when addressing

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the effects of the media messages on The Hurried Child

(1981). David S. Shutkin, refers to the work of Chava E.

Tidhar, whose research explored the relationships between

cinematic codes and the development of cognitive skills in

children (1990, p.49). Richard Sinatra focuses on visual

literacy, contending that it is the basis for the

development of all other literacies and the precursor to a

nonverbal representation system (1986, p.ix). This system

refers to literacy of the visual creative arts. In this, he

calls upon the theories of both Piaget and Gibson (1986,

pp.7-8). Patricia Mark Greenfield, as the title of her text

Mind and Media suggests, is concerned with the influences of

television content and structures on cognitive development

in children (1984). A brief review of Piaget's stages of

cognitive development is apropos.

Piaget defines intelligence as "a continuous process of

adaptation to the environment" (Piaget, 1950, p.119). This

adaptation consists of assimilation and accommodation.

Assimilation is the process of absorbing environmental

stimuli into pre-existing cognitive schemata. Accommodation

is the process of adjusting to the environment, it is the

"accommodation of assimilative schemas" (Piaget, 1967,

p.25). If the existing schemata, created in the past, are

not able to process the stimuli of the situation in which

the subject finds herself, then change is required in the

existing schemata. Only then will the subject be able to

comprehend the environment. For Piaget these two processes, assimilation and accommodation, must balance with one another. If the subject primarily engages in the process of assimilation, she will not learn anything new. Conversely, if she is called upon to accommodate all the time, she will experience stress and avoid the environment in one way or another.

Piaget's main interest is in studying the amount and kinds of stimuli that are processed by subjects at different ages. He gave each of these levels a name and designated an age-range for each. There may be deviations from age norms, but the stages are universal. They are: (i) the sensori-motor period, infancy, zero to two years old; (ii) the pre-operational period, early childhood, two to six or seven years old; (iii) the concrete operational period, childhood, six or seven years old to 10 or 11 years old; and (iv) the formal operational period, adolescence, 11 or 12 years old and beyond.

In each of these stages the subject will develop increasingly sophisticated strategies for assimilation and accommodation to the stimuli she encounters in her environment. Briefly, and in general, the characteristics of each stage are: in the first stage the subject is concerned with constructing a world of permanent objects, so she manipulates those objects with her senses in order to ascribe meaning to them; in the second, the subject acquires

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the ability to attach symbols to objects, through oral and written language; in the third, the subject assigns meaning to the symbols which represent the objects, and begins to manipulate those symbols as she did the objects in her infancy; and in the final stage, the subject acquires the ability to manipulate the symbols of childhood with higher-order symbols, and is able to create theories. As the subject ages, she moves through each of these stages, going through a series of progressive approximations to adult reality (Elkind, 1981, p.97).

Concurrent with the development of cognitive schemata, the child develops various literacies. Literacy has been defined as "competency in the use of symbol system and a mental requirement that is the acting on or the interpretation of meaning consistent with what was already stored in the brain...the ability to 'do' in that system." (Sinatra, 1986, p.33). Barron, (as quoted in Shutkin) offers the more succinct definition of literacy as being the capacity to encode and decode messages. "The more developed the literacy, the more able the subject at comprehending and communicating." (Shutkin, 1990, p.49).

Sinatra outlines five literacies in his text Literacy Connections to Thinking, Reading and Writing (1986). The first of these is visual literacy. Visual literacy begins almost at birth and it is this literacy which facilitates the creation of cognitive schemata in the brain of the

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infant. As the infant acquires motor ability, can move her
eyes and head, she begins to survey her visual field. As
she gains more control over her body and begins to crawl,
toddle and walk, she will grasp objects, taste them, drop
them, and so on. She begins to organize her visual
perception of the world through the laws of gestalt (Matlin,
1988, pp.149-161). An infant indicates her visual literacy
by exploring her world, seeking out objects within that
world and then responding to those objects. The test of her
literacy in that visual world is her return to the same
object over and over again. This will indicate that she has
assigned meaning to those objects. Visual literacy is
holistic. That is, the stimuli come to the recipient all in
one piece requiring little or no processing, and connecting
directly to cognitive schemata (Sinatra, 1986, p.97).

As the child grows, the adults in her world will start
to teach her a language. In this way, they foster the
creation of her second literacy: oral literacy. They do
this by giving her an object from her visual world, an
object about which she is visually literate, and repeating
the oral symbol which represents it. Her father will give
her her bottle, for example, and call it by its name. This
will teach her that there is an aural/oral symbol to
represent the three dimensional/ /visual thing. She begins
to respond to the label "bottle" by reaching for or looking
for the object itself in her visual world, indicating the

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level of her oral literacy. She indicates the level of her literacy vis a vis speech by speaking, by oral naming, and by responding to the correct label for an object when she is in early childhood. These sounds provide the codes that the child needs in order to construct meaning using her own prior knowledge (Sinatra, 1986, p.23).

The third literacy is written literacy. The child is taught the configuration of letters which represent the labels for objects. She is taught to read and to write. It is in the pre-operational period that the child has the cognitive schemata in place to be able to assign meaning to the words which represent the objects of her world. Until that point, the child is not ready, cognitively, to comprehend the meaning of the configuration of letters which spell B-O-T-T-L-E, even if she can recognize that configuration and speak the word. Unlike visual and oral literacy, this literacy must be taught. Written literacy in the formal operational period, will facilitate the production of written creative work. At this cognitive stage the adolescent is able to think in an abstract way and to assign symbolic meaning. Language is linear, word follows word. Stimuli come to the recipient in code. This code must be analyzed and meaning must result. The verbal literacies, oral and written, are digital and temporal. Whereas visual literacy allows for holistic, instantaneous recognition and assignment of meaning, oral and written

stimuli require that the recipient process their codes (Sinatra, 1986, p.90).

The fourth literacy, Sinatra has named: visual literacy as representational communication (1986, p.28). Others might call it media literacy. He is referring to cultural forms of representation, the meanings of which are shared by a population. This literacy is nonverbal and is manifest in the composing and producing of visual creative arts. "Composing" includes visualization for the purposes of criticism. These arts include graphics, films, sculpture, body movement, gesture, music, drawing and paintings. For Sinatra, written literacy eventually subsumes oral literacy and this fourth literacy subsumes visual literacy as the primary literacy in adulthood (1986, p.38). It is with his concept of representational communication that Sinatra has touched upon television literacy. Sinatra, though, does not address nor indeed acknowledge the peculiarity of the picture-sound relationship which is particular to television and film. With these two media, these two elements are inseparable. This complex relationship between the oral and the visual requires a far more sophisticated literacy than either written literacy or Sinatra's visual representational communication. Indeed, these media often rely on visual literacy, oral literacy and written literacy simultaneously. One such television format is the news broadcast.

Television literacy includes the comprehension and recall of content (themes and messages), form (genre and formulae), and aural/visual structure, as well as an awareness of one's own role vis a vis a television product. Just as _gestalt_ laws of perception assist the child in organizing the three dimensional world, these same laws assist the subject with decoding the two dimensional televisual world (Shutkin, quoting Tidhar, 1990, p.49; Sinatra, quoting Bower 1972, p.160; Zettl, 1990.[1]).

Piaget's model has been applied to research into children and television because television has become an integral part of the environment. It is an established part of the home milieu, and its contents have become an accepted form of knowledge. It conditions its viewers to accept its world as a true reflection of the real world. In this way it creates its own environment, an environment in which children, and adults, operate. As such, it is a complex source of stimuli to which we must adapt.

The role of media in the life of a subject at each of the stages of cognitive development, particularly up until the age of six, is integral to the level of television literacy achieved. In his text, Elkind gives an explanation of Piaget's theory for cognitive development, (1981, pp.97-116), placing it in the context of the forces which hurry

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[1] Zettl's text, Sight-Sound-Motion, addresses media aesthetics, therefore no one page can be referenced. The reference, then, is to the entire text.

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children. These forces include the pace of the information to which they are exposed, and the pervasive expectations to be attractive and to excel. One of the main channels for these forces, is television. Elkind's particular concern is content: the messages, obvious and hidden, that dominate all media forms. Greenfield expresses a similar concern, addressing the structural elements of television commercials. For example, the use of dissolves, fades and background music in commercials for girls' toys, as opposed to the use of toy action, frequent cuts, sound effects and loud music in commercials for boys' toys. Greenfield recognizes that the structural elements themselves have meanings attached to them, and can act as symbol for the child (1984, p.39). The structures of television products are codes, and these codes possess inherent meanings. This system of meanings defines a language for television, much like grammar defines a language for speech and writing. The child who is exposed repeatedly to these structural elements will acquire a certain level of literacy in them, depending on her stage of cognitive development. Sturm's research showed that the structure of media messages has a greater power over the interpretative processes than the different contents themselves (Schiele & Robinson, 1987, p.57). Greenfield, referring to research by Gavriel Salomon, states that those children with the highest television literacy skills also had the greatest knowledge of the program

content of _Sesame Street_. The reverse was not true. That is, prior knowledge of the cognitive content of _Sesame Street_ did not aid in the acquisition of television literacy skills (1984, p.17).

In her research with children, Sturm set out to establish the relationship between the stages of cognitive development and childrens' comprehension of the structural elements of the televisual message. Using Piaget's model as a base she determined that at about age six the child is capable of intuitive thought with regard to the televisual message (1987a, p.15). Quoting Haase, Sturm contends that only six year olds are able to grasp television presentations in the same way as adults (1987a, p.13). Quoting Noble, she contends that this is the age at which "'a crucial developmental change can occur in children's televisual cognition.'." (1987, p.14). Greenfield suggests that this skill is not fully developed until about age ten (1984, p.11). She cites the research of Salomon and Abika Cohen, which studied the ability of 10-year-olds to follow the plot of a story. Five versions of the story were prepared each using different montage techniques: the most simple being a single shot which zoomed-in and zoomed-out within the environment, and the most complex being one which included a fragmentation of the environment of the story by shooting that environment from many different points of view. The subjects were best able to comprehend the

techniques which did not require them to infer a
relationship between visual images (1984, p.13).

Whereas, the pre-operational child, will have
difficulty differentiating amongst locations or time periods
within a program, the child who has attained the concrete
operations stage will begin to assign meaning to and
recognize these changes in context. It is only when the
child enters the formal operational period that she begins
to assign symbolic meaning to the structures of television.
For example, a shot of waves crashing on the beach,
sandwiched between a shot of a man and woman together fully
clothed talking in the living room, and a shot of these same
two in dressing gowns drinking coffee, is interpreted
differently at each stage of development. The pre-
operational child will perceive these as three separate
events or entities, will probably recognize that these are
the same two people, but will have difficulty comprehending
how they got from one place to the other in another set of
clothing. The child of the concrete operational stage will
perceive the connection amongst these events, comprehending
and comfortable with the fact that time and place have
changed dramatically within a period of a few seconds. The
adolescent of the formal operational period will comprehend
the significance of the transitional shot and will predict
what will happen; because this stage of development allows
her to attribute symbolic meaning, she will interpret the

waves as a representation of the time these two characters spent together in bed. Further, depending on her age, she will perceive that their time was spent engaged in sexual intercourse.

The adult nature of such interpretations, is the subject for a different study and the concern of scholars such as Elkind (1981) and Greenfield (1984). However, the level of interpretation exhibited by a subject is apropos. The amount and type of exposure the child has to the structures of television does enhance her literacy, allowing her greater sophistication in her interpretation and her prediction. Sturm, Greenfield and others recognize that the level of television literacy a child obtains depends on the amount of exposure she has to the televisual form (Sturm, 1987a, p.17; Greenfield, 1984, p.12; Sinatra, 1986, p.159). The child must have reached a certain level of cognitive development, but she must also have experience with the codes of television and their meanings, in order to interpret them at a high level. Greenfield cites Salomon's research with seven- to nine-year-olds, which was concerned with their comprehension of shifts in visual point of view as camera angles changed within an environment (1984, p.13). This is a form which is particular to the televisual and cinematic form. His study showed that heavy viewers of television did significantly better than light viewers. So previous experience with the medium does enhance

comprehension of the televisual message.

Elkind suggests that children primarily accommodate to television, blocking out the stimuli that they cannot process, rather than assimilate it into their cognitive structures (1981, p.160). However, this is too simple. That is, one could ask the question: what if the pre-existing cognitive schemata are television-defined? What if the child had television operating within her visual field from the moment she could orient her body to view her environment and thus begin to create her cognitive schemata?

Schiele & Robinson suggest that "it is reasonable to expect that a constant pattern of occurrences will influence the schema of assimilation" (1987, p.56). Thus, television structures can have an influence on the development of cognitive schemata if interactions with it are constant and recurrent. This suggests that the subject is not always involved in the process of accommodation when watching television, rather, if her schemata of assimilation are television-defined, she may be involved in the process of assimilation instead.

Sinatra contends that the more exposure a child has to visual stimuli and to visual representational communication, the more schemata she will develop. By extension, he says further, her verbal recall and reenactment of events will be richer (1986, p.141). Television, for example, will give her a more extensive view of the world. In this way it will

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not only give her more images with which to build her
literacy, it will also give her more schemata to which she
can compare new stimuli. Thus, one could contend that
exposure to the visual media in early childhood,
particularly television, is integral to the creation of
cognitive schemata. That is, television not only appeals to
the extroverted type who is externally controllable and
quick to adapt, as Sturm suggests (1987b, p.41), it is also
serving to create such a person. Sinatra's verbal
representational communication is being acquired at an
earlier stage than adulthood.

Merely watching television does not make an individual
television literate. Though one may become accustomed to
the patterns of television through watching it, one must
explore it as one did the visual environment as an infant.
The highest levels of television literacy are developed
concurrent with other literacies in infancy, early
childhood, childhood and adolescence. Herein lies the
reason for a difference in television literacy across the
life-span. That is, despite the fact that an adult viewer
may have watched almost forty years of television by 1991,
the experience that a young viewer has with television is
unobtainable for the elder. In this way, television
literacy is a product of the context in which a subject was
born and lived. It is the product of inputs throughout the
life-span, and one of the measures of contextual age.

Contextual age is a concept of age which includes consideration of all the factors which influence a subject throughout her life. In this way it does not define a subject by chronological age alone, serving to confound stereotypes of aging and ageism. Human aging is a complex process and its definition is based on biological, psychological, and social changes, as well as societal definitions (Woodruff-Pak, 1988, p.6). In today's world people of all ages are given images of what they are meant to be. Elkind, in particular, expresses concern that children are being hurried to be older, to be successful, to be beautiful, to wear certain clothing. He cites the media as the primary reinforcers on children to grow up fast in language, thinking and behaviour (1981, p.8). Children are told in many ways that to be a certain age denotes a certain type of behaviour. If their behaviour does not fit the norm, the stereotype, they are made to feel deficient.

Adults experience similar pressures. Pressures to be successful by a certain age. "Success" being defined by society and reinforced through the media in particular. They, too, are given definitions for their ages: by age 50 they should have achieved certain things; by age 55 years, they can retire and enjoy life; by age 65 years, they become elderly and can be idle. In fact, definitions of "elderly" differ depending on the context. The U.S.A. Department of Labor, for example, defines employees as "older" after the

age of 40 years (Atchley, 1988, p.6). Davis and Davis quote the Harvard Business Review which defines the older market at 49-plus (1985, p.64). Movie theatres in the U.S.A. offer discounts to patrons as of age 55 years.[2] At 60 years of age, in Canada, citizens can begin to draw old age pension benefits. At age 62 years, one can become eligible for seniors' discounts and lower transportation fares.[3] Government and industry have defined "elderly" by its retirement age, 65 years. Yet, seniors themselves do not see themselves or their needs as being substantially different than they were decades before (Ingram, 1992, p.13; Davis & Davis, 1985, p.129).

But seniors cannot be defined by their number of years alone and North American society's stereotypes do not apply; in general: seniors are not senile, they do not lose their intellect with age; they are not universally rigid, any more than are younger people; only five percent of them are in institutions, and they do not choke our health care system and hospitals with their need for care.[4]; they do not

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[2] seniors involved in the project reported in conversation with me that they encountered costs as low as $0.99 (U.S.) for first-run feature films in Florida, (September 1991).

[3] seniors in Vernon, B.C. and Montréal, P.Q. reported in conversation with me that they received discounts at hairdressers, Weight Watchers, on local transportation, as well as Via Rail, (September 1991 and January 1992).

[4] Ingram found that Ontario seniors, on average, consumed only 6.5 days of hospital care per person annually in the last 10 years (1992, p.13).

consciously isolate themselves, though hearing and sight impairments may lead them to withdraw rather than to admit to being infirm; they are not preoccupied with death and they are not asexual; seniors are not poor, their income has been rising for decades. Though some are still living with financial instability, they are fighting for equity, and gaining clout in the political forum (Ingram, 1992, p.13). Canadian statistics show that the senior proportion of the total audience is on an increase (Statistics Canada, 1987).[5] Though illness is inherent in getting older, and has been used to characterize the elderly, aging-related physical and psychological changes begin as early as 30 years of age (Benjamin, 1988, p.47). The "pepsi-generation", as a recent advertisement will attest, is no longer young.

What the contextual approach to age seeks to do, is to measure age by standards other than number of years. As such, it includes consideration of health, mobility, life satisfaction, social activity, interpersonal interaction, economic security and education level, as well as chronological age. These measures were used by Rubin in his work with elderly subjects, which sought to identify the uses they made of television (Rubin, 1986; 1988). It marks a move toward looking at the subject as a constituted social

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[5]Rubin agrees. He cites a figure of 40 million for this audience in the U.S.A., which is over 54 years of age and is growing (1988, p.155).

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subject, a sum of many disparate inputs in her life. Shinar also explored the uses the elderly made of the media, however his research sought to first identify the communication needs of this population, and ascertain if these needs were being fulfilled (1987, p.52). If so, how so? If not, what type of communication channel would help to fulfil those needs? Shinar's approach suggests the addition of another measure for contextual age: the media a subject chooses to use. As was suggested above, the parameters of contextual age must also be expanded to include a measure of media and television literacy.

These measures, though, do not operate in a void. They cannot be applied at one point in time and extrapolated to apply throughout the life-span. There are impacts over the life-span which influence the measures of contextual age. These include: travel, education, ethnicity, religion, size of communities of residence, countries of residence, health, world events, economic status, family life. These measures can be applied throughout the life span: to the young and the old. Thus, one can compare measures of contextual age which two subjects share, unrestricted by chronological age. One can then use that comparison to suggest other contextual characteristics and measures which may be responsible for any differences in competence.

As was suggested above, exposure to television at the beginning of the life-span results in the highest level of

television literacy obtainable. The cognitive schemata are in part television-defined, thus the subject gains an innate comprehension and ability to manipulate the codes of the medium. Continued exposure strengthens those schemata, giving the subject a literacy in the contents, the forms and the structures of the medium. It allows her to comprehend, recall and predict the outcome of television products.

Sesame Street has proven to be a tremendous tool for instruction. Children who watch it, learn the cognitive concepts it is designed to teach. This is primarily because it makes the child into an active participant in its lessons through use of particular television structures and techniques. As Greenfield has reported, children who watch it consistently achieve high levels of television literacy (1984, p.17). Children's shows introduced previous to the introduction of Sesame Street did not have the same effect (Greenfield, 1984, p.31). Considering that between the ages of 6 and 18 years the average child attends 16,000 hours of school, but watches approximately 13,000 hours of television (Sinatra, 1986, p.47), a degree of literacy in that medium is unquestionable.

Sesame Street and Electric Company, another program built on the same principles, were introduced around 1970 in Canada. Given this, one could suggest that children born since that year are the first true members of the television generation. Indeed, they have been dubbed the "Sesame

Street Generation", cared for by the electronic babysitter: television (Greenfield, 1984, p.1).

Postman, as quoted by Sinatra (1986, p.105) calls our attention to the fact that young people today are experiencing a kind of "generation gap". By this he means a gap between the learning obtained by television which is primarily nonverbal and the learning that is tested in school which is predominantly verbal: reading and writing. The former is holistic, the latter is linear. As a result, the two are often in conflict. Since television is an integral part of the environment in which they live, the elderly segment of the population must experience a similar gap. That is, the structure of their cognitive schemata have been defined by verbal media primarily, thus are in direct conflict with television. How can the communication needs of the older viewer be fulfilled by television if the older viewer does not have the sophisticated television literacy needed to assist with decoding? Media education.

Few studies have been done to measure the effects of media education on seniors, though many have been undertaken which study their media use and viewing patterns, the creation of programming for and about seniors, as well as the images which the media create of the older population. Rubin (1984; 1986; 1988) and Shinar (1987) were outlined above. They explored media use, need and viewing patterns. Others include Davis and Davis who look at TV's Image of the

Elderly. They deal with all of these areas, but also suggest that one of the best ways to serve the needs of seniors, to refute the stereotypes of seniors, and to change the uses that seniors make of television is to have seniors create the programs themselves. These programs would not necessarily be about seniors or even for seniors, but they would be by seniors. Projects such as this have been undertaken on cable channels in Canada. Some have failed, others are ongoing.[6] As Davis and Davis suggest, cable allows for interaction with, specialization for and participation by seniors (1985, p.115). They also suggest that seniors, and others who are concerned with the image of the elderly, monitor broadcast television for stereotyping, and make their criticism known to its producers. In this way, seniors can take an active role in the creation of the television programming they watch. Schuetz recognizes the media as one of the primary sources for seniors to find out about their peers and she suggests that seniors should learn to communicate effectively with the media (1988, p.216). In this way, they will learn to adapt to the environment of television.

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[6] one of the seniors involved in this study is a volunteer at just such a project in Chateauguay with Cable 9. Cable 10 in Vernon, B.C. encourages the involvement of seniors in all of its programming, but also has a program which is aimed at the senior market, Seniors in Action. Its sister station in Kelowna, B.C., Cable 11, has a similar program called Horizons. All of these include the operation of the equipment by the seniors, though other projects do not. This was included in conversations in June-September 1991, and December-January 1991/1992.

However, there are no real precedents set in which
seniors are given a media education. Even the cable
projects in which seniors participate as crew, do not
include instruction in the contents, forms, structures, and
culture of television. The producers ensure that the
seniors will not damage the equipment through ignorance and
they teach the seniors the correct terminology for framing
shots, but they do not really provide them with any greater
understanding of why they are doing what they are doing.[7]
Any pretension toward television awareness training in this
context is misleading. There are, however, precedents for
media awareness training with children.

Greenfield suggests that some sort of media education
or television awareness is imperative for arming children
against the hidden effects of television (1984, p.53). This
view of children and their supposed lack of comprehension of
the messages hidden in the structures of television is
naive. As we have seen, one must take into account the way
in which the cognitive schemata were created. One must look
at the context of the medium in the life of the child.
Suggesting that the child is unprotected because she has not
had television's structures pointed out to her through
instruction, is like suggesting that she cannot move about
in her physical world because she does not know the correct

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[7] this was reported to me in conversations with seniors both in
Vernon, B.C., November 1991, and Montréal, P.Q, June-September
1991.

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terminology for the rules of perception: proximity, similarity, and so on. If the subject has experience with the televisual picture-sound relationship, she has instinctively ascribed meaning to its codes.

However, media education does enhance media awareness. Greenfield cites a study which was done with second and fourth grade children in California. These children were given three half-hour sessions on the contents of television commercials. Afterward the children found commercials in general to be less credible (1984, p.52). Greenfield recognizes that this instruction could either be carried out in schools, or by parents at home. Shutkin goes further to suggest that educators are using video production education (VPE) indiscriminately. He found that teachers are using video cameras in the classroom in various ways, but he feels that they are neglecting its inherent cultural and ideological aspects. They mistakenly treat it as a neutral tool. He contends that they must exploit its presence in the classroom and use it to teach children about "its constructed nature and its processes of selection" (1990, p.42). He suggests that children should be given instruction in the hands-on aspects of the medium. He quotes Barron who proposes that children study and produce television in order to learn its codes. Of course, both he and Barron are using the term "literacy" incorrectly here. As we have seen, a literacy of television is automatic if a

subject watches it. So, what is being taught in schools, or when parents talk with their children about television, is media awareness, not media literacy.

My own work, teaching 18- to 25-year-olds in introductory, intermediate and advanced video production courses, has proven the value of the tangibilization of theory through explanation, demonstration, practice and criticism. This quadriad significantly enhances the learning of the formats, principles and aesthetics of the medium of television. Essentially it involves the immediate reinforcement of theory with practice: explanation of the theory; instruction specific to the principle under study; examples of the principle which were produced by others including critique thereof; work with equipment used to implement the techniques which result will in the principle; remarks calling the student's attention the to the technique, and its applicability to the principle and the theory, while the student is producing it herself; and finally playback and criticism of the student's attempt at producing an example of the principle.[8]

It is equally important for seniors to receive instruction in media awareness. There are three main reasons for turning attention to this segment of the

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[8] This was reported to me by the majority of my students whom I taught in television production courses at Concordia University. There are notations of this in some of their files. Anonymous evaluations of the course concur and are available from myself or the Communication Studies Department Chair.

population. The first reason: this segment of the population is living longer and is growing larger each year. Their needs, though always important, are going be to more and more important as we move toward the 21st century. Canadian statistics show that citizens over the age of 65 years made up 4.8% of the population in 1921, and 10.7% of the population in 1986 (Statistics Canada, 1987, p.1-1).[9] In 1990, Statistics Canada projected that this group would expand to 11.9% by 1991 and 14.3% by the year 2006. If one broadens the definition of "senior" to include all citizens over the age of 55 years, the percentages almost double, increasing to 10.7%, 19.9%, 20.8%, and 26.0% respectively. Life expectancy was projected to reach 74.9 years for men and 81.6 for women by the year 2006. The median age of Canadians was projected to be 33.5 years in 1991, and 39.7 years in the year 2006 (Statistics Canada, 1987, pp.1-1; 1990, pp.213, 223, 231, 233, & 243).

The second reason for focusing on this group: as has been suggested above, seniors are likely to be less literate in the medium in general. This depends on the context of their lives. For example, a senior subject may have produced television or worked with any one of the other media: radio, certainly print in school, film, photography,

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[9]Statistics Canada did a census in the spring of 1991. The results of this census are unavailable as of the writing of this thesis. An unidentified employee in Calgary, A.B. reported that they are expected to be ready in April 1992, (February 1992).

computers, public speaking, music, sculpture, dance, acting, painting or drawing. Exposure to each of these media will aid in the acquisition of television literacy, especially if this exposure occurred in early childhood. In the same way, one may encounter a child who has not been exposed to television at all, so has a restricted competence with its codes. This is why the measures of contextual age are imperative to research into age or aging. The needs and wants of senior population must be explored now, and its members must be given the tools they need to construct the images that society has of them.

Thirdly: seniors watch more television than all other adults in other age groups, and the amount of viewing increases with age (Davis & Davis, 1985, p.81). As such they, too, are susceptible to television's hidden messages. Yet, they are unlikely to possess the literacy that younger generations have with the medium, and so must be offered training to read its codes.

Some may use the stereotypes of aging to argue that seniors are no longer willing or able to learn. However, if one takes into account their contextual age and is adaptive to their constraints, making allowances which are particular to the individual, one can create an environment in which the senior is comfortable and can learn. The proverbial image of the senior no longer applies: seniors are more active, later in life, than they have been at any other time

in this century (Ingram, 1992, p.13). Hawes, a senior and a student, sees no reason why seniors should not be encouraged to continue with their education, engaging in creative work or continuing their occupation from before retirement in one way or another (1991, p.4). Fritz puts out a call to gerontologists, suggesting that more study is needed into how elder subjects learn, how they interact with other students and their young teachers, how their cognition has developed into older age (1988, p.241).

Schuetz suggests that learning through new experience will help elders to develop coping strategies, but that this context requires teachers who are co-learners (1988, p.205). She contends that people are never too old to learn. Quoting Cross and Florio, she contends that continuing education is essential to the well-being of seniors. Basing herself on Bocher and Kelly, she suggests that life-long learning facilitates an ability to formulate and achieve objectives, an ability to collaborate effectively with others, and an ability to adapt to situational and environmental factors (1988, p.217).

With cognitive development, literacy development, and contextual age as paradigms, one can suggest a preliminary division of the age spectrum. These divisions would represent the age ranges in which one could expect a certain level of television literacy to have been acquired by Canadians. The research shows that by about age six or

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seven years the child gains the ability to reason. As Sturm

suggested, it is at this age that the child can process the

televisual message in the same manner as adults. One can

link this with two significant television dates, and their

influence in the lives of Canadian children: approximately

1970 when Sesame Street and others of its genre were

introduced, and approximately 1952 when the CBC began to

broadcast television programming. Previous to this, there

had been spillage of programming from the U.S.A., but many

Canadians did not encounter television until after 1952.

Most seniors in Canada obtained their first television

receiver shortly after its introduction in 1952.[10] Thus,

this year can be used as a rough division.

Television would be more likely to have an impact

children who were about five years old or less at either of

these two points. That is, children born within this five

year range would still have been in the pre-operational

stage, so the chances for television to influence the

creation of cognitive schemata would have been relatively

strong. Relative, because the culture and the role of

television was vastly different in society in each of these

eras. As well, children this age and younger would have

been more likely to be pre-schoolers, so their chances for

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[10]this information was obtained from conversations with numerous Canadian seniors in Montréal, P.Q. (May-September 1991) Lake Louise, A.B. (December & March 1992) and Vernon, B.C. (October 1991-February 1992).

exposure would have been higher.

In the 1970s, as is outlined above, the influence of certain programs, as well as a trend toward using television as the babysitter, meant that television exposure was high for children. Also, by 1970, unlike 1952, television had acquired a culture and a presence. It was no longer a novelty, it was a member of the family and an integral part of the environment. So a child who was five in 1970 was pre-operational in 1970, and would have been born in 1965. A child born before 1962 was eight years old or more in 1970, and she would already have her cognitive schemata in place. The chances of those schemata being television-defined would be less. A fully developed child who had passed through the formal-operations stage would have been about 18 years old in 1970, so born in 1952. At the other end of the age spectrum, and using the same paradigm, a child who was five years of age in 1952 would have been born in 1947. A child who was eight years old would have been born in 1944. The adult of 18 years would have been born in 1934.

This results in five broad age ranges: those born in or before 1934, those born between 1935 and 1944, those born between 1947 and 1952, those born between 1953 and 1962, and those born in 1965 or after. The first range comprises those who were adults, most likely married and on their way to being parents, in 1952. There is less likelihood, all

other things being equal, that their television literacy will be highly developed. Their cognitive schemata were firmly established and they had been weaned on other media: radio, film, and books.

The second age-range is made up of those who were cognitively adult when television was introduced in 1952. That is, they had already developed the ability to reason and to ascribe meaning. They were at least eight years of age. The influence of television would have been stronger than that on their elders, however, they would have been called upon to accommodate to the medium and, perhaps to avoid it and its messages.

Those born between 1947 and 1952 are the group which falls between the two television events. That is, they were pre-operational when television was introduced in 1952, but they were just 18 years and a bit older when The Children's Television Workshop introduced Electric Company and Sesame Street into their lives in 1970. Children born in this third range are likely to have achieved a greater competence with the codes of television than their elders because their perception of the world has, in part, been defined by television. Unlike the people to follow them, though, television probably took less of a place and was less of a presence in their lives. This group became the parents of the Sesame Street generation. As adults in 1970, they were past the developmental stages of their cognition, while at

the same time better able than their elders to comprehend the television language that these shows introduced.

Those in the fourth range, 1953 to 1962, are likely to interact with television at a level which is similar to those who are just older than them. They were cognitively in the concrete operational stage in 1970 and were in school at that point. This means that television, the electronic babysitter, was not as pervasive in their lives as it was in those just younger than they. This fourth group, though, were more likely to have been exposed to more hours of programming than those who were just older than them. As television technology developed, cable service became more widespread, and more programming was broadcast at more times of the day.

The final group, born after 1965 are most likely to exhibit the highest levels of television literacy. They have been exposed to the medium and its codes from their pre-operational stage or earlier. Their perceptions of the two dimensional world, then, are likely to be the most highly developed. This is particularly true of those born in or after 1970. Parents were quick to sit their children in front of the television set. The success of <u>Sesame Street</u> and <u>Electric Company</u> in teaching the concepts of reading and writing, made the child an active participant, fostering learning (Greenfield, 1984, p.31).

RATIONALE

Members of each generation of television viewers
exhibit a degree of television literacy which ranges from
restricted competence on the part of older generations to
very high competence on the part of children and
adolescents. Though it would appear to be directly related
to chronological age and amount of exposure, this model is
too simple. It does not allow for equal amounts of exposure
resulting in differing degrees of literacy, amongst other
things. Nor does it take into account the context of
television in the life of each viewer.

The child acquires television literacy in the way that
she acquires visual and oral literacies: automatically.
The visually literate subject indicates her literacy when
she moves about her world, and her oral literacy allows her
to communicate her visual literacy. The television literate
subject indicates her literacy when she visualizes the
televisual world. But how does she communicate that
visualization?

A visually and orally literate subject is given the
written symbols which represent the objects in her
environment. The visually and orally literate subject
begins to integrate the meanings of these symbols and
indicates her comprehension of the meanings of the objects
in her visual world by her response to stimuli such as the
name of an object.

In the same way, a television literate subject must be given the labels for the objects of the televisual world: the contents/messages, the forms/genres and the visual and aural structures. The student of a television awareness/criticism course will begin to integrate labels for the objects. She will indicate her comprehension by attaching them appropriately to examples used in televisual presentations, and/or by producing video products using them.

The indication of television literacy, then, is the acquisition of an awareness of the codes particular to the medium, essentially a language with which to articulate the literacy. The subject indicates her awareness by moving through stages: from naming to integration of a theory of meanings, in this case television aesthetics and criticism. In this way, media awareness is to television literacy, what reading is to oral literacy: a set of codes with which to organize the symbols for the objects of the visual world.

This study compares the media awareness achieved by two groups which are at different points in the life-span. The standard for comparison is the degree of mastery of video production skills in an introductory video production course. The degree to which each student mastered each skill of the instructional design is the test of video production skills acquisition. The relative success of each student in acquiring these skills is the indicator of the

television awareness achieved. Along with contextual age
measures, the degree of awareness achieved can indicate the
television literacy each student possessed prior to the
course.

OBJECTIVES OF STUDY

The primary purpose of this study is to determine the
aspects of contextual age which characterize subjects who
have obtained different levels of televisiᴑn literacy. The
first objective is to determine the aspects of contextual
age which characterize subjects who have difficulty
comprehending and creating televisual messages. The second
objective is to determine the aspects of contextual age
which characterize subjects who have no difficulty
comprehending and creating televisual messages. The third
objective is to examine the applicability of an established
model of instruction to the teaching of seniors.

METHODOLOGY

This project is a case study. As such it falls under
the broad framework of Cultural Analysis or Ethnomethods.
It has as its base four main frameworks: thick description,
participant observation, mastery learning and cross-
sectional study. The first, outlined by Geertz (1973, pp.3-
30), is appropriate because the more detailed the
description of the context, the greater the possibility for
interpretation of the context in which the study takes
place. The second applies because it allows the researcher

to experience the culture and context from within while at
the same time maintaining a detachment. As Myerhoff
suggests (1978, p.18), in working with the elderly, there is
a considerable amount of information to be gleaned from
nonverbal communication, particularly having to do with
mobility and other physical attributes. For this study,
participant-observation applies not just to the factors
which help in determining contextual age, but also to
factors which characterize media awareness and, ultimately,
factors which establish degrees of television literacy. The
third approach, established by Gagné (Bower & Hilgrad,
p.552-555) is pertinent because the study calls for
interpretation of the behaviour and responses of subjects to
the medium of television as they discuss it and work with
its instruments. That behaviour and those responses are
verbal and nonverbal; they include motor, oral, and written
outcomes of learning achieved. These outcomes have to be
interpreted and given a subjective measure. The fourth
approach, cross-sectional research design, helps in
determining if differences in outcome are a function of
contextual age, placing change into the context of the
entire life-span. Inherent in such a design is the
possibility that differences occur because of context, such
as amount of exposure to a medium (Nussbaum, 1988, p.251).

It is through participant-observation that the
researcher is placed within the context allowing her to

better know others through herself, and it is through thick description that she describes that context. It is through application of instructional design that a context is created and observations are made, that interpretations are possible and measures are applied. By comparison of two contexts, differing in the age range of the subjects, relative competence can be examined.

PROCEDURE AND DESIGN

This study undertakes to (i) establish a preliminary set of criteria which describes a continuum of television literacy upon which any viewer can be placed; (ii) suggest a model for media awareness instruction; and (iii) establish a set of product criteria for seniors' programming. To that end, it explores the media awareness obtained by two age groups in the context of a video production course. As such, it is concerned first with identifying samples of subjects at different chronological ages. Second it is concerned with the elements of contextual age. Third it is concerned with learning outcome. Fourth, it is concerned with the media use and needs of a senior population.

SUBJECTS

The model outlined above suggests that the greatest difference in television literacy should be evident between those who were born in or after 1965 and those who were born before 1934. Since this study was ongoing from September 1989 to August 1991, the younger range has as its maximum

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age 26 years. Its minimum is 18 years, due to the context
in which the course was offered: a required university
course. The senior group ranges from 60 to 80 years. The
study was undertaken with the seniors in the summer of 1991.
Though a subject born in 1933 would be 58 years old by then,
in order to ensure that the subjects had indeed passed
through the formal-operations completely by 1952, those over
the age of 60 years were solicited. The study assumes the
superiority of the television literacy attained by the
younger group. As such, the level to which they acquire the
video production skills acts as the standard measure of
media awareness which in turn offers a standard for
measuring television literacy.

Young Adults

The younger group was made up entirely of Communication
Studies students, most of whom were enroled in their first
year of the Bachelor of Arts program at Concordia
University. Each went through a selection process for entry
into the program itself. This process involved the
submission of an application package, the presentation of a
portfolio of creative work, as well as an interview
conducted by two faculty members and a current student of
the program. Each of the subjects was required to take the
course COMS.284: Film and Video I as part of the
requirements for the degree. They shared an interest in the
study of communication and the media. A total of 220

students took part in the course, divided into 39 video
production groups of three to six students each. The
creation of these groups was random. It was based four main
factors: (i) times at which the television studio was free;
(ii) limited group size, i.e. six members maximum; (iii)
common times at which the students were free; (iv) previous
relationships between the students, whether formed in CEGEP
or in the first term of the program.

<center>Seniors</center>

Nussbaum suggests that, in order to find a group of
seniors to work with, one should go to older neighbourhoods,
and/or approach organizations which cater to seniors and/or
advertise (1988, p.256). I chose the latter two.
Initially, I approached Jewish Support Services for the
Elderly (J.S.S.E.) to find subjects for this study. A
contact there suggested that groups formed for other
projects within that organization may have been appropriate
for my project as well. One such J.S.S.E. project was Care
for Care Givers, which consisted of a group of seniors, each
of whom had cared for a spouse or other significant person
in their life. Some had lost that significant person,
others had been faced with institutionalizing the person to
whom they had given care. All had time on their hands, and
were dealing with the inherent guilt of their position. One
of the directors of the projects at J.S.S.E., Bev Lev,
determined that none of their clients were ready to handle

<center>39</center>

the stresses of the proposed course. As a result, I turned

to other means for finding a group of senior subjects.

A short article was placed in the <u>Senior Times</u> and a

package was sent to eight seniors' organizations and four

seniors' residences. This package included a notice to

post, criteria for participation (Appendix A), a tentative

outline and two articles on other groups of seniors who had

undertaken to produce their own video products (Logie, April

1991; Seniors in action, April 1991). Thirty-eight people

responded to these announcements. Twenty were registered

for the course, based on four criteria. The first criterion

was their continued interest in the course after they each

were given an oral outline of the course content and the

schedule, as well as a detailed and candid explanation of

the criteria for their participation. Their interest in the

course and its objectives, along with a curiosity and

concern for the creation of media products, were important.

The second criterion was the necessity to limit the number

of participants to 20 because of scheduling constraints.

The third criterion was based on a decision to include an

equal number of male and female students in the study. The

fourth criterion was the policy of first come, first served.

Thus, I created two lists, one with men's names and one with

women's names, each in order by date of initial contact on

the part of the seniors.

Starting at the top of each list, I began to contact

the seniors. I continued downward until 10 men and 10 women had confirmed their interest and their commitment to see the project through. At that point, I also assigned each senior to a production team. Since I wanted to create four teams of six, with a B.A. team mate on each team and the class periods were scheduled for Monday afternoons, this meant that there were five positions free for each of four days: Tuesday, Wednesday, Thursday and Friday. As I went down the lists, I asked each senior to express his or her preference for production day and I filled in the name. As I got nearer the end of the list, people often had to forego participation in the project because they were unavailable on the days with openings. By the end of this process, almost all of the 38 seniors had been contacted and the course was full.

APPARATUS

The project took place in a small format television studio. It is a live-to-tape studio with no external feed. It has two video cameras on tripods, it has a collection of lighting instruments, it has ten flats. It has a control room with switcher and audio equipment, and it is all tied together with a communication system. Such are the machines with which we worked, however the real apparatus of this study is the instructional design itself. The growth, greater dexterity and integration of theory achieved by the subjects has to be assessed in that context, and it is the

instrument which is used to measure the outcome of the study.

Instructional Design

The instructional design for Introduction to Video Production was created in April 1987 (Gourlay, 1987). Its framework was Gagné's theory of mastery learning, an approach to instruction which includes the hierarchical arrangement of skills into categories of learning outcome (Bower & Hilgard, p.552). An instructional design based on mastery learning of a subject requires the analysis of the subordinate skills necessary in order to achieve the terminal performance objectives (T.P.O.) of the instruction, and a determination of the types of learning outcome expected as a result of the instruction: motor skill, verbal information, intellectual skills, attitudes and cognitive strategies (Bower & Hilgard, p.555). After establishing a list of skills for the instruction, the designer sets the entry level required of the student, i.e. skills the student must possess before instruction begins. The designer then outlines one or more objectives for each skill, suggesting the teaching strategies and activities most appropriate. It is with the application of these objectives that one can test the degree to which the learner has mastered each skill.

Mastery learning, as the name suggests, presumes a striving for excellence with each skill, the highest degree

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of acquisition being perfection. Part of the complexity of a design such as this is the determination of the degree of excellence which is acceptable for each objective for each skill. To do this, the designer establishes a test for each objective outlining the behaviour that must be exhibited by the learner in order to pass that test. For this, the designer must include a detailed set of criteria with which to judge the learners' performance. The passing of each test to the appropriate degree, whether 100% of the answers on a quiz or the correct use of terminology 75% of the time in a discussion or the unfaltering use of a machine, will be the proof that the learner has mastered the skill to which the objectives are assigned. The percentage of students who master each skill, is the measure of the success or failure of the instructional design as a whole. This formative evaluation of the instruction facilitates improvement in all areas: from determination of the entry level, to teaching strategies, to testing methods, to degree of mastery expected for each skill.

The instructional design for Introduction to Video Production is many hundreds of pages in length. In those pages are the rationale and the research that went into its creation: the contributions of scholars and instructors both within and outside the Department of Communication Studies at Concordia University. For the purposes of this thesis, the instructional design is a given: a reference.

However, a brief outline of the contents of the design is appropriate here.

The aim of Introduction to Video Production is to introduce students to the medium of television, providing them with a basic theoretical and/or practical understanding of (i) television history and formats; (ii) television production roles and commands; (iii) studio equipments and techniques; (iv) pre-production planning and paperwork; and (v) television aesthetics and criticism. Its intent is to give labels to the structures of television with which learners are already familiar. This television awareness training is meant to hone the critical skills of the learner vis a vis broadcast television in particular, but also to instill a sense of responsibility in the potential media producers who take the course. The guiding principle of the course is best summed up by a quote from Edward R. Murrow: "This instrument can teach, it can illuminate, yes, it can even inspire. But it can only do so to the extent that humans are determined to use it to those ends. Otherwise, it is merely lights and wires in a box." (Davis & Davis, 1985, p.123). Integration of this attitude toward the medium is one of the T.P.O.

The instructional design assumes an entry level of familiarity with the medium of television through the watching thereof. That is, the student is expected to have watched television, but to have no previous training in

television production, aesthetics or criticism. The content
of the course is divided into seven main spheres:
equipment, production cues and commands, crew duties and
responsibilities, production roles, production process,
aesthetics, and television culture. These spheres range
from that which is tangible to that which is abstract.
Within each of these seven spheres, there are nine levels of
skills. The skills at Level I, for example, must be
mastered by the learner before the skills at Level II; the
skills at Levels I through VIII must be mastered before the
learner can master the T.P.O. at Level IX. Skills at the
lower levels of the design are particular to only one
sphere. Skills at the higher levels act as links amongst
the seven spheres. Each sphere is dealt with simultaneously
in the course, leading to T.P.O. which represent a synthesis
of all the spheres. The learning outcome expected in
Introduction to Video Production extends from motor skill,
to cognitive strategy; from physical manipulation of the
equipment to labelling of aesthetic principles to problem
solving in a group situation. As such, it touches upon the
cognitive, the affective and the motor capabilities of each
learner.

The content of any given form of instruction in the
course (e.g. lecture, workshop, guided discussion) assumes
knowledge based on only that material which has been covered
within the confines of the course until the new instruction

takes place. For example, the student is required to write a paper in which she outlines a message that she would like to see produced on video. She must explain the message, identify the audience to which the message is targeted and outline the uses she will make of the medium of television. This paper is due early in t..e course schedule: lecture 03. Until that due date, the discussion of media use in the course will have been un-sophisticated and non-complex. As a result, the student is expected to discuss message, audience and medium in only the most broad terms.

The teaching approach in the course is multi-faceted and multi-layered; the course has a built in redundancy which allows each learner to explore the content of the course in her own best way. For example, lectures are followed up by workshops which are followed up by exercises, while readings of academic text books are available on each topic. Video products created by students in the course are played back in lectures, discussed and given criticism using material covered in the course as at the day of playback. Measures of testing include measurement of individual performance in studio and in meetings based on 10 criteria, measurement of team and individual written work based on five criteria, measurement of individual retention of contents of course based on post-test score, measurement of performance as a team in studio and in meetings based on 10 criteria, and measurement of video products based on five

criteria (see Appendix B for criteria and their definitions).

Since its creation, the instructional design for Introduction to Video Production has undergone four separate formative evaluations to determine if the skills have been acquired by the learners, and if the individual objectives have been achieved (Gourlay, August 1989; August 1990; May 1991; January 1992). Improvements in instructional methods have been introduced as a result of each. In May 1987, the list of skills numbered 73. As at January 1992, the instructional design was more complex and specific, and included 430 skills (see Appendix C for complete list).

COMS.284: Video I

As was noted above, I have used the instructional design for Introduction to Video Production in co-teaching COMS.284: Film and Video I, in Concordia's Communication Studies Department. In the academic years 1989-1990 and 1990-1991, I taught eight sections of students the video component of the course, each with a maximum of 30 students enroled in it. Most fell within the age group 18 to 25 years, with one or two in their late twenties or early thirties. For the purposes of efficiency and in order to simulate the industry model of a studio production team, these groups of 30 were subdivided into teams of six. The teams were given five studio assignments, each with its own requirements and restrictions (Gourlay, April 1990; April

1991; August 1991).

For the purposes of this paper, the learning evidenced by this group of 220 young adults acts as the standard against which to judge the learning of their 20 elderly peers. The interpretations herein must be read as being pertinent to these two contexts only. Inherent in this study are my subjective biases through both the instructional design for the video course, and my interpretations of the learning achieved by the subjects. I undertook to offset these biases in both contexts. In the context of instruction for the Bachelor of Arts (B.A.) students, each year I employed a teaching assistant who worked with the students in the television studio at all times, Christine Picard in 1989-90 and Shonda Secord in 1990-91. Within a week after a given studio period, each of these women recorded their observations concerning the performance of each team and each student with which they worked. They based these comments on the criteria outlined in the instructional design (see Appendix B). They then discussed their observations, apprehensions and queries with me.

Introduction to Video Production

In the research design for the project with the senior subjects, my own biases were to be compensated for in three ways: (i) by working with teaching assistants in the television studio; (ii) by having each of these teaching

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assistants also participate as team members, one on each team of seniors; (iii) by recording as much of our interaction with the senior group on videotape and audio cassette as was possible. Given the group title, The B.A. Team, the teaching assistants' job was two-fold. They were in studio to assist, instruct and participate in team activity, but were also there to observe. They were assigned the task of making observational notes after each studio period, ensuring that they identified their own role as either team mate, teaching assistant or merely observer. This third designation was created in the event that one of them came to the studio for the purposes of videotaping the activity. In their observational notes The B.A. Team members were required to address each of the 10 criteria for individual performance, on a standard form designed for that purpose (Appendix D). For team meetings with two or more seniors, they were given another standard form. This form was designed for the study as well, but did not include the criteria since its purpose was for documenting general activities to which many of the criteria would not apply (Appendix D).

The teaching assistants each were enroled in the Communication Studies B.A. program and they were asked to join this project as participant-observers. They were Janet de Paiva, Eva MacGregor, Heather Ritchie and Nickolaos (Nick) Stagias. Each had exhibited and expressed an

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interest in the project and in working with others, like
senior citizens. Each had completed the same course at one
point or another in the 18 months previous to the start of
the seniors' course. Each had done well in the course and
each had chosen to go on and specialize in media production.
Heather was just finishing her second year in the
Communication Studies B.A. specializing in film production.
She had been a teaching assistant before, and had completed
the Film and Video I course in December 1989. Janet had
completed the course in December 1990, and had registered in
the intermediate television production course (TV II) for
the coming academic year. Eva, too, had chosen to enter TV
II. She had just finished Film and Video I in April, and
the seniors' course started at the end of May 1991. Nick
was a class mate of Eva's. He, too, had just completed the
course, and he had chosen to enter Film II.

The instructional design for Introduction to Video
Production was modified for the context of the senior
subjects. A 12 week introductory video production course
was undertaken, following the structures of COMS.284 as
closely as possible. However, there were changes made to
its structure. These changes were in consideration of four
factors: (i) research which suggested compensating for the
influences of aging; (ii) revisions suggested by previous
formative evaluations of the course; (iii) availability of
participant-observers; and (iv) the fact that the film

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component would not be taught concurrent with the video component.

Role of aging research

Scholars who have tested recognition, memory and recall have recognized a discrimination against subjects which is particularly detrimental to elderly subjects. This discrimination is inherent in tests which include reading and writing as part of their design. Subjects who are not skilled in these verbal skills are at a disadvantage and, if their nonverbal skills were tested, could prove their learning and recall (Carmichael, 1988, p.35). Fortunately, the testing of nonverbal skill is inherent in the instructional design; subjects in this course are observed as they interact with equipment and with one another, their oral responses to elements of the televisual message are noted. With regard to written testing, the seniors were provided with the opportunity to read over comprehensive notes on the lectures, workshops and studio periods. Five copies had been prepared and bound (Gourlay, August 1991). Each copy included an exact written version of my lecture and workshop notes. These copies were available in the week prior to the written examination. The seniors had the option of sharing these copies amongst themselves. Each team also had a former student of the course assigned to it whose roles were to expand upon elements which may be unclear and to give the seniors tips on how to go about

completing the assignments.

Carmichael cites a study which indicates that the elderly need more time to categorize, label and retain information. If given only twice as much time (eg. six seconds instead of three), their recall of information improves considerably (1988, p.34). Nussbaum found that interviews which took 30 minutes with 20-year-old subjects, would take 90 minutes with elderly subjects (1988, p.257). As a result of these data, I adapted the instructional design for the course and gave the senior students twice as long as their younger peers to write the examination for the course.

Another consideration was fatigue and it had to be balanced with efforts to give the seniors more time in which to work. As we age we find that tasks take longer and tire us sooner. In answer to this, alterations in the original course included a shorter duration of lectures. This was accomplished by distributing the content of five lectures over nine class periods. In this way the amount of information was the same regardless of the context, but it was divided up in smaller packages. Secondly, less tasks were assigned to studio periods. For example, the number of rotations of the team members in studio were reduced. Thirdly, there was a young adult assigned to each team as a team mate. This meant that there were always three young and able adults on standby in studio each day: the team

mate, the teaching assistant and myself. As needed we assisted the older students with physical work and did the ladder climbing. The seniors each signed a release form (Appendix E), and were told to use their own discretion in choosing whether to exert themselves or not.

In consideration of hearing losses, we all spoke more loudly when requested and attempted to enunciate our words for those who could lip read. As much as possible, I wrote key words on the blackboard for every element of the lectures. We recognized that empathy and patience would be necessary when camera shots were not focused quickly due to sight loss and lesser dexterity and flexibility in aged hands. I would have candid discussions with teams as to the pace of shot changes which was possible within a script given the physical capabilities of the crew.

Another area of concern when working with elderly subjects is their motivation level (Carmichael, 1988, p.35), particularly in a context where they are not receiving a tangible reward such as the university credits the B.A. students garnered. Though the commitment to the research and the researcher may be created, the motivation has to be personal for each senior student. Each must feel an individual compensation and/or responsibility toward the context. This is difficult to foster because it must come from the senior herself, however through action and speech, the assistants and I set out to engender respect for and

dedication to the project on the part of the senior
subjects. This stratagem had as its base my approach to
teaching which includes mastery of my subject, enthusiasm
for what I am doing and tremendous commitment to my
students.

Role of prior formative evaluation

The formative evaluations of the B.A. course which were
undertaken (Gourlay, August 1990 and May 1991) suggested
that: more detailed instruction be given on lighting
approaches and design; products should be viewed and the
team be debriefed immediately after taping; that more direct
instruction should be given on group dynamics, distribution
of tasks, budgeting of time and personnel, group script
writing, and other strategies for production. This latter
set of skills had been taught around the teaching strategy
of open discovery, a level which had proven to be too
learner-centred. Each of these elements were added to the
instructional design for the course, and were implemented
first with the senior subjects.

Role of schedules of participant-observers

Two of the four participant-observers, Nick and Eva,
were full-time students carrying a course-load of 12
credits, so were busy attending lectures, working in
laboratories and preparing assignments. Fortunately, their
classes were held on the Loyola Campus, as were the studio
periods for Introduction to Video Production. One teaching

assistant, Janet, was employed in a full-time job position throughout the summer, and was only able to secure one afternoon off work each week. Only one of the assistants, Heather, was free of other obligations, academic or occupational. Thus, she was able to devote more time to her team and to adapt to unforseen scheduling changes of her three burdened peers. Because of the constraints that each of the assistants and I faced, the studio times for the seniors were set for afternoons, 12:00 p.m. to 4:00 p.m., or 1:00 p.m. to 5:00 p.m. Team meetings to prepare assignments were scheduled around the class and studio periods. Otherwise the schedule for the seniors' course closely resembled the schedule that the young adults followed. That is, there were six studio periods at two week intervals, with team meetings falling in between.

Role of lack of film component and other concurrent courses

Unlike the B.A. students, the seniors were not enroled in the two other courses which usually run concurrent with COMS.284: Film and Video I, namely Communication Theory and Communication Analysis of Environment. Nor were they taking the film component of the course. Although these courses do enhance the impression of communication studies that the student of the program receives, their absence does not detract from the content of the Introduction to Video Production instructional design. The missing film component does not limit information to which the seniors were exposed

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because the two components duplicate one another in many ways. What they did miss out on was this very redundancy which allows the student to look at the same concepts and techniques in use with two different media. As to the other two courses, the theories of communication which are applicable to an introductory video production course are inherent in the instructional design, as is the emphasis on the assessment of an environment with the purpose of recreating it. As well, the instructional design presumes knowledge of only the information which is contained within the lectures, workshops and exercises it delineates. With these deficiencies in mind though, I did place more emphasis on the theories which all of these courses share and built in a greater redundancy of the course content. The copies of the lecture and workshop notes are but one example. The B.A. students were not given the option of reading these notes when they took the course, and had to rely exclusively on notes they made themselves.

One consideration made was the degree of research which would be expected from the seniors in writing their individual paper. This element of the assignment acts as training for the B.A. students for later work at the second and third year levels. As such, they were required to cite a reference for their Individual Treatment paper. This reference could be a book, an article, or personal experience if expert experience, for example training as

lifeguard. Due to the restricted access of the seniors to academic research, as well as the doubtful future application of research methods, this element of the individual paper was eliminated. The value of their considerable personal experience was judged to be sufficient and equal to the references that the young adults were required to cite.

An element which was added to the seniors' course was documentation: the video camera which taped them, the questionnaires they filled out, and the post-course interview and questionnaire, not to mention the observational note taking by myself and the B.A. team. The course with the young adults was not documented in this way, nor were the younger students interviewed afterward and given a questionnaire concerning their communication needs and viewing patterns. This documentation of television literacy, contextual age, physical, social and cognitive development within the confines of the course, were not integral to the work with the young adults.

TELEVISION AWARENESS CURRICULUM

Course outline

COMS.284: Film and Video I

Resources

Readings

Television Production, by A. Wurtzel was recommended,

but not required.

Sample copies

Shooting scripts, storyboards, treatments, floorplans, lighting plans, glossary, and production packages were available in the learning centre.

Workshops/exercises/productions

Studio 1--Orientation

studio:

--one hour spent on tour and explanation of studio.

--half hour spent on set up of lights for stands.

--remaining time, up to two and one half hours, spent on rehearsal of a card show with two cameras and audio track. T.A. or teacher directed. The emphasis for this first experience in studio, was on ensuring that each student had a chance to operate the camera, so as many rotations were undertaken as were necessary to ensure this objective.

given:

--shooting script, floorplan, audio cassette, and lighting plan were all supplied and executed under the direction of the teacher and/or T.A.

Studio 2--Exercise 1: Interview

given: --floorplan, lighting plan, opening and

closing shots, partial storyboard, camera

positions, schedule, sample shooting script and

storyboard.

required: --three to four minute interview script for

two talent in shooting script format.

studio:--one hour workshop on three point lighting

given by teacher. Three point lighting was

explained, and drawn on the board. The light

was metered by the teacher and its function was

explained. The first three point lighting was

placed on the grid under the direction of the

teacher. The students received instruction on

the light meter and three students got a chance

to meter a light each.

--one hour set up of three point lighting. The

students decided on the placement of the three

lights under the direction of the T.A. The

other three students got a chance to meter one

light each.

--two hour rehearsal and recording of

interview, with rotation of crew. Time was

spent by both the teacher and the T.A. on

reinforcing the orientation session.

Particular emphasis was put on instruction in

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the role of director. The role was approached
with care and students fulfilling the position
were taken through a series of
steps/stages of rehearsal and then taping.
--rotation:

        director camera 2

        switcher floor manager

   ' camera 1 talent

Studio 3--Exercise 2: Demonstration

given: --floorplan(s), lighting plan, opening and
closing shots, camera positions, pattern of
talent movement, and a schedule.

required:--one to two minute script for one talent.
--shooting script and storyboard for each
approach.

studio:--one half hour production meeting.
--one and one half hour set up of exercise by
team, teacher and/or T.A. monitoring and
advising.
--one and one half hour rehearsal and taping
with rotation of crew. Again, as the students
are fulfilling some positions for the first
time, care and time was taken to explain and
reinforce instruction on the various pieces of
equipment, production roles and aesthetics.
--one half hour to strike the set and view

product.

--rotation:

director   camera 1

floor manager switcher

camera 2   audio

Studio 4--Exercise 3: Montage

given: --talent's actions in shooting script format.

--two montage approaches.

--floorplan with talent's actions.

--list of set pieces.

--schedule.

required:--shots appropriate to the montage

approaches given, in shooting script format.

--lighting plan.

--storyboard for each approach.

--list of cards and objects if applicable to

particular approach (this was indicated for

certain teams, as a total of ten different

approaches were obtained by each section).

--camera placement.

--audio sources.

studio:--15 minute production meeting.

--one and one half hour set up of exercise by

the students with teacher/T.A. in attendance to

monitor and guide.

--45 minute rehearsal and taping of #1.

--45 minute rehearsal and taping of #2.

--one half hour striking of set and lighting.

--15 minutes viewing of approaches.

--rotation:

director   camera 2

camera 1   floor manager

audio   switcher

Studio 5:   First approach to final production

Studio 6:   Second approach to final production

Teams were asked to demonstrate and/or provide information about an object or subject using one approach out each of the following two groups of approaches:

group 1: i)   cards with voice over and music (2m.)

ii)   cards and inanimate object(s) with voice over and music (3m.)

iii) cards and animator with music (3-4m.)

group 2: i)   animator and inanimate object(s) with music (2-3m.)

ii)   animator and guest with cards and music (3-4m.)

iii) dramatization with two talent and music (4-5m.)

required: --there were three team production meetings

with teacher over a period of six weeks.

--complete production package (see below),

including treatment, shooting scripts,

storyboards, lighting plans, etc.

studio: --each team was given two studio periods of

four hours inwhich to record the two

approaches. The schedules and organization of

these two periods was up to the team. The

teacher and/or T.A. acted as producer(s),

ensuring that the products remained true to the

original intent of the team, advising as to the

best way to execute the productions, and

keeping an eye on the clock.

rotation: --the students, by this point in the term

had each fulfilled all crew positions at

least once and now were free to choose the

role(s) they wanted. It was often possible

to rotate the crew once for each version of

the final.

director   camera 1 camera 2

floor manager   switcher   audio

Paperwork

Individual Treatment

Due in week 05. Each student was required to write a
two to three page outline for a television production. They
could aim as high as they wanted to, and were not restricted

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to something that could be done in the studio on the fourth floor. It was recommended, however, that they attempt to restrict the idea for their MESSAGE to one or two of the APPROACHES possible for the final production. The treatment had to include the idea, the AUDIENCE, the approach, and SOURCES.

Production Package

Required for the final, this was a team project and they were given three chances at it. That is, a rough draft was required two weeks before shooting the first version of the final, a second draft when they shot in studio #5 and a final version (if they so chose), when they shot in studio #6. Each version was assessed and the grade was given relative weight.

Examination

The examination was based on the lectures, workshops, exercises, individual and team meetings with the teacher, and studio work. It was one of two assignments for which each student was individually responsible (the other being the individual treatment in video).

Grading

As was outlined above, the design for the course was completed in 1987 and I first taught the course in 1989. From the first I have maintained files on individuals and on teams. The individuals' files contain a grading sheet for each studio assignment, a grading sheet for the Individual

Treatment assignment, the student's completed copy of the examination, and a photocopy of a summary sheet/report card. The grading sheets for the studio work were used by myself and the teaching assistant to record any observations on the performance of the student in the context of the assignment. I then used these comments to attach grades to the student's performance, one grade out of ten for each of the criteria for the assignment (for all of the course criteria, see Appendix B).

For the studio exercises this meant applying ten criteria to three stages of production and then averaging them to obtain the individual grade for the assignment. These three stages were: set-up, taping, and work on other teams productions (if applicable). The reasoning for using these three stages was based on my own experience as a student, and on having worked with students as an instructor previous to undertaking this course. That is, I had found that very often an individual would prefer the taping stage of production and would therefore be non-contributory to the set-up stage, or vice versa. Thus, these two stages were always graded equally. I had also found that students who came in to help another team, and who had nothing to gain from it academically, also tended to take less responsibility for their work and often became a hinderance to the people they were supposed to help. As a result, the policy became: if you are coming in to help another team,

then help them do not hinder them. Their performance in the
context of another team's project, then, was graded equal to
their work on their own team. Once the individual grade was
determined, it was in turn averaged with the team's grade
for the project. This was for two reasons, (i) a team's
performance is the summation of the work of individuals, so
each student on a team is responsible, and therefore should
be graded upon, the work of the team as a whole, and (ii) it
was meant to offset the extraordinary performance of
individuals (the very involved and the non-participatory).
For example, one team member might be doing most of the work
and the others far less. This does not foster team work,
and the team grade goes down, as a result. If this one
student finds that her grade has been brought down because
she and her team mates did not work well together, she might
try to foster a better balance in the next assignment. The
others, when their grades are brought up by the team grade,
might be encouraged to participate more. The individual
grading sheets were retained by myself, however they were
put to use in the three individual interviews with each
student over the term. In those meetings individual
performance was discussed as were grades. I was always open
to consider adjusting grades given sufficient information in
these individual meetings. The grading for the final
project followed a similar pattern, except that it included
the assignment of a pre-production grade which applied to

individual perfo·mance over a six week period.

The grading sheets for the Individual Treatments addressed the five criteria for written work. There was a space for each criterion, comments were made and a grade out of ten given for each. There was a general comment at the bottom of the page, as well as specific comments made throughout their papers. As with the grades for the exercises, the Individual Treatment grades were given to the students in personal meetings with myself. These were discussed and the students were given a chance to rewrite the paper based on the comments. If they chose to resubmit it, the paper would be graded from scratch, without reference to the previous grade. The higher of the two grades would be the one used in tallying the final grade for the course.

The examinations were retained for the purposes of this study, to act as a tool in comparing young adult performance and senior performance. As was stated above, the examination was the same for each group.

The summary sheet of grades was copied and given to the student. It noted the percentage grade for each assignment (with breakdown by set-up, taping, work on others; then individual grade and team grade) and the relative grade for each assignment in the context of the course. The breakdown for each term was as follows:

	Fall 1989	Winter 1989	Fall 1990	Winter 1991
Exercise 1	5%	5%	5%	5%
Exercise 2	10%	10%	10%	10%
Exercise 3	15%	15%	15%	15%
Individual Treatment	10%	20%	20%	20%
Final Project	50%	30%	30%	30%
Examination	10%	20%	20%	20%

The team files contain the grading sheets for each team assignment: the exercises and the final project. During and after each studio period for each exercise, the teaching assistant and I would make comments on the team performance in the set-up and taping stages. Based on these comments, I would assign a grade out of ten for each of the team criteria. I would view all takes of the product of each studio session, and then assign a grade out of ten for each of the product criteria. The average of these three grades (set-up, taping, and products) would result in the team grade for the exercise.

Pre-production for the final projects began in week 06 of the course schedule. As a result, this project called for the assignment of a pre-production grade as well as a separate grade for documentation and paperwork (outlined above). Comments were made on teams and individuals throughout this six week process. These comments were

concerned with involvement and participation in the three team meetings I held with the team, as well as with any extraordinary communication we may have had concerning the project: the request for a lighting workshop, for example. Thus, the breakdown of the grade included a pre-production grade, a set-up/taping grade for each of the two final studio sessions, and a grade for each of the two final products. Again, all takes were viewed by me and a grade assigned for each of the product criteria. The breakdown was not an average of the grades which were assigned to each of these components, though. The relative weight became:

Pre-production	10%
Set-up A/B	30%
Products A/B	40%
Production Package	20%

Introduction to Video Production

The senior course followed the outline of COMS.284, except for the modifications outlined in the section titled: APPARATUS, Instructional Design, Introduction to Video Production. Consistent with the outline of the B.A. course, there were individual meetings and team meetings scheduled with the instructor at intervals throughout the 12 weeks. Grades were assigned to teams and individuals in order to set a standard for performance against which the subjects could measure themselves. The written assignments were not

modified, except for the degree of research which had to be
exhibited. As well, the seniors were not required to submit
a third an final clean copy of the production package for
grading. This had always been optional for the young
adults. The studio exercises, with modifications in studio
schedule only, were assigned at the same intervals and
included the same restrictions. The final examination was
the same one given to the young adults. I did not change
the examination questions because this test was the only one
which had included objective measures in the Video I course.
As such, it would be a control between the two groups of
subjects. The other evaluations were based on standard
criteria and the grader was always myself, so there is a
degree of consistency, but it is still a subjective
consistency.

The content of lectures, discussions and workshops
remained the same except for the additions outlined
above.[11]

Grading breakdown

Exercise 1	5%
Exercise 2	10%
Exercise 3	15%

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[11]As was stated above, a bound version of the aural/oral
content of the course was prepared for the seniors. This was
almost a verbatim transcript of my lectures and workshops. Any
queries as to the exact content of any form of instruction within
the course, should be answered by this document.

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Individual
    Treatment    15%

Final Project    30%
        -Pre-production              20%
        -Production Stage A          20%
        -Product(s) A                20%
        -Production Stage B          20%
        -Product(s) B                20%

Examination     25%
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Testing/Questionnaires

Nussbaum suggests that the gerontological researcher should work with her subjects face-to-face, preferably in the subject's most comfortable surroundings, and that it is best to employ female interviewers (1988, p.257). I could not get around the fact that the television studio was in a building on Loyola Campus, so the seniors had to come to me. Otherwise, as much as possible, I set out to meet the seniors on their own ground. That is, I and the teaching assistants would try to go to the homes of the seniors for meetings, or to have the seniors suggest a location. Most communication was to be inter-personal: in the classroom, in meetings, and on the phone. Memos and letters were not to be used. The interviews were to be held face-to-face and in the homes of the seniors. It was coincidental that four out of the five of us working on the team were female. The effect of this, though interesting, is the subject for another study.

Dr. Shinar suggested from his own experience with senior subjects, that the interviewer should ask the

questions and fill out any questionnaires, rather than have

the senior fill out a questionnaire on her own. Further, he

advised that more time would be needed for interviews

because the seniors would want/need to reminisce and visit

with the interviewer.[12] This approach was to be

implemented in this study.

Contextual Age

Throughout the course: The teaching assistants

and I were to make observational notes on every interaction

we had with the seniors. As was mentioned above, all of the

lectures and workshop/studio periods were to be videotaped.

These recordings were meant to document the

biological/physical constraints of the subjects, the

cognitive ability of the subjects exhibited through

discussion, the attitudinal changes of the seniors. As

such, they were meant to assist in assessing the mobility,

the health, the life satisfaction, the education, the media

literacy, and so on, of the senior subjects.

Post-course interview: This was a conglomeration

of three questionnaires,[13] and it is 30 pages in length

(Appendix H). This questionnaire was divided into three

main sections: personal information, communication

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[12]March 1990, lecture given in Media Research Methods I

[13]one was a questionnaire prepared by Dr. Shinar and Dr.
Valaskakis for their research into communication needs of the
elderly. Another was prepared for the course TV and Time by Marie
Mackey. Each is used with permission. The other component is of
my own design.

needs/media used to fulfil those needs, and media use and viewing patterns. There are 150 questions. The results of this questionnaire were intended to assist in assessing the elements of contextual age, as well as to note objective information such as date of birth, civil status, number of children and so on, and the seniors' own assessment of their viewing patterns and memories of the media throughout the life-span.

The seniors were to be given the questionnaire in the final class period. They were to be told, verbally and in written form, that they were to read the questions but not answer them. In the month to follow, they were to be contacted and an interview was to be conducted in their home. The questions were to be read off to the senior by myself, and I was to write down the answers. Because I expected there to be much anecdotal information as well, I was to record each interview on video tape or audio cassette.

Television literacy

Initial personal oral portrait: In the first studio period, each senior was to be asked to talk about his or her experience with the media, including: sculpture, cooking, drawing, photography, and just about anything that they felt applied. The interview sought to introduce us all one to the others, and to discover what each of the seniors could bring to their team. The contents of these verbal

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portraits also sought to identify other contextual age characteristics, such as mobility, health, life satisfaction, family, and so on. These interviews were to be videotaped.

Pre-test: In class period 01, the seniors were to be shown a videotape which consisted of 10 video-clips edited together in no particular order. It was entitled, Now, that's TV![14] and the clips came from products which had been produced in the intermediate and advanced television courses. The seniors were to be told that these videos had elicited the response "Now, that's TV" from instructors and teaching assistants. They were to be given out before the video was played to the seniors. It was a five page set of questions which they were to fill out concerning six of the video-clips they would see. There were also two final questions asking them why they thought it was given this title, and what did they think the 10 video-clips had in common. The questions concerning the six particular video-clips sought to identify the level of literacy the seniors possessed in the four areas which make up television literacy: knowledge of contents, forms, structures a. d awareness of one's own role vis a vis a television product (Appendix F).

Formative testing: The Individual treatment acts

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[14]I created this video in August 1989 and used it with the young adults, as well as the seniors.

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as a test of the knowledge the subject has of the medium at about three weeks into the course. At this point, the student has only been into the television studio twice: (i) for a tour of the facility, and (ii) to record exercise #1. In terms of lectures, she has been given an outline of television history, has seen Now, that's TV! and video which dealt with some of the technical aspects of the medium as well as the uses viewers make of television. Playback of the latter video included a guided discussion of its content.

In writing this paper, the subject reveals her awareness of the culture of television and her own knowledge of it. That is, because the emphasis on this assignment is not the techniques or technical aspects of the medium, it is placed on message and audience, and how to get that message across to that audience. So the student is encouraged to think about the uses she makes and others make of the medium, as well as the ways in which the medium manipulates its viewers.

Post-test: A questionnaire was prepared for the final class period before the examination, class period 09. It was similar to the one scheduled for class period 01. Three final video productions from the two previous years of COMS.284 were to be shown and six pages of questions were to be filled out. The questions included references to material of the course, and presumed that the terminology,

at least, had been integrated by the senior subjects (Appendix G).

Course evaluation: This was based on the evaluation sheet which is used by Concordia University for the assessment of B.A. courses. It was to have been given to the senior subjects in the final class period, #12. On it are questions concerning amount of learning, strengths, weaknesses and so on. The result of this questionnaire was meant to be used in formative evaluation of the course and assessment as to whether or not this instructional model works for teaching television awareness to seniors.

Post-course interview: The questionnaire for this interview will be discussed in detail below as its application is primarily for contextual age and communication needs, however one or two of the questions sought to assess the integration of the principles of the course and thus, the level of television literacy possessed by the subject.

Throughout the course: As was mentioned above, all of the lectures and workshops/studio periods were to be videotaped, and observational notes were to be taken. These were to act as the basis for the assessment of growth and integration of theory over the 12 week term.

THE PROJECT

SUBJECTS

Portraits of the Seniors

<u>Gerald (Jerry) Aronson</u> is a 77-year-old retired pharmacist. He found out about the course at a meeting of the Golden Age Association audio/visual department, of which he is a member. Born and raised in Montréal, he obtained his Bachelor of Pharmacy from the Université de Montréal in 1934, was a pharmacist in the Air Force, and then ran his own pharmacy in the city until he was about 74 years old. One of the few to possess a permanent membership in the Pharmaceutical Association, Jerry continues to take courses: attending lectures, and writing examinations in his profession each month. An active member of his community, he undertakes volunteer work and is also a member of the Knights of Pythias. Jerry is an avid stamp collector and photographer. As such, he is a member of philatelic and photo clubs in both Montréal and Florida. Deerfield, a senior community in Florida, is the home of he and his wife, Goldie, five months of the year. The rest of the year they live in Snowdon, in their home of 28 years. They are not considering a move to a retirement home.

Jerry is an attentive patriarch: father of three and grandfather of five. His family, though, is spread across the world, from Toronto to Australia to Baltimore. The North American progeny he sees more than twice a year,

travelling to them and they visiting he and his wife. The emigrant son, Jerry sees once every two years when he comes home to Canada. Between times, they visit by phone and letter.

Jerry and Goldie would like to travel more, as they did when they were younger, but health-related appointments often interfere. They are not in ill health and are active walkers and bikers, however the need to visit doctors and dentists for checkups, or to purchase new eye glasses and so on, often precludes visits to other venues.

Jerry receives and reads a dozen magazine and trade publications each month, including journals in his areas of interests: philatelic and photo, as well as technical works in pharmacy. To obtain popular magazines, like Time and Popular Science he uses his local library. He also receives the Montréal Gazette, the Suburban, the Senior Times, and the Jewish Chronicle. While in Florida he receives the Miami Herald. In each of these, whether daily or weekly, his particular interests include the bridge game and crossword puzzle. Once every few weeks, he will pick up a copy of a financial publication such as the Financial Times or the Wall Street Journal. Every once-in-a-while he will read a biography/autobiography or novel.

Jerry's introduction to both radio and photography was hands-on. In the mid-1920s, he and his brother had a crystal set and would "pull in" different radio stations.

They also set up a dark room in the basement where they
processed film and made enlargements in both black and white
and colour, up until two years ago. Jerry's earliest
memories of radio programming include listening to
newscasts, Jack Benny, Gracie Allen, the Firestone program
of classical music and the Texaco Saturday Opera.
Currently, Jerry's use of radio is, for the most part,
limited to when he is driving in the car, despite having
four receivers in the house. When he does turn it on, he
listens to whatever comes on the station to which the set is
tuned.

In 1928 or so, Jerry and his group of friends would go
to see the Keystone Cops, Jackie Coogan, Harold Lloyd,
Buster Keaton and Our Gang together. The first films Jerry
remembers seeing were The Kid, Gone with the Wind and Perils
of Pauline. Most recently, Jerry has seen films on his home
video cassette recorder (VCR), however he often goes to the
movie theatre while in Florida, seeing first run features
like Adventures in a Mall.

Jerry got his first television receiver in 1949 when he
went across the border to the U.S.A. and bought one for
$50.00. The household became a two television household
around 1981, and they now have three television receivers.
Their apartment building includes an in-house cable-like
service, receiving many of the cable channels by some means.
He subscribes to that service. The primary television

formats that Jerry watches are public television offerings
(opera, nature and science, documentary), newscasts, and the
occasional dramatic series, game show or situation comedy.
He estimates that he watches about 30 hours of television
each week; the television is on from 6:00 p.m. until after
the 11:00 p.m. news most days. He will often watch news at
6:00 p.m., 10:00 p.m. and 11:00 p.m. He has a VCR and uses
it to watch video copies of first run films. He seldom
records programming off the air.

Muriel (Mu) Bedbrook, 68, came to the course in order
to learn about a subject with which she was not familiar,
but which had given her pause. She responded to the short
article in the Senior Times, expressing great interest and
enthusiasm for the project. Mu had had an eclectic life:
she attended Concordia University in history, never
achieving a degree; she participated in archaeological digs
in England; lived in China for a few years just after the
cultural revolution; performed with a German theatre group
in Montréal and loved to ride a Harley (motor bike). She
was the athletic type, though in recent years she had some
problem with her sense of balance. A bird watcher, she
enjoys biking and walking throughout the summer months.
Mother to one daughter, she felt that her family life was
irrelevant to the context of the course. During the early
weeks of the course, Mu became involved as a volunteer with
an amateur theatre festival in Montréal, acting as a

security guard complete with walkie talkie.

Though Mu seemed to be very interested and active in the course, she dropped out abruptly and unexpectedly in week seven, two days before her team was scheduled to record Exercise #3. She gave as a reason her ill health, and then discouraged further contact with those involved in the project. As a result of her departure from the course, the post-course questionnaire concerning communication needs and media viewing patterns was never completed.

Bob Brenhouse came to the course with an extensive background as an extra in the feature film industry. Though he knew the course was concerned with the behind-the-scenes/production aspects of television, he was most interested in appearing before the camera. He spent much of his time questioning the teaching assistants and I about equipment and its impact on his role as performer. Chronologically 70 years old, Bob and his good friend and acting partner, Evelyne Kussner, had been performing as a team since 1978. Evelyne signed up for the course as well.

Bob had been an active life time member of the St. John's Ambulance Brigade for 50 years. Having injured himself when skiing as a young man, he was impressed with the organization when some of their members came to his aid. Last year he was presented with a medal for the Order of St. John, upon the approval of Queen Elizabeth. Bob was frustrated that he was now too old to serve, just when he

had the extra time available. As a result, he put much of

his energy into volunteer activities at the Golden Age

Association. He and Evelyne were organizers of

entertainment for the seniors there, going so far as to

write a play and perform it. Early in the course Bob's team

was dismantled due to dwindling numbers. When Bob was told

that he and Evelyne would have to be split up onto two

separate teams, he decided that they would quit the course

as well. He attended the third class period and then

stopped coming. As a result, the post-course questionnaire

was never filled out.

John Buchanan was chronologically 66 when he entered

the course, and, as his resume attests, was in excellent

health. Still an active salesman, John took the course in

order to explore its applications to his business: the

marketing of various projects. He is married and has three

children. One resides in London, England, one in San

Francisco and one in Montréal. He has two grandchildren,

both in Montréal. Born in Scotland, John emigrated to

Canada in 1972. He commands three languages, has worked

from the maritimes to northern British Columbia, and has

taken courses in his native Scotland, in Welland and St.

Catharines, Ontario, in Montréal, in Dayton, Ohio, and in

Munich, Germany.

The phrase that sums up John's outlook in general and

acts as his byword in life, is 'education and learning', and

he applies it to every situation in which he finds himself and to every person he encounters.

A consumer of trade papers/academic works and newspapers, he does not read magazines. His concerns are education, market research and publicity. He holds a Bachelor of Commerce from the University of Aberdeen, and has done post-graduate work at the University of Glasgow in cost control and financial management. He is Member of the Institute of Marketing, Member of the Institute of Management, Member of the British and Canadian Trade Association, Member of the Hotel Catering Institute Management Association, and the Hong Kong Business Association, to name but a few organizations in which he is involved and pursues instruction. Further to his education, John listens to public affairs radio, and watches educational television, preferring finance shows over others. Indeed, the only television programming he really watches falls under the format of public affairs and news. He watches about 10 hours of television a week: the news each night. He does not own a VCR and does not attend the cinema.

Another senior who left the course, <u>Sam Gandell</u>, was 70 when the course started. Fluent in English, he also commanded French, Yiddish, and Hebrew. Sam was born in Rumania in 1921, emigrated to Canada, but also lived in Israel for a period of time. As a boy he had been chastised by 'is mother for devoting too much time to athletic

activities, so Sam had joined his uncles' printing business while a high school student, working after school and then continuing there until he retired in 1970. Having vowed to live in Israel by the time he reached age 50, upon retirement Sam and his wife moved there. While there Sam undertook acting and performance in musical productions, garnering some knowledge as to how productions are mounted. They lived there for about five years, visiting Canada two or three times each year to visit their four children, and returning to live in 1975.

Sam started up an import business upon his return, basing himself on a one year course in military procedure he had taken previously, as well as informal education through literature. Most recent to the start if the course he had undertaken volunteer work, helping to run a foster home for the elderly.

Sam left the course after the third class period. He chose not to join another team when his own team was dismantled, saying that the course seemed to be asking for too much work from him anyway. It may also have had something to do with his hearing impairment. He often had to ask his fellow students, the teaching assistants and myself to speak louder. He often nodded off in class periods. As a result of his early departure, he and I never completed the post-course questionnaire concerning communication needs and viewing patterns.

Clara Halász decided very early on to drop out of the studio portion of the course. From the first day, she said that "it was all chinese", referring to the terminology in particular, but also the whole context of the behind-the-scenes situation. She was concerned that she was deficient when compared to the others on the team. Born in Hungary in 1925, Clara commanded English, French and Hungarian. Widowed 26 years before, Clara had a daughter and a son, as well as two grandchildren. Clara's own mother, chronologically 89 years of age, was still living and had recently visited.

Clara's professional experience was as a an office worker, doing statistics, for 35 years. She had pursued instruction at the senior level toward a Bachelor of Arts. She felt that she had no relevant experience for the course, but acknowledged that she had written poetry and had performed theatre when a teenager. She continued to attend the weekly lectures until June 17, class period 04. After missing two class periods, she called on July 4 to ask my advice as to whether or not she should continue, I suggested that she should continue to attend. She never returned to the course nor did she communicate with me again. As a result, the post-course questionnaire was not completed.

Edna Henderson was originally a member of the team which had to be dismantled. A slight woman of 74 years chronologically, Edna was plagued with ill health and crisis

in both her personal life, and in her daughter's personal life. She quickly decided that she could not afford the energy needed to engage in creative work and preproduction. She decided to attend the lectures, and to participate in studio, but would not do the individual written paper, the script and planning with her new team, nor would she attend preproduction meetings. In the end, she also did not write the post-test for the course. This severely limited her participation in the course and negated her restricted performance in many ways.

Edna was genuinely interested in the content of the course. Her relevant experience included performance, piano playing and dancing, as a teenager. In her later years she had undertaken courses in poetry and extra work in film. Cataract operations had restricted this latter activity, but she was determined to return to it. She participated in the senior olympics and had received prizes for her performance.

Mother to two children, Edna was not yet a grandmother, to her disappointment. Her son, a lawyer, and his wife, a doctor, were very active in anti-atomic and anti-pollution groups, and both teachers. Though an post-course interview was scheduled, Edna became ill and had to cancel. She took a copy of the post-course questionnaire home with her after the last class period, but never completed it, nor communicated with me concerning its completion despite communication from myself. Thus, her viewing patterns and

communication needs have not been explored.

Wally Howard was a veteran of 30 years at the National Film Board, (N.F.B.) where he worked as a special effects supervisor for film. At the start of the course, he described his occupation as that of technician/technologist. He insisted that he knew nothing about this video business. This despite the fact that he was a member of the Golden Age Association audio/visual team. He is a photographer, a poet and a writer with a book in the works and read; to be published.

Chronologically 67 years old when he undertook the course, Wally is very active in the community. He is a scout leader, a member of the Knights of Pythias, a member of the Florida Motion Picture Society and of the Sun Coast Camera Club. He is a war veteran having served for his native land, England, in World War II. He attends the Canadian Club, the Shakespeare Club, a bridge club and is a member of the American Association of Retired Persons. He achieved his college level of education in England. He emigrated to Canada in 1948 and attended Concordia University in the early 1970s. Each year he and his wife move to Florida for the winter months. They have two children and no grandchildren.

Wally exposes himself to all media. He reads magazines, like Scientific America, Popular Science, video and camera magazines, and Sky and Telescope, each week on a

rotating basis. He reads newspapers each day, including the Montréal Gazette, the Suburban, the Monitor, and the Senior Times. He reads fiction and nonfiction, as well as trade papers and academic works. His interests in literature are in keeping with his club activities and the organizations to which he belonged, but also ranged from hobbies like clock making to science fiction.

He does not remember a first encounter with radio, it was always there, however he remembers using a crystal set as a young boy, listening to Tommy Handly and In Town Tonight. His recent use of radio included news and classical music, particularly in the car. His first memory of film goes back to pre-school: Rin Tin Tin. His mother would take him to the movies. He also remembers seeing King Kong around the year 1937 at about age 13 years. It was the first full film he saw. Most recent to the course, Wally had gone to the theatre to see Dances with Wolves. In summer he does not attend often, however when he and his wife were in Florida the lower prices allowed them to attend one each week.

Wally first encountered television in 1939 in England. It was on display in a department store in London, and the broadcast came from the Crystal Palace. He acquired his first television set in 1955. His household became a two television household as early as 1970. He subscribes to a cable service and watches CNN in particular, as well as

Jeopardy, movies, and L.A. Law. He and his wife own a VCR.
They rent movies for it in the winter months, and record
movies off the air. He estimates that he watches as many as
15 hours each week, and has no particular pattern to his
viewing. He relies on the television guide.

Evelyne Kussner was 65 years of age when she started
the course. As was mentioned earlier, she and Bob Brenhouse
had been performing in film as extras for about 13 years.
Her particular interest in the course was to gain a critical
view of television. She had received her high school level
diploma, but had also attended Collège Marie Victorin for a
two year course. She, along with Bob, were organizers of
entertainment nights at the Golden Age Association. When
her team for the course was dismantled and it became
necessary for she and Bob to be split up, Evelyne did not
communicate with me. Bob spoke for the two of them and they
both quit the course entirely after class period 03.

The third member of the Golden Age Association
audio/visual team to join the course, Albert Léonard, was
the only Québeçois/french speaker in the course. Though he
expressed concern about his lesser command of the English
language, this did not prove to be a problem for him or for
the rest of us. Albert was age 65 years when he started the
course. He was born in the Laurentians of Québec and had
moved to Montréal in 1937. As an adolescent, Albert quit
school at Grade 6. He said that he later realized his error

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and returned to school to achieve his Grade 9 in 1960. Since that time he has undertaken many informal courses for hobbies as well as academic pursuits. He worked at many occupations as a young man, then entered the army in 1944. He was discharged in 1947, and rejoined a couple of years later: the navy this time. After two years he left and married and became a salesman for Melitta. He remained with that company for 36 years, until he retired at age 63 years. He is the father of one son, and grandfather to one grandchild. His son and his family live in Vancouver.

Albert has taken courses in acting at the Actors' Studio. He is a serious bridge player, playing three or four times a week. He has taken nearly all the programs at the Golden Age Association and has found it to be like a second home. He is, as mentioned, part of the audio/visual department there, and he also is second in charge in the poolroom. The latter activity often calls upon his ability to break up fights between seniors aged 80 or 90 years, serious pool players who have been playing all their lives. He is also a member of the Canadian Legion, the Verdun Lawn Bowling Club, the American Contract Bridge Club, and the Federation of Boxing. In this last organization, he acts as an official for international competition such as the Olympics.

Albert is a reader of magazines and newspapers, his favourites being L'Actualité and the Montréal Gazette. His

creative interests included photography, video recording and acting. His first memories of radio were of the sagas which played on Sunday nights, and the daily announcements of deaths/obituaries when he came home from school at 4:00 p.m. Most recently he has used radio as background in the mornings. It was Mickey Mouse silent films which made their impact on him as a boy of six or seven years of age. Later, when 11 to 13 years of age, his favourite movies included Captain Courageous, Gunga Din, and Jungle Princess with Dorothy Lamour. He is still a regular movie goer, having seen Hamlet and The Russia House and others within the summer months. Albert's first encounter with television was in department store in 1953, when he watched the coronation of Queen Elizabeth II. He purchased his first receiver the following year, and the family became a two television family as early as 1966. He and his wife own three television receivers, they subscribe to a cable service, and own a VCR. The VCR is used for the recording of broadcast programs: movies and documentaries. The television formats Albert watches most are public affairs, nature and science, sports and some situation comedies. He estimates that he viewed 10 to 15 hours of television programming each week, usually in the evenings.

Anne Litman came to the course with an extensive background in commercial and fine arts, and in arts and crafts. She had experience as a commercial artist, had done

some photography, had created multi-media fantasy pieces, and had done quilting, leather work, tie dye, batik and painting. From the outset, she pledged herself to undertake a portrait of each of the members of the project. She had lived in Israel for five years, working as an artist, and had family in Toronto whom she visited during the summer. She had been married at one point in her life, and alluded to the existence of offspring. Anne left the course before we got to know her: she did not attend class periods after June 17, and did not attend studio periods after June 21.

Anne telephoned me on the morning of the day that her team was scheduled to shoot exercise #2, June 28. She had called to inform me that she was dropping out of the course as of that moment. She would not be attending the studio period that afternoon, she would be gone for a period of weeks, and she would not be attending any more class periods. She had mentioned this possibility two weeks earlier, but had acknowledged that she mistakenly thought the course was ending mid-July. She, her team and I had agreed to meet and discuss the implications of her impending departure. Her premature withdrawal came as a surprise to all of us because we had expected her involvement for at least three more weeks and assumed that she would return after her trip.

During the telephone call she seemed to be agitated. Her reasons were never made clear, though she expressed

anxiety concerning pressure she felt from her family to undertake an extended visit to Toronto. Apparently, her child/children had scheduled the trip without consulting her as to dates or times in which she would be free. She said that she wanted to continue in the course, would like to hear about how it was going, and would enjoy designing a T-shirt logo for the project. She was to contact me upon her return, though she was unsure of what date her family had scheduled that return. She did not contact me, and the post-course questionnaire was never completed.

Though I knew that Anne wore hearing aids and could lip read, I was not aware that she was nearly deaf. She asked me to speak more loudly upon occasion, and I undertook to enunciate my words. Having had experience with a hearing impaired 20-year-old in this same video course in 1990, as well as with a member of my immediate family, this was second nature for me. One of her team mates, Mari Paterson, informed me in September that Anne had lived with her impairment for the greater part of her 70 years, since childhood in fact. Mari and Anne had discussed this when Mari mentioned having a daughter who worked with the deaf. Anne's impairment may have had something to do with her withdrawal from the course, and with her insistence from class period 01 that she was "dumb" and "stupid".

In the brief time that she was with the project, Anne repeatedly attached these labels to herself despite

encouragement and praise for her efforts. She judged

herself to be unqualified and deficient when compared to the

others on her team: Jerry Aronson, Edna Henderson, Wally

Howard, Mari Paterson, and Nick Stagias (B.A. team mate).

Anne's anxiety about continuing in the course may also have

been augmented by her experience in the one crew position

she fulfilled in studio. It was that of floor manager, a

role which includes communication through an intercom system

to the director in the control room. This along with the

requirement to participate in lectures, may well have seemed

insurmountable given her impairment.

John McSween is another emigrant to Canada. Born in

Trinidad, John was 61 years of age chronologically when he

entered the course. John trained as a carpenter in his

native land and came to Canada in 1967, undertaking work in

construction in Montréal. His training included the

building of a house from pouring the foundation to handing

the client the keys, not just specialization in carpentry as

is the case in Canada. Ten years ago John went for a test

in the hospital. It was a test which required the drawing

of spinal fluid with a needle. The needle struck the spinal

cord by mistake. John has been in a wheelchair since,

unable to use his legs, unable to continue in his

profession. This restricted but did not preclude his

involvement in studio work for the course. He was able to

get out of his chair and into another when necessary, and

could prop himself up against a stool for camera work. Storing props on his lap, or pushing boxes with his pedals, he used his wheeled chair as a dolly for props and sandbags. He was, however, unable to lift flats, climb ladders or undertake work in tight places. John is married to Egberta, and has siblings and children. Though he spoke of his family members initially, he asked that the details of this personal information be excluded from this paper. Five years ago Egberta quit her job at McGill University and joined John in training as a missionary. Two years ago they undertook the task of founding a church in Montréal. All of John's spare time, effort and money go into the establishment of his mission. John entered this course in order to garner the knowledge necessary to use the medium of television in helping the disabled and others.

John's reading materials include christian magazines and the Bible, parts of which he read each day. He also reads newspapers such as the Montréal Gazette, the Senior Times, and the Monitor. His creative work includes his carpentry experience, but also handicrafts and plasticraft. John's first memories of radio broadcasts all include sports: boxing matches of Joe Lewis, Tommy Farr and others; cricket matches when the West Indies played Australia. He remembers listening to them as early as 1934 on the BBC. John listens to WCHP (christian radio), and CJAD for the news. He has the radio on most of the day.

One man in John's village in Trinidad had the monopoly
on the media. He was the teacher and he owned the
photographic camera, and the movie projector. John's first
memory of moving pictures was after he left school, sometime
during the years of the Second World War. He remembered the
films with the christian themes: A Man Called Peter,
Covadis, The Ten Commandments, and Sign of the Cross. The
only film he has seen the movie theatre in recent years was
The Sound of Music, a favourite which he sees anytime,
anywhere. The last time he saw it in the movie theatre was
in the late 1960s.

John's first encounter with television was when he was
interviewed as the delegate for his co-operative at a
government seminar in Trinidad. He never saw the footage,
but would like to do so. His family acquired its first
television receiver in 1964 in Trinidad, and he purchased
his own upon arriving in Canada. He and Egberta do not
subscribe to cable service because they can receive
religious programming, educational programming and news
without paying for the extra channels that cable provides.
They do not own a VCR, but would like to so they could use
it in their work. John estimates that he watches about 10
hours of television programming each week.

Dave Mayerovitch was the fourth and final member of the
Golden Age Association audio/visual team in the course. He
is a 34-year veteran of the N.F.B. Having joined the Board

just after World War II as an assistant camera man, he eventually became a editor. This latter undertaking had a detrimental effect on his hearing as he often edited sound without knowing the precautions necessary to protect this sense.

When television was introduced in the 1950s in Canada, Dave was assigned the task of editing film sound for television and so had to observe the techniques appropriate to television. To that end, the Film Board supplied him with a television receiver to take home. He retained it for a short while until someone else wanted the chance have a television in their home. Dave then bought his own receiver. That was in September 1955. Dave still has the television in his home, despite the fact that it is inoperable. Dave and his wife subscribe to a cable service and they have a VCR. Dave watches public affairs, dramatic series and news programming. His wife watches sports. Dave uses the VCR to do rough edits of the videos he shoots at the Golden Age Association.

Born in June 1911 in Montréal, Dave is the oldest senior to have taken the course. He completed high school in 1928, and undertook business courses as a young man, while working in his father's retail store in Rockland, Ontario. He left the business in 1942 and served in the armed forces during World War II. It was upon his return to Canada that he joined the N.F.B. in Ottawa before they moved

to Montréal. He retired from the Board in 1976 and since then he has been very active, exploring photography, stained glass making, weaving, woodworking, motor mechanics and video production. His particular interest in Introduction to Video Production was editing, however the course did not include post-production editing. He had never worked in live studio production though, so was content to remain in the course in order to gain that experience.

A life-long stamp and postcard collector, Dave belongs to three philatelic clubs as well as a postcard collector's club. He receives monthly publications from each, and buys relevant magazines. His preferred non-hobby magazine is Time. He reads newspapers each day, including the Montréal Gazette, the Senior Times, and occasionally the New York Times, or the Financial Post. He no longer reads novels or other texts because of failing eyesight. His first memory of radio is from the early 1920s when the town doctor invited he and his father to listen to his new receiver which was either an Atwater Kentor or Deforest Crossley, Dave can no longer remember which brand. It was a superhetradyne set, four or five feet long with speakers and many knobs. He can not remember the programs that he heard that first night, but he remembers Amos and Andy, and Fibber McGee and Molly. He and his brother and their friends would also listen to the big band broadcasts, copying down the lyrics so that they could sing along later. Dave's use of

radio most recently is as a background to his day. His listening time ranges from 6:00 in the morning to midnight. The radio formats he listens to most often are news and talk shows.

Dave's first encounters with the moving images were in the silent days of film. His parents' home backed onto the back of a movie theatre. As a boy, he would clamber up to the window and look at the screen from the back. He saw many films this way, all in reverse image. He remembered William Duncan and the Silent Avenger, Ruth Rolland, and one film series that upset the entire town. It included a hypnotist and a horrible creature with red eyes. The films were black and white. In retrospect, Dave has determined that the producers of the films must have had each frame hand painted in order to give the creature these eyes. The creature so upset the town folk that they could not sleep. It was decided that the film series would discontinue and it was pulled after four or five episodes. Dave no longer goes to the movie theatre.

Another immigrant to Canada, Soona Mistry came from India, via England. One of six daughters, as a young woman Soona entered the nursing profession in order to gain some independence. It was either that or become a teacher like her two older sisters. The latter profession her family could not afford, whereas nursing programs supplied room and board. She studied in Bombay, and received her diploma in

1949. She then nursed survivors of World War II. She never married. She emigrated to England in 1955, and to Canada in 1963, working for the Federal Government and travelling from Banff to Sept Iles to Inuvik. She attended New York University and Dawson College working toward her Bachelor of Science. She now lives alone in a semi-detached house in the West Island of Montréal.

In 1946/47 Soona participated in rallies in her native India which called for a ban on English imports. In the 1990s she speaks out concerning the rights of single women -- whether divorced, widowed or never-married -- and of the senior population. She has two main concerns: (i) ensuring that young people acquire empathy for their elders; and (ii) awakening all generations and politicians to the discrepancy between the pension structure for women and the pension structure for men and their spouses.

Soona enjoys getting together with other seniors. She participates in a group activity which includes travelling around Montréal in order to learn about its different areas. This involves using public transportation, visiting community museums and so on. She is part of a bridge club and she attends courses in music appreciation. She reads magazines to pass the time or when she is at the library. She reads a newspaper several times a week, usually the Montréal Gazette or the Senior Times. She enjoys fiction and autobiographies, reading a few pages before going to

bed. She is part of a literary discussion group. She creates in the kitchen and in the garden.

Soona's first memory of radio was when she was about five or six years of age. With the impending war, her family would listen each day to the BBC and their reports on Hitler. In the 1990s, Soona is a consumer of CBC broadcasts. She listens to Gordon Sinclair, The Air Farce, the news and the science program. She listens to radio throughout the day and television in the evening. Soona best remembers the films Gone With the Wind and Rhett Butler, and The Red Shoes with Norma Shear from her youth. The latter she saw in England with a gang of young women who lived in the dormitory at the hospital. They danced their way home and down the halls to sit on the lap of the statue which commemorated the founder of the hospital. They were reprimanded. Soona seldom attends the movie theatre these days. The last film she saw prior to the course was Dances with Wolves.

Soona did not encounter television until 1955 once she reached England. Only the rich people in India had television receivers. Her family was not rich. From the beginning she was most intrigued by the fact that the pictures came from such a long distance to play in front of her in her own house. She is still amazed today that such a thing is possible. She did not purchase her first television receiver until the early 1970s. She got a second

television receiver in 1988 upon retirement. She does not receive a cable service, content to watch the CBC and educational channels. The television formats she prefers are public affairs and news, nature and science, mini-series and documentaries. She does not own a VCR. She estimates that she watches about 7 to 10 hours of television programming each week: the news at 10:00 p.m. and sometimes a Sunday made-for-tv-movie or mini-series.

Rita Mosel, widowed mother of two girls and a boy, was 67 years of age chronologically when she took the course. Born in Kingston, Ontario, Rita has lived in Montréal most of her life. She has command of English and Yiddish, and has a smattering of French and Hebrew. She labels herself as a "Jill of All Trades and Master of None".

As a teenager she danced and acted in musicals, winning medals for her performances. She continued to perform after her marriage in 1953, acting in synagogue musicals. Still very active, Rita bowls -- her passion -- twice a week, and rides her bicycle in the summer, as well as mowing her lawn, planting her flower beds, and pruning her grapevines. Before retiring her occupation was that of salesperson, she worked in stores early on, but more recently she sold real estate. She has taken courses in real estate, French, computers and computer programming including fortran, small business, art, sewing and sculpture. She is an active member and former chairman of Widow-to-Widow, a support

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group. She is a member of the Golden Age Association where she takes particular interest in social action.

An avid reader, Rita will read at least one each week. Most commonly she picks up Age of Maturity, Homemakers, and Time or Newsweek. She reads a newspaper or more each day, receiving the Montréal Gazette, the Suburban, the Jewish Chronicle, the A.A.R.P. News, the Senior Times, and the Monitor. She reads fictional novels every so often, the most recent being The Haj by Leon Uris.

Rita feels that she began to notice world problems at around age 12 years. At that time she read The Good Earth, and remembers hearing radio broadcasts of the news. Later she listened to program the Jack Benny Show, The Happy Gang, One Man's Family, Fibber McGee and Molly, and the Lux Theatre. Recently she has listened to the CBC, particularly when she is in the car. At around age 12 years Rita saw serials at the local movie theatre. She remembers seeing The Good Earth, and films with Joan Crawford and Ginger Rogers. She attends the theatre once while in Canada each summer, but may attend it weekly in Florida.

Rita's first encounters with television were earlier than some Canadians. She viewed television while in New York in 1950, including Our Show of Shows. Short thereafter her soon-to-be-in-laws purchased an early model in the U.S.A. In 1952, she remembers, she and her fiancé would stand around watching dots and snow on the receiver in the

garage. She and her husband acquired their first television receiver in 1953 upon marrying. Their's became a two television household in 1958. She now possesses four television receivers, but does not subscribe to a cable service. The television formats she watches most often are public affairs and news, made for TV movies and mini-series, dramatic series, and game shows. She owns a VCR which she uses primarily to record off the air, but also to view rented films. She records concerts, lectures, and movies. She also uses it to avoid broadcasting conflicts when two shows she wants to watch are on at the same time. She estimates that she watches 25 hours, or more, of broadcasting each week.

Irene Moss came to the course with the experience of two 13-part broadcast series to fall back on. She had been active with Channel 9, a cable channel in Chateauguay. One series was called Crafts and Styles and consisted of interviews with 16 local artists as well as demonstrations of their craft. The second was called Plants, Pots and Posies and dealt with different florists and greenhouses in the Chateauguay area. Irene came to the course because, though she had organized these two series and had appeared on camera for them, she did not have any experience with equipment. She particularly wanted to learn how to do camera work and direct. This was because she was about to undertake another series, working with a veterinarian on

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location. She hoped that if she had the experience, she would be given an opportunity to do camera work. Until that point she had not received this experience at the community channel.

Irene had always been involved in some creative work, though physical activity is difficult for her due to hip problems. She uses a cane for walking. During the summer she experienced problems with her breathing as well. It was discovered that she had angina. She missed two class periods as a result. Fortunately, Irene's creative pursuits have always been things that she could do with her hands as the primary tool. She had sculpted, taught sculpture and sold sculpture for 21 years. She is an accomplished painter, primarily using water colour. She sews, has created couture gowns, and knits . She has written a children's story which she hopes to have published. She will do the illustrations herself.

In 1987, at age 60 years, Irene returned to school, attending Collège Marie Victorin. She also took a finance course at the Y.M.C.A. and successfully played the stock market. She achieved her diploma in Social Sciences in 1989, acting as the valedictorian at the graduation. She then undertook a diploma in Art which was ongoing concurrent with the Introduction to Video Production course.

Widowed a few years ago, Irene has five children and three grandchildren. They live in Vancouver, Ottawa,

Toronto and Montréal. Irene sees them regularly, travelling to their respective cities. She also travels abroad about once a year. She lives in Howick where she is a member of the Chateauguay Valley Historic Society and of a literary circle. She volunteers her time at the local school, teaching children to read, and works with a 4-year-old who has difficulty forming her words for speech. Irene reads a magazine each week, and newspapers several times a week. This latter group includes the Montréal Gazette and the local Gleaner. She reads fiction and nonfiction, biographies and autobiographies.

Irene was about 10 years of age when she received her first radio. She remembers listening to Amos and Andy and Jack Benny. In recent years she has taken to listening to classical music on CBC FM, using it in the background throughout the day. Her memories of movies are not very strong. She does remember attending with her father in the evenings every once in a while. She is not one to go to the movie theatre even now, attending two times a year at most.

Irene first encountered television in 1954 when she and her husband and the children went from store to store comparison shopping. They bought one and it was a black and white and it was "a big thing". They acquired their second television receiver in the 1970s and she has two television sets now. She subscribes to a cable service and owns a VCR. The television formats she prefers are public affairs and

news, and nature and science. She occasionally watches game shows, mini-series, dramatic series and situation comedies. Her favourite program, and just about the only show she records other than the ones she produces herself, is Coronation Street. She does not rent films for her VCR. Depending on the time of year and the state of her health, Irene will watch up to 15 hours of television programming in a given week. She watches it in the early morning with coffee at 6:00 and in the evening.

Marietta (Mari) Paterson was born in Scotland in 1922 of Italian parentage. Her mother tongue is English, but she also speaks a little Italian. She spent time in Italy as a child, but left there at age five years. She returned 50 years later and remembered certain buildings and locations from her childhood. Raised as a Scottish family, there were five children. In 1956, Mari and her husband and their two children emigrated to Canada. Within a few years, Mari's two brothers, two sisters and their families, as well as Mari's parents, emigrated too. Her father lived until the age of 86 and her mother died in 1990 at age 93 years. Mari bore a third child in the early 1960s who was age 14 years when Mari's husband died in 1976. Because of this, Mari joined the work force. She worked at John Abbot College until her retirement in 1987, working doing filing, supervising the payroll, and doing general accounting. Now, she says, she is enjoying life.

To that end she is a lawn bowler, travelling across Canada with her West Island team. She represented Canada on the lawn bowling team at the Commonwealth Games in 1986 and met Queen Elizabeth II. She plays bridge twice a week, she plays cribbage, she does line dancing, she is involved with a theatre group and a singing group. She has done a little acting at the N.F.B. She attends aerobics classes twice a week, she teaches the blind how to bowl, she coaches young adults in lawn bowling, she is chairperson at the lawn bowling club, where she also acts as an umpire. She is a member of the Women's Institute and she attends meetings of the W.I.S.E. Group in the West Island. She travels to visit her son and his family in Toronto, and her daughter in Cincinnati. She travels abroad every two or three years. She has four granddaughters, three in Montréal. Though she completed the equivalent of two years of university in Scotland, she has taken many courses at John Abbott College in recent years, from yoga to the Italian Renaissance.

Mari reads a magazine each week, usually National Geographic. She reads some newspapers daily, and others several times a week. She receives the Montréal Gazette, the News and Chronicle, and the Senior Times. She reads fiction and nonfiction, enjoying Robert Ludlum's and Leon Uris' work. She reads trade papers/academic works from McDonald College and the Women's Institute. She enjoys cooking, decorating, playing the piano, and photography.

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She first encountered radio in 1938 in Scotland. It was battery operated. When the news came on the BBC at 6:00 p.m., the household stopped to listen. She remembers listening to Peter Sellers on The Goon Show, as well as Tommy Handly. Recently, Mari has used radio in the morning only. She listens to the CBC.

Mari's memory of her first moving pictures precedes her memory of radio. As a child of seven years she would go to the theatre with her siblings on Saturday afternoons. Admonished by their mother to spend the extra penny to sit in the gallery, so as to avoid picking up any fleas, they would spend one penny on candy and then go sit downstairs. Sometimes they picked up fleas, but they enjoyed their snacks and their movies. Mari remembers seeing Tom Mix and Fu Manchu, as well as Charlie Chan and Felix the Cat. She attends the movie theatre quite frequently, especially when she is in Florida. Most recent to the course, she had seen Dead Again and Pretty Woman.

It was 1952 when Mari first saw television. Her children in particular would visit the neighbour's house where they had a receiver. The children would watch The Howdy Doody Show and she sometimes watched the news. The family did not acquire their own television receiver until 1956 upon arriving in Canada. At that time she remembers having seen The Wonderful World of Disney, Burns and Allen, and The Ed Sullivan Show. Her's became a two television

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household in 1980. She does not subscribe to a cable
service and watches the educational stations for the most
part. She will watch the news on CBC. Her preferences for
television formats include public affairs and news, nature
and science, sports, mini-series and movies, dramatic series
situation comedies, and sometimes game shows. Her most
preferred show is Masterpiece Theatre. She does not own a
VCR. She estimates that she watches about 30 hours of
television broadcasting each week. Much of the time it is
in the background while she works around the house.

Joseph (Jack) Rodick first encountered television at
the age of eight years when Baird's experiments were on
display at the Wembley exhibit in England, in 1923/24. The
first time he saw a television broadcast on what he calls
the "real screen" was in 1946 in New York He had just
emigrated to Canada and had just married Francis. They were
on a honeymoon trip to visit some relatives of hers. They
said hello to a dark room lit only by the 10" screen. There
the family was huddled around the receiver as though it were
a god, says Jack. They received a few nods in response to
their greeting. A few minutes later they said goodbye to
the mass in the dark room and received a few nods again.
They were a little chagrined to find that no one offered
them congratulations on their marriage. Such was Jack's
introduction to the medium. They bought their first
receiver in 1955/56 and they still have it. It was an

Electrohome, black and white and it cost them $99.00. It now sits in the kitchen and is still operable. They then bought a Zenith 12" receiver. They acquired a third one when Marie, the woman who looked after their son throughout his childhood, left. In July 1991, they bought a 24" Sony and a VCR to match. They subscribe to a cable service and borrow educational tapes from the library. Jack prefers to watch public affairs and news, nature and science, theatre, and made-for-tv-movies. Most recently he had viewed the tape The History of the English Language. Since the VCR was a recent purchase at the time of the course, Jack had not yet used it to record off the air, but planned to do so. Jack estimates that he watches about 14 hours of television broadcasting each week.

In 1947 Jack and Francis opened a book store in Montréal. They owned and operated it for 30 years until they sold it. Jack then went to work at a book store at Loyola, retiring in 1981 at age 65 years. Since his retirement Jack has been attending courses, some at Collège Marie Victorin and others at the Y.M.C.A. Most have to do with art, painting, drawing and photography. He prints his own black and white photos and often enters contests or mounts exhibits of his work. He has studied Islam, Yiddish, gerontology, and psychology. He would like to help teach adults to read. One of his pastimes is attending concerts where he will draw portraits of the musicians. He will then

go up to these subjects and ask them to autograph the work. He frames the portraits and hangs them in his house. These, too, he will exhibit every once in a while. Jack and Francis have lived in their present house for over 30 years, since their son was a 3-year-old. They see their son and his wife once or twice a year, sometimes when they travel to or from Stratford, Ontario. There they attend as many as nine plays each time. They plan a trip to England in the summer of 1992 to revisit the places of Jack's youth.

Jack usually reads a magazine each week, either Time, a photo magazine or one of many others he can browse through at the Westmount library. He reads the Montréal Gazette each day and receives the Westmount Examiner. He does not read fictional novels, but enjoys biographies and autobiographies. His first memory of radio is having gone with his father to visit his father's boss. It was 1926/27 and he was very impressed. He got his own receiver at age 17 years. He does not remember having listened to any particular programs. He uses radio now as a background throughout the day. His first memory of moving pictures predates his memory of radio. He was about four years old. His memory of a particular film is a little later, but it was a silent film with William S. Hart, a real cowboy who did his own stunts. Jack could get into the theatre for two cents. He remembers seeing his first talkie at age 13 years, when his sister took him to see His Captive Woman.

He remembers being very impressed by the technique of diminishing the sound as characters went into phone booths. In the 1990s Jack is in regular attendance at the Loyola film series offered by Dr. Marc Gervais of the Communication Studies Department. Most recent to the course, Jack had seen Boyz 'n' the Hood.

Stella Hermanovic Smith called me from Toronto to express her interest in the course and to obtain extra details that were not in the Senior Times article. She was visiting her daughter and her two month old grandson. The daughter as well as her two sons, one in Toronto and the other in Montréal, were all encouraging her to sign up for Introduction to Video Production. After speaking with me, she decided to return to Montréal earlier than planned, and she attended the first lecture on May 27. At first Stella was forthcoming with information about her personal life including number of years lived, marital status and club activities. As is her prerogative, she chose not to participate in the post-course questionnaire. After discussion between she and I, she agreed to answer most questions on the post-course questionnaire. She refused, however, to allow me to report her chronological age, her present civil status, and her memberships in clubs or associations though she alluded to all three throughout the final interview. Suffice it to say that Stella fell within the original age range which was reported in the Senior

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article: 60 to 70 chronological years. She had married and had bourne three children. She agreed that her activities could be reported if not the organizations to which she belongs.

Stella is a retired secretary. She had worked at Bell Canada for many years. Her activities outside her house include attendance at lectures and other educational pursuits. She is involved in line dancing and bowling, and she walks quite a bit. She used to play golf. She attends the international tennis tournament when it comes to Montréal, as well as the opera and musical concerts. She contends that "anything over 65 years is a bonus year". She is a do-it-yourself type. For example, she mows the lawn, paints the fence, plants flowers and tends her garden.

Stella reads. Stella reads magazines like Newsweek. She reads the Montréal Gazette, the Suburban, the Senior Times, the Monitor, the Toronto Star, and the Globe and Mail. She does not read fiction, however she is a great consumer of all nonfiction: biographies; books on health spirituality and exercise; psychology texts. She has undertaken to paint pictures and to cook. She has created greeting cards for family members, including poems. She remembers listening to her friend's radio in 1930, when she was about 10 years old. She remembers having to put something to her ear in order to hear the broadcast. Her own family acquired a radio in 1934 when Stella's sister was

18 years of age. Stella remembers The Lux Theatre, Fibber McGee and Molly, The Shadow Knows, and Jack Benny. More recently she has become an around the clock listener, turning it on upon rising in the morning and listening to CJAD. She does not, however, have it on to act only as background. She tunes in to specific shows: Peter Anthony Holder in the early morning hours; Dr. Joe Schwartz in interview; phone-in programs; a fix-it show; and a financial show. She has five radios which are operable in her house.

Stella particularly remembers moving pictures being a part of her late teenage years. From the ages of about 16 to 20 years she would accompany her mother. On Friday nights a midnight movie was shown after the usual two-movies-a-night showing, and it was free. On Sundays they would attend the matinée at St. James Church and then take their popcorn up on the mountain. She saw so many films at this time that she says she cannot remember any specific one. She does remember having had a crush on Robert Taylor, though. More recently, Stella saw Pretty Woman and Lambada, she also attended the Toronto film festival in the summer of 1990. She estimates that she goes to the movie theatre about twice a year.

Stella first encountered television in 1953 when her husband was shown entertaining the troops in Korea. She had to go to the house of friends because she did not acquire her first television until 1955 when her eldest child was

about three or four years of age. She acquired her second television in the early 1960s, and now has four television receivers in her home. She does not subscribe to a cable service because her son put up a very powerful antenna for her. With it she can receive channels 57, 33 and 22, so she is content. She prefers to watch educational programming: public affairs and news, or nature and science. She occasionally views a game show or situation comedy, sports event or made-for-tv-movie. She owns a VCR, but does not use it to watch rented films on video. She does use it to record her preferred types of programming off-the-air. She estimates that she watches about 14 hours of television programming in any given week.

PROCEDURE

Instructional Redesign

Schedule[15]

Class Period 01 -- May 27

Jerry, Evelyne, Irene, and Ralph were each absent. The first three had informed me of this in advance, Ralph had not. Two, Edna and Soona, were more than a half an hour late.

The entire class period was spent on the reading of the syllabus and explanation thereof. None of the content of

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[15]the original schedule, outlined in the syllabus for the course had to be changed substantially for the first few weeks. A copy of this schedule is contained within Gourlay, August 1991, however I have appended it here. See Appendix I.

lecture 01 was addressed. There were many questions, many requirements of the course which had to be cleared up. Two seniors dozed off, and three others spent much of their time socializing in the back of the class room. It was a two-hour period spent in realization -- on both sides. I realized quite clearly the constraints of those who were hearing impaired, and those who had not been in a classroom for 40 years or more. They no longer knew the protocol necessary for the classroom. Those who had attended classes in recent years were disgruntled and exasperated, many came to apologize to me afterward for the behaviour of their peers -- strangers to them too, but peers. I realized, as well, that I had not been clear enough in my oral outline of the course when I spoke to each of them on the phone. The seniors realized that this was going to be a real, university-level course. It was not a social situation and it was going to require work on their part. They realized that they would have to concentrate, write notes and be on time. Stella and Irene, between them, ensured that no one left until we had rescheduled the two class periods which would fall on holidays.

Studio 01 -- May 28 to 31

The Teams

	I (Heather)	II (Eva)	III (Janet)	IV (Nick)
Senior 1	Albert Léonard	Mu Bedbrook	Bob Brenhouse	Jerry Aronson

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	I (Heather)	II (Eva)	III (Janet)	IV (Nick)
Senior 2	Dave Mayerovitch	John Buchanan	Sam Gandell	Wally Howard
Senior 3	Soona Mistry	Clara Hálasz	Edna Henderson	Anne Litman
Senior 4	Jack Rodick	John McSween	Evelyne Kussner	Mari Paterson
Senior 5	Stella Smith	Irene Moss	Rita Mosel	Ralph Zarboni .

Once again the scheduled events in the syllabus were not completed. We managed to have each senior speak on videotape and we managed to walk around and look at all of the equipment. Two of the seniors dozed off while other seniors spoke. In general, there were many questions about how things worked. I was quickly discovering that the period of concentration for most of the seniors was of a duration of about one hour to one and a half hours. Then they needed a break. At this point in the course these breaks lasted about 15 or 20 minutes each. As a result, none of the groups completed the orientation exercise, though they all got a chance to try out the camera which was the primary objective of the practicum for the day. Again, there were late arrivals in all groups. Ralph Zarboni did not show, and never did make it to the course.[16] This

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[16] I contacted him after class period 01 when he had been absent, he said that he was unwell and would try to make it to the Friday studio period. After he did not show once again, I called to ask if he felt that he wanted to continue or not. He decided that his health was precarious and that he could not guarantee his presence in class or studio, so he dropped out of the project.

left the Friday team one member short. Consistent with the
young adults, I charged the team with the responsibility of
procuring the services of one of their peers in the course
for each studio period.

Exercise 1 was assigned as per the outline of the
course, and the B.A. team mates undertook to organize the
first meeting to plan it. Some seniors were reluctant to
devote any time to pre-production and planning. Information
sheets for the final project were given.

Class Period 02 -- June 03

Rita had telephoned me to say that she had received bad
news in her personal life and that she would have to
severely limit her participation in the course, if not drop
out of it altogether. She expressed her concern that the
creative work would require too much energy given her other
responsibilities, and suggested that Edna had a similar
problem. She also suggested that other of her peers may
have trouble with the work which was required. As a result
of this and a conversation I had had with Edna concerning
this, I brought the whole issue up before the lecture. I
once again explained what the course entailed and suggested
that each of them set aside two afternoons each week for it.
I then asked them to consider their involvement in the
project very carefully because it would be better, if they
were going to drop out, that they drop out sooner rather
than later.

There were late arrivals once again. The lecture proceeded as planned, except that it only covered half of what was supposed to have been covered in class period 01 and some elements of class period 02. By the end of this class period, the course was one and one half lectures behind schedule. Also at the end of the lecture, Clara Halász had decided to drop out of the studio portion of the project. Rita and Edna both chose to remain in both portions of the course, but to absent themselves from the creative work of script writing and the individual written paper. This left 18 participants in the studio portion, as Ralph had dropped out as well.

Team III had trouble getting together between their first studio session on the Thursday and class period 02 on the Monday. They managed to have a brief meeting, though after class period 02. Janet, their B.A. team mate telephoned me immediately after this meeting to suggest that the members should be contacted and told once again what the requirements of the course were because they seemed to be confused and unaware that they had to write their own script, despite the fact that this had been explained more than once. Janet suggested that I be candid and perhaps blunt in explaining the amount of time and energy that each of the seniors would have to expend, and that then I should ask them if they wanted to continue. This I did, and Sam decided to drop out. Since Ralph and Clara had decided to

drop out, this left one team of five and three teams of four. I decided to try to consolidate the remaining 17 seniors into two teams of six each, with the B.A. team mate of each becoming more of a teaching assistant, and one team of five with a B.A. team mate. I spoke to Rita Mosel and she moved to the Wednesday team, making a team of five. I spoke to Edna and she moved to the Friday team, making a team of five. When I spoke to Bob and suggested that he and Evelyne would have to be split up, (a space being available on each day: Tuesday, Wednesday and Friday), he withdrew both of them from the project. This left 15 subjects: three teams of five members each, with a B.A. team mate. Janet was now without a team, so she was assigned the task of videotaping the lectures and one studio period for each exercise undertaken.

Class Period 03 -- June 10

Bob, Evelyne, Sam and Clara all came to the class period despite having dropped out of the studio portion. I had encouraged them to do so, for their own learning if nothing else. Sam brought his wife.

The pace started to pick up. Within this class period, I managed to cover the remaining content of class period 01, most of the content of class period 02, and all of class period 03. The seniors arrived on time for the most part. They took notes and they asked questions.

In the discussion of Lowest Common Denominator

Programming, Soona queried the cut-off age of eight years, and discussed the possible application of Piaget's theory with me.

Television Literacy Questionnaire #1 was filled out by most: Sam and Bob handed in blank forms. Clara's oral comment concerned the content of the clips: the subject matter, for her, was too often off-colour/risqué.

The discussion of the video on technical elements and viewers' uses of television showed Rita to be someone who was quick to pick up on the nuances and the presence of special effects: she was aware of the producer's hand at work. Jack exhibited his knowledge of the workings of the human eye and principles particular to photography.

The discussion of the examples of exercise #1 elicited comments from Rita. She felt that one example was boring, further that it was too distant and needed to be closer to the action. Soona commented on the brightness behind the interviewer's head on one clip.

The Individual Treatment assignment was given and the due date, by majority rule, was changed to June 24 since the pace of the course had been slow up until this point.

Studio Period 02

The Teams

	I (Heather)	II (Eva)	III (Nick)
Senior 1	Albert Léonard	Mu Bedbrook	Jerry Aronson

	I (Heather)	II (Eva)	III (Nick)
Senior 2	Dave Mayerovitch	John Buchanan	Wally Howard
Senior 3	Soona Mistry	Rita Mosel	Anne Litman
Senior 4	Jack Rodick	John McSween	Mari Paterson
Senior 5	Stella Smith	Irene Moss	Edna Henderson

The workshop went according to schedule. The seniors seemed to respond better to the smaller forum of five or six participants. There was more opportunity to ask questions, and less anxiety too.

Jerry, Mu, Edna, Anne, John M., Dave, Soona, Irene, Mari, Jack and Stella could not climb ladders and also had to restrict their physical exertion for one reason or another. This left Albert on Team I, Rita and John B. on Team II, and Wally on Team III to climb and to lift things. The B.A. team and I quickly realized that the B.A. team mates would be doing almost all of this work, and that the teaching assistants and I would have to do more physical work than planned. This would take away from the instruction.

Team I worked well. There were some slow downs in setting up, and the talent had to leave before we finished. Albert sat in as the guest, and Janet, as teaching assistant, undertook the floor manager's role. The team

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left studio late per the schedule.

Team II had problems. Rita had to arrive late because of a morning engagement which she had been unable to change, and had to leave early because her friend, the talent for the exercise, had to leave and Rita had to drive her home. John Buchanan had to leave early to pick up his wife. This meant that Nick, the teaching assistant, and Janet, in to shoot the session on videotape, had to take over the two cameras. Because the talent left, Eva, the B.A. team mate, had to play the role. As a result, while advising the director and switcher at the same time, I had to undertake to operate the audio board. Mu, as floor manager, disappeared at one point and Janet had to take over that role as well as operate the camera. John M. directed. Despite concern that his wheelchair would not fit into the control room, it did. This was better all around because it was best for him to stay in his own chair.

Team III was plagued with difficulty. First of all, the taping of the project had to be postponed by a week due to: Mari's planned trip to Cincinnati, the loss of Ralph and the relative newness of Edna to the team. This meant that the team would have to shoot two Fridays in a row. Once they got into studio: light bulbs in the lighting instruments kept blowing out; Edna, in spite of a personal problem, came to studio, but ended up spending much of her time on the telephone. Edna suggested that she might have

to leave, so I put a former student on call and she came out to the campus to be ready just in case. Edna decided to stay and performed well as camera operator. This team had performed efficiently and kept their individual "cool" in spite of their difficulties.

The remaining members of each team stayed around after studio to view their work and to be debriefed. They were pleased with their work, but awed by the amount of work they had had to do in order to achieve it. The exercise #2 documentation was given out to each team, questions were asked, meetings were scheduled for the teams and their respective B.A. team mates.

Individual meeting #1 -- June 12 to June 17

Only 10 out of the 15 seniors scheduled interviews with me to discuss the individual paper. Mari was out of town to attend the ceremony at which a doctorate was conferred upon her daughter. Jerry did not approach me despite being asked to make an appointment in two separate general announcements to the class. I took this to mean that he did not intend to submit a paper.[17] Edna and Rita had told me earlier that they would not be doing the assignment, so did not make appointments, despite the fact that another objective of the

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[17]my approach to the senior students included the opportunity to opt out of an assignment if they really did not want to do it, though I tried to instill a sense of mutual responsibility in each of them. I was handicapped in that these students were not oppressed by the thought of inadequate academic performance showing up on their permanent record.

meeting was to discuss the course, and their performance to that point. Anne, like Jerry, did not seem to be concerned or inclined to undertake the assignment. She did not schedule an appointment with me.

The other 10 came, I outlined the paper, and they asked questions. Interestingly, some who came to a meeting did not submit papers and some who did not come to a meeting did submit papers. Jerry and Mari submitted papers and Dave did not. Soona did not have her's completed for the due date, but, with encouragement, she submitted one the following week. Stella called me two weeks in advance and had a rough draft ready for our interview. Albert submitted his late, but was very concerned that it be as good as possible, since it was in his second language.

These papers, of course, were meant to act as the basis for discussion for the idea for the final team project. As such, the seniors felt a responsibility to their peers/team mates.

Class Period 04 -- June 17

Some elements of class period 02 were covered as well as part of class periods 04 and 05. Mari was absent, in Cincinnati. Anne and Sam did not come and did not call.[18] Edna was late. She explained that she attended another course, downtown, on Monday mornings. Her schedule was

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[18]Sam never did return, and did not communicate with me again after this point.

tight as a result.

In discussion of their products, only a few seniors spoke. Soona mentioned that she had observed applications of back lighting on a talk show, and that the lighting director had not set it properly. Rita commented that the script of Team III, as well as the performance by Albert and Stella, had served to make that product more interesting.

Class Period 05 -- June 24

The remainder of class periods 04 and 05 were covered. At the end of this class period, the course was finally on schedule per the syllabus. Albert and Anne did not show. Neither had called. Irene did not attend either, but she had called to say that, because it was a holiday, she could not make the bus and train connections in from Howick.[19]

Comments on the versions of exercise #2 which had been produced in the past elicited queries as to whether one product existed, indulgence at the performance by the talent, and questions as to how the students managed to pull off some tricks, (e.g. starting with what looks like a pill, adding water, and suddenly a full course meal appears).

Discussion of production roles revealed that the role of floor manager was unclear. This was discussed and the role was outlined for them.

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[19] she would have to leave home at 7:30 a.m., the trip would take an hour, and then she would have to wait until 1:00 p.m. for the lecture at Loyola.

Team I did well. They were overtime by 20 minutes in set-up, but caught up by 15 minutes, so did well with their time. The team seemed to be balancing out well.

Team II finished 10 minutes early in set-up, and finished just on time with striking the studio. This, despite the fact that a five minute break ended up extending to 25 minutes. Mu and John B. both decided to leave early and without prior notice to the rest of us. As a result, I had to fill in the positions of audio and switcher while instructing the director on his role.

Team III had no problem with the lights this week, but Mari had trouble with her car and ended up arriving a half an hour late. Talent was late too, so team members had to stand in for her. This slowed things down a bit. That morning Edna and Anne each called me to tell me that they would not be in studio. I immediately called Albert, he cancelled his plans for the day, and came to sit in as audio engineer. Shonda Secord, former teaching assistant for Video I had agreed to come in to videotape the session, so she was pressed into taking over my role as instructor, while I moved around filling in gaps. Since she had started to work with the director, I left her to finish the session with him. Ultimately, I ended up as the switcher operator. Then, Mari had to leave early due to her car trouble. At that point Eva, in as teaching assistant for the session,

took over Mari's camera job. The team was very efficient

and had time for many takes, adjustments, and retakes.

The documentation for exercise #3 was given out to each

team.

Team Meeting #1 -- June 28 to July 5

Edna, Anne and Rita were unable to make it to their

respective team's first meeting with me. This meeting was

scheduled so that we could go over the ideas that the team

members had submitted for the final project and then decide

on a topic for it.

Team I was scheduled just before class period 06. They

arrived late and we had to postpone the meeting until after

class. The discussion was disjointed as a result. I was to

discover that the team had had a conflictual meeting earlier

in the day, so were disgruntled with one another. Each

explained his or her idea, except Dave who had not submitted

a Treatment. When pressed, he stated an idea. There was

little discussion of the applicability of each idea to the

final project, until each team member was prompted to speak.

Eventually, the team decided to go with Jack's idea: gun

control.

Team II had difficulty getting together with me. We

met after class period 06. Rita was unable to attend the

class or the meeting as she was undergoing dental surgery

that afternoon. Mu and John B. gave a statement of their

ideas. Mu listened to the topics of the others and left to

catch her bus. Irene and John M. each presented a topic
close to their respective lives: illiteracy/reading, and
the word of God. Irene would have liked more time and more
attention to her idea: she had roughed out a script idea.
John M. had to go catch his handi-van, and John B. left too.
I went to meet Team I, and Eva and Irene decided to use Mu's
idea for the final: endangered species.

Team III met me after their studio 02 session. There
were only three of them as Anne had dropped out that
morning, and Edna had been unable to make the meeting. Each
of these three presented their topic, giving details. Mari
was the most enthusiastic. We left without having decided
the idea for the final, however Mari telephoned me the next
day to ask my advice as to whether or not she should
telephone the others and invite them to a lawn bowling
tournament. I suggested that she do so. She did and they
decided to do lawn bowling as the topic for their final
project.

Class Period 06 -- July 5

Clara, and Rita were absent from this class. Clara had
telephoned me the day before to ask my advice as to whether
or not she should continue to attend the class periods,
especially since she was not participating in studio. I
advised her to continue, for her own education. The others,
including Irene who had called me in advance to say that she
would be in hospital undergoing surgery, were there.

Irene's surgery was postponed.

I managed to cover about one half to three quarters of the material which had been scheduled for this class. This was the first of two, heavy theory classes. Certain seniors entered into discussion of the applications of the principles which were contained in the lecture: Soona mentioned overlapping planes, and we discussed how this perceptual cue had enhanced depth in the demonstration of cameras. The concepts of the 'jump cut', 'z-axis', and the '180 degree rule', brought confusion and called for extra explanation, but this is common.

Wally and Albert expressed interest in how Nick's _Video I_ team had achieved their effects in exercise #3, when an example of this video was shown to the class.

Class Period 07 -- July 8

Mu called me at 8:00 a.m. to drop the course. Clara did not show and I began to think she might have decided to drop out despite being encouraged to continue. Edna, and Stella were absent. Stella had family in from out of town.

Those who had a background in photography picked up on the principles of this lecture. Dave, Jack and Wally, for example, volunteered answers and definitions of elements like depth of field. Again, Soona wanted to know about lighting. She had been impressed with the lighting that Janet had done for her team's version of exercise #3, and wanted to know how it had been done.

Studio Period 04 -- July 9 to July 12

The Teams

	I (Heather)	II (Eva)	III (Nick)
Senior 1	Albert Léonard		Jerry Aronson
Senior 2	Dave Mayerovitch	John Buchanan	Wally Howard
Senior 3	[John McSween]	Rita Mosel	
Senior 4	Jack Rodick	[Soona Mistry]	₥ari Paterson
Senior 5	Stella Smith	Irene Moss	[Edna Henderson]

Soona had a trip planned for Tuesday, so she joined team II. John M. volunteered to switch with her, he came in on Tuesday and she on Wednesday. When Mu quit the course on Monday that left the Wednesday team short by one team member, so John M. decided to come in both days.

Team I almost broke up over this exercise. Dave threatened to quit, which made Albert threaten to quit, which made Stella exasperated and consider quitting. Soona thought it was all childish, and Jack got around the issue by saying that if he had been at a conflictual meeting that took place, the conflict would not have happened. Apparently, the team had decided on Dave's idea for the exercise. They had gone off separately to find the materials they needed, and had returned to put the script together. As they worked to choose the best photographs and

the best shots, and so on, Dave felt that the original idea was being bastardized because the script was getting changed too much as they worked. So he said he would have to quit. The others were not pleased with this. Albert telephoned me on Saturday, July 6 to give me his version of the situation and to say that he could not work that way, so he would have to consider changing teams or quitting the course altogether.

Needless to say, I was becoming worried: would anyone team stay together through the project; would any senior remain by the end of 12 weeks?

I called a meeting for immediately after class period 07, Stella came in especially for it. We discussed the issue, Soona had no time for it and Jack knew nothing about it. Stella said nothing, and Albert, Heather and Dave gave their versions of the meeting. Nothing was really solved, but the conflict was aired in front of the entire team. Dave was surprised that others had had resentments with his way of working for many weeks, yet they had not told him. Both he and Albert elected to stay on the team. Ironically, this is the only team that remained intact.

Thus, when we walked into studio there was already a conflict. Despite having been given an example, despite having discussed the correct form in class, despite having produced two shooting scripts previously, and despite having received them back with corrections, the team did not have a

proper shooting script ready. As a result, Janet (in to shoot the session on videotape) had to take on the role of instructor and work with the director to redo the script and the shots. Heather (B.A. team mate) was climbing ladders and Nick was assisting the lighting director while I moved from place to place instructing and assisting. The set-up went well, but was 15 minutes overtime. Taping went slowly and the Team went overtime by another hour.

Team II started off with late arrivals. We worried that someone else had decided to leave the project: paranoia was setting in. All did arrive eventually, one 45 minutes late however. The lighting went well. Irene was the lighting director and she was very keen and enthusiastic. I assisted her, and Janet (as teaching assistant) worked with the director, Rita. Eva (B.A. team mate) climbed ladders as the only senior who was able to do so, Rita, was busy. John B. had chosen to cease this activity. The lighting was finished five minutes earlier than scheduled.

Taping went slowly, but it progressed. There were some communication problems between the director and her crew. One take was recorded, then Rita had to leave which prompted John B. to leave as well. Janet, assisting the director in the control room, took over that role and John B.'s role of audio. Fortunately, Eva (B.A. team mate) was operating the switcher so Janet did not have to concern herself with

instructing the person in that position as well as performing the other two roles. I was on the studio floor assisting the two camera operators, John M. and Soona. John M. had done camera the previous day and had found that it was best for him to stay in his wheelchair rather than lean against a stool. Since his wheelchair was not high enough, he searched around while we were setting up and procured some cushions with which he built up the seat of his wheelchair. The team finished 10 minutes late.

Team III started with some late arrivals, but set-up and rehearsal went efficiently and well. Albert came in to assist once again, and Edna made it in to take on the role of audio engineer. Despite not knowing the script, and despite being given the most difficult audio set-up I have ever seen used in that studio, she did very well. The team finished 15 minutes early. It was a very smooth and pleasant studio period.

Team Meeting #2 -- July 15 & July 22

The Teams

	I (Heather)	II (Eva)	III (Nick)
Senior 1	Albert Léonard		Jerry Aronson
Senior 2	Dave Mayerovitch	John Buchanan	Wally Howard
Senior 3	Soona Mistry	Rita Mosel	
Senior 4	Jack Rodick	John McSween	Mari Paterson

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These went well and quickly. Team I seemed to be
prepared. Jack, the script writer, had the answers to all
our questions and he explained himself well.

Team III was very prepared for their meeting with me.
They had integrated their idea, their script and their shots
so well at that point, that they were able to step back and
discuss changes and alternatives without getting confused.
Essentially, Edna was no longer considered to be a team
mate: she could not participate in pre-production and she
could not be relied upon to attend studio periods. She
would call to confirm her presence or absence on the Friday
mornings. Unfortunately, this was too late to either get
someone else to come in her place, or to tell someone not to
come because she would be there. The policy, then, became:
expect her when you see her, until then, do not rely on her.

The members of Team II, particularly the B.A. team mate
(Eva), were put off course by the fact that Irene had been
diagnosed with angina. We met a week later than the other
teams. Irene was unable to be at the meeting. She had
written the script, and she had the photos for the card
show, but, more importantly, she was quite ill and it was
unknown if she would be able to continue with her
activities, including this course. As a result of Irene's

health, I assigned Janet to Team II as a permanent advisor.
Previous to this, the teaching assistants had only assisted
in studio. This change meant that Janet would advise and
assist in pre-production as well. At the meeting the
remaining three seniors, (Rita, John B. and John M.),
entered into discussion with Eva, Janet and I. Seemingly,
they caught onto the slight crisis Irene's absence created:
she had been the only one of the four seniors to know the
script and the shots; the other three seniors were at a loss
until we three instructors stepped in and went through the
script with them. From this point onward, Rita and John M.
were much more involved in the creative aspects of the
team's work, no longer relying on Irene to come up with all
of the ideas.[20] Much work was done in this meeting. There
were still three teams: one of five seniors, one of four
and one of three.

Class Period 08 -- July 15

All of the participants in the course were at this
lecture.

Exercise #3 was shown, and discussion took place. The
seniors were becoming increasingly observant of the
structural and form elements of the programs, in conjunction
with content/message elements. From the start of the
course, they had noted the latter, now they began to comment

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[20]Irene had written the scripts for all three exercises, and
she and Eva had written the script for final A.

on the aesthetics particular to television which coloured the messages. Confusion as to the message of Team II's version of the project was expressed. The team had decided that the woman in the script was waiting for a cooking timer to go off, so had included that sound effect, had added cook books to the set dressing, and an apron to the talent's attire. Unfortunately the timer sound was not recorded, so every other element was out of context as a result. The version which Team I had prepared was appreciated for its content in particular: World War II and its effect on a, now senior, war bride. Photos acted as a flashback to 40 years before. The topic resonated with the students. They commented on the visual transitions chosen by the team and the multi-layered audio track which had been prepared, saying that these elements enhanced the message. Team III had a similar idea with their audio track, but the scenario was that the woman in the script had been stood up for a date. The audio track included two pieces of music, a voice over of the woman's answering machine, and ambient sound. Their class mates were most interested in how it was done; knowing the studio and the equipment as they now did, the other students appreciated the complications inherent in the project and put their minds and their questions to figuring out "how?". They felt that the audio track carried the message very well and enhanced the talent actions with which each team had to deal.

Examples of Final A were shown: Janet's and Nick's.
These were card shows, and each tackled a political issue:
gender role stereotyping, and the image of racial
minorities. Janet's included an opening with photos from
the 1940s and 1950s, and this resonated with the group, then
it had an abrupt change to the 1990s. The seniors
recognized the necessity for this type of transition, but
found the product to be a little too harsh. They preferred
the subdued nature of Nick's product, but recognized that
the message was obscured by the inclusion of photos of
women, and a sound track which suggested tolerance of all
minorities, including sexual preference.

Class Period 09

Edna was absent, as was Irene. Irene was absent due to
her heart condition. This class period was spent on the
review for the examination. Questions were asked by the
seniors, mostly to clear up details of certain principles
and techniques: the 180 degree rule, dolly-in versus zoom-
in, high-key lighting, and so on. This ran to about an hour
and 45 minutes. After a break, those who wished to return
received a brief lecture on techniques for the creation of
an environment. Since we ran out of time, I was unable to
undertake the Television Literacy Questionnaire #2. Thus,
this element of the study is missing.

Individual Meeting #2

This meeting was not held with any of the senior

subjects. For most of them, their spare time was already taken up with the course so an extra 20 minute individual meeting with me was not a priority. As well, it was, for many, an inconvenience to get out to Loyola two days a week without having to come out early or on another day for a meeting of such short duration. I had also found that the seniors were not as concerned as the young adults to find out their individual grades or to get criticism for their performance in studio. For these reasons, I felt that many of the seniors would not schedule a meeting at that point, so decided to drop it out of the schedule.

Studio 05

Team I was scattered coming into studio: there were last minute changes to set, lighting, camera positions, and talent positions. Some team members had one idea of these things, and others had another idea. Some team members knew nothing about what was going on. With some strong suggestions by myself, some extra involvement of the teaching assistant (Nick), and some extra guidance from the B.A. team mate (Heather), things got on track. The team went one hour over the allotted amount of time for the project. By the time we taped the product, the talent, complete with a cold, was exhausted and we only got one take on tape. It went well enough, it just needed more time, better communication, and less pressure.

Team II was unprepared: the photos were not mounted on

cards. I assigned Irene and John the task of mounting the photos while the lighting director, (Rita), the B.A. team mate (Eva) and the teaching assistant (Janet) set up the two lights necessary for the project, and while I instructed the director (John B.) and videotaped the session. Needless to say, the lighting task did not take long, so Rita began to work with John B., telling him about her directing experience two weeks earlier. She knew her stuff, and I recorded her instruction on videotape. Then the five of us had to wait while the more time consuming task of mounting pictures was completed. The taping went well and many takes were recorded, however the sound track was very difficult to direct too and John B. became frustrated. He had to leave early, so I had to take over the task of directing. I found that, eventhough I had worked with John B. and had heard the track about six times by that point, I still needed two rehearsals with cards before I could roll tape. Usually because of my greater experience I only need one, so the picture-sound combination must have been complicated. We left studio 15 minutes earlier than was scheduled.

Team III was so organized that the teaching assistant (Eva) was able to stand back and observe the set up rather than having to orchestrate it. I was able to observe and offer guidance based on having worked in that studio for approximately 240 projects by this point. This observer role is consistent with the role of the instructor and

teaching assistant when the young adults were in studio for their finals in Video I. Their pre-production and thorough integration of their idea before coming to studio was evident: they were prepared to adapt because they knew, very well, the basis for their idea. Late arrivals, though, caused a slow start and so we finished 40 minute over the schedule the team had worked out.[21] Edna arrived, not knowing anything about the idea, the approach or even the topic. She was unable to assist in the set-up because the three seniors and their B.A. team mate (Nick) were operating very efficiently on their own. She spent her time reading a copy of the lecture notes in order to prepare for the examination. Though she wanted to operate the switcher, or direct, she had not been in studio for exercise #2 so had been bumped out of the rotation. Jerry had to operate the switcher that day or else he would out of sequence, so she could not do that job. As well, she did not know the script so she could not direct. She ended up in charge of the cue cards for talent.

Examination -- July 29

Edna and Irene were absent, and Stella did not write it despite having shown up for the class period. Irene was too ill and wanted to save her energy for the taping of final B on Wednesday, August 7th. Edna had been doubtful that she

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[21]this was not aided by the fact that I had been in a biking accident the day before and was, therefore, unable to participate as fully nor to keep on top of elements which slowed the team down.

would make it. Stella arrived, sat through until the first person finished the exam, stood up and handed me her blank exam and a typed letter. In it she expressed her point of view: she did not want to know what she did not know. In other words, she felt that her exam result would prove to be disappointing and would not be a reflection of what she really did learn, so she opted not to write the exam. I had given the seniors this option, but hoped they would each choose to write.

Irene decided to come in early on her studio day to write the exam. This she did at 9:00 a.m. She then had lunch, and went to work in the studio for five hours until 6:00 p.m.

Team Meeting #3 -- July 31

I met with Team III at Wally's house in N.D.G. They were very prepared for their second approach. Jerry asked questions about lighting and set design in particular. Mari was scheduled to direct for the second time. All three were contented and ready to go. I stayed perhaps 20 minutes and advised them on points of television aesthetics.

Then I went to meet Team I at Loyola. This meeting lasted about three hours. I had taken a copy of Stella's script home with me on the Monday and had found some problems with it: they were going to attempt to record five vignettes of two ambulance drivers out on a series of calls, but they had not built in any transitions between these

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vignettes. The script was very complicated, but a tremendous challenge. I explained the problems and the complexity of the script frankly, and they decided to go ahead with it. Stella, Albert, Dave and I spent the next two or more hours building the script, discussing, discarding and accepting many ideas for transitions and changes as well as elements of the set design.

Eva and I, between us, determined that there was little need for a meeting for Team II: Irene would not be able to make it to one until the day of shooting, and John B. and John M. had not taken an active role in the creative decisions, so that left Rita. Eva and Rita had written the script together and John M. was going to have his wife type the production package for the team.

Class Period 11

There was no lecture scheduled for this date at the beginning just in case I would need to use it for team meetings, or elements of other class periods which had not been covered.

Studio 06 -- August 6 to 9

Team I had taken on too much. They had been allotted five hours and they took six hours to complete the project. This is not inconsistent with the young adults, however. The pre-production planning by Stella and Albert made for smooth set-up of a mock ambulance: a set of seats, a steering wheel and one van door suspended from the grid.

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Unfortunately, the lighting was not planned, so I quickly

drew up a plan and gave it to the lighting director (Soona).

She was unsure of how to approach it, so she and Heather

(B.A. team mate) and Nick (teaching assistant) ended up

sharing the task between them. Jack (the director) and I

went over the script, Albert climbed ladders, Stella handed

him lights, and Dave operated the lighting board. The

talent arrived, friends of Stella, and she went to work with

they and Jack on the blocking. The lighting went over time,

I had to step in to rehearse talent in studio with Jack and

the camera operators, Jack started to rehearse the script

from the control room and then talent had to leave. We had

not made it through the script with video and audio yet. We

had not yet recorded the project. The talent agreed to stay

for about 15 minutes more. In order to ensure that at least

one take would be recorded, I took over the director's job.

I immediately removed half of the camera shots and some

of the talent action from the script. I started to tape

without rehearsal, and recorded two mis-takes which had to

be cut, before managing to record one take all the way

through. Then we had to strike the set and leave.

For the studio period of Team II, I had to call in my

teaching assistant from two years previous, Christine

Picard. Janet, who usually assisted this team, was going

out of town, Eva was the B.A. team mate, Nick was performing

as one of the characters in the script, and both he and

Heather were assisting one another's team that week as well as participating with their own teams. She, justifiabily was unwilling to give up a third afternoon that week, nor was she asked to do so. Christine agreed to take the place of the assistant, something for which she was well trained.

Irene was scheduled to direct for the second time, but decided that she could not do so because of her condition. Eva (B.A. team mate) was the only other team member who could undertake the task because John B., John M., and Rita each had one production role left to fulfil. John McSween was scheduled to undertake the role of lighting director, a task which was hindered only minimally by his wheelchair. John B., Rita and Irene could not climb ladders, and Eva had to go over the shooting script since she had not expected to direct that day. Rita decorated the set once the flats were up, and Wally (from Team III) assisted her. He came in to do camera work for them, and had to work with Eva on his shots after he had finished the set dressing. This left Christine and I to work with John M. on the lighting, to work on the ladders. The lighting went efficiently and well.

The taping went well, except that almost all of the seniors had to leave after the first take was recorded. Rita was the only one to stay. This, despite the fact that the project finished exactly on schedule. Irene had been there since 9:00 a.m., had written the exam, and had to

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catch a bus to Howick. John McSween and his wife, who had come into to flip cue cards for the talent, had to leave because his handi-van was due to arrive. Wally had to go to the Golden Age Association to record the senior olympics. John B. had to leave. Unfortunately, the first take included the recording of Irene's voice as she inadvertently answered the director orally, as well as the sound of cue cards being flipped. As well, Christine had suggested some shot changes for the script because it included some jump cuts which Eva had not spotted.

As a result of these departures, I took over Irene's camera, Christine took over Wally's camera. I cued talent from my camera position, in place of the floor manager (John B.). The talent was given a clip board with the script in it, and Eva (as director) operated the audio board. Needless to say, the technical skill exhibited in the product is not representative of the abilities of the seniors. Our group of young adults was left to strike the studio.

Final B for Team III went smoothly and finished exactly on time. There was a problem with shadow on the set, which was not spotted by the lighting director and set director. This was remedied, but it took extra time because the lighting had to be adjusted. There was time for a break, and for three takes. Edna came to studio and, once again, expressed her interest in operating the switcher. Once we

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had achieved a good take, had there been the time, I would have had the group rotate. However, there was just enough time to get it right and to do so without undue anxiety. There was some pressure, but Mari was directing for the second time, so she was well able to handle it.

Class Period 12

Eva, Heather and Nick of the B.A. Team, as well as all 13 seniors were at this final class. Heather and Nick, between them, recorded the session on videotape. Heather had recorded two others earlier in the term. After the class period, Heather came to me and said that she had not been so busy when she recorded the other classes. This was because every senior said something in Class Period 12; they each had a comment to make on one or another of the six final products. John B. commented on the acting in Team I, Final A, as did Mari. Rita mentioned set design of Team I, Final A. Jerry and Wally commented on the lighting in Team I, Final B. Dave commented on the long shots in Team III, Finals A and B, saying that this was film-like, that he wanted to stay in close on the talent instead. Soona commented on the classical music of Team III, Final A, she found it to be inconsistent with the message. Stella commented on Nick's performance in Team II, Final B. John M. commented on the message of Team I, Finals A & B. Everyone wanted to know how Team I had orchestrated Final B (the vignettes). Edna commented on the audio of Team III,

using her own experience on the mixer to suggest ways of
engineering it. Jack commented on the photos which Team II
had used in Final A, suggesting that their ratio did not
lend itself to the 3x4 ratio of television. Albert
commented on the lighting of Team II, Final B. These are
but some of their comments, suffice it to say that their
critical abilities and knowledge of the processes of
television production were enhanced compared with three/four
weeks before. The course evaluation was filled out.

Grades

Teams

	Young Adults 1989-90	Young Adults 1990-91	Seniors Summer 1991
Exercise 1	87.0%	90.9%	88.2%
Exercise 2	83.3%	84.9%	84.7%
Exercise 3	84.3%	83.0%	84.1%
Final Project	86.3%	85.9%	85.5%

Individuals

	Young Adults 1989-90	Young Adults 1990-91	Seniors Summer 1991
Exercise 1	88.8%	90.0%	79.9%
Exercise 2	85.0%	85.6%	85.3%
Exercise 3	86.6%	84.3%	87.2%
Final Project	86.7%	86.4%	89.0%
Individual Treatment	87.0%	86.7%	86.3%

	Young Adults 1989-90	Young Adults 1990-91	Seniors Summer 1991
Examination	72.1%	68.0%	55.0%

Assignments

Paperwork

There was no substantial difference in the form of the work produced by the seniors when compared to the young adults. The seniors, though were more adept at confining their creative work to the outlines of the assignments. They read the documentation concerning the requirements of the assignments, they asked questions when they were unsure and then they produced within those requirements.

Scripts

This aided them in the writing of their scripts. That is, unlike the young adults who often got off track by trying to include too many things in their scripts, the seniors were succinct. Whereas the young adults created scripts which were tangential, the seniors created scripts which were cohesive, which started with a premise and ended with a point. Their messages were clear and their identified audiences were addressed in their products. At times, the seniors were innovative. A prime example is Stella's set of ambulance driver vignettes for the topic of gun control. Unassisted by her B.A. team mate (Heather) or I, Stella came up with a concept and a script which dealt

with the issue in a new way.[22]

Production Package

Like the scripts, the production packages fulfilled the requirements of the assignment, when they were finally produced. Often the B.A. team mate, the teaching assistant or I ended up designing the lighting and drawing the plan at the last minute. Or we drew the floorplan which eventually made its way into the package. For the most part the seniors did not redraw our sketches. On the other hand, Irene prepared storyboards with coloured pictures. When the shots were changed, she wanted to redraw the storyboard, but we convinced her to just cut out the rectangles and tape them to a new sheet of paper. Wally was another one for ensuring that these graphics were correct, drawing and redrawing the floorplans with each change in orientation of the set. Stella was most concerned about the form of the scripts and other written elements. Her training as a secretary came to the fore. She would head off to her son's place to use his computer, making revision after revision as the scripts and lists changed every few days. So, each team had at least one person on it who was concerned about this assignment.

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[22]with their permission, I have retained photocopies of their scripts, production package, etc. (Léonard, et al., 1991).

Grades

	Team I	Team II	Team III
Production Package A	87.5%	96.3%	82.5%
Production Package B	82.0%	98.0%	98.0%

Individual Treatments

The seniors applied their clarity of vision to this
written assignment as well, and fulfilled the requirements
as asked. Their topics were as current and topical as any
the young adults produced. Jerry, for example, wanted to
look at the 'drug scene', and hold-ups which result at small
stores like his own pharmacy, which had been held up.
Stella wanted to look at the writing of a last will and
testament, and the need to be fair to those one leaves
behind. Wally wanted to do a documentary on the Boy Scouts.
One thing that holds true for all of the seniors, is that
they each picked a topic which they knew well and which had
touched them directly. They did not undertake to speak for
a cause for the sake of acquiring a cause for which to
speak. The fact that the paper was optional made it less of
a chore for the seniors than it was for the young adults, as
well. This, together with the wealth of their experience
with these causes seemed to have helped them in being clear
and to the point in their papers.

Grades

The highest grade for a Treatment was 95.0% and the lowest grade was 77.5%.

Examination

Many of the seniors did not want to write this test. Up until the day it was scheduled, I had no idea whatsoever as to how many of them would show up, and expected half of them if I was lucky. Eleven out of 13 wrote it. Stella later regretted not having written it.

The interval between the lowest grade and the highest grade on the examination is not as large as that in Video I. Though the grades themselves are lower, they are more consistent. That is, with the 220 young adults the highest grade on the exam was 97.1% and the lowest grade was 38.8%, the difference was 58.3%, and the median was 68.3%. With the eleven seniors, the lowest grade was 39.0% and the highest was 77.5%, the difference was 38.5%, and the median was 58.3%.

The lower results are a reflection of (i) the seniors' reluctance to write the test; (ii) the fact that the grade would not influence their career or academic standing; (iii) the duration, some got tired and simply did not undertake to complete the questions which required clarity and cohesiveness: the essay question, for example. Unfortunately, these questions were also worth more than the true and false or short answer questions.

Testing/Questionnaires

Contextual Age

Throughout course -- Post-course questionnaire

Health/Mobility

The components of contextual age which had the greatest
influence on the seniors' degree of involvement in the
course were health/health over life span,and mobility. The
most obvious example of this is John M. who is wheelchair-
bound. Most of the others could not climb ladders, had
difficulty getting up the stairs and were restricted in
their movements. Irene's health took the worst turn. The
irony is that those who had the greatest obstacles to their
mobility were those who undertook physical tasks. Irene and
John M. in particular, did not allow their disabilities to
interfere and they continued to exert themselves to the
highest degree possible. Irene's greatest concern was not
that she had a problem with her heart, but that she was not
available to write the scripts and plan the Final Project.
She sent Eva (B.A. team mate) information by courier when
she was told to stay in bed at home. She was heard to
lament that the project did not feel like it was her's
despite having drawn storyboards and having been in studio.
John M. made his wheelchair into our dolly. He would load
up his lap with sandbags and he would push things around
with the pedals of the wheelchair.

Others, having the right to do so, stated that their

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health would not allow them to lift, carry, and climb. Mu ended up leaving the course because of her health: precarious balance and shortness of breath. Others, like Mari, Stella, Edna, Jerry, and Rita were unable to lift and climb, but were always eager and willing to work. Dave, Jack, Soona and John B. spent much of their time observing. Dave had a bad back and Jack was quite frail. Edna seemed to be plagued with ill health: she needed eye operations and was on drugs to correct some other ailment. Her health often forced her to absent herself.

Social Activity

All of the seniors who participated in the course are active in the community, and members of clubs and associations. Some are social activists, such as Rita, John M. and Soona. Others belong to organizations which help them to maintain their links with their heritage, like Jerry and Wally who are Knights of Pythias. Albert, and Mari are lawn bowlers. Stella and Mari each bowl. Mari and Irene are teachers: Mari teaches blind bowlers and Irene teaches reading and has taught sculpture. Jerry, Wally, Dave, Rita, and Albert attend activities at the Golden Age Association. Jack, an observer, sketches the people he sees and shows them the results. John B. is involved in organizations which are relevant to his business. Soona travels the city with her group of seniors. It would appear that a high level of activity in the lives of these seniors bred an

interest in undertaking more activity. Those seniors who
had left the course were, for the most part, sedentary at
home and looking for an activity outside. This is with the
exceptions of Bob/Evelyne and Mu.

Number of years

Dave	–	80				
Jerry	–	77	|			
Jack	–	75	|	Edna	–	74
Stella	–	65-70	|	Bob	–	70
Mari	–	69	|	Sam	–	70
Rita	–	67	|	Mu	–	68
Wally	–	67	|	Ralph	–	60-70
John B.	–	66	|	Clara	–	66
Albert	–	65	|	Evelyne	–	65
Irene	–	64	|			
Soona	–	62				
John M.	–	61				

If anything, this study confounds any theory about a
high chronological age resulting in an inability to learn,
adapt and grow. High levels of involvement, enthusiasm,
interest, willingness to work, as well as amount of
awareness and number of skills achieved, were not particular
to any one age within this 20 year span, nor were these
quantities lower than those achieved by the young adults.

One quality that is specific to the senior subjects,
and a product of the era in which they were raised I would

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suggest, is that of courtesy: the majority of them were very concerned that they balance their commitment to the project with the commitment that the B.A. Team and I displayed. They were more aware that they had a responsibility for their own learning, one which was equal to that of the instructor(s). They recognized their responsibility to complete the examination, for example.

Granted, their greater number of years had brought about changes in their physical dexterity, and speed. So, too, has my extra ten years when I attempt to do tasks which my 19-year-old students undertake with ease: I am not as flexible on the ladder or crouching or with rolling up wires, and so on, as I was when I took this same course in 1982. As was outlined in the survey of literature, the aging process begins at as early an age as 30 years. The seniors were between 61 and 80 years old. With 30 to 60 years of aging behind them, physical constraints were expected. It is interesting to consider that these seniors were anywhere from 40 to 59 years older than Nick (B.A. team mate). In this way, the summer project included an insight into more than just the contextual ages of the seniors: it allowed a look at intergenerational interaction, contextual age at near 20 years old (Nick), near 25 years old (Janet and Heather), near 30 years old (myself), near 35 years old (Eva) and the 60- to 80- year-old students. We were all learners.

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Media literacy

The level of media literacy possessed by the seniors at the outset of the course is difficult to assess and was not explored to a sufficient degree in this project. They each had had experience with radio, and most remembered this medium of their childhood with fondness. Most had a high level of awareness with the forms/genres of the medium of radio. Dave and Wally, because of their N.F.B. experience were the most literate in its forms, structures and messages. Jack exhibited a high level of literacy of graphics (e.g. photos, drawings, posters)

The levels of television literacy of each of the seniors, I have outlined below in the Questionnaires, Television Literacy, Throughout course section.

Communication needs

Each senior who completed the course is the type to track down the information he or she needs if it does not come to him or her automatically through the media and the mail. Each has an awareness of the organizations and systems that are available to them. Each is the type to open the phone book and make a call for information. For the most part, their individual needs are fulfilled well by the communication media they have available to them, whether that is friends or family or television or newspapers. A number of them articulated a concern about the lack of information on the potential situation for them in a

separate Québec: they are unaware, and worried about programs for seniors being cut. As was outlined in the survey of literature, seniors themselves do not perceive their communication needs to be different than those of other adults. The seniors in this project exhibited the same attitude: only Soona articulated a wish or need to see more programming about the lives of seniors. She wanted to educate other seniors, to get them out of the house, to get senior women to fight for equity of old age pensions.

Education level

The two seniors with the lowest level of academic education were Albert and John M., and these two achieved the lowest grades on the examination. Not only was their experience with a classroom setting and a written examination 45 years old like the other seniors, each had left their academic training before passing completely through the formal-operations stage of development. John M. went on to learn a trade, and Albert went into the navy. Both had the disadvantage of working in their second language. Albert returned to finish up to Grade 9 in 1960, as an adult. The other seniors had finished high school while in their teens. Some had gone onto college or university. The higher level of academic training the better the seniors performed on written tasks, like the examination and the Individual Treatment. The more recent their academic training, the better they did. For example,

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Irene had just completed a D.E.C. and was working towards a second one. Jerry attended lectures and underwent regular tests for the Pharmaceutical Association. Each did well on both of these assignments. Wally and Irene have each written a book. They would each like to see their work published. Wally did well on these assignments as well.

Interpersonal interaction

Each of the seniors who remained in the course is the type who wants to get out of the house and be active. This was inherent in the course, after all. There are three measures of this component of contextual age: my personal experience with each of them; observation of the interaction of each in group situations by the B.A. Team and myself; the post-course questionnaire.

Jerry is the quiet type, he is an observer. The organizations to which he belongs are not sports or activity oriented. He is a stamp collector and amateur photographer. He does not speak out, he is pensive and does not waste his words: he will not use two words when one will suffice. He was wary of the course at the start, but Wally indicated that he, Wally, convinced Jerry to stay. Jerry's interpersonal interaction, then, is one-on-one and subdued.

Wally is a joker. He twists words, and throws puns into conversation, into scripts and into the tests he fills out. He is a gregarious man who works with the Boy Scouts. He enjoys the exchange of oral and written communication.

He is a poet and, when prompted, will read aloud. His level
of interpersonal interaction, then, is high. There was no
doubt that he would continue in the course and that he would
succeed in finding a rapport with his team mates. At the
first studio period, for example, he asked Anne questions
and encouraged her to participate in discussion.

Mari is a woman who enjoys discussion of life,
interaction and relationships. She will take on a cause and
fight city hall if needed, but is more comfortable in groups
of up to 15 or 20 people, or one-or-one conversation. She
is adaptive in a social situation and is outgoing. She
initiates contact.

Edna was not around enough for me to get a really good
idea of her qualities. She was one of the three seniors who
socialized through the first class period. She did ask
questions, and seemed to have no anxiety about interacting
with others or with appearing to be unknowledgeable. She
seemed to have a high level of interpersonal interaction.

John M. is not afraid to speak out. He encourages
others and enjoys just talking to them. He is a minister.
He runs a soup kitchen. He seeks to reach out to those who
are in greater need. His interpersonal interaction is at a
high level.

Irene goes to the local grade school and teaches
children to read. She is on committees within her small
community of Howick. She attends Collège Marie Victorin and

enjoys discussion. She speaks out in class. She encourages others through asking questions about their doings.

John B. is the solitary type. He seldom speaks and, when he does, it is often a non sequitur, so it is incomprehensible. He usually left class immediately without pausing to socialize or interact with the others, not even his team. He would come up to me and say "is that all then?" If I said "Yes", he would leave without a word to anyone else. The associations to which he belongs are professional ones, business-related for the most part. In articulating his communication needs, he most often said that he was not going to impose his views on others and did not want them to impose them on him. He gave the example of a conversation which someone monopolized. I would suggest that his interpersonal interaction level is low.

Rita is a self-confessed "talker -- I talk too much" type. She enjoys discussion and meeting others, but she does not often stop to listen. I do not want to be unfair, after all we worked together when she was under the stress of a crisis in her family. Her need to talk may well have been greater than her need to listen. She is a bowler, it is her "passion". She works with Widow-to-Widow. I would suggest that her level of interpersonal interaction is high.

Jack is a quiet man. He has opinions and he garners attention when he speaks. He meets musicians and others through the sketches he draws of them. He spent every class

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period sketching whoever was operating the videocamera which recorded the event. Then he would show it to them -- tremendously flattering. Jack enjoys his pursuits which occupy his mind. He acknowledges that he has few, if any, friends. His wife, Francis, is his best friend: he would go home to have lunch with her every Monday after his team meeting in the morning and before the class period at 1:00 p.m. I would suggest that Jack's interpersonal level was lower than his intra-personal level.

Stella also has a high intra-personal communication level. She reads books on mind control and development. She reads books and watches videos on positive thinking. She is judicious in the time and effort she will extend to others on a personal level. She is a one-on-one type, not a talk-to-twenty type. Her interpersonal interaction with those she knows well is high, with acquaintances it is low. She will seek the guidance of a book or video before seeking the advice of a friend.

Dave did not interact with the others very much at all. He did hang around after class and he did drop in on Team III without cause a couple of times when they were in studio. He seemed to interact most with those whose knowledge he wanted to tap or with whom he would feel on a par: myself, the teaching assistants, the women who videotaped the lectures. His answers to the post-course questionnaire were perfunctory and he did not reveal details

or tell many anecdotes about his life. The interpersonal interaction he exhibited in the course was low.

Albert is an out-going person. He has taken acting courses and he mimics everyone with whom he comes in contact. Like Jack's sketches, these caricatures are meant as compliments and represent the relative influence of people's personalities in his life. I would suggest that his interpersonal interaction level is high.

Soona has a circle of friends with whom she interacts. She is the one who, when on the bus, will ask a young person who is sitting in a seat "Did you have a hard day today?" If he says "No.", Soona suggests that he give his seat to an older person who may have trouble standing, not necessarily herself. If he says "Yes.", she leaves him alone. Soona will fight city hall. I would suggest that her level of interpersonal interaction is fairly high.

Life satisfaction

Most seemed satisfied with their lives, even Jerry who had lost a son, and the women who had lost their husbands. Rita and Edna unfortunately encountered problems in their personal lives while in the course. Temporarily at least, their lives were not very satisfying and not happy to say the least. None regretted the past, saying that it could not be changed and they were reconciled to it. All had a positive outlook for the future. None wanted to relive old times.

Media use

This measure has been outlined in the Subjects, Portraits section earlier. Each had a different pattern of media use. All watched television. All watched educational shows and news. Some watched dramatic programming. A few watched sports, game show and situation comedy programs.

Economic security

As I mentioned above, some of the seniors are concerned about their economic security if Québec decides to separate. Their lives are stable right now and they are thankful for their pensions. Edna was the only one who was worried about the $20.00 photocopy charge. She paid it, but had to do so in instalments of $5.00 each. Her concerns about her health, her economic status and crisis in her personal life all had a detrimental effect on her well-being, and her level of life satisfaction. Eight of the 12 who completed the post-course questionnaire said that they would have been willing to pay $100.00 for the course. The other four said that the course was worth it, but that they could not afford it on their fixed incomes.

Family life

The one thing that took priority in all of the lives of the seniors was the health and welfare of their families. Classes would be skipped, studio periods had to be rearranged or postponed, and meetings would have to be cancelled. Edna's greatest concern was her daughter.

Rita's greatest concern was her sister. Mari went to
Cincinnati to see her daughter's graduation. Stella felt
pressured by the course when her daughter was in town.
Albert missed the class on June 24 to attend a family get
together. Jack went to lunch with his wife each day. John
B. left studio to get home by 5:00 p.m. for supper, and once
to pick up his wife at the airport. John M.'s wife came to
studio almost every time to perform as talent or to assist
the crew. All of the men commented that their wives
resented the course and the time it took up. All of the
women, except Soona, are widows. For some, the achievements
of their children and grandchildren are more important than
their own.

Television Literacy

Initial Personal Oral Portrait

Most of the seniors spoke of their families, and of
their life story. They had been asked to introduce
themselves briefly and to tell the others in the group about
their experience with the media: sculpture, painting, film
and so on. Many did not address this question at all, not
even to say "none". Irene, Dave and Wally proved to have
the most experience with the mass media, and each of them
was very matter of fact about that experience. The course
and its contents did not intimidate them, and this comfort
with the situation continued throughout the course. Soona
articulated her dismay at the contents of the programs she

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sees on television. She questioned both the producers' lack of ethics and the viewers' lack of discrimination. Edna and Rita both mentioned the errors that they catch. Rita indicated her decerning eye when she brought up examples such as the scarf of a character being around the neck in one shot, but hanging loose the next time you saw the person. This started a discussion between the two of them, in which the others on the team did not participate. Those others were Sam, Bob and Evelyne. Bob and Sam each indicated their interest in the how-to of the studio. Their comments on the medium did not include an awareness or literacy with any of the four components of television literacy: content, form, structure, and awareness of own role in the process. Bob spoke mostly about his own experience as an extra in films. Mu did not reveal much about her literacy or awareness of the medium of television in her personal portrait, however at the break she started a discussion with me about the design and composition of a poster in the hall way. This indicates a degree of media awareness. Later in the term she would chat about news gathering practices, seeking information on the processes of this type of programming. In his oral portrait, Jerry queried processes and practices, too. He was interested in the validity of the examples given in films like Soap Dish, and Broadcast News. The other eight (Stella, Jack, John M., John B., Albert, Mari, Anne and Clara), listed their

experience, but did not indicate their degree of television literacy or awareness.

Pre-test (Appendix F)

Fourteen seniors filled out the first questionnaire to test degree television literacy: Irene, Soona, Evelyne, Anne, Jack, Stella, Clara, Rita, Jerry, Mu, John B., Wally, John M., and Dave. Mari was absent from class. Edna, Albert, and Sam did not submit one despite being there for the presentation of the video. Bob submitted his, but he had left it blank.

Videoclip #1

The situation shown in this clip was abstract and was meant to signify a woman thinking back to her brother's suicide, and recreating it in her imagination, without understanding why he killed himself. He does not exist in the reality of her world.

THE RELATIONSHIP?

-seven of the seniors identified the woman and man, as wife and husband or lovers.

-two others identified the same sort of relationship, but recognized that the relationship was in trouble.

-seven other seniors recognized that the relationship was in trouble.

-three seniors did not name the relationship the two characters shared and only identified a mood:

Mu wrote "anguish", for example.

-Dave and Wally were the only two to suggest a
friendship or fondness between the two characters
without suggesting that a sexual relationship must
have existed, and both recognized that the
relationship was in the past.

DO YOU THINK SHE IS AWARE OF HIM?

-eight seniors wrote "yes".

-Irene wrote "maybe", crossed it out, and wrote
"yes".

-neither Jack nor Soona answered the question.

-three (Jerry, John B., and John M.) wrote "no".

-Clara went further, she wrote: "No, she only
feels it."

WHAT MAKES YOU THINK SHE IS AWARE/UNAWARE?

-"she is crying" wrote most of them and "she
stares ahead."

-Irene felt that the woman was waiting for
something to happen.

-yet her stare indicated to Jerry that the woman
did not know the man was there.

-John B., confused this clip with another because
he wrote "limits answers/negative answers" yet the
woman did not speak in this clip.

-John M., felt that she was unaware because she
was shocked when the gun went off.

IS THE EVENT RECENT OR IN THE PAST?

-Mu wrote "Who knows?" then "past - Yes!!" further down the page.

-Irene did not answer.

-seven seniors wrote "past".

--five wrote "recent."

WHY RECENT/WHY PAST?

-Mu felt that "nothing this potent is a recent event".

-Irene wrote that it seemed to be in the present.

-Clara thought it was past because the woman was "deeply sad".

-Wally recognized the scene being past, "as a silent dream or a reminiscence".

-Stella also recognized that it was a reminiscence.

-Dave wrote that the "shadow effect on the suicide suggests a flashback".

-Soona, Jack and Anne wrote no answer.

-John M. recognized it as a recent event because of the "upsurge of gun abuse".

-Rita felt that it was recent "because of the pain still apparent".

-Evelyne wrote "recent because he is prepared with the gun". This leads me to believe that Evelyne was writing about the event which happened to the

two characters, rather than referring to the event that we, the viewers, were witnessing.

Videoclip #2

This was meant to signify an event happening in the present. The man is contemplating the breakup of his relationship with his girlfriend, is looking at her photo, is drinking and decides to hang himself.

WHAT IS THE RELATIONSHIP BETWEEN THEM?

-all 14 seniors wrote "lovers" except Clara who wrote "friend".

-five of the seniors recognized that this was a breakup and wrote things like "ex-boyfriend", "unrequited love", and "past" or "lost" lover.

-Irene went so far as to write "she could be a past lover or a woman who just broke off with him".

WHAT IS THE SETTING?

-most wrote "at home" or "his room".

-some suggested the "family room?"

-John M. identified it as a bar.

HOW DO YOU KNOW WHERE HE IS?

-John M. had no answer.

-most of the others wrote "pictures on the wall" or "the furniture".

-Stella said she knew because he was at a table playing the stereo.

-John B. identified the "word content of the music" to signify the setting of a "love breakdown".

-Jerry, Dave and Evelyne suggested that the man was in his apartment because he knew where things were.

WHAT TIME OF DAY?

-most wrote "night" or "evening" or "midnight".

-Jack had no idea.

-Wally and Jerry each wrote "late afternoon"

-Irene and Stella wrote "early morning", "as the sun is coming up".

WHY THIS TIME OF DAY?

-both Stella and Irene thought it was morning because light was shining in the window.

-Stella identified two light sources: the sun and lights on inside the room.

-most others cited the same reason for it being night time.

-Wally identified the time as late afternoon because the sun was low.

-Jerry felt it was late afternoon because of the shadows.

-John M. had no answer.

-Anne felt it was night because the lights were on.

-three identified the time as night time because
that is when people usually commit suicide.

Videoclip #3

This was a clip from the Montréal World Triathlon in
1988.

-IS HE AWARE OF THE CAMERA?

-four said "yes" and 9 wrote "no."

-Anne had no answers for this clip.

WHY YES/WHY NO?

-no: he did not look up, so did not see camera.

-no: he is not self-conscious.

-no: he is deliberate and in a hurry.

-Jack had no answer.

-no: he pays no attention.

-no: he does not pause in his action and he is
rushing.

-no: he is unconcerned.

-no: he swears.

-no: he was only concerned with going away.

-yes: he ran away because "he did not like being
photoed."

-yes: "because such events are always filmed."

-yes: "he hurries to complete his task and runs
away."

-yes: he is careful of his actions.

IS THIS A RECENT EVENT OR ONE IN THE PAST?

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-four had no answer.

-11 said recent.

-he is getting ready for a race.

-from Dave: no sign of time flashback.

-"this is what we see today."

-two cited the modern equipment.

-Clara and Rita both felt it was recent because it
took place in the summer.

WHAT IS THE SETTING?

-a bicycle path.

-a stadium.

-a sporting event.

-a bike race in the streets.

-Stella wrote: "where the 'bums' are..." which
suggests that she had confused this clip with
another one.

HOW DO YOU KNOW WHERE HE IS?

-the number on his shirt, wrote Wally.

-the equipment, wrote Dave and Rita.

-the asphalt, wrote Mu and Clara.

-John B. and Jerry did not know how they knew he
was at a cycling event.

WHAT TIME OF DAY/WHY?

-"daylite" because it was "daylite, natch!!",
wrote Mu.

-morning because of the light, wrote Clara.

-mid-afternoon because the sun was high, wrote Dave.

-afternoon because of the dull sky, wrote Jerry.

-afternoon because the race has ended, wrote Rita.

Videoclip #4

This was meant to represent a scene between a woman and the lover of that woman's husband which takes place while the woman is making cookies for a pre-school event. The man in the scene is the next door neighbour who stays home to look after his kids while his wife works. He has come to help make cookies in the morning around 10:00 a.m.

WHAT IS THE SETTING?

-at home

-the kitchen in the woman's home

-in the couple's home

HOW DO YOU KNOW?

-they are in the kitchen because they are in the kitchen.

-she wears an apron.

-table and chairs.

WHAT IS THE TIME OF DAY? WHY?

-no answer.

-afternoon because of the lighting.

-afternoon because husband probably just got home from work.

-night time because one of them departs for a meeting.

WHAT IS THE RELATIONSHIP BETWEEN THE TWO WOMEN?

-social worker/counsellor and client.

-one is the wife of the man and one is the lover of the man.

-one is the lover and the other is the mother of the man.

WHAT IS THE RELATIONSHIP BETWEEN THE MAN AND THE WOMAN HE STANDS BEHIND?

-mother and son.

-husband and wife.

-common law partners.

-girlfriend/boyfriend.

-concerned husband when the social worker is there.

WHAT IS THE RELATIONSHIP BETWEEN THE MAN AND THE OTHER WOMAN?

-no answer.

-lovers.

-mistress and lover.

-foe.

WHO IS THE WOMAN HAVING AN AFFAIR WITH? THE MAN IN THE ROOM OR SOMEONE ELSE?

-only five subjects answered this one: two wrote "the husband"; three wrote "the man in the room".

Videoclip #5

This was meant to be a scene between a mother and

daughter in 1943. It takes place the morning after the daughter finds out that her mother has been dealing in a black market for food stamps. The image freezes because I did that deliberately in the editing room. It was not meant to freeze. Two seniors did not answer the questions pertinent to this clip.

WHAT IS THE SETTING?

-at home.

-a house.

-an apartment.

-Irene, Stella and Wally identified it as a kitchen.

WHY THIS SETTING?

-the table meant it was a kitchen to Stella and Irene.

-the sewing machine in the background meant it was a home to Anne.

-the window meant it was a house to Clara.

-an apartment because it looked "homey", to Mu.

-the furniture meant it was an apartment to Rita.

WHAT TIME OF DAY? WHY?

-morning because the one woman says that she was up last night wrote Irene, Soona.

-morning because the women were not dressed yet.

-four did not know.

-afternoon, no reason given.

-afternoon, no reason given.

-night, because they are at home.

-noon, no reason given.

WHAT IS THE RELATIONSHIP BETWEEN THE TWO WOMEN?

-four had no answer.

-friends

-Mu wrote, "wife and girlfriend" which leads me to think that she had confused this clip with the previous one.

-Dave was the only one who wrote, "friends or mother and daughter"

WHAT IS IT ABOUT THEIR CONVERSATION THAT TELLS YOU THEIR RELATIONSHIP?

-"the recrimation of one to the other" wrote Evelyne.

-concern about getting along with one another.

-"the friend had an affair with the husband" wrote Clara which leads me to believe that she, too, confused this clip with the previous one.

-the overheard conversation of the night before.

WHY DOES THE IMAGE FREEZE? IS THE STORY ENDED?

-Dave wrote that there was more to discuss.

-Rita wrote that they were "out of words-- or the end of soap serial segment".

-Jerry and Clara just answered "no."

-the others left that one blank.

Videoclip #6

This was a clip from the 3-D Media Technology Conference, the workshops of which were held in the Bryan Building. This particular clip was shot in the television studio on the first floor of the building, with three cameras, live-to-tape. The discussion on tape included many different people speaking from different parts of the room, about the screen at the front of the room. Four of the seniors, (John M., John B., Anne, and Soona) did not answer the questions pertinent to this one.

> WHAT IS THE SETTING OF THIS EVENT? HOW DO YOU KNOW?
>
> -a classroom because that is the setting.
>
> -demonstration room.
>
> -seminar because of the podium and the screen.
>
> -a meeting to discuss how to install a screen, wrote Wally, because it took place in a theatre.
>
> -a union meeting, wrote Dave, because it is "interior with the usual rabble and discussion".
>
> -"the street", wrote Clara which leads me to believe that she had confused this clip with #3.
>
> -a town meeting in a school house because there is a blackboard in the background.
>
> -a classroom because of the black board and the students.
>
> -a group discussion showing a film because they

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are showing a film.

DO YOU THINK THE QUESTIONER IS AWARE OF THE

CAMERA? WHY?

-Yes, said six of them because...

...no answer given by four of them.

...he looks back and says so.

...of the camera set up.

-No, said two of them because...

...he seems to be talking to the crowd.

...he is very relaxed an waves his hands around

alot and is very animated.

WHY HAS THE VIDEO BEEN GIVEN THE TITLE: Now,

that's

TV!?

-eight subjects did not answer this question.

-of the others:

Jerry: "it shows the possibilities in this medium

and some things it can do."

Evelyne: "that is the way situations are

portrayed on TV, words and visual things."

Rita: "different programmes - soaps, interviews,

sports, drama, documentary."

Clara: "because it shows you the saddest things

in life."

Dave: "a challenge to deciphering excerpts"

WHAT IS IT THAT THE VIDEOS HAVE IN COMMON?

Evelyne did not answer.

Jerry: "drama."

Rita: "life's reality."

Clara: "human tragedy."

Dave: "short sequences, dramatic incidents."

Individual Treatment

The seniors outlined their messages and their audiences
well, and they fulfilled the requirements of the assignment,
however their suggested applications for the medium of
television proved to be less advanced than their young
peers. Wally and Irene, again because of their prior
experience in creating film and video products, were able to
address this component of the paper in greater detail than
the others in class. Starting with what she knew from the
information/documentary format, Irene applied the same form
to her outline for a video on the Lambach way of teaching
reading. Though he addressed this component and he had
discussed it with me, Albert did not seem to understand the
constraints the medium would impose on his very creative
idea. I am not sure if this was due to the language, to my
explanation, or to his inability to comprehend the changes
the medium would require. I judged that he needed to see
and work with the principles of the medium in order to clear
up this confusion. Jack's Individual Treatment dealt with
gun control and was chosen as the idea for the final for his

team. He addressed the question of how he intended to use the medium, however his use was more applicable to an oral presentation with slides, photos or demonstration. Ultimately, he ended up writing the script for the first production for the final project. The approach was 'animator and cards' so the emphasis on photos or drawings was within context of the assignment. That is to say, he applied his original concept appropriately to the assignment.

Post-test

As was stated above, this test was never undertaken.

Throughout course -- Course evaluation -- Post-course

interview

As the seniors became more comfortable in the television studio and classroom, they began to speak out more and to enter into discussion. They were acquiring the terminology and self-confidence in their use of that terminology. Jerry, in particular, revealed his competence and indicated the degree of television literacy which he possessed prior to the course. As the course progressed, his comments and criticism were insightful. The course did not teach him this insight, however. In the beginning, he did not speak and did not initiate discussion. As he gained confidence, particularly after he directed exercise #3, Jerry seemed to feel that he had the base, the place and the right to give his opinion and to question the motives of the

producers' of the videos shown. He began to let his opinion be known, rather than letting Wally speak for him. Sometimes he disagreed with his buddy, slowly he was able to articulate that different opinion.

Wally entered the course with a knowledge of the structures and the processes of creating a aural/visual product because of his 30 years at the N.F.B. He applied his existing knowledge to the new information he obtained in the course. He had the advantage of an advanced knowledge, however he did not grow/integrate as much as others. Like many of the young adults who had produced films and video products in the past, Wally knew how to do it and, therefore, was not as flexible or open to new methods. This is not to say that he was strident, stubborn or unwilling to listen, quite the contrary. However, the student who is the "clean slate" is often the one to absorb the principles and skills of this course because she has no preconceptions as to how things should be accomplished. At the outset, Wally's criticism and comments on video products were more advanced than the others. At the end of the course, his comments showed as much awareness as the others. He did not regress, rather the others progressed. He just had less room to progress within the confines of the course.

The same could be said of Dave and Jack. Though each had experience with the visual media, neither seemed to advance from the level of knowledge they possessed prior to

the course. Dave came in as a former film editor who thought of the aural/visual media in terms of their pieces and how he could "glue" them together, and he left the course with that same perspective on the medium of television. His greatest regret was not the conflict within his team, it was that we did not shoot on remote and edit the products together. The course included only the live-to-tape approach. It seemed that Dave did not appreciate that the picture-sound relationship of this approach is particular to the medium of television. As a result, he was not open to integrating knowledge of its possibilities only its constraints.

Jack came into the course as a photographer and artist. His was a visual view point and he stated that he came to the course in order to explore the visual in another way. He, too, did not acquire a sense of the picture-sound relationship and its balance which is particular to television. His script, concerning gun control, was well written and he recognized the use he could make of drawings and photos. However, the oral component was too complex for the medium: it was easier to comprehend if read silently to oneself. The visuals were appropriate to the topic, but not to the medium. They were too complex for the viewer to decern the details.

Irene was the experienced creator of information pieces with two 13-part series to her credit and one in the

planning. Her awareness of the medium and the uses to which she could put it was the highest coming into the course. What she did not have was the theory, the techniques, and the practicum with the equipments of television. She took the new information and used it efficiently and well in designing shooting scripts and writing the oral script for the talent. She did not remain at the same level of awareness of the medium throughout the course. Her literacy of the medium, however, was not the highest coming into the course. That is, she would notice structural elements or comment on the content of a video, but she would ask "why?" rather than ascribing meaning automatically. This is not to say that she exhibited the least competence with the codes of the medium, indeed her's was greater than most. But, upon entering the course, she and the other senior subjects who possessed a higher level of literacy, had not achieved the still higher level of their younger peers.

Rita exhibited the greatest competence with the codes of television from the first class period to the last. She had an awareness of the medium and her role in the process of its mass communication. She commented on both aural and visual structures. She noted the similarity of the videos shown in class to the forms of television, like "soaps". She recognized the manipulations of the producers', and she noticed errors in continuity, acting and set design. She was attentive to the special effects used in videos shown,

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and she articulated her perception of the feeling these effects were meant to create in the viewer. When the team started to create its own scripts she did not write them, but she was immediately able to visualize the actions and imagine the oral performance of the talent. Then she was able to efficiently and appropriately assign shots. She had a good sense of the appropriate pace of montage for a script, and of the size of shot to use. She was better at applying this skill to Irene's scripts than was Irene. Rita had an insight into the audience and which forms, contents, and structures of television would be most appropriate for which audience. She co-wrote the script for Final B with Eva. Eva commented on the speed with which Rita absorbed information and adapted to her guidance on this task (MacGregor, 1991).

Rita also picked up on the processes of live-to-tape video studio work. For example, she had an immediate dexterity and sense of the simultaneity of tasks inherent in the camera operator's role. As early as the first studio period, she exhibited this high-level skill (de Paiva, 1991). Later in the term, she directed exercise #3 and two weeks after that she was instructing John B. on how to direct Final A. She had integrated the strategies and had memorized the opening countdown. She gave him tips on how to handle the crew and so on. Her set decoration for Final B indicated her awareness of the appropriate amount of

detail for the medium: she was judicious in the placement of boughs and branches. Like Irene, Rita's awareness of the medium did not increase. Rather, they each seemed to add depth to their existing knowledge: to take the new information, to process it, to absorb it into a model existent in the schemata in their brains, and to apply this synthesis to the next assignment or video presentation.

Edna might have had a similar existing knowledge of the medium, and she might have exhibited a similar pattern in her interactions with the medium in the context of the course, but Edna was seldom there. Her initial oral portrait indicated a knowledge of the structures of the medium as well as the producer's role in the process, however Edna was often absent from class periods and studio set-up and taping, she was not at team meetings, she did not fill out the Television Literacy Questionnaire #1, and she did not fill out the post-course questionnaire. As a result of her inconsistent participation in the course and the lack of other data, it is difficult to assess the increase in her awareness. She was sharp, quick and aware when she was there. I would suggest that her literacy was higher than most of the seniors: she was able to ascribe meaning to the visual and aural elements she saw in videos shown, rather than just asking "why did they do that?"

John M., Stella, Albert and Mari each expressed their amazement and their appreciation for how the course had

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opened their eyes. Each is a selective consumer of the medium. John M. watches about 10 hours of religious and news programming in a given week. Albert watches 10 to 15 hours of educational, news and sports programming. Mari watches about 30 hours of educational, news and dramatic programming. Stella watches 14 hours of programming of the same three formats. Each of these seniors was enthusiastic about the course, and physically active in the studio, and in her or his life outside the course. For example, John M. often wheeled himself to class from his residence at Terrebonne and Cavendish. Mari went lawn bowling two or three times a week, and was the first senior ever to offer to assist with striking the studio. Stella went bowling and enjoyed dancing. Albert scoured the junk yards on his own to find the components of the mock ambulance for Final B.

Each of these four saw applicability for the contents of the course in their future television viewing. John M. hoped to put his new found knowledge to use in his ministry. Each was new to media production. Eventhough Albert came to the course from the audio/visual department of the Golden Age Association, he acknowledged that he knew very little about the process of video production when he entered the course.

Neither John M., Mari, Stella nor Albert spoke out in class periods at the beginning. The fact that Albert did not complete the Television Literacy Questionnaire #1

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suggests that he felt that he did not have the answers.

Neither John M. nor Stella exhibited high levels of literacy

in the forms, and structures of television. Their literacy

of content was average. Mari was not at class on that day.

At the outset, none of these subjects exhibited a knowledge

of their role as audience in mass communication. By the

end, however, they felt that they had learned so much. I

would suggest that their perception that they learned so

much came from the fact that they had, largely, been unaware

of the messages, the genres, the aural and visual

structures, and the manipulations of the medium. They,

unlike Irene, did not ask "Why did they (the producers) do

that?" They, rather, avoided these elements by not

watching, and, when they did watch, were inured to these

elements to a great extent.

John B. and Soona came into the course displaying the

greatest dislike/disgust with the medium. Their's was an

avoidance which extended to what I call 'television-

bashing'. It was not a media awareness as much as it was a

medium bewareness. John B. watches only news and public

affairs programming and is of the opinion that television

acts as a tool of "financial manipulation for the creator".

"If they improved content for young people", says John B.,

"(and) it wouldn't be a babysitter...they should get rid of

the crap." Soona feels that "there is nothing to stimulate,

for example Cosby...it's unreal, for example soaps, nothing

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moves." Neither seemed to come to appreciate the
peculiarities of the medium. Soona stopped going to team
meetings because the planning did not interest her. She did
not seem to recognize that it is in that very planning that
the producer has the control. If she wants to see
television change, she must come to realize that it is the
planners, as well as the disgruntled viewers, who must fight
and strive for an ethical and responsible approach to
television production. John B., too, absented himself from
the creative and planning aspects of his team's work,
eventhough he took the course in order to use its
information in designing advertising campaigns. They each
achieved the same grade on the examination, and did not
complete many of the questions: this grade was second to
lowest in the class. They each had difficulty, compared to
their peers, in identifying the elements which were tested
in Television Literacy Questionnaire #1. Their literacy, I
would suggest, was low coming into the course. Their media
bewareness was high, but their awareness was low and did not
increase over the 12 weeks of the course. Soona did pick up
on some of the processes in studio and seemed to be able to
master the simultaneity of tasks with practise. This
applied to machines in particular, like the switcher and the
camera (de Paiva, 1991). She commented in class on the
lighting in an interview show she had seen the night before.
She was curious about the back light on the interviewer

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which seemed to cause a halo. John B. did not seem to integrate any of the form/genre, or structure aspects of television awareness, nor did he seem to comprehend the processes and techniques inherent to the medium. He certainly did not apply these principles to discussion, written work or work in studio.

As to the seven seniors who dropped the course: Ralph was unwell and never started the course; Bob was more interested in performing in front of the camera and with sharing this activity with Evelyne than he was with producing; Evelyne did what Bob did; Sam's wife said that Sam felt that the course would be too much work, I think that Sam thought that the course would be more of a social situation; Clara was intimidated by the equipment, the terminology and, I think, her perception that the others knew so much more; Anne was under tremendous pressure from her family, as well as feeling inadequate and deficient vis a vis the others; and Mu. As Mu herself wrote, "Who knows?" She seemed to be interested. She had had some problems with her balance and had had to leave early to catch her bus so that she could sit down rather than stand through rush hour, but we were working that out. She telephoned on a Monday morning to say that she could not breathe, was on her way to the hospital so she would have to drop the course, yet on the weekend she had told her team mates that she was leaving the course. She was a physically active person when she

entered the course. Because of what is probably a culmination of health problems, and a wish to take it easy in her retirement rather than undertake the pressure of the workload of this course, she decided to leave without warning.

It is difficult to assess the television literacy which each of these seven possessed before the course and the awareness they achieved within it. Obviously, one I never met, and three others left within the first two weeks, and three others left by week 05. Only Anne, Clara and Mu filled out the Television Literacy Questionnaire #1 and each indicated by their answers that they had confused the videoclips.

DISCUSSION: CONTEXTUAL AGE, TELEVISION LITERACY
AND TELEVISION AWARENESS

The very fact that the majority of the seniors felt that they had gained a much greater awareness of the medium from this course suggests that they had some great learning to do. Many expressed their new found appreciation for the constraints of the medium within which the producers have to work, and acknowledged that they themselves were better at spotting things in television programs after taking the course.

At the beginning of the course, the majority of the seniors exhibited an imbalance in their knowledge of the four elements which comprise television literacy. Few could

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separate structure from content. Each seemed to be aware of the contents/messages of the medium, but few could identify genres, or ascribe meaning automatically, or recognize the role of audience and the manipulations of producers.

At the end of the course, the seniors all were well-informed critics with an empathy for the producers and a knowledge of the role of audience in the communication process. This they exhibited in the class period 12 when discussing the final projects. However, it was apparent from the Television Literacy Questionnaire #1 results outlined above that they were in need of the language of television before they could begin to become more literate in television.

The video for this questionnaire was deliberately prepared in clips because young adults are adept at flipping channels on their remote controls, catching just clips of programs, yet being able to outline plot lines or predict what will occur next in a program. As the introduction to this study suggests, this is because the young adults have a literacy of the medium which allows them to make almost instant interpretations of the aural and visual structures in particular. Because they were weaned on television, they have integrated the meaning of certain sizes of shots, certain camera angles and certain types of music, and they assign those meanings without needing to accommodate to the stimuli.

The responses which the seniors gave on the questionnaire indicate that they were unable to follow the changes in scene and mood as well as the young adults. This suggests that their powers of discrimination were not very highly developed at the outset and that their television literacy then, was low. This, despite the fact that many of them watch 10 to 20 hours of television programming each week. This test gives the first indication that exposure and viewing of the surface patterns of television do not result in high levels of television literacy. Thus, the senior who has watched 40 years of television is not as literate as the young adult who has watched 20 years of television. For example, despite a written description of the videoclips, many of the seniors were confused as to which videoclip the questions referred to, and ended up answering incorrectly as a result.

Just as literacy of the written word aids in acquiring a greater literacy of the spoken word, television language aids in fostering a greater literacy of the televisual message. At first, the skill of reading is not a literacy of its own, rather it is merely a recognition of a configuration of letters. It is the same with the language of television awareness. As the subject uses the language and assigns the symbols, the configurations take on meaning. As the seniors progressed through the course, they used the language of television more and they labelled examples of

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techniques with greater accuracy, however they had not yet reached the stage of integration and assimilation, and so had not achieved a higher level of literacy.

Many acquired an ability to discern certain elements of set design or lighting or framing, and so on, in context. Many became aware, and this awareness will foster a higher level of television literacy as they continue to apply their critical eye to the television programs they watch. If they hone this skill, they will integrate the knowledge of the four components of television literacy, and will become more literate, more able to automatically ascribe meaning. The test of their retention of the knowledge they gained will be the literacy they exhibit perhaps a year later. Rita had this ability coming into the course, but she was the only one, except perhaps Edna.

The contexts of the lives of these seniors had their greatest influence on the instructional design itself. I am referring in general terms here, since, as the earlier reporting indicates, there are many subtle nuances and individual lives to consider. But in general, their health problems and mobility constraints, as well as their lack of recent experience as students, were detrimental to their full participation. Many of the seniors who left the course, left because such a course did not fit into the context of their lives: it was taking up too much time, it required creative work and they felt inadequate for that

task, transportation was a problem, it was not a relaxing situation. Equally, contextual age had much to do with the level of commitment and involvement of those who remained. Those who were particularly active in the rest of their life, were active in the course, climbed ladders and were painstaking with their documentation. Those who were more sedentary in their lifestyle either quit or stood back and observed. Education level had a definite effect on the outcome of the written work: the treatment and the examination. A greater verbal literacy due to the era in which they went to school aided in their ability to write scripts which were succinct and which fulfilled the requirements of the assignments. Their greater experience with organizational tasks and with "doing what the boss says" was of benefit as it kept them from going off on tangents like the young adults. The fact that these students were also parents, or in the case of Soona a great aunt, meant that they were at the opposite end of the continuum of responsibility from the young adults. That is, they had integrated the role of provider or comforter, the conciliator. They had set the needs of others as the priority over their own, for example their families' needs; they were concerned about responsibility to the team and the project. The young people, on the other hand, tended to be more concerned about their individual pursuits, their own ideas, and would sacrifice the cohesiveness of the team

rather than compromise. Again, I am writing in general terms here. Similar traits are exhibited by individuals of any age group. One only has to refer back to the conflict of Team I over the script for exercise #3, and Dave, Albert and Stella's wish to quit the course because of it.

The stereotypes of aging do not apply. The seniors were no more strident or stubborn, nor any more docile than the young people. One concern that everyone seemed to have, but which I ignored, was that the seniors might be technophobic, especially the women. My response to this concern was to bring up the example of the many kitchen appliances women had been operating for years: microwaves, mix masters, pressure cookers, and so on. If they could learn to operate those machines in the contexts of their lives, they could learn to operate the machines of television in the context of a studio. This proved to be true, though Clara and Anne each seemed to have a fear of breaking something, and each of them quit the course. Those who remained learned to operate the equipment.

This course has to be adapted for the senior population. The pace proved to be too fast, which was true for the young adults as well, however the seniors were in need of more redundancy of information, and repetition of the production roles. The young adults get the chance to fulfil the duties of each position once and then to choose to fulfil one or two of the positions for a second time.

Because I eliminated extra rotations on the exercises for the seniors, this meant sacrificing the opportunity for them to repeat a production role. In order to allow for such repetition, the course would have to be extended by half its length or more. If I were to redesign the course and teach it to seniors again, I would change it to a remote course or to a studio course with editing. The live-to-tape approach to television production is extremely stressful and requires the simultaneous processing of many skills. Few of the seniors were able to undertake this kind of processing. If they started with a course which included editing, and learned the principles to the point of recognizing them in context, then the seniors would be better able to handle the live-to-tape situation and stress. The young people were more adept and adaptable in general to this approach. Again, this is due to the era in which they grew up, and the simultaneous inputs with which they have had to deal since birth. However, as it was, the course had value for the seniors. Many commented that the strength of the course was the fact that the principles which were discussed in class, were put into use the next week in studio.

The approach of participant-observation is, as Myerhoff suggests, useful for assessing the progress, growth and physical capabilities of seniors. It has served the course well in the past, but its applicability became more clear when working with the seniors. This coupled with Thick

Description, makes for an appropriate tool in uncovering attitude, mood, and emotion.

This study makes only a preliminary step towards establishing television literacy as an aspect of contextual age. The details of the observations recorded in written form, on video tape, and on audio cassette are too numerous to report and, often, too subtle to articulate. The premise of this study was that viewers who had formed their cognitive schemata in the absence of television would exhibit a lesser degree of literacy with the medium than those who were raised with television as a culture and an environment in itself. Television literacy was defined as comprehension and use of the codes of the medium in the four areas of contents/messages, forms/genres, aural/visual structures, and knowledge of one's own role as a consumer in the communication process. Those who exhibit the highest levels of comprehension and use of the symbols of television in these four areas are those who possess the highest literacy. This study suggests that viewers born after 1965 are the most likely to possess the highest level of literacy, and those born before 1934 are most likely to possess the lowest levels of television literacy.

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Appendix A

CRITERIA FOR PARTICIPATION BY SENIORS

Instruction in this course will be in the form of lectures, workshops in studio periods and one-on-one involvement on the part of both the instructor and the B.A. students assigned to each elderly team. Participation in this course will include attendance at a lecture each week, (two hours each), attendance and participation in workshops during studio periods, studio participation (4 to 5 hours every second week), paperwork for each exercise (a team effort with the assistance of the B.A. student assigned to the team), and an exam at the end. There will also be three individual meetings and three team meetings with the instructor at intervals over the 12 weeks. Each elderly student will be asked to think of a possible idea for a final project for the team and to outline it in written form. The five ideas proposed will form a base from which the final project idea will grow.

The participants must be english-speaking, in good health, and good in physical mobility. The studio periods include many long periods of standing and could include, (at the senior's own discretion and risk), the lifting of lights, the climbing of ladders and the lifting of set pieces and flats. (NOTE: there will be teams of five seniors with one younger student joining them, who has

completed the course already.)

By the end of the course each team will have produced five video projects, the creative control and content of which are at the discretion of the team members themselves. Each student will be required to take on roles in the production team.

These include:

Director: She has control of the project for the day. She, with the guidance of the instructor, will make the decisions as to time management and the television product itself. She has the creative control.

Audio Engineer: He oversees all audio sources, per director's orders, for the day. He decides where to place the microphones, ensures that all sources of music are available and ready to go when the director asks for them, and ensures that the proper volume level is recorded on the video tape recorder.

Switcher Operator: She is responsible for executing the visual transitions for which the director asks.

Camera Operator: He provides the director with an aesthetically pleasing camera shot, as requested.

Floor Manager: She is in control of the studio floor and is the director's representative for

those people on the floor who are not a part of
the production crew.

Lighting Director: (Four of the five team members
will take on this role) He is responsible for the
design and execution of an appropriate lighting
plan for the video project of the day.

There will be a final exam of the material covered
specifically in the lectures and the studio periods. The
students will be given up to three hours to complete the
exam.

Appendix B

CRITERIA AGAINST WHICH WRITTEN WORK WILL BE MEASURED:

1. Completeness -- that all the required elements are
included in the assignment as defined when the
assignment was given.

2. Cohesiveness -- that things tie together, are
connected, do not contradict one another and do not
confuse the reader.

3. Presentation -- that there are not typographical
errors, that the layout does not inhibit understanding.
NOTE: a table of contents might be appropriate.

4. Clarity -- that objectives are set and met; that
the "bottom line" is easily determined; that there is a
clear sense that the writer knows what she is writing
about.

5. Sources -- a reference to or listing of. NOTE:
examples of correct style for such references can be
made available.

CRITERIA AGAINST WHICH VIDEO PRODUCTS WILL BE MEASURED:

1. Genre -- component parts and style established for
a particular television format, based on convention.
In the context of a television production course, this
includes fulfillment of the assigned

style/approach/format as outlined in the course.

2. Content/Message -- the point or the conclusion of the product and its possible effects. This includes the clarity and the accessibility of the message, the aesthetic principles used to enhance the message, and the faithfulness of the message to the intended audience.

3. Medium -- appropriate use of the inherent characteristics of the medium. This includes: evident attempts to use the techniques particular to television; the use of television techniques which enhance the intended message and are suitable for the intended audience; and the degree of skill evidenced...the creation of a "clean" product.

4. Audience -- the viewers to which the product is addressed; the viewers which are served by the product. This includes a consideration of: the script and the level of language used; the particular aesthetic principles and television techniques used which make the product more or less accessible to a particular audience.

5. Innovation -- attempts to enhance, perfect or redefine the GENRE. This includes originality of approach, of script and of techniques used and is based on the context in which the product was created, be it academic or commercial. With this criterion, attention

is paid to the producers' understanding of not only the medium of television, but also of other media, the techniques of which often meld with those of television.

CRITERIA AGAINST WHICH TEAM PERFORMANCE WILL BE MEASURED:

1. Commitment to idea -- evidence of a general belief in the MESSAGE and a commitment to that message/idea.

2. Commitment to product -- evidence of a general attempt to remain true to the MEDIUM of television. Evidence that the team is striving to produce not only a good product, but also a product which challenges them and which is "TV".

3. Balance of duties -- evidence that all members are interdependent and are each making an equal contribution -- whether conceptually, aesthetically or physically.

4. Punctuality -- arrival, departure, schedule keeping, valid and efficient use of studio hours.

5. Control -- discipline, conscientious behaviour in general, an overall feeling that things are under control and purposeful.

6. Performance of production roles -- the interaction and balance of the production roles as well as the fulfillment of all roles properly and without evident strain. EXAMPLE: not only is the director fulfilling

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his role, he is also aware of other roles, giving them their proper place and priority.

7. <u>Cohesiveness/Harmony</u> -- evidence that the team is working as one toward the MESSAGE and the MEDIUM. This can be evidenced in production meetings, disagreements in studio and the manner in which they are resolved, etc. This, of course, carries over to the final product and the team's reaction to the critique of that product...there should be no evidence of finger pointing nor of washing of one's hands of the process and product. The product belongs to all members of the team, so, therefore, do both the credit and the blame.

8. <u>Adaptability</u> -- evidence that the team is flexible, willing to change things if they start to go wrong...that certain members do not remain strident and unchangeable when it is evident that the idea or the approach must be altered.

9. <u>Documentation</u> -- treatments, scripts, lighting plans, schedules, storyboards, camera cards, shooting scripts, proposals, etc. The completeness, presentation/layout, and cohesiveness of all paperwork.

10. <u>Growth</u> -- the work and achievements of each stage of the process should reflect an integration of concepts and practicalities which have been discovered throughout the course. Previous errors should not occur. The improvement upon of any of the above

criteria from previous work.

CRITERIA AGAINST WHICH AN INDIVIDUAL STUDENT WILL BE
MEASURED:
A TELEVISION PRODUCTION CREW MEMBER MUST BE WILLING TO LEAD,
BUT PREPARED TO FOLLOW.

1.   Involvement -- to be participant in that which is
occurring in the context of the course. The evaluator
should sense that the student is taking part in the
process and the product, whether it is her own
production/presentation or that of another
team/classmate.

2.   Commitment -- to have something at stake. The
evaluator should sense that the student is responsible
for that which he undertakes. It is the difference
between merely performing tasks and being answerable
for one's performance in a role on a team and in the
creation of a product.

3.   Adaptability -- willingness to learn; openness to
the suggestions of others. The evaluator should sense
that the student is not singular in focus. Though
committed to the idea, the student should be willing to
listen, to absorb other points of view and to act upon
the advice of others.

4.   Maturity/Control -- to work responsibly and
efficiently in concert with one's peers. The evaluator

should sense the student is performing, getting the job done, and approaching her peers, talent and instructor(s) with a measure of professionalism.

5.   Willingness to work/Indefatigable -- to "go that extra mile". The evaluator should sense that the student is enthusiastic and willing to push himself. The student should want to be in studio and in the role which has been assigned to or taken on by her. Coercion should not have to be used in order to get the student to participate: to go up on the ladder, to engage in discussion, to attend production meetings.

6.   Self-sufficiency/Initiative -- an ability to take on a task and to complete it. The evaluator should sense that the student has a strong idea of where she is going and what she wants to do, not only regarding the production, but also within the role she has taken on and with the medium of television itself. There must be a strong sense of purpose and solidity.

7.   Contributory nature -- an ability to subordinate oneself. The evaluator should sense that the student respects and trusts the opinions of those in control, that the student is willing to work under supervision and to follow commands, that the student does not go off on a tangent which will undermine the ultimate purpose of the endeavour.

8.   Role fulfillment -- to fit the description of the
role taken on. The evaluator should sense that the
student is aware of his role and is capable of
fulfilling it, but must also sense that the student
knows the boundaries of his role: not overstepping it
and not undermining the other production roles. The
student should demonstrate that he is aware of the
context in which he is working.

9.   Integration of theory -- to recognize theory in
practise. The student should demonstrate evident
awareness of the concepts of aesthetics and television
production. The evaluator should sense that the
student has identified theories relevant to the course.

10. Growth/Evident learning -- development of greater
proficiency, and greater understanding of the medium,
of aesthetics and of the television production process.
The evaluator should sense/there should be evidence
that insights have been gained by the student. There
should be evident internalization of: production
roles, production commands, equipment potentials and
peculiarities, aesthetics of framing, aesthetics of
light/sound/colour, aesthetics of montage, acting
techniques particular to television, blocking of
cameras and talent, history of television and its
formats, definition of audience, definition of message,
timing, etc. This internalization should be evident in

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discussion, and in critique of television and other media products.

 1. recognize audio cassette deck.
 2. recognize microphones.
 3. recognize turn table.
 4. recognize video cameras.
 5. recognize video monitors.
 6. recognize audio mixer.
 7. recognize camera tripod.
 8. recognize Fresnel lighting instruments.
 9. recognize light meter.
10. recognize Open Face Spot lighting instruments.
11. recognize Scoop lighting instruments.
12. recognize Soft lighting instruments.
13. recognize flats.
14. recognize switcher (special effects generator).
15. recognize studio VCRs.
16. identify left/right control on amplifier.
17. identify speakers A and B on audio amplifier.
18. identify eject button on audio cassette deck.
19. identify fast forward button on audio cassette deck.
20. identify play button on audio cassette deck.
21. identify rewind button on audio cassette deck.
22. identify volume control for audio monitor on audio
     cassette deck.
23. identify intercom outlets in control room.
24. identify intercom outlet on camera monitor.
25. identify intercom outlet in studio.
26. identify mic inputs.
27. identify input faders on mixer.
28. identify input switches for each bus on mixer.
29. identify meters 1/3 and 2/4 switch on mixer.
30. identify output faders on mixer.
31. identify output switches for each bus on mixer.
32. identify trim control for each bus on mixer.
33. identify volume control for audio monitor on mixer.
34. identify needle height control on turntable.
35. identify reject control on turntable.
36. identify term "0db".
37. identify VU meters on VCRs.

38. recognize fragility of grey boxes along walls.
39. identify camera lens.
40. identify lens cap.
41. identify focus control attached to camera tripod.
42. identify pan lock on camera tripod head.
43. identify tilt control on camera tripod head.
44. identify zoom control attached to camera tripod.
45. identify barndoors.
46. recognize relative fragility of bulbs in lighting instruments.
47. identify c-clamps on lighting instruments.
48. identify electrical outlet for lighting.
49. identify flood/spot control on Fresnel lighting instruments.
50. identify Fresnel lens.
51. identify pan control on Fresnel lighting instruments.
52. identify tilt control on Fresnel lighting instruments.
53. identify wattage of Fresnel lighting instruments.
54. recognize lighting instruments on stands as Fresnels.
55. identify gels.
56. identify bulb for light meter.
57. identify control button on light meter.
58. identify disk for light meter.
59. identify lock for control button on light meter.
60. identify flood/spot control on Open Face Spot lighting instruments.
61. identify pan control on Open Face Spot lighting instruments.
62. identify tilt control on Open Face Spot lighting instruments.
63. identify wattage of Open Face Spot lighting instruments.
64. identify wattage of Scoop lighting instruments.
65. identify wattage of Soft lighting instruments.
66. identify Rosco.
67. identify power control on video monitors.
68. identify video monitors for cameras in control room.
69. identify video preview monitor in control room.
70. identify video program monitor in control room.
71. recognize studio video monitor as a live monitor.
72. recognize studio video monitor as a playback monitor.

73. identify video output for studio monitor.
74. identify camera power supply units in control room.
75. identify brightness control on CCU.
76. identify contrast control on CCU.
77. identify "cut" button on switcher.
78. identify background control on switcher.
79. identify down stream keyer "cut" button on switcher.
80. identify down stream keyer "preview" button on switcher.
81. identify down stream keyer fade control on switcher.
82. identify fader bar on switcher.
83. identify preview bus on switcher.
84. identify program bus on switcher.
85. identify special effects buses on switcher.
86. identify counter numbers on VCRs.
87. identify power control on VCRs.
88. recognize consequences of unplugging cameras from grey box.
89. acknowledge that fluorescent light is greenish.
90. acknowledge that outdoor light is blue-ish.
91. identify term "colour temperature".
92. recognize restricted grey scale necessary for television.
93. recognize that correct proportions of additive primaries combined create white light.
94. identify mixer and its component parts.
95. identify turntable and its component parts.
96. identify studio camera and its component parts.
97. identify special effects camera and its component parts.
98. identify studio tripod and its component parts.
99. identify lighting control board and its component parts.
100. identify Fresnel lighting instruments and their component parts.
101. identify Open Face Spot lighting instruments and their component parts.
102. identify Scoop lighting instruments and their component parts.
103. identify Soft lighting instruments and their component parts.

104. identify light meter and its component parts.
105. identify switcher and its component parts.
106. identify studio VCR and its component parts.
107. recognize that standard television screen has a 3x4 aspect ratio.
108. recognize that television image is made up of lines and dots.
109. recognize that television images are recorded at 30 frames/second.
110. recognize benefit of inquiring when unsure of a task, rather than undertaking it.
111. state ratio of key light to back light to fill light in Classic Three Point Lighting.
112. identify major eras in television history.
113. recognize that viewers use broadcast television in many different ways.
114. define "audio feedback".
115. define "footcandle".
116. define "flag".
117. identify cue to cross fade to another audio source.
118. identify cue to execute a cut from one audio source to another.
119. identify cue to execute a cut to an audio source from silence.
120. identify cue to fade from an audio source to silence.
121. identify cue to fade up to an audio source from silence.
122. identify cue to talent to slow down.
123. identify cue to talent to speak more loudly.
124. identify cue to talent to speak more softly.
125. identify cue to talent to speed up.
126. identify cue to talent which indicates that only fifteen seconds remain in the program.
127. identify cue to cut from black to a video source.
128. identify cue to dissolve to another video source.
129. identify cue to execute a cut from one video source to another.
130. identify cue to fade from a video source to black.
131. identify cue to fade up to a video source from black.
132. identify cue to flip from colour bars to camera on the CCU.

133. identify cue to insert titler.
134. identify cue to roll the videotape.
135. identify cue to stop VCR.
136. identify cue to "cut"/stop the show.
137. identify command for appropriate looking room.
138. identify command for less headroom.
139. identify command for more headroom.
140. identify command to "focus".
141. identify command to arc left.
142. identify command to arc right.
143. identify command to dolly-in.
144. identify command to dolly-out.
145. identify command to pan left.
146. identify command to pan right.
147. identify command to pedestal down.
148. identify command to pedestal up.
149. identify command to rack focus.
150. identify command to strike the camera.
151. identify command to truck left.
152. identify command to truck right.
153. identify command to zoom-in.
154. identify command to zoom-out.
155. identify command to "cue talent".
156. identify command that the VCR has stopped recording.
157. identify "standby" command.
158. identify steps necessary to cue up a record album.
159. identify steps necessary to cue up an audio cassette.
160. identify steps necessary to patch up a microphone.
161. recognize necessity of ensuring proper audio recording levels.
162. recognize necessity of ensuring that a microphone does not pick up its own audio signal.
163. recognize necessity of leaving mixer power on at all times.
164. recognize necessity of placing mics into locked cabinet when striking.
165. recognize necessity to cue up audio sources after each run through.
166. recognize necessity to leave buses on mixer at zero when striking.

167. recognize necessity to leave input switches in the ATT position when striking mixer.
168. identify steps to striking a camera.
169. recognize importance of attending to camera.
170. recognize importance of ensuring that no weight passes over or rests on any wires.
171. recognize importance of leaving all switches on camera at standard positions.
172. recognize importance of releasing camera pan and tilt controls before attempting to pivot tripod head.
173. recognize necessity of ensuring that cameras are capped before switching to colour bars on CCU.
174. recognize necessity of gripping camera tripod as opposed to handles.
175. recognize necessity of leaving pan control unlocked when striking camera.
176. recognize necessity of leaving tripod wheels unlocked when storing camera.
177. recognize necessity of placing cameras near wall when striking.
178. recognize necessity to avoid shooting bright areas with cameras.
179. recognize necessity to pedestal camera down when striking.
180. recognize necessity to turn down brightness and contrast on camera monitors when striking.
181. recognize necessity to allow pace of talent action to lead the camera, as she moves in the frame.
182. recognize necessity to focus each time distance between camera lens and object changes.
183. recognize necessity to tilt down and zoom-out on talent simultaneously in order to maintain an aesthetically pleasing shot.
184. recognize necessity to tilt up and zoom-in on talent simultaneously in order to maintain an aesthetically pleasing shot.
185. recognize necessity to zoom-in completely on an object in order to focus on it properly.
186. recognize necessity of following opening procedure for a program.

187. recognize necessity of placing director's headset into locked cabinet when striking.
188. recognize necessity to address each crew member by position title.
189. recognize necessity to command "CUT".
190. recognize necessity to give "stand by" command to crew.
191. recognize necessity to ready each crew member individually just before running through script.
192. recognize necessity to cue a cross-fade to another audio source.
193. recognize necessity to cue a cut from one audio source to another.
194. recognize necessity to cue a cut to an audio source from silence.
195. recognize necessity to cue a fade out from an audio source to silence.
196. recognize necessity to cue a fade up to an audio source from silence.
197. recognize necessity to give a "ready" for each transition from one audio source to another.
198. recognize necessity to cue a dolly.
199. recognize necessity to cue a pan.
200. recognize necessity to cue a rack focus.
201. recognize necessity to cue a truck.
202. recognize necessity to cue a zoom.
203. recognize necessity to cue an arc.
204. recognize necessity to give a command to focus camera.
205. recognize necessity to give a command for less headroom.
206. recognize necessity to give a command for more headroom.
207. recognize necessity to give a command for more looking room.
208. recognize necessity to give a command to pedestal camera.
209. recognize necessity to give a "cue talent" command.
210. recognize necessity to give a "ready" for each cue to talent.
211. recognize necessity to give a command to cue talent to slow down pace.

212. recognize necessity to give a command to cue talent to speak more loudly.
213. recognize necessity to give a command to cue talent to speak more softly.
214. recognize necessity to give a command to talent to speed up pace.
215. recognize necessity to cue a lighting change.
216. recognize necessity to cue a cut from black to a video source.
217. recognize necessity to cue a cut from colour bars to camera on CCU.
218. recognize necessity to cue a cut from one video source to another.
219. recognize necessity to cue a dissolve from one video source to another.
220. recognize necessity to cue a fade from a video source to black.
221. recognize necessity to cue a fade up to a video source from black.
222. recognize necessity to cue title insertion.
223. recognize necessity to give a "ready" for each transition from one video source to another.
224. recognize necessity to give command to strike camera.
225. recognize necessity to give command to strike set.
226. recognize necessity to give command to roll VCR.
227. recognize necessity to give command to stop VCR.
228. recognize necessity to state that VCR has stopped.
229. recognize efficiency of placing slate on a stand in existing light.
230. recognize necessity of cueing talent from beneath the camera lens.
231. recognize necessity of placing floor manager's communication system into locked cabinet when striking.
232. identify steps necessary to flood a lighting instrument.
233. identify steps necessary to pan a lighting instrument.
234. identify steps necessary to spot a lighting instrument.
235. identify steps necessary to tilt a lighting instrument.
236. identify steps necessary to attach a "flag" to a lighting instrument.

237. identify steps necessary to attach a gel to a lighting instrument.
238. identify steps necessary to attach Rosco to a lighting instrument.
239. identify steps necessary to meter a light.
240. recognize importance of securing light meter to oneself while working.
241. recognize necessity of ensuring light meter does not get banged, jarred or smashed.
242. recognize importance of ensuring that ladder is locked open before climbing.
243. recognize importance of having a "lighting buddy".
244. recognize necessity of placing electrical extension cords into locked cabinet when striking.
245. identify steps to striking a light.
246. recognize necessity of returning all lighting accessories to locked cabinet when striking.
247. recognize necessity of placing light meter into locked cabinet when striking.
248. recognize importance of turning off power to lighting instrument before unplugging/plugging it.
249. recognize maximum wattage load that an electrical outlet can handle.
250. identify steps necessary to put up a flat.
251. recognize necessity to clamp flats together.
252. recognize necessity to support flats when they are standing: sandbag or self.
253. recognize necessity of standing flats at 90 degree angle when storing.
254. recognize necessity of returning equipment, set pieces, and props to their assigned places when striking.
255. recognize necessity of rolling all cables in smooth loops when striking.
256. identify steps necessary to send power to cameras from control room.
257. recognize necessity of ensuring that CCUs are on colour bars before turning off power to cameras.
258. recognize necessity of leaving switcher power on at all times.
259. recognize necessity to leave buses on switcher on black when striking.

260. recognize necessity of ensuring audio recording of slate.
261. recognize necessity of ensuring that videotape is rolling.
262. recognize necessity of ensuring video recording of slate.
263. recognize necessity to allow VCR to run five seconds after each take.
264. recognize necessity to ensure that VCR is never left on PLAY and PAUSE.
265. recognize necessity to fill out take sheets.
266. recognize necessity to take over the ten-second countdown from director.
267. recognize necessity of wearing comfortable clothing.
268. recognize necessity of wearing rubber soles.
269. recognize importance of executing director's commands exactly and immediately.
270. recognize necessity of keeping food and beverages out of studio.
271. recognize necessity to use studio resources efficiently.
272. recognize necessity to use studio time efficiently.
273. recognize necessity to take television's visual aesthetics into account when designing sets.
274. define responsibilities, duties and role of director.
275. define role of lighting designer.
276. define role of producer.
277. define role of set designers.
278. define role of script writers.
279. identify role of talent.
280. identify steps of opening countdown.
281. recognize importance of the message.
282. recognize that there are many different ways to approach the same message.
283. recognize value of pre-production work in planning final product.
284. recognize importance of basing one's statements in research.
285. recognize peculiarity and applicability of shooting script format for live television production.

286. recognize value of storyboard vis a vis visualization of potential program idea.
287. recognize necessity of defining audience for a program.
288. define "vectors".
289. define "headroom".
290. define "leadroom".
291. define "looking room".
292. define "high camera angle".
293. define "low camera angle".
294. define "normal angle".
295. define "subjective camera angle".
296. define "close up".
297. define "extreme close up".
298. define "extreme long shot".
299. define "long shot".
300. define "medium shot".
301. identify function of back light.
302. identify function of fill light.
303. identify function of key light.
304. identify function of base light.
305. define "Classic Three Point Lighting".
306. define "high key lighting".
307. define "low key lighting".
308. recognize purposes of lighting.
309. identify function of the Set light.
310. identify function of Special light.
311. define "jump cut".
312. define "aerial perspective".
313. define "brightness".
314. define "height in plane".
315. define "overlapping planes".
316. define "relative size".
317. recognize that television production techniques are an effort to simulate human perception of visual and aural stimuli.
318. recognize perceptual effect of the cut.
319. recognize perceptual effect of the dissolve.
320. recognize perceptual effect of the fade to black.
321. recognize perceptual effect of the wipe.
322. define "magnetism of the frame".
323. define "z-axis".

324. recognize potential detrimental impact of aural elements on viewer's response to product.
325. recognize potential detrimental impact of vectors on viewer's response to product.
326. recognize techniques of television production which are used to portray disorientation.
327. recognize techniques of television production which are used to portray objectivity.
328. recognize visual and aural methods for manipulating subjective time in television production.
329. recognize television as a close-up medium.
330. define "card show format".
331. define "demonstration format".
332. define "drama format".
333. define "dramatization format".
334. define "interview format".
335. define "news format".
336. recognize Lowest Common Denominator Programming as dominant model in broadcast television.
337. recognize that broadcast television has a fast pace because of low resolution screen in particular.
338. recognize applications of lav. mics.
339. recognize applications of tripod boom.
340. recognize applications of hand mics.
341. recognize applications of hanging mics from grid.
342. recognize applications of mic extensions.
343. recognize applications of table mic stand.
344. recognize applications of clothes pins when lighting.
345. develop ability to support weight of camera with heel of left hand while operating focus control with tips of fingers of left hand, leaving right hand free to operate zoom control.
346. maintain an aesthetically pleasing shot.
347. recognize applications of locking tripod wheels on camera.
348. develop a sense of need to guide talent empathetically.
349. recognize merit in silence while lighting director works.
350. recognize merit of stringing extension cords up over the grid when setting up.
351. recognize applications of Low-Key Lighting designs.

352. recognize applications of "flags".
353. recognize applications of bulb on light meter.
354. recognize applications of cast shadow of talent in fine tuning her lighting set up.
355. recognize applications of cast shadows.
356. recognize applications of disk on light meter.
357. recognize applications of Flat lighting designs.
358. recognize applications of Fresnel lighting instruments.
359. recognize applications of gels.
360. recognize applications of High-Key Lighting designs.
361. recognize applications of lighting instruments on stands.
362. recognize applications of Rosco.
363. recognize applications of Soft lighting instruments.
364. recognize applications of swivel head on the light meter.
365. recognize applications of the Scoop lighting instrument.
366. recognize effect of barndoors on lighting.
367. recognize effect of perceptual replication of the sun on a scene.
368. recognize merit in assigning only one lighting instrument to each electrical outlet.
369. develop a sense of individual responsibility towards ensuring preservation of studio equipment.
370. develop ability to differentiate commands for one's crew position amongst all commands given.
371. develop ability to remain silent while taping, despite receiving oral queries and commands from director through headset.
372. recognize necessity to slow the pace of movement when performing for television.
373. recognize necessity to slow the pace of speech when preforming for television.
374. recognize applications of Classic Three Point lighting.
375. recognize necessity to tailor action to television when preparing a script.
376. recognize necessity to tailor dialogue to television when preparing a script.

377. recognize benefit of following a systematic process for rehearsal and taping of a live television studio program.
378. recognize merit in obtaining the input of others.
379. recognize potential of z-axis staging/blocking to take full advantage of studio space.
380. recognize applications of a rack focus.
381. recognize applications of a pedestal up/down.
382. recognize effect of a telephoto lens.
383. recognize effect of a wide angle lens.
384. recognize applications of a dolly.
385. recognize applications of a truck.
386. recognize applications of an arc.
387. recognize applications of the functions of colour.
388. recognize applications of aerial perspective.
389. recognize applications of matt key.
390. recognize insert of one video source into another.
391. recognize wipe of one video source to another.
392. compare effect of x-axis staging vs. z-axis staging.
393. recognize applications of z-axis staging/blocking in set design, camera placement and shot choice.
394. recognize applications of techniques which contravene traditional rules of television aesthetics.
395. recognize television as a developing medium.
396. develop ability to visualize and then direct lighting based on lighting plan.
397. develop ability to visualize and then mount a set based on floorplan.
398. develop ability to undertake the many simultaneous tasks of audio engineer of a live television studio program.
399. develop ability to undertake the many simultaneous tasks of camera operator of a live television studio program.
400. develop ability to undertake the many simultaneous tasks of director of a live television studio program.
401. develop ability to undertake the many simultaneous tasks of floor manager of a live television studio program.

402. develop ability to undertake the many simultaneous tasks of lighting director of a live television studio program.
403. develop ability to undertake the many simultaneous tasks of switcher operator of a live television studio program.
404. develop practices and procedures which are safe and protective of equipment and personnel.
405. develop a sense of the interdependence of television studio crew positions.
406. develop a sense of the interdependence of television production roles.
407. recognize merit in using aesthetic principles purposefully.
408. recognize interdependence of picture and sound in television.
409. recognize how different juxtapositions of visuals create different meanings for viewer.
410. recognize basic difference between film and television.
411. develop ability to operate television studio equipment proficiently.
412. develop a sense of the interdependence of television studio equipments.
413. develop ability to share workload of pre-production.
414. develop ability to judge number of personnel needed to accomplish a task in pre-production and in studio.
415. develop ability to judge amount of time each task will take in pre-production and in studio.
416. develop ability to organize simultaneity of tasks.
417. develop a sense of visualization of studio space which allows for its most efficient use.
418. develop an appreciation for television as a creative and artistic medium.
419. develop a sense of appropriate pacing of visual and aural transitions for programs.
420. develop a sense of the pace of talent movement which is most appropriate for television.
421. develop a sense of the pace of talent speech which is most appropriate for television.

422. develop judgement to recognize impact of aesthetic elements (visual and aural) on perception of the message by the viewer.
423. develop a sense of how television production formats contribute to L.C.D. Programming.
424. identify techniques and characteristics particular to the medium of television.
425. develop an appreciation for the potentials of television/video as a medium of communication. (MURROW)
426. develop ability to judge the success or failure of picture/sound relationship in conveying the message of a television program.
427. develop individual performance which strives to fulfil, to the highest degree, ten criteria outlined in course.
428. develop video products which strive to fulfil, to the highest degree, five criteria outlined in course.
429. develop team performance which strives to fulfil, to the highest degree, ten criteria outlined in course.
430. develop ability to visualize/imagine visual and audio components of a program from a shooting script in combination with a floorplan which includes camera placement.

Appendix D

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Senior Student's Name: _____ Team: _____

Assignment/Meeting: _____ Date: _____

Role(s) Undertaken by Senior: _____

_____

_____

_____

INVOLVEMENT: to be concerned and affected by that which is occurring in the context of the course. The evaluator should sense that the student cares about the process and the product, whether it is his/her own production or that of another team/classmate.

_____

_____

_____

_____

_____

COMMITMENT: to have something at stake. The evaluator should sense that the student is responsible for that which he/she undertakes. It is the difference between merely performing tasks and being answerable for one's performance in a role on a team and in the creation of a product.

_____

_____

_____

_____

_____

ADAPTABILITY: willingness to learn; open-ness to the suggestions of others. The evaluator should sense that the student is not singular in focus. Though committed to the idea, the student should be willing to listen, to absorb other points of view and to act upon the advice of others.

_____

_____

_____

_____

_____

ROLE FULFILMENT: to fit the description of the role taken on. The evaluator should sense that the student is aware of her/his role and is capable of fulfilling it, but must also sense that the student knows the boundaries of his/her role: not overstepping it and not undermining the other production roles. The student should demonstrate that she/he is aware of the context in which he/she is working.

_____
_____
_____
_____
_____

INTEGRATION OF THEORY: to recognize theory in practise. The student should demonstrate evident awareness of the concepts of aesthetics and television production. The evaluator should sense that the student has identified theories relevant to the course.

_____
_____
_____
_____
_____

GROWTH/EVIDENT LEARNING: development of greater proficiency, and greater understanding of the medium, of aesthetics and of the television production process. The evaluator should sense/there should be evidence that insights have been gained by the student. There should be evident internalization of: production roles:

> production commands;
> equipment potentials and peculiarities;
> aesthetics of framing;
> aesthetics of light, sound, and color;
> aesthetics of editing (live and post-production);
> acting techniques particular to television;
> blocking of cameras and talent;
> history of television and its formats;
> definition of audience;
> definition of message;
> timing;
> etc.

This internalization should be evident in the production process, in discussion, and in critique of television and other media products.

_____
_____
_____
_____
_____

General Comments: _____

_____

_____

_____

_____

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Evaluator: _____   Date: _____

Circle title which corresponds to your role in assignment/meeting:

TEACHING ASSISTANT   /   TEAM MEMBER   /   OBSERVER

Senior Student's Name: _____ Team: _____

Context of Observation: _____

_____

_____

_____

Date: _____

_____

General Comments: _____

_____

_____

_____

_____

_____

_____

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_____

_____

_____

_____

_____

_____

_____

_____

Evaluator: _____ Date: _____

Circle title which corresponds to your role in assignment/meeting:

TEACHING ASSISTANT   /   TEAM MEMBER   /   OBSERVER

Appendix E

RELEASE FORM

I hereby release Margaret Gourlay, the Department of
Communication Studies and Concordia University from all
liability concerning any injury which I may sustain in the
context of the course:

"Introduction to Video Production, Summer 1991".

I understand that any risk I take will be done so at my own
discretion and will be my responsibility alone.

SIGNED: _____   DATE: _____

PRINT NAME: _____ _____
                    (first)   (last)

Appendix F

June 10, 1991

Now, That's TV!

This video includes clips of many video products which were produced by students in our Communication Studies B.A. program, in their second and third year courses. Please answer the following questions to the best of your abilities, and as fully as space and time allow.

1.   Woman sits on stool in foreground, a figure sits on a stool in the background:

What is the relationship between these two people?

_____

_____

Do you think that she is aware of what the figure behind her is doing?

_____

What makes you think she is aware?
OR
What makes you think she is unaware?

_____

_____

_____

Is this event a recent one or did it happen in the past?

_____

Why do you think it is a recent event?
OR
Why do you think it happened in the past?

_____

_____

_____

2.   <u>a man sits at a table in the background looking at a photo, he stands up
and walks to a small chest in front of a window then walks to the
foreground</u>:

What is the relationship between he and the woman in the
photo?

_____

_____

What is the setting of this event?   Where is he?

_____

How do you know where he is?

_____

_____

What is the time of day?

_____

Why do you think that it is that time of day?

_____

3.   <u>A man ties up his shoes and then runs away</u>:

Do you think that he is aware of the camera?

_____

What makes you think he is aware?
<u>OR</u>
What makes you think he is unaware?

_____

_____

_____

·   Is this event a recent one or did it happen in the past?

_____

Why do you think it is a recent event?
<u>OR</u>
Why do you think it happened in the past?

_____

_____

_____

What is the setting of this event? Where is he?

_____

How do you know where he is?

_____

_____

What is the time of day?

_____

Why do you think that it is that time of day?

_____

4.   Two women talk at a table, a man stands in the background:

What is the setting of this event? Where are they?

_____

How do you know where they are?

_____

_____

What is the time of day?

_____

Why do you think that it is that time of day?

_____

What is the relationship between the two women?

_____

_____

What is the relationship between the man and the woman he
stands behind?

_____

_____

What is the relationship between the man and the other
woman?

_____

_____

Who is the woman having "an affair" with? The man in the
room with them or someone else?

_____

5.   <u>Two women talk at a table</u>:

What is the setting of this event? Where are they?

_____

How do you know where they are?

_____

_____

What is the time of day?

_____

Why do you think that it is that time of day?

_____

What is the relationship between the two women?

_____

What is it about their conversation that tells you their
relationship?

_____

_____

Why does the image freeze? Is this the end of the story?

_____

6.   <u>A room full of people, two men are standing at the front of the room,
another is asking a question</u>:

What is the setting of this event? Where are they?

_____

How do you know where they are?

_____

_____

Do you think that the questioner is aware of the camera?

_____

What makes you think he is aware?
<u>OR</u>
What makes you think he is unaware?

_____

_____

_____

This video its titled "Now. that's TV!".   Why do you think it was given that title?

_____

_____

What is it that the videos have in common?

_____

_____

NAME: _____
                    [please print]

Appendix G

A total of three videos will be shown to you. Each of these were produced in
the context of the Bachelor of Arts course Video I, as part of the Final
Project. I would ask that you choose __ONE__ of the three to write about. Each
of the five has a corresponding sheet attached here. __Do not fill out all of__
__the sheets.__ Complete only the sheet that corresponds to the video upon which
you have chosen to comment.

__NAME__: _____   _____
                        first   LAST

AT FACE VALUE

Is this event a recent one or did it happen in the past?

_____

Why do you think it is a recent event?
OR
Why do you think it happened in the past?

_____

_____

_____

What is the setting of this event? Where is this person?

_____

How do you know where this person is?

_____

_____

What is the time of day?

    _____

Why do you think that it is that time of day?

_____

Is this a man or a woman addressing you?

    _____

What is the purpose of the dissolves in this case?

_____

What is the purpose of the mirror in this case?

_____

What is the genre?   _____

How well has the team fulfilled the definition of the genre?

_____   250   _____

AT FACE VALUE.../2

Does this product take advantage of the inherent characteristics of the medium of video? _____   How so? Should the product have been done with another medium instead?   _____   .

_____

_____

What is the audience for this video?   _____

How does the team use the medium to appeal to that audience?   _____

_____

_____

How well does the performance of the talent work for you?   _____

_____

_____

Any innovations? _____'_____

_____

_____

What do you think is the message of this video? _____
What elements of the video enhance or distract from this message? _____

_____

_____

Any general comments?   _____

_____

_____

_____

_____

_____

_____

LIKE FATHER, LIKE SON

These two men are meant to be father and son. do you believe it? _____
Why?/Why not? _____
_____

What is the setting of this event? Where are they? _____
_____

How do you know where they are? _____
_____

What is the time of day? _____

Why do you think that it is that time of day? _____

Do you think that they are aware of the camera?
_____

What makes you think they are aware?
OR
What makes you think they are unaware?
_____
_____

Is this event a recent one or did it happen in the past?
_____

Why do you think it is a recent event?
OR
Why do you think it happened in the past?
_____
_____

What is the genre? _____

How well has the team fulfilled the definition of the genre?
_____

LIKE FATHER, LIKE SON.../2

Does this product take advantage of the inherent characteristics of the medium of video? _____   How so?   Should the product have been done with another medium instead?   _____

_____

_____

What is the audience for this video?   _____

How does the team use the medium to appeal to that audience?   _____

_____

_____

How well does the performance of the talent work for you?   _____

_____

_____

Any innovations?   _____

_____

_____

What do you think is the message of this video? _____

What elements of the video enhance or distract from this message? _____

_____

_____

Any general comments?   _____

_____

_____

_____

_____

_____

_____

DANCING IN MY HEAD

What is the setting of this event? Where are each of these people?

WOMAN: _____

MAN: _____

How do you know where they are?

WOMAN: _____

MAN: _____

What is the time of day?

WOMAN: _____

MAN: _____

Why do you think that it is that time of day?

WOMAN: _____

MAN: _____

What is the relationship between the two of them?

_____

_____

Do you think that they are aware of the camera?

WOMAN: _____

MAN: _____

What makes you think the person is aware?
OR
What makes you think the person is unaware?

WOMAN: _____

MAN: _____

Is this event a recent one or did it happen in the past?

WOMAN: _____

MAN: _____

Why do you think it is a recent event?
OR
Why do you think it happened in the past?

WOMAN: _____

MAN: _____

What is the purpose of the dissolves and superimpositions in this case?

_____

What is the genre?   _____

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DANCING IN MY HEAD.../2

How well has the team fulfilled the definition of the genre?

_____

Does this product take advantage of the inherent characteristics of the medium
of video? _____   How so? Should the product
have been done with another medium instead?   _____
_____
_____

What is the audience for this video?   _____

How does the team use the medium to appeal to that audience?   _____
_____
_____

How well does the performance of the talent work for you?   _____
_____
_____

Any innovations?   _____
_____
_____

What do you think is the message of this video? _____

What elements of the video enhance or distract from this message? _____
_____
_____

Any general comments?   _____
_____
_____
_____   _____
_____
_____
_____

Appendix H

TENTATIVE SCHEDULE FOR VIDEO COURSE

Week 1: Monday, May 27 to Friday, May 31

Monday 27	Lecture 01: Introduction to course Television History Now, that's TV!
Tuesday 28	Team I in studio -- orientation, p r o g r a m m e opening and card show format
Wednesday 29	Team II in studio -- orientation, p r o g r a m m e opening and card show format
Thursday 30	Team III in studio -- orientation, p r o g r a m m e opening and card show format
Friday 31	Team IV in studio -- orientation, p r o g r a m m e opening and card show format

Week 2: Monday, June 03 to Friday, June 07

Monday 03	Lecture 02: Television Formats The Television Programme Treatment "The interview" in general, with examples of what's been done in the course previously Introduction to Exercise 1 The shooting script The programme opening/countdown Individual meeting #1

Week 3:   Monday, June 10 to Friday, June 14

      Monday 10   Lecture 03:

                                        What is TV?
                                        Lowest   Common   Denominator
                                        Programming
                                        The Tube and Eye and discussion
                                            thereof
                                        Exercise 1 Questions
                                        Individual meeting #1

      Tuesday 11   Team   I   in   studio   --   3pt
                                        lighting and   Exercise 1
                                        Individual meeting #1

      Wednesday 12   Team   II   in   studio   --   3pt
                                        lighting and   Exercise 1
                                        Individual meeting #1

      Thursday 13   Team   III   in   studio   --   3pt
                                        lighting and   Exercise 1
                                        Individual meeting #1

      Friday 14   Team   IV   in   studio   --   3pt
                                        lighting and   Exercise 1
                                        Individual meeting #1

Week 4:   Monday, June 17 to Friday, June 21

      Monday 17   Lecture 04:

                                        Review of exercise 1
                                        Playback of exercise 1
                                        R e v i e w   s t a g e s   o f
                                        rehearsal/taping
                                        constraints   (time,   camera
                                        heads)
                                        Shooting script errors
                                        Production Roles (definitions)
                                        "The Demo." in general with
                                        examples   of what has been done
                                        in the   course previously
                                        Introduction to Exercise 2
                                        Treatment due

Week 5:   Monday, June 24 to Friday, June 28

    Monday 24   [HOLIDAY]   <u>Lecture 05</u>:

                                 Basic Aesthetics
                                 Vectors
                                 Angle
                                 Exercise 2 questions
                                 [Grading Scale]
                                 Team meeting #1

    Tuesday 25   Team I in studio -- Exercise 2
    Wednesday 26   Team II in studio -- Exercise 2 ·
    Thursday 27   Team III in studio -- Exercise 2
    Friday 28   Team IV in studio -- Exercise 2

Week 6:   Monday, July 01 to Friday, July 05

    Monday 01 [HOLIDAY]   <u>Lecture 06</u>:

                                 Exercise 1 vs. Exercise 2
                                 Exercise 2 reviewed
                                 Playback of Exercise 2
                                 Enhancement of depth
                                 Switching
                                 "The Dramatic Scene" in general, with examples of what has been done in the course previously
                                 Introduction to Exercise 3
                                 Floor Manager's cues
                                 C.C.U.
                                 VCR on play and pause is a no-no
                                 RGB

Week 7:   Monday, July 08 to Friday, July 12

    Monday 08   <u>Lecture 07</u>:

                                 Lighting/Lighting for Exercise 3
                                 Exercise 3 questions

    Tuesday 09   Team I in studio -- Exercise 3
    Wednesday 10   Team II in studio -- Exercise 3
    Thursday 11   Team III in studio -- Exercise 3
    Friday 12   Team IV in studio -- Exercise 3

<u>Week 8</u>:   Monday, July 15 to Friday, July 19

        Monday 15   <u>Lecture 08</u>:

<u>Lecture 08</u>:

Tips   for   Final   Package
(APA/MLA)
Makeup and Acting tips
Exercise 3 reviewed
Playback of Exercise 3
Team meeting #2
View some Approach A Finals
which have   b e e n   d o n e
previously in the   course

<u>Week 9</u>:   Monday, July 22 to Friday, July 26

        Monday 22   <u>Lecture 09</u>:

Exam Preview
Set Design and view tape
View some Approach B Finals
which have   b e e n   d o n e
previously in the   course

Tuesday 23   Team I in studio -- Final 1
Wednesday 24   Team II in studio -- Final 1
Thursday 25   Team III in studio -- Final 1
Friday 26   Team IV in studio -- Final 1

<u>Week 10</u>:   Monday, July 29 to Friday, August 02

        Monday 29   <u>Lecture 10</u>:

EXAM
Team meeting #3

<u>Week 11</u>:   Monday, August 05 to Friday, August 09

        Monday 05   <u>NO CLASS</u>

Tuesday 06   Team I in studio -- Final 2
Wednesday 07   Team II in studio -- Final 2
Thursday 08   Team III in studio -- Final 2
Friday 09   Team IV in studio -- Final 2

<u>Week 12</u>:   Monday, August 12   <u>LAST CLASS</u>:

Playback of Finals
Individual meeting #3
Party

Appendix I

The attached questionnaire is part of a research project on
Television Literacy and Age   Its purpose is to help in
establishing the context in which the respondent has grown up.
has lived and is living, with an eye to discovering the place of
television and media in the respondent's life   It includes: (i)
questions which deal with personal information; (ii) a survey of
media use and viewing patterns: (iii) individual communication
needs; (iv) individual attitudes toward media/television.

It is quite comprehensive and will take a bit of your time to
complete. You are asked to do it in intervals: read it over
first, think about it. but do not fill it out. In a few weeks
time it will be completed as part of an interview. At that time
each question will be read to you by the interviewer, discussed
if need be and the answer filled in. Please answer as fully as
you can/wish and as fully as space allows. If more space is
needed for some details that the question does not allow, the
margins or the reverse of the sheets will be used.

NAME: _____   _____
                first   LAST

PERSONAL INFORMATION

01.   AREA OF CITY IN WHICH YOU RESIDE:

[_____]

02.   PRESENT OCCUPATION:

[_____]

03.   IF RETIRED, WHAT WAS YOUR OCCUPATION BEFORE RETIREMENT?

[_____]

04.   AGE   [_____] years

05.   GENDER   [__] male   [__] female

06.   CIVIL STATUS

[__] single
[__] common law
[__] married
[__] divorced
[__] widow/er
[__] separated

07.   COUNTRY OF BIRTH: [_____]

08.   IN CANADA SINCE: [19____]

09.   YEARS OF EDUCATION COMPLETED:

[__] grade school   Where? _____
[__] high school   Where? _____
[__] college/CEGEP   Where? _____
[__] university   Where? _____
[__] informal education, non-credit
                         Where? _____

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10.   What year did you complete your highest level of education?

        [19____]

11.   Please check off which of the following languages you command.

        [__] English
        [__] French
        [__] Spanish
        [__] Other(s) _____

12.   Do you belong to any clubs or associations?[__] yes [__] no

13.   Which one(s)?

        1. _____
        2. _____
        3. _____
        4. _____

14.   How often do you attend club activities?

        [__] several times a week
        [__] once a week
        [__] less than once a week/irregularly

15.   Which activities do you enjoy most?

        1. _____
        2. _____
        3. _____
        4. _____

16.   How often have you travelled in Canada in recent years?

        [__] once a year or more
        [__] once in the last 2 to 5 years
        [__] less than once in the last five years
        [__] not at all

17.   How often have you travelled abroad in recent years?

        [__] once a year or more
        [__] once in the last 2 to 5 years
        [__] less than once in the last five years
        [__] not at all

18.   Do you have children?

        [__] more than 5
        [__] 3 to 5
        [__] 1 to 2
        [__] no

19.   Where do they live?

        [__] Montreal
        [__] Elsewhere in Canada
        [__] In U.S.A.
        [__] In another country

20   How often do you usually see them?

        [__] one or more times a week
        [__] anywhere between once-in-two-weeks and once-a-month
        [__] anywhere between once-a-month and several times a year
        [__] less than once-a-year

21.   Do you have grandchildren?

        [__] more than 5
        [__] 3 to 5
        [__] 1 to 2
        [__] no

22.   Where do they live?

        [__] Montreal
        [__] Elsewhere in Canada
        [__] In U.S.A.
        [__] In another country

23.   How often do you see them?

        [__] one or more times a week
        [__] anywhere between once-in-two-weeks and once-a-month
        [__] anywhere between once-a-month and several times a year
        [__] less than once-a-year

INDIVIDUAL COMMUNICATION NEEDS

24.   How important is it for you to obtain information on available
        services for seniors?

        very   important   not so   un-
        important   important   important

        What helps you to satisfy this need?

        _____

25.   How important is it for you to obtain information on financial and
        income services for seniors?

        very   important   not so   un-
        important   important   important

        What helps you to satisfy this need?

        _____

26.   How important is it for you to obtain information on occupational
        services for seniors?

        very   important   not so   un-
        important   important   important

        What helps you to satisfy this need?

        _____

27.   How important is it for you to obtain information on health services
      for seniors?

      very   important   not so   un-
      important   important   important

      What helps you to satisfy this need?

      _____

28.   How important is it for you to obtain information on housing
      services for seniors?

      very   important   not so   un-
      important   important   important

      What helps you to satisfy this need?

      _____

29.   How important is it for you to obtain information on individual
      rights services for seniors?

      very   important   not so   un-
      important   important   important

      What helps you to satisfy this need?

      _____

30.   How important is it for you to obtain information on available
      activities for seniors?

      very   important   not so   un-
      important   important   important

      What helps you to satisfy this need?

      _____

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31.   How important is it for you to obtain information on clubs'
       activities for seniors?

       very   important   not so   un-
       important   important   important

       What helps you to satisfy this need?

       _____

32.   How important is it for you to obtain information on volunteer
       activities for seniors?

       very   important   not so   un-
       important   important   important

       What helps you to satisfy this need?

       _____

33.   How important is it for you to obtain information on trips for
       seniors?

       very   important   not so   un-
       important   important   important

       What helps you to satisfy this need?

       _____

34.   How important is it for you to obtain information on sports for
       seniors?

       very   important   not so   un-
       important   important   important

       What helps you to satisfy this need?

       _____

35   How important is it for you to understand what is expected from you
      in society?

      very   important   not so   un-
      important   important   important

      What helps you to satisfy this need?

      _____

36   How important is it for you to know yourself?

      very   important   not so   un-
      important   important   important

      What helps you to satisfy this need?

      _____

37.   How important is it for you to know the younger generation better?

      very   important   not so   un-
      important   important   important

      What helps you to satisfy this need?

      _____

38.   How important is it for you to obtain current information on what
      goes on in Montreal?

      very   important   not so   un-
      important   important   important

      What helps you to satisfy this need?

      _____

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39. How important is it for you to obtain current information on what
     goes on in Quebec?

     very   important   not so   un-
     important   important   important

     What helps you to satisfy this need?

     _____

40. How important is it for you to obtain current information on what
     goes on in Canada?

     very   important   not so   un-
     important   important   important

     What helps you to satisfy this need?

     _____

41. How important is it for you to obtain current information on what
     goes on in other parts of the world?

     very   important   not so   un-
     important   important   important

     What helps you to satisfy this need?

     _____

42. How important is it for you to obtain current information on how
     other seniors live?

     very   important   not so   un-
     important   important   important

     What helps you to satisfy this need?

     _____

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43.   How important is it for you to know what other people think on
      current affairs?

      very   important   not so   un-
      important   important   important

      What helps you to satisfy this need?

      _____

44.   How important is it for you to study or to take courses?

      very   important   not so   un-
      important   important   important

      What helps you to satisfy this need?

      _____

45.   How important is it for you to know how to use modern technology?

      very   important   not so   un-
      important   important   important

      What helps you to satisfy this need?

      _____

46.   How important is it for you to raise your morale?

      very   important   not so   un-
      important   important   important

      What helps you to satisfy this need?

      _____

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47.   How important is it for you to re-experience events in which you
       were involved?

       very   important   not so   un-
       important   important   important

       What helps you to satisfy this need?

       _____

48.   How important is it for you to re-experience events in which others
       were involved?

       very   important   not so   un-
       important   important   important

       What helps you to satisfy this need?

       _____
                                       .

49.   How important is it for you to behave like others in contemporary
       society?

       very   important   not so   un-
       important   important   important

       What helps you to satisfy this need?

       _____

50.   How important is it for you to behave like others in the past?

       very   important   not so   un-
       important   important   important

       What helps you to satisfy this need?

       _____

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51.   How important is it for you to know what other seniors think of you?

       very   important   not so   un-
       important   important   important

       What helps you to satisfy this need?

       _____

52.   How important is it for you to know what members of younger
       generations think of you?

       very   important   not so   un-
       important   important   important

       What helps you to satisfy this need?

       _____ _____

53.   How important is it for you to talk to others about experiences and
       problems?

       very   important   not so   un-
       important   important   important

       What helps you to satisfy this need?

       _____

54.   How important is it for you to listen to others' experiences and
       problems?

       very   important   not so   un-
       important   important   important

       What helps you to satisfy this need?

       _____

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55.   How important is it for you to feel that you belong to a group?

        very   important   not so   un-
        important   important   important

        What helps you to satisfy this need?

        _____

56.   How important is it for you to feel that you do meaningful things?

        very   important   not so   un-
        important   important   important

        What helps you to satisfy this need?

        _____

57.   How important is it for you to feel that others respect you?

        very   important   not so   un-
        important   important   important

        What helps you to satisfy this need?

        _____

58.   How important is it for you to tell reminiscences from the past?

        very   important   not so   un-
        important   important   important

        What helps you to satisfy this need?

        _____

                            274

59.   How important is it for you to feel that others listen to you?

        very   important   not so   un-
        important   important   important

        What helps you to satisfy this need?

        _____

60.   How important is it for you to participate in talks with others?

        very   important   not so   un-
        important   important   important

        What helps you to satisfy this need?

        _____

61.   How important is it for you to be close to your traditions?

        very   important   not so   un-
        important   important   important

        What helps you to satisfy this need?

        _____

62.   How important is it for you to express your opinions in public?

        very   important   not so   un-
        important   important   important

        What helps you to satisfy this need?

        _____

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63.   How important is it for you to feel younger?

       very   important   not so   un-
       important   important   important

       What helps you to satisfy this need?

       _____

64.   How important is it for you to have opportunities to express
       criticism?

       very   important   not so   un-
       important   important   important

       What helps you to satisfy this need?

       _____

65.   How important is it for you to be in a festive mood?

       very   important   not so   un-
       important   important   important

       What helps you to satisfy this need?

       _____

66.   How important is it for you to contribute from your experience to
       the younger generation?

       very   important   not so   un-
       important   important   important

       What helps you to satisfy this need?

       _____

67.   How important is it for you feel that your life at present is a
        continuation of your life in the past?

        very   important   not so   un-
        important   important   important

        What helps you to satisfy this need?   .

        _____

68.   How important is it for you feel that you belong to present times?

        very   important   not so   un-
        important   important   important

        What helps you to satisfy this need?

        _____

69   How important is it for you feel that members of other generations
        understand the realities of aging?

        very   important   not so   un-
        important   important   important

        What helps you to satisfy this need?

        _____

70.   How important is it for you feel that you are participating in
        current events?

        very   important   not so   un-
        important   important   important

        What helps you to satisfy this need?

        _____

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71.   How important is it for you to be entertained?

      very   important   not so   un-
      important   important   important

      What helps you to satisfy this need?

      _____

72.   How important is it for you to overcome loneliness?

      very   important   not so   un-
      important   important   important

·
      What helps you to satisfy this need?

      _____

73.   How important is it for you to "kill time"?

      very   important   not so   un-
      important   important   important

      What helps you to satisfy this need?

      _____

74.   How important is it for you to release tension?

      very   important   not so   un-
      important   important   important

      What helps you to satisfy this need?

      _____

75.   How important is it for you to escape from the reality of everyday
      life?

      very   important   not so   un-
      important   important   important

      What helps you to satisfy this need?

      _____

76.   How important is it for you to spend time with your family?

      very   important   not so   un-
      important   important   important

      What helps you to satisfy this need?

      _____

77.   How important is it for you to spend time with friends?

      very   important   not so   un-
      important   important   important

      What helps you to satisfy this need?

      _____

78.   How important is it for you to believe that society can provide
      appropriate services for seniors?

      very   important   not so   un-
      important   important   important

      What helps you to satisfy this need?

      _____

79.   How important is it for you to have confidence in Canada?

        very   important   not so   un-
        important   important   important

        What helps you to satisfy this need?

        _____ ___

80.   How important is it for you to feel proud of yourself?

        very   important   not so   un-
        important   important   important

        What helps you to satisfy this need?

        _____

81.   How important is it for you to feel proud of your family?

   .
        very   important   not so   un-
        important   important   important

        What helps you to satisfy this need?

        _____

82.   How important is it for you to be satisfied with your life in the
        past?

        very   important   not so   un-
        important   important   important

        What helps you to satisfy this need?

        _____

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83.   How important is it for you to be satisfied with your life at
      present?

      very   important   not so   un-
      important   important   important

      What helps you to satisfy this need?

      _____

84.   How important is it for you to get to know new places?

      very   important   not so   un-
      important   important   important

      What helps you to satisfy this need?

      _____

85.   How important is it for you to revisit places you knew in the past?

      very   important   not so   un-
      important   important   important

      What helps you to satisfy this need?

      _____

86.   How important is it for you to feel involved in community life?

      very   important   not so   un-
      important   important   important

      What helps you to satisfy this need?

      _____

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87.   How important is it for you to influence your environment to make it
        suitable to your needs?

        very   important   not so   un-
        important   important   important

        What helps you to satisfy this need?

        _____

88.   How important is it for you to feel that others think as you do?

        very   important   not so   un-
        important   important   important

        What helps you to satisfy this need?

        _____

89.   How important is it for you to feel that society understands your
        problems and demands?

        very   important   not so   un-
        important   important   important

        What helps you to satisfy this need?

        _____

90.   How important is it for you to understand how much society wants to
        and is able to satisfy your needs?

        very   important   not so   un-
        important   important   important

        What helps you to satisfy this need?

        _____

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91.   How important is it for you to feel that you are influential?

        very   important   not so   un-
        important   important   important

        What helps you to satisfy this need?

        _____

MEDIA USE/VIEWING PATTERNS

92.   Do you read magazines? [__] yes [__] no

93.   If yes, how often do you read a magazine?

        [__] daily
        [__] weekly
        [__] 1 to 3 times/month
        [__] every few months/once-in-awhile

94.   Which magazine do you like best?

        _____

95.   Do you read newspapers? [__] yes [__] no

96.   If yes, how often do you read a newspaper?

        [__] daily
        [__] several times a week
        [__] weekly
        [__] monthly
        [__] every few months/once-in-awhile

97.   Which newspaper(s) do you read most often?

        1. _____
        2. _____

98.   Do you read fiction/novels?

       [__] yes [__] no

99.   If yes, how often do you read fiction?

       [__] daily
       [__] weekly
       [__] monthly
       [__] every few months/once-in-awhile

100.   Do you read autobiographies/biographies?   [__] yes [__] no

101.   If yes, how often do you read one?

       [__] daily
       [__] weekly
       [__] monthly
       [__] every few months/once-in-awhile

102.   Name two books you have read recently or are currently reading.

       _____

       _____

103.   Do you read trade papers/academic works?   [__] yes [__] no

104.   If yes, how often do you read an academic/trade work?

       [__] daily
       [__] weekly
       [__] monthly
       [__] every few months/once-in-awhile

105.   Have you ever engaged in creative work? What type of work was it
       (photography, cooking, sculpture, drawing, etc.)

       _____

       _____

106.   What is your first memory of radio? In what year or at what age did
       you first encounter it? What s the context in which you
       encountered it?

       _____
       _____
       _____ ___
       _____

107.   Which radio programs did you listen to in your youth?

       _____
       _____
       _____
       _____

108.   Which radio programs do you listen to now? On which stations?

       _____
       _____
       ____ _____
       _____

109.   At what times of day do you listen to the radio?

       [___] morning
       [___] noon
       [___] suppertime
       [___] bedtime

110.   How many radios do you have in your house?   [___]

111.   What is your first memory of film? What was the context in which
       you encountered it...what was the first film you remember
       seeing...in what year or at what age did you first encounter it?

       _____
       _____cont...>

> cont... _____
_____
_____
_____
_____
_____

112.   What films do you remember most from your youth?

        _____
        _____
        _____
        _____

113.   Name the two most recent films you saw in a movie theatre (not on a
        VCR at home)?

        1. _____
        2. _____

114.   When did you see each of them?

        1.   [__] last week   2.   [__] last week
              [__] last month   [__] last month
              [__] more than   [__] more than
                   a month ago   a month ago

115.   How often do you go to a movie theatre?

        [__] anywhere between once-in-two-weeks and once-a-month
        [__] anywhere between once-a-month and several times a year
        [__] once a year
        [__] less than once-a-year

116.   What types of films do you prefer?

        [__] Fiction [__] Non-fiction

117.   In what year did you first encounter television?   [19____]

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118.   What was the context of that encounter?

        _____
        _____
        _____
        _____
        _____
        _____
        _____
        _____ _____
        _____

119.   When did your family get its first television set? In what year?

        [19____]

        _____
        _____

120.   Around what year did your household become a two television
        household?

        [19____]

121.   How many television sets do you have in your household now? [____]

122.   Do you subscribe to cable television? [__] yes [__] no

123.   Name two television programs you usually watch?

        1. _____
        2. _____

124.   On which channel is each broadcast?

        1. _____   2. _____

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125.   Check off the types of programming you watch?

       [__] Public affairs/News
       [__] Religious Programming
       [__] Nature and Science
       [__] Sports/Spectator events
       [__] Game shows
       [__] Variety shows
       [__] Made for TV Movies/Mini-series
       [__] Dramatic series
       [__] Situation comedies
       [__] Soap Operas

126.   Do you have a Video Cassette Recorder (VCR)?   [__] yes   [__] no

127.   Do you rent movies for your VCR?

       [__] yes   [__] no

128.   If yes, what types do you rent?

       [__] non-fiction   [__] fiction

129.   Name two movies you rented recently.

       1.   _____
       2.   _____

130.   How often do you rent movies for your VCR?

       [__] daily
       [__] weekly
       [__] 1 to 3 times/month
       [__] every few months/once-in-awhile

131.   Do you use your VCR to record television programs?

       [__] yes   [__] no

132. How often?

      [__] daily
      [__] weekly
      [__] 1 to 3 times/month
      [__] every few months/once-in-awhile

133. What shows do you usually record?

      _____
      _____
      _____
      _____

134. How many hours of television would you say that you watch in any
      given week?

      [____] hours

135. Is there any particular time of day in which you watch television?
      Any particular pattern? What is that pattern?

      _____
      _____
      _____
      _____
      _____
      _____

136. What is your opinion of the majority of what you see on television?

      _____
      _____
      _____
      _____
      _____

137.   Has your opinion changed since you took the "Introduction to Video
       Production" course? How so?

       _____
       _____
       _____
       _____ .
       _____

138.   What would you say is the thing that comes to your attention more,
       now that you've taken the course?

       _____
       _____
       _____
       _____
       _____

139.   What is it about the course or your learning that is responsible for
       your greater attention to this thing?

       _____
       _____
       _____
       _____
       _____

140.   How have your family and friends reacted to your participation in
       this course?

       _____
       _____
       _____
       _____
       _____

141.   How important is it to you for them to recognize the special
        knowledge you have gained from this course?

        very   important   not so   un-
        important   important   important

142.   How will you use the information gained from Introduction to Video
        Production?

        _____
        _____
        _____
        _____
        _____

143.   At the beginning of the course, which of these activities did you
        expect to cause you the most trouble?

        [__] paperwork for exercises
        [__] working with the equipment in studio
        [__] the individual written paper
        [__] the final test on general knowledge

144.   Why was that?

        _____
        _____
        _____
        _____

145.   Now that you are at the end of the course, which of these activities
        do you feel caused you the most trouble?

        [__] paperwork for exercises
        [__] working with the equipment in studio
        [__] the individual written paper
        [__] the final test on general knowledge

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146.   Why was that?

       _____
       ____ _____
       _____
       _____

                                                              .

147.   Did you surprise yourself by mastering a particular activity in this
       course doin better than you had expected? What was that activity?

       _____
       _____   _____
       _____
       _____

148.   Which activity did you enjoy the most? Why?

       _____
       _____
       _____
       _____

149.   Which activity did you enjoy the least? Why?

       _____
       _____
       _____
       _____

150.   If there had been a charge of $100.00 for this course (one in
       keeping with what your teaching assistants had to pay for example),
       would you have taken the course? [__] yes [__]

       Why?/Why not?_____
       _____
       _____
       _____