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AN OBSERVATIONAL STUDY OF FILM-MAKING AS
A CLASSROOM ACTIVITY

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of the requirements for the degree of
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Gray Clayton



1: INTRODUCTION

In recent years, schools and educationalists have shown an increasing awareness of the function of educational media in the classroom. While much educational media is concerned with presenting or displaying information as an aid to learning, there has also been an increasing awareness that film (or television) production can play a useful part in a school curriculum. (See, for example, Screen Education (1963)).

A wealth of instructional texts on film use abounds, but almost all of it is concerned with prescribing appropriate methods for 'handling the hardware' in order to utilise a group of novices in producing a film. (Downes, 1968; Roberts & Sharples, 1971 etc).

However, in looking for theoretical stances on which to base film-making activities, one discovers that there is an important, and basic omission in the literature. Some theorists (McLuhan is probably the best known) have made broad assertions about the effects of media use, some research has been done on the psychology of media use (see Mialaret, 1966), research exists in related areas such as the psychology of perception (Vernon, 1971; Ittleson, 1968; Grombrich & Gregory 1973 etc). philosophy of aesthetics (see Rader 1935 for example), but all this work is peripheral, or supplementary to our main concern here, which is involved with a rationale for film use in the classroom.

It is here asserted that it is not sufficient to base objectives for film use on extant theories

which are based on other concerns (perception, aesthetics etc) nor on a generalised estimation of possible media effects. While these may be important ingredients to a theory of film use, a statement of the likely outcomes of film use in the classroom should surely be based on classroom activities as well. This means that, instead of planning class activities on theoretical stances of the outcomes we assume apply to film-making, we should find out what outcomes (and processes) do pertain to film-making classes. Then will be the time to apply knowledge gained from other research.

Tom put it more simply. Before deciding to make films in schools, it is surely good practice to have reasons for doing so. We should have some ideas about what effects are likely to ensue from such a course - so we can base teaching practice on methods designed to maximise the learning opportunities available, and know what objectives it is realistic and appropriate to hold.

The first step in deciding reasons for making films should be (it is suggested) to examine the process of classroom film-making as it currently exists, in order to gain some insight into the educational opportunities which appear to exist, or which seem feasible.

The next step is to utilise research from appropriate areas to gain information on processes and methods which can be utilised, and to gain some indication of the likely effects of these processes, with regard to the, already decided, objectives of the activity.

This current exercise was concerned to observe a film-making class in action, and to record the progress of the class in such a way as to provide data from which can be identified areas of concern which appear to be appropriate in outlining a

rationale as a basis for providing a field from which feasible objectives for classroom film-making can be selected.

A discussion on the advantages and limitations of this type of exercise, together with an outline of its method, appears in Chapter 3 of this paper: 'Methodology'.

2: AESTHETICS IN EDUCATION

INTRODUCTORY

Film making is not merely a practical activity. Making a film is not merely a matter of following construction instructions (like building 'kitset' furniture), it is also an art. All films, even 'technical films', are concerned with presenting pictorial creations in such a manner as to make their perception a 'pleasing'* occurrence. 'Pleasing' is not a wholly satisfactory concept here (see footnote ~~hmm~~ below), and the fact that a concern has developed in trying to objectively identify the action of creativity in film production indicates the need for this section.

In that some of the energy expended in film production is necessarily creative energy, and some of the response to produced films is emotional, it seems appropriate that some of the objectives utilised in conducting a film course be concerned with operations in an aesthetic domain.

Unfortunately, no 'aesthetic domain' has been identified in a way which can be clearly utilised in this discussion. Bloom's (1956) "Affective Domain" contains some criteria which might apply, but as excellence is an important factor in aesthetic judgements, it is clear that cognitive factors apply - and psychomotor skills are not unimportant, at least in producing artifacts of aesthetic worth.

* Pleasing is not here meant to infer pretty (chocolate box') pictures, but emotionally satisfying or appropriate. (So that 'good' horror movies can be more emotionally satisfying - or horrifying - than 'bad' horror movies.)

Further, it can be argued that an 'aesthetic sense' cannot exist, in that agreement as to aesthetic worth must be allowable in a theory of aesthetics. It is less than sufficient to say that there is objectively 'right' and 'wrong' art; that those with a fully developed 'aesthetic sense' will always identify right art as good.

In view of these complexities, it has been deemed advisable to include here a brief consideration of the place of aesthetics in education, and in particular, to identify the emphasis this writer places on aesthetic objectives, so that their consideration in the Report of the class's film-making activities, and in the Conclusions reached can be assessed.

HISTORICAL CONSIDERATIONS.

There is a considerable literature concerned with the nature of aesthetic values or aesthetic experience: some of it concerned with explaining its effect in implementing or recommending Fine Arts programmes in schools, or integrated arts programmes based on Visual Arts (such as Education through Art programmes). Interestingly, very little of this investigative and expository prose has any aesthetic value itself. It has not always been so.

Sir Philip Sidney's A defence Of Poetry (written about 1581) describes the poet's function, and that of his work, in a way that stretches and manipulates the language, setting up intonations through connotations which act themselves, as much as the factual descriptions contained in the bare words, to explicate notions of aesthetic worth.

"Among the Romans a poet was called vates, which is as much as a diviner, forseer, or prophet ... so heavenly a title did that excellent people bestow upon this heart-ravishing knowledge ... Only the poet ... lifted up with the vigour of

his own invention, doth grow in effect another nature, in making things either better than nature bringeth forth, or, quite anew, forms such as never were in nature, as the Heroes, Demigods, Cyclops, Chimeras, Furies and such like ... That is to say, a representing, counterfeiting, or figuring forth - to speak metaphorically, a speaking picture - with this end, to teach and delight."

In the late eighteenth and early nineteenth centuries Coleridge and Wordsworth were wrestling with complex ideas about the way language and emotions interact in experiencing literature. In Biographia Literaria, Coleridge says:

"It has been before observed, that images however beautiful, though faithfully copied from nature, and as accurately represented in words, do not of themselves characterise the poet. They become proofs of original genius only as far as they are modified by a predominant passion; or by associated thoughts or images awakened by that passion; or when they have the effect of reducing multitude to unity or succession to an instant; or lastly, when a human and intellectual life is transferred to them from the poet's own spirit."

a principle he tried to put into practice, for example in "Dejection: An Ode" (VII)

"... Thou Actor, perfect in all tragic sounds!
Thou mighty poet, E'en to frenzy bold!
What tell'st thou now about?

'Tis of the rushing of an host in rout,
With groans, of trampled men, with smarting
wounds -

At once they groan with pain, and shudder with
the cold!

But hush! There is a pause of deepest silence!
And all that noise, as of a rushing crowd,

With groans and tremulous shudderings - all
is over -
It tells another tale, with sounds less deep
and loud!
A tale of less affright,
And tempered with delight,
As Otway's self had framed the tender lay, -
'Tis of a little child
Upon a lonesome wild,
Not far from home, but she hath lost her way;
And now moans low in bitter grief and fear,
And now screams loud, and hopes to make her
mother hear ..."

From Biographia Literaria:

"The poet, described in ideal perfection,
brings the whole soul of man into activity,
with the subordination of its faculties to each
other, according to their relative worth and
dignity. He diffuses a tone and spirit of
unity, that blends, and (as it were) fuses,
each into each, by that synthetic and magical
power, to which we have exclusively appropriated
the name of imagination. This power, first
put into action by the will and understanding
and retained under their irremissive, though
gently and unnoticed, control (*laxis effortur
habenis*) reveals itself in the balance or
reconciliation of opposite or discordant
qualities: of sameness, with difference; of
the general, with the concrete; the idea, with
the image; the individual, with the repre-
sentative; the sense of novelty and freshness,
with old and familiar objects; a more than
usual state of emotion, with more than usual
order; judgement ever awake and steady self-
possession, with enthusiasm and feeling profound
or vehement; and while it blends and harmonises
the natural and the artificial, still subordinate

art to nature; the manner to the matter; and our admiration of the poet to our sympathy with the poetry."

Again we can turn to Coleridge's own poetry for an exemplification of these proposals. From "Dejection: An Ode" (V) :

"... Joy, virtuous Lady! Joy that ne'er was
given, / Save to the pure, and in their purest
hour, / Life, and Life's effluence, cloud at
once and shower,
Joy, Lady! is the spirit and the power,
Which wedding Nature gives us in dower
A new Earth and a new Heaven,
Undreamt of by the sensual and the proud -
Joy is the sweet voice, Joy the luminous cloud -
We in ourselves rejoice!
And thence flows all that charms our ear or sight,
All melodies the echoes of that voice,
All colours a suffusion from that light ..."

From Biographia Literaria:

"A poem is that species of composition, which is opposed to works of science, by proposing for its immediate object pleasure, not truth; and from all other species (having this object in common with it) it is discriminated by proposing to itself such delight from the whole, as is compatible with a distinct gratification from each component part."

In short, Coleridge is concerned with the operation of words in stimulating the 'imagination' of the reader by "the pleasurable activity of mind" excited by the "esemplastic" qualities of the words and phrases chosen. And this he sees as a prime concern. From Biographia Literaria:

" ... if in after time I have sought a refuge from bodily pain and mismanaged sensibility in abstruse researches, which exercised the strength and subtlety of the understanding without awakening the feelings of the heart; still there was a long and blessed interval, during which my natural faculties were allowed to expand, and my original tendencies to develop themselves: my fancy and the love of nature, and the sense of beauty in forms and sounds."

Wordsworth and Coleridge, who were neighbours, worked together on "the two cardinal points of poetry, ~~the~~ the power of exciting the sympathy of the reader by a faithful adherence to the truth of nature, and the power of giving the interest of novelty by the modifying colours of imagination" (Ibid). Together they planned The Lyrical Ballads which Wordsworth eventually produced alone. And despite Coleridge's seeming refutation* of the "Preface to the Second Edition", much of the spirit of the writing agrees with his own published views.

From the "Preface to the Second Edition:"

"The principle object, then, which I proposed to myself in these Poems was to choose incidents and situations from common life, and to relate or describe them, throughout, as far as

* "With many parts of this preface in the sense attributed to them and which the words undoubtedly seem to authorise, I never concurred; but on the contrary objected to them as erroneous in principle, and as contradictory (in appearance at least) both to other parts of the same preface, and to the author's own practice in the greater number of the poems themselves," (Biographia Literaria)

Possible, in a selection of language really used by men; and, at the same time, to throw over them a certain colouring of imagination, whereby ordinary things should be presented to the mind in an unusual way; and, further, and above all, to make these incidents and situations interesting by tracing in them, truly though not ostentaciously, the primary laws of our nature: chiefly, as far as regards the manner in which we associate ideas in a state of excitement. Low and rustic life was generally chosen, because in that condition, the essential passions of the heart find a better soil in which they can attain their maturity, are less under restraint, and speak a plainer and more emphatic language; because in that condition of life our elementary feelings co-exist in a state of greater simplicity, and, consequently, may be more accurately contemplated and more forcibly communicated: because the manners of rural life germinate from those elementary feelings; and from the necessary character of rural occupations, are more easily comprehended; and are more durable; and lastly, because in that condition the passions of men are incorporated with the beautiful and permanent forms of nature."

Wordsworth sees the "purpose" of his poems as being to "illustrate the manner in which our feelings and ideas are associated in a state of excitement" (Ibid). He describes the production of poetry thus:

"I have said that poetry is the spontaneous overflow of powerful feelings: It takes its origin from emotion recollected in tranquillity: the emotion is contemplated till by a species of reaction the tranquillity gradually disappears and an emotion, kindred to that which was before

the subject of contemplation, is gradually produced, and does itself actually exist in the mind. In this mood successful composition generally begins, and in a mood similar to this it is carried on; but the emotion, of whatever kind and in whatever degree, from various causes is qualified by various pleasures, so that in describing any passions whatsoever, which are voluntarily described, the mind will upon the whole be in a state of enjoyment. Now, if Nature be thus cautious in preserving in a state of enjoyment a being thus employed, the Poet ought to profit by the lesson thus held forth to him, and ought especially to take care, that, whatever passions he communicates to his Reader, those passions, if his Reader's mind be sound and vigorous, should always be accompanied with an overbalance of pleasure."

(From "Preface To The Lyrical Ballads")

And there is ample evidence in Wordsworth's poetry to support these principles. (See "The Prelude", or examples from The Lyrical Ballads such as "Simon Lee", "Michael", "Lines Composed A Few Miles Above Tintern Abbey" etc.)

In the nineteenth century, John Ruskin preached the need for a reawakened artistic faculty to an Industrialising England. Concentrating on painters, sculptors and architects as exemplifiers of the age's artistic endeavours, he saw civilisation entering a crisis of ugliness and wrote at length on the need for aesthetically satisfying environments as a social necessity.

"I say that the art is greatest which conveys to the mind of the spectator, by any means whatsoever, the greatest number of the greatest ideas; and I call an idea great in proportion as it more fully occupies, and in occupying, exercises and exalts, the faculty by which it is received." (From Modern Painters)

On the perception of art, he says:

"And thus, unless the minds of men are particularly directed to the impressions of sight, objects pass perpetually before the eyes without conveying any impression to the brain at all ... With this kind of bodily sensibility to colour and form is intimately connected that higher sensibility which we revere as one of the chief attributes of all noble minds, and as the chief spring of real poetry. I believe this kind of sensibility may be entirely resolved into the acuteness of bodily sense of which I have been speaking, associated with love, love I mean in its infinite and holy functions, as it embraces divine and human and brutal intelligences, and hallows the physical perception of external objects by association, gratitude, veneration, and other pure feelings of our moral nature. And although the discovery of truth is in itself altogether intellectual, and dependant merely on our powers of physical perception and abstract intellect, wholly independant of our moral nature, yet these instruments (perception and judgement) are so sharpened and brightened, and so far more swiftly and effectively used, when they have the energy and passion of our moral nature to bring them into action - perception is so quickened by love, and judgment so tempered by veneration, that, practically, a man of deadened moral sensation is always dull in his perception of truth." (From Modern painters)

So, in criticising the "dead void of uniform grey" depicted in "the distant city on the right bank of the river in Claude's Marriage of Isaac and Rebecca, in the National Gallery", he says:

"Nature would have let you see, nay, would have compelled you to see, thousands of spots and lines, not one to be absolutely understood or or accounted for, but yet all characteristic and different from each other; breaking lights on shattered stones, vague shadows from waving vegetation, irregular stains of time and weather, moulding hollows, sparkling casements; all would have been there; none indeed, seen as such, none comprehensible or like themselves, but all visible; little shadows and sparkles, and scratches, making the whole space of colour a transparent, palpitating, various infinity."(Ibid)

The conclusion he works towards, and which forms a basis of all his writing is stated, in Modern Painters, thus: "that the greatest thing a human soul ever does in this world is to see something, and tell what it saw in a plain way. Hundreds of people can tell for one who can think, but thousands can think for one who can see. To see clearly is poetry, prophecy and religion* all in one". I understand this to mean that "seeing" in this way is "poetry" in that it is to recognise beauty in the natural world. It is prophecy in that this enlarged perception enables us to order our world by recognising a reality (infinity in each spot) which makes general principles apparent to us which are available for application in social management. Divinity becomes apparent in the combination of these faculties.

This brief, and somewhat superficial overview of some explorations in aesthetics in other times than our own displays, I believe, a concern with values and emotions which have proved difficult for social scientists to isolate. In our time Social Science seems to have acquired a reputation for dissection

* Underlining is mine.

and atomisation as a means to identification, and measurement as a way of arriving at, or moving towards description and prediction.

INTER-DISCIPLINARY CONSIDERATIONS.

In order to more clearly see the field in which social scientists are currently operating, let us consider, briefly, some of the directions which the psychology of perception and the psychology of aesthetics are currently taking. There are, of course, many other areas in which research is pertinent to this theme (notably studies into Creativity) but these two topics will suffice as illustration.

Researchers in the psychology of perception, following general theorists such as Piaget, and early researchers such as Ames, have used illusions as 'tools' for discovering processes of perception and for providing key ideas and facts about reality. Association, or correspondence is a key term in this field:

"there appears to be identifiable evidence that what we see is determined not only by whatever is "out there" but also by what we contribute thru our own activities of looking and seeing" (Ames in Ittelson (ed) 1968, Pg.13).

Early experimentation consisted mainly in identifying which combinations of events typically promoted which perceptions. Carmichael, Hogan and Walter (1932) showed that characteristic modifications were made in a subject's reproduction of shown drawings according to the verbal information given at the drawing's presentation.

Osterieth's 'Complex Figure' test (1945) demonstrates a developmental aspect of perception from perceiving discrete components to perceiving whole figures and relating interior details to their function in the complex figure.

More recent research has focussed on how these effects might be produced from a physiological or neurological point of view. Blakemore, Muncey and Ridley (1971) explored a process termed 'adaption' (if they a-re repetitively shown a strong stimulus, most neurons rapidly fatigue and are less sensitive to further stimulation) which can account for the gradual 'disappearance' of a high contrast grating.

In this paper in Illusion in Nature and Art (1973) Colin Blakemore concludes thus:

In less than a century physiology has made considerable advance in the understanding of perception. We now have a good idea how one sees shape and movement, position and size, and even how stereoscopic vision works. On the other hand it is impossible to comprehend how the monocular perception of distance is achieved.. New methods are expanding the experimental assault on the brain. Extraordinarily sensitive anatomical methods, following the passage of radioactive materials through individual neurons, are telling us more about the connections between cells. New physiological techniques allow the injections of substances onto or into single neurons to try to discover their properties. "

Some progression from global towards microscopic analysis can, I believe, be discovered. In the field of psychological aesthetics the major concerns appear to be global ones: questions of method and of appropriate fields or avenues of enquiry. Perhaps this indicates the comparative sparsity of study in this field until recently.

In 1959 M.A. Wallach noted that "most experimental psychologists have shown ... little interest in the study of aesthetics" and proposed "an approach to aesthetics which will generate questions answerable

to psychological experimentation ... (to) operationalise and test views on the nature and function of art."

C A Mace (in Osborne (ed), 1968), proposes an inter-reliance between psychology and aesthetics based on hypotheses that aesthetics "opens the way to a distinctively human psychology in which psychological needs are clearly distinguished from the simpler physiological or biological needs"; and that explanations of concepts such as "Aesthetic satisfaction" may be sought in psychological terms such as 'goal Percepts'."

In 1973 Martin S Lindauer, in a carefully documented article titled "Towards a Liberalisation of Experimental Aesthetics", noted that "although Wallach's comments were made over a decade ago, experimental aesthetics has still not emerged as a major topic of psychology". He notes a variance between a reductionist, atomistic approach of most psychological studies dealing in areas related to aesthetic concerns, and the broader, phenomenological approach he sees as being inherent in most studies in aesthetics. He proposes "several reconsiderations and reformulations of experimental aesthetics ... concerned with its methodological and conceptual aspects". Notable that "the rigors of experimentation and the precision of quantification need not be sacrificed in the face of the phenomena characteristics of the aesthetic experience"; and "The empirical use of non-objective art ..(as).. a reasonable compromise between the necessary artificiality of the laboratory and the richness evoked by various forms of art in realistic settings." "These methodological extensions to research as a result of aesthetic considerations - the inclusions of stimulus and response dimensions of art other than complexity and preference, the addition of different types of art

and tasks for subjects - attest to the compatibility of aesthetics to scientific enquiry."

Before leaving this brief overview of some avenues of enquiry into aesthetic concerns, mention must be made of the most common approach to aesthetic questions: the philosophic discourse. Major philosophical questions abound in the area of aesthetics: What is beauty? What counts as an aesthetic experience? To what extent are the emotional response of the audience or the adjudged 'worth' of the work of art relatively important in deciding the aesthetic value of the experience?

For the purposes of this exercise, it is not necessary to limit ourselves to any particular school of thought. It is sufficient to note that these questions exist. We do not need to confine our understanding of 'aesthetic worth' to one school but can accept the totality of ideas and persuasions that encompass the whole field of aesthetics. We can accept all the ideas that are pertinent to aesthetics as possible evidence for any case. Choices between persuasions have to be made when decisions for action are made. Such decisions are best made in the light of all the available evidence.

At this point it is sufficient to recognise that the philosophy of aesthetics comprises a vast literature which, by the nature of its size, depth and complexity furnishes us with a wealth of reasoned ideas and concerns on which to base decisions together with warnings of some of the implications inherent in taking those courses of action.

APPLICATIONS IN EDUCATIONAL CONTEXTS.

We can now look at this brief overview of aesthetic concerns and try to identify factors which may be worthy of consideration in a modern, educational context. Two dimensions have been explored:

a longitudinal', historical dimension and a broader 'cross discipline' one.

Aesthetic concerns have a history as long as man's own. The interesting facet of this is that, while time and progress in many fields (notable scientific fields) have led to 'improvements' and new ideas which have superseded old ones, 'artistically valuable' works produced by philosophies of bygone ages tend to still be regarded as artistically valuable now. Whatever we think of the reasons for holding those philosophies, we tend to still recognise their aesthetic viability.

The concern of most academic studies seems to be to make disciplines accountable - to explain and rationalise them. And this is evidenced by the increasing amount of research identified in the 'cross discipline' part of this summary.

The effect of such rationalisation, when it is applied to physical or concrete phenomena, tends to bring to light factors which support or refute the basic ideals held about the structure of that entity. So that every refutation has the effect of throwing into doubt those basic ideals.

Now, aesthetics are largely a matter of value judgements. So while the objects, or beliefs which are held valuable may be liable to those changes in basic ideals (as with changes from Classical to Romantic art) the quality of the values themselves remain independent of those changes. This enables us to admire both Surrealism and Etruscan art and to recognise both schools as being aesthetically valuable.

Education, of course, is a somewhat pragmatic discipline: what is needed in the classroom are courses of action based on viable reason. Two questions apply, then, with regard to aesthetic objectives in

education;) is this a concern which should be part of an educational enterprise, and

ii) if it is, then how does a teacher go about managing it?

It would be possible to write a very long paper on the question to what extent 'education' implies aesthetic elements and what they might be. It is sufficient for this exercise to recognise that creative activities are fostered as part of the programme of educational institutions: schools and universities do teach art, music, poetry writing etc.

The second question is of direct relevance to a course of film-making. In that films express and communicate their maker's ideas in an abstract form which infers that those ideas are manipulated in the medium for effect, it is safe to suggest that film production infers that aesthetic judgements might properly be called on in producing and viewing the end product. And if producing film requires aesthetic judgments, it would seem proper that teaching film-making should ideally require that the teacher consider the management of his students' aesthetic values.

To return to the second question, then: how, and to what extent should a teacher direct his pupils aesthetic judgements. Two extremes can be dismissed as improper. To direct students to hold a particular value as right and to produce a work which the teacher directs as being valuable, per se, is inappropriate because, in effect, the pupil's values are not being considered; and, as this section has been at pains to demonstrate, no particular ideal can rightly be considered the intrinsically correct ingredient of any aesthetic experience. On the other hand, it is equally improper for the teacher to 'do nothing', but accept all content without regard to value judgements, for the reasons discussed in the

~~in the~~ previous paragraph.

It has been shown that aesthetic value is independent of particular beliefs but that it relates to personally held values. It has also been shown that it is possible to identify some of the elements involved in both the examination and the production of work as aesthetic. To what extent, then, are we able to formulate grounds for holding objectives with regard to pupils' aesthetic productions?

It is the contention of this writer that 'aesthetic value' is a real phenomenon, and further, that aesthetic judgements can be made about imaginative creations. It is suggested, as value judgements have been posited as important ingredients, that the extent to which these are held may be a factor in the aesthetic quality of the process and its outcome. It is further suggested that, while it seems possible that continued research may identify the nature of aesthetic processes more clearly, it may be of less concern to the classroom teacher that he understand these processes as a means to providing guidelines for appropriate action than that he be aware of the nature of the process as a means to understanding the meaning of (and therefore operating with) the concept 'aesthetic! .

In fact, in view of the nature of aesthetic judgements as examined throughout this section, it seems somewhat inappropriate that 'cookbook' guidelines to teaching action be formulated. Some concerns should, however, be familiar to teachers proposing to manage the creative undertakings of their students. These could be summarised as follows.

- (1) Student action is important. It has been suggested that it is insufficient for the teacher to directly control the content of the work produced.

- ii) Value judgements should be held by students.
While it is not necessary, or appropriate, for the teacher to direct what values should be held, he should ensure that the student holds the purpose of his endeavour in some value.
 - iii) Teacher awareness of aesthetic principles and concerns is important. In view of the nature of the aesthetic enterprise, it would be beneficial in managing pupils' progress if the teacher was familiar with many aspects of the place of aesthetics in education, as summarised here, so that his judgement of actions taken in his classroom may be supported by evidence from the many areas which have been identified as being pertinent to that concern.
 - iv) Complexity. It has been suggested (Richards, 1929) that some of a work's aesthetic value is a function of its complexity. This might be taken to mean that an element of the work is 'complex' to the extent that it interacts or interrelates with other elements and with the viewer's fund of experience and knowledge, so as to present associations of greater intricacy among that experience and knowledge. Towards this end, the teacher can encourage students to reason the connections between elements in their work, thus providing an increasingly complex network of associations.
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3: METHODOLOGY.

INTRODUCTORY.

Given the purpose of this exercise ('to examine a process of classroom film-making in order to gain some insight into the educational opportunities which appear to exist or which seem feasible' - see 'Introduction') decisions had to be made concerning the method which should be used to accomplish this examination.

Having asserted that it is not sufficient to base objectives for film use on extant theories based on other concerns nor on generalised estimations of possible media effects, and having set the task of discovering what processes and outcomes do pertain to film making classes (see 'Introduction') it would seem inappropriate to mount a research exercise designed to ascertain the occurrence or non-occurrence of particular phenomena in film-making classes in general.

The type of study undertaken, which can be described as a participant/non-participant observational study, was chosen because it seemed to offer the best chance, given the objectives set and conditions pertaining, of providing information of the type sought.

The structure of the study was based largely on the methodology outlined by Smith and Geoffrey in their book The Complexities of An Urban Classroom (1968). The following quotations from that book are presented as a brief and somewhat superficial summary of concerns they had and positions they encountered which seem pertinent to this study.

They state their primary intent as being "to describe the silent language of a culture, a classroom in a slum school, so that those who have not lived in it will appreciate its subtelties and complexities.

Secondly, we wanted to develop a scientific language about the phenomenon for more productive research about its functioning. Finally, we hoped to state hypotheses that are worthy of intensive verificational investigation". (While the emphasis in this study is more on the third of these 'intents', the basic methodology used still seems appropriate.)

The process concerns both the observer and the teacher. "The teacher, who had an inside look at what was going on and why it was going on and the University investigator who had an outsider's view of what was happening and why it was happening" (Ibid)

"The purpose of the principle investigator was two fold. He wanted to look at the "real world" and describe it carefully and in considerable detail. Then he wanted to back away and conceptualise this 'real world' in broader, more abstract terms that would be applicable to any classroom." (Ibid)

"The problem of bias, or preconception, is a critical one. Malinowski subtly captures the point we are trying to make:

'Good training in theory ... is not identical with being burdened with "preconceived ideas! Preconceived ideas are pernicious in any scientific work, but foreshadowed problems are the main endowment of a scientific thinker, and these problems are first revealed to the observer by his theoretical studies.' (Malinowski, 1922, p 8-9 ..)

In effect our nets were spread to catch some elusive quarry. At the same time, partly because we were so unsure of how one "ought to behave" in teaching these children, we tried to be alert to novelties, incongruities, and new ideas. Serendipity was one of our goals." (Smith & Geoffrey, 1968.)

"The final stage of analysis in the field consists of incorporating individual findings into a generalised model of the social system or organisation under study or some part of that organisation. The concept of social system is a basic intellectual tool of modern sociology. The kind of participant observation discussed here is related directly to this concept, explaining particular social facts by explicit reference to their involvement in a complex of interconnected variables that the observer constructs as a theoretical model of the organisation. In this final stage, the observer designs a descriptive model which best explains the data he has assembled." (Becker, 1958).

The way in which this stance was incorporated into this present study can now be outlined more specifically.

STRUCTURAL REQUIREMENTS.

Before observations could begin, it was necessary to gain access to a class engaged on a film-making course. Two concerns apply to this, apparently simplistic assertion. First, the class should be of a type which would illustrate the film-making process in as 'typical' way as possible. It was decided that classes out of the norm may not yield information which would be seen to be pertinent to schools generally. (This is unproved, and in fact this observer's experience with Special School and Special Class film-making classes would lead him to suspect that general theoretical considerations applying to 'special' cases are also pertinent to 'normal' cases.) In any event it was decided to avoid extremes, such as classes which habitually worked from 'formal' English textbooks exercises and 'production' classes run by expert film-makers. As a search for the 'normal' class would probably prove unproductive, a class which did not appear exceptionally atypical was chosen.

Secondly, and more importantly, the cooperation of the teacher, and the school, was essential. As the teacher was required to play an important role in the total enterprise, it was imperative that his objectives for his class did not clash with the observer's objectives for his research effort. Furthermore, the teacher was required to be sufficiently au fait with the research aims and sufficiently interested in their successful accomplishment to cooperate fully in the running of the exercise. In the event the final choice of teacher, class and school proved very fortuitous.

COOPERATION.

In order to record the "real world" situation in the classroom as 'realistically' as possible, the observer's notes were augmented by a full tape recording of every lesson and a series of interviews with the teacher between each lesson. The administration staff cooperated in providing full access to the school's facilities and to the school itself and the teacher provided opportunities for the researcher to meet other staff and to explore the school. This cooperation enabled a more detailed 'picture' of the classe's activities to be drawn than would have been possible without it.

DATA COLLECTION.

The observer met with the teacher before the course started. During these interviews the teacher's aims and objectives were outlined, and the processes he intended to use were explained. Between each lesson the teacher commented on courses of action he had taken. He also outlined his decisions for future lessons (new objectives occasioned by particular phenomena which had developed, or actions designed to further the attainment of existing objectives.) Some of the information from these interviews was recorded in note form, other was incorporated into the Summary

Observations & Interpretations recording for that day (see below).

The observer attended every class but did not take part in class activities. He recorded the actions of the class and the notes written on the chalk board as fully as possible. These constituted the Field Notes. A tape recorder was used in every class to record as much of the verbal interactions as possible.

Immediately after each class, the observer recorded on tape 'Summary Observations & Interpretations' which consisted of his understanding of the conduct of the class. On these tapes such things as emotional attitudes were commented on with the intent that evidence be sought from the Field Notes and class tapes at a later date. These tapes (the Summary Observations..) do not represent concrete data, but are a means for aiding any later synthesis or abstraction.

Some still photographs were taken of the class at work, and their finished film exists as a record of their achievement. Examples of the class's work (their Film Diaries) and the completed 'script' of shooting cards, as well as the answer sheets to the Pupil Questionnaire were also collected.

DATA ANALYSIS.

A conscious effort was made to defer analysis and to put off making definitive conclusions while the project was proceeding. This was done to try to avoid the production of "pre-conceived ideas". To this end, we attempted to make a record of 'what actually happened' without making any assertions of a theoretical nature. However, on the grounds that this might prejudice an attempt to formulate theoretical propositions (which was the object of the exercise) the Summary Observations & Interpretations tapes were compiled as a separate entity from the notes.

After the course, a report was to be written, using the Field Notes and classroom tapes as evidence. From this evidence, and using the 'Summary Observations...' tapes where necessary, generalisations were to be generated which would be checked with the data. Where the data indicated that these generalisations held, they would be reported.

From the data, and any generalisations it generated, positions could be stated which might illustrate educational opportunities which appear to exist in film-making classes and possible areas which might prove productive to further research.

The two concerns which seemed to warrant particular attention were those reported in Smith and Geoffreys (1968) as (i) the problem of bias or preconception, and (ii) the 'two realities problem'.

The 'two realities problem' points out that the "real world" and the researcher's data are not one and the same. The 'problem' exists because it is from the data that generalisations are made and models built. The 'Summary Observations ..' tape is one attempt to generalise from the 'real word'. Its failings are readily evident (the tape is recorded after the class; the effort itself endangers the observer's ability to record objectively; it is dangerous to make generalisations on small amounts of evidence etc.), however, it is asserted that its benefits (of immediacy, actuality etc) can make it a worthwhile aid - to an observer aware that there are limitations to the exercise he is undertaking. However, the use of this technique (making Summary Observations & Interpretations) does not eliminate the problem, and all assertions made from a study of this kind should bear this fact in mind.

The second problem: of bias and pre-conception, required a careful and continual check on the

observer's recording activities. The distinction made, by Malinowski, between pre-conceived ideas and foreshadowed thoughts is an important one. In order to extract 'pertinent' information from a body of data, one must have some notions of what might be pertinent (and to what ends). One should also have access to this 'pertinent' information in the data. To this extent, foreshadowed thoughts are obviously functional.

For example, our concern to understand the nature of the aesthetic involvement component of the exercise led to a prior examination of the nature and extent of the field of information seen as possibly relevant (see 'Aesthetics in Education'). Armed with the 'foreshadowed thoughts' generated by this examination, data recording proceeded - the observer intent on recording what actually happened, but alert to actions which might cast light on the nature of aesthetic involvement by the class.

The concern of the observer should be to prevent these 'foreshadowed thoughts' from excluding information which might either refute them or suggest a pertinence to other phenomena which are not appropriate to their immediate concern.

To this end, an attempt was made, in recording data, to abstain from any action which might be termed synthesis or abstraction. The attempt was to record actual events and to leave model building until later. The classroom tapes exist as non-inferential records of the portion of conversation etc available to the microphone. The Field Notes, while obviously selective (one physically cannot record all the 'real world') were recorded with the conscious intent of recording (but not analysing) all that might possibly be 'pertinent', and as much as possible of anything else.

A concern which is also worthy of consideration is that surrounding the phenomenon of 'Observer Interference'. It can be posited that the existence of an observer, and observational apparatus (recorder, note book, etc) in itself alters the nature of the 'real world' he is observing. While this cannot be refuted, it does not imply that studies of this nature have no value.

The only way to be really sure that the 'real world' is not being contaminated by observer interference is to not observe it. The next best thing is to hide the observation apparatus. Now, apparatus (including observers) can be hidden physically (e.g. behind one-way glasses) or by making them increasingly unobtrusive. Both have drawbacks. To physically hide observers is to exclude them from participation in the 'real world' being observed and to limit what they can observe. To keep a n observer unobtrusive also imposes limits on his ability to observe.

The real question is not whether the observer is interfering with the real world situation, but how much. Would the phenomena observed have been different, in a way which would materially * effect the outcomes reported, had the observer (or his equipment) not been there.

In the case of this present study, the observer sat apart from the class and took no part in the activities of the class; his recorder was set up unobtrusively among speakers and record players which were kept in the class and he consciously tried to take no part in either the instructional programme of the teacher or the classwork of the pupils. To attempt to measure the scope of his interference, a pupil questionnaire was completed at the conclusion

* 'Materially' is decided with regard to the objectives held in mounting the observation.

of the course and is reported in the 'Report' chapter of this paper.

CONCLUSIONS AND REPORT.

The method by which data is reported and conclusions made has been outlined in the previous (Data Analysis) section. In that the process is essentially a synthesising and abstracting process, great care has to be taken that phenomena reported do relate to the actuality of the "real world".

To carefully substantiate each assertion would require that all the information from the data be presented as evidence. Clearly, to do less than include all the data in the report is to make assertions which are partly the result of the researcher's analysis (rather than concluding generalisations from extant particulars).

In that the analysis of the data is an important part of this study, it is clearly inappropriate to merely present the data; some analysis must be done. The problem is to decide how much data to record as verification of the assertions made.

In this study it was decided to use data illustratively; so analysis is illustrated with examples from the data. This is clearly not substantive, and was undertaken on the following rationale:

- 1) The data remains extant and can be referred to in settling any queries. It seems pointless to overburden this, already lengthy document by reproducing information which is already available.
- ii) The nature of this study is illustrative, or suggestive, rather than assertive. As no specific conclusions are claimed, but rather suggestions made about phenomena which appear worthy of attention, the need for substantial, conclusive evidence seems somehow less imperative. The fact that a phenomenon occurred is of

interest in itself; it is not necessary at this stage to prove that it always occurs or what conditions promote it.

The next chapter then, the 'Report', attempts to record what happened in our film-making class and presents illustrative evidence for assertions made where it seems necessary for the following chapter, the 'Generalisations'. Everything in the report is taken directly from the data collected.

4: REPORT

The 'practical' part of this exercise began with the process of choosing a class and a teacher to work with. Two main restrictions applied: that the class not be noticeably atypical and that the school and teacher be willing to cooperate in the exercise (as mentioned in the previous chapter) also it had to be close enough to the observer's home for him to visit it easily.

The first school approached was willing to allow the exercise to proceed, but the teacher allocated to the project was not willing to introduce a new course into his programme.

The second school had an English Department which had come to include film-making as part of its regular programme. The Head of Department was keen to take advantage of the opportunity to use 16mm equipment and materials. On the observer's second visit to the school, to arrange a time to start and a class to observe, the teacher whose class was eventually observed took advantage of the Head of Department's temporary absence to offer his own classes for the project.

The project, then, was undertaken with a lot of enthusiasm and good will on the part of the school and its English Department. This necessarily affected our ability to take full advantage of every opportunity to 'infiltrate' to some extent into the school's activities.

Two brief meetings with the teacher preceded the first class. These were concerned with clarifying our aims and objectives in broad outline and with arranging procedural matters. As our objectives proved compatible, these meetings, in fact, resulted in statements from each which were agreed to by the other.

The teachers position on film-making classes can be briefly summarised as "opportunities for students to engage in a visual mode of language manipulation which requires written work in several styles, together with oral work in the form of discussion, and drama." His emphasis is on the production of written and oral language which film production facilitates.

This observer's objectives were to observe and record as much as possible of what occurs in a film-making class in a 'real' school situation.

We we-re both able to accept each other's aims without requiring any restraints on either's activities to facilitate our objectives.

The research did not require that the classe be any particular age or stream. In fact, the less specialised or a typical the class, the more realistic we considered the 'picture' which could be generated of film-making classes in general. And, while this does not pretend to illustrate normal trends, it was considered that the class was 'unexceptional' enough for useful observations to result. The teacher chose a third form class which had not made a film before, and with whom he had planned to make a film before the end of the year.

The first lesson observed was the first lesson of the third term. This observer arrived early enough to take to the teacher, briefly, about his intent for the plan of that day's lesson. This became a regular occurrence. Usually, immediately before each lesson the teacher outlined to the observer the activities he intended to pursue. Occasionally this was done at the end of the previous lesson. After each lesson, a brief resume of the work and the progress of the class was held and any factors which might influence decisions about future activities were mentioned. The observer endeavoured not to influence any of the teacher's decisions, except to point out technical

requirements of equipment and material use. (The teacher was experienced in the use of 8mm film-making equipment, but not the larger 16mm format equipment and materials.)

By the time the class arrived in the classroom, the observer was already positioned at the desk he habitually used and his recording equipment was set up.



Chalk board

Door.

Teacher's
desk.

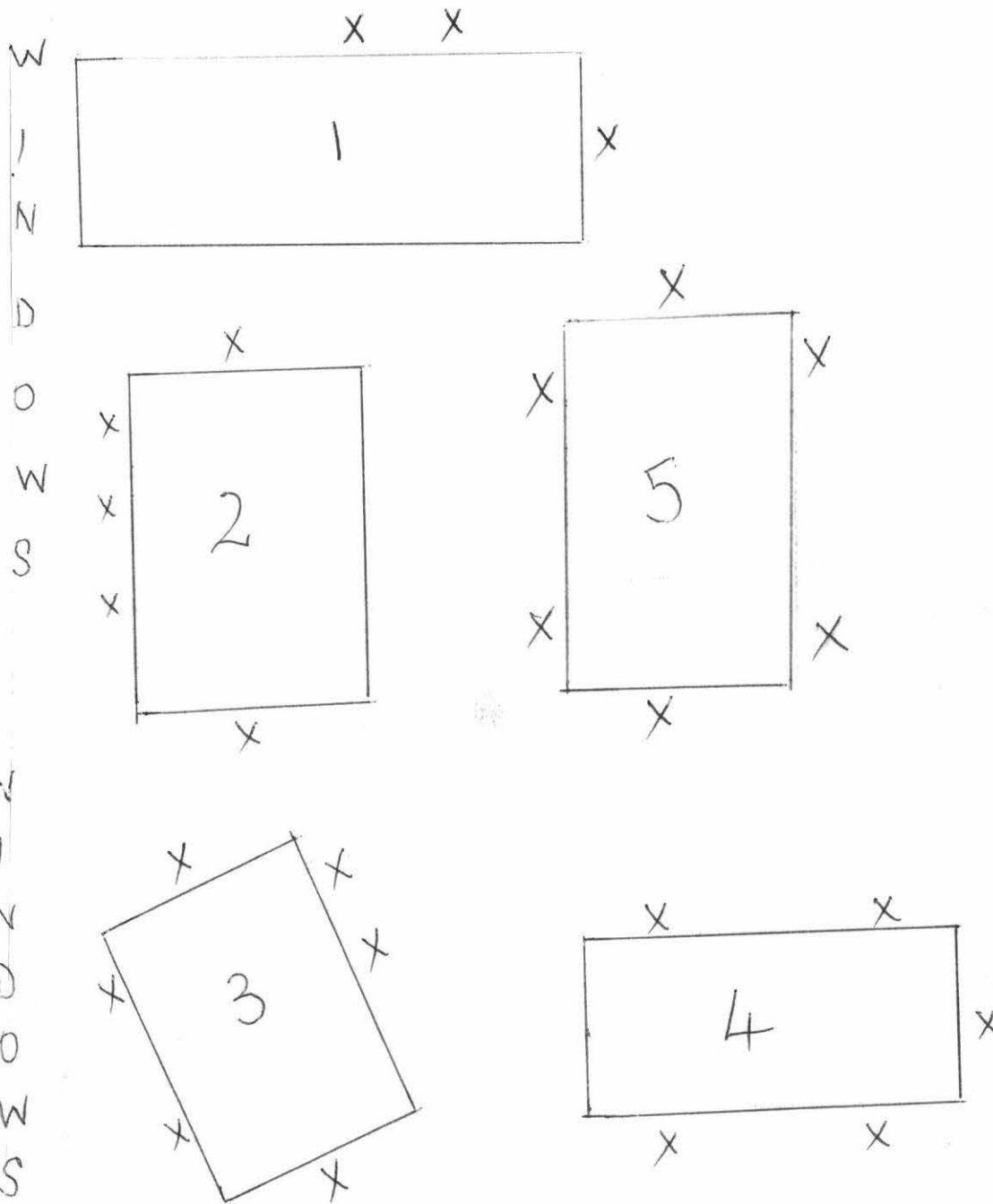
Screen

Obs

Screen

Door

FIG. 1 - PLAN OF CLASSROOM.



The desk used by the observer was in fact a table on one side of the class where record players etc were stored. It was not one of the pupils' desks, it was not new furniture introduced into the room and it gave a good view of the whole class and the teacher while enabling the observer to be apart from the area of usual classroom interactions. This is born out in pupil responses to the questionnaire at the end of the course in which 14 out of 25 replies to the question "Was Mr Clayton in the way - did his presence change your behaviour?" were variations of "No, we forgot he was there", or "No, I didn't really notice him" and 8 replied "No" or "No he didn't" (the other 3 replied "He helped", "He helped Terry with the camera" (taught him to operate it and "he helped alot".)

This is one indication that the observer's effect on the class was minimal. The teacher confirmed that the class behaved 'normally'. It can be argued that the introduction of any observer to a social situation has an effect on that situation. In this case it is posited that the effect was minimal enough for observations made to be treated as representative of the real life situation of the class.

The first lesson was introductory. The observer was introduced and his purpose stated. The class were told that they were to make a film, and spent the period delineating some of the requirements and restrictions which might apply and deciding the kind of film they might make.

The class sit at 5 large tables and much of their work is done in the groups formed by these tables. The teacher would typically introduce a topic and then outline its requirements by calling for key ideas from class members, building the information in note or diagram form on the board, then set some work relating to it for groups to do. Each group seemed

to have its own informal leader who organised the form or direction of the discussion (while not necessarily providing all the information needed). The teacher would circulate during these discussions, listening and occasionally joining in, and then call for order to amalgamate ideas, illustrate ideas which seem to be causing some problems, or to record progress so that the entire class kept some cohesion towards producing one product from several groups' consensus. (See Fig. II)

This had the effect of making the pupils participate actively in all aspects of the course. The film which was produced at the end of the course was, therefore, largely their own work, and was perceived by the class as being entirely their own work. The teacher's role could be loosely described as 'director'.

Apart from the first 20 minutes of the first period, during which time the teacher outlined the basic process necessary for making a film, there was almost no occasion during the entire course where the teacher acted as 'knowledge resource' and told the pupils information which they were supposed to accept and 'learn'.

Four guidesheets were issued which outlined the process necessary, and some of the technical language used in film-making. Apart from these occasions, the teaching style used was to draw information, opinion and suggestion from pupils and to make the pupils responsible for as many decisions as possible.

One of the interesting factors of this course became evident very quickly in the first few minutes of the first lesson: the class's enthusiasm and concentration. The response to the teacher's announcement that the class was to make a film was a general 'buzz' of chatter, some excited "ooh's" and smiles on the faces of all the pupils whose faces I could see at that moment. The Summary Observations & Conclusions tape recorded immediately after the lesson states:

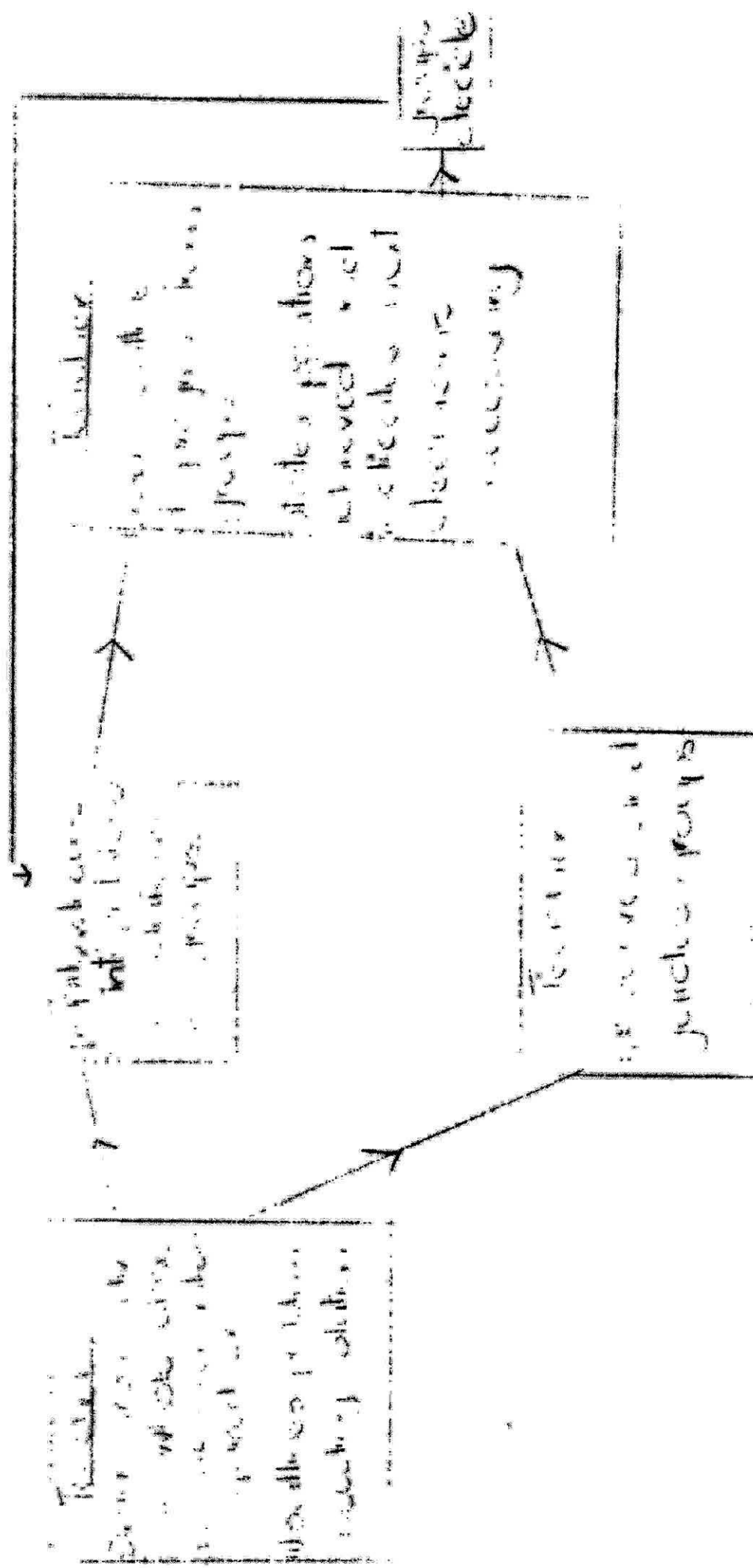


Fig II - Model of Teaching Method

"The amount that got done in this one period was really quite phenomenal. The kids all seemed 'on task' most of the time, and as the lesson went on, it seemed that interest was generated more and more. The kids really seem very enthusiastic about what they are doing."

This 'positive' attitude was obvious throughout the course, and the teacher remarked on several occasions during the course that the class were well involved in what they were doing and were working hard and enthusiastically.

Having had the film-making process outlined to them, the class worked on deciding on the type of film they would make and the subject they would treat. Apart from physical limitations imposed by the teacher:

- i) that the film be 3½ to 4 minutes duration,
- ii) that the class should "do everything" involved in making the film,
- iii) that it be black and white and
- iv) silent,

other limitations came from the class as groups 'reported' decisions to the class.

The first to appear, and a concern which was a feature of much of the early work, was that the film be "feasible". The class kept a vigilant check on the enthusiastic imaginations of some members. The fourth limitation was challenged by a girl who asked whether a taped commentary could be produced, and that limitation was amended by acclamation.

By the end of the first period, the class had gone through four 'group decision making and reporting' processes and consensus had been reached that their film was to be a dramatic comedy. They were now facing the task of thinking up an appropriate situation and events.

In line with his objective to emphasise written

work, the teacher set homework (the announcement of which was greeted by a few dismayed "ooh's") - that each pupil write up a 'diary' of the day's decisions (which was to be kept for the entire course) and that they "work on specific ideas for a plot".

Most pupils kept their diaries for most of the course, although several reminders were necessary in the earlier lessons to achieve a majority of those 'up to date'. After the early reminders, emphasis on diaries was reduced. A lot of writing was done, but most of it seemed to be in constructing and revising plot cards and scripts.

The second part of the 'homework' was done very conscientiously and it quickly became evident (as a quick check with a pupil after the second lesson revealed) that a lot of discussion and decision making was going on out of class time, so that pupils came to class with ideas ready for presentation to the whole class, and 'lobbies' formed, of small groups who organised themselves to influence the class towards their preferred suggestions.

For the first 25 minutes of the second period (on the 2nd day) the teacher showed examples of films made previously by other classes at the school. The class watched them attentively. After the films, the teacher asked for thoughts on possible topics for their film. Immediately one pupil suggested making a film of a pop record and another suggested the record "Newcastle Song" be used.

It quickly became obvious that the majority had already decided that they wanted to do this, and, after a brief class discussion on the meaning of the concept, groups were set to decide on a treatment for their film. A few fragmentary discussions on possible incidents in the film resulted, which were

interrupted by the end of the period. The teacher announced that the class could appoint two 'co-directors' on the next day and the class ended.

" Newcastle Song"

(The words of the song, which is a monologue with a musical chorus, are reproduced here)

Introduction:

"Don't you ever let a chance go by, oh Lord,
Don't you ever let a chance go by."

Sequence 1:

"Course up in Newcastle they have very strange mating habits. All the young women of Newcastle wak down the main street, which is called Hudder Street (for reasons which will become obvious later on in the song); and all the young men of Newcastle drive down Hudder Street in their hot FJ Holdens with chrome plated grease nipples and double reverse overhead twin can door handles, sitting 8-abreast in the front seat; and they lean out the window and say real cool things to the Sheilas on the footpaths - like, er - G'day!

And every now and then, of course, one of the young ladies thinks to herself "Ooer" she thinks, "Umm" -

Chorus:

Don't you ever let a chance go by, oh Lord,
Don't you ever let a chance go by.
Don't you ever let a chance go by, oh Lord,
Don't you ever let a chance by by.

Sequence 2:

Anyway, there was this mob of blokes driving down Hudder Street in the front seat of the hot FJ with chrome plated grease nipples and twin overhead foxtails - and the coolest of them all (who got to sit near the window) was Young Norm. They pulled up outside the Parthenon Milk Bar. And standing outside the Parthenon was this

beautiful looking Sheila. "Ooh ... Ooh!" said Young Norm, who'd come top in his class in English, "Ooh!!" he said. So he leaned out the window and he said, real, real suave like, he said "G'day."

This nine-foot-tall Hell's Angel came out of the Parthenon Milk Bar. He looked at Norm and said "Oh, what are you?"
 Norm said "What are you?"
 The bloke on the footpath said "Do you want a go, do you, eh?"
 Norm said "Yeah, do you want a go, mate?"
 The bloke on the footpath said "Yeah, I'll have a go."
 Norm said "Do you know who you're picking?"
 The bloke on the footpath said "No. Who'm I picking?"
 Norm said "You find out, mate!"

And all of a sudden there was a break in the traffic. And as every young Newcastle lad knows, when you're being monstered by a nine-foot-tall Hell's Angel, and there's a break in the traffic ...

Chorus:

Don't you ever let a chance go by, oh Lord,
 Don't you ever let a chance go by.
 Don't you ever let a chance go by, oh Lord,
 Don't you ever let a chance go by.

(REPEAT LAST CHORUS)

Gray Clayton



The following day the question of 'teaching style' was further illustrated in the teacher's effort to turn over control of the entire enterprise to the pupils.

After a brief introductory period, when diaries were checked, Co-directors were elected. The teacher directed the process of voting, the class nominated and voted for their own choices for Directors.

This part of the lesson was completely teacher-directed as far as decisions on the processes which should occur were concerned. It was a happy, productive exercise with good natured banter from most pupils about the outcome of the elections.

Following the elections, the record (which had been brought to school by one of the pupils) was played. Then the teacher asked the Co-directors to go to the front of the class and "take over" the process from there. The teacher had agreed to be coopted as Production Secretary and was to keep notes on decisions made "just as one of the group."

The result of this action was an immediate 'freeze' by the class, who quickly lost all impetus for progress and spent some time worrying about unrelated events ("Who will be the nine-foot Hell's Angel", "Where will we get a car?" etc) but seemed unable to devise and follow a general scheme which would (i) help them progress towards solutions for these problems and (ii) provide a means for accomplishing the activities necessary to complete the film.

This lasted 15 - 18 minutes until someone suggested they hear the record again. The teacher played the record and then listed its structure on the board - he had resumed his role as director of activities, and this style was maintained for the rest of the course.

It is pure speculation to guess at reasons for the class's inability to be self directing. It can be argued that half a period is not long enough to decide that the pupil-directed process was not working, and that, given more time, they might have completed a very satisfactory film. It was definitely noticeable, however, (to the teacher and to the observer) that the 'atmosphere' of the class was more vital and productive under teacher guidance and more bewildered, uncertain and incohesive without it. It does also seem 'common sense' that a class learning a new process, profit from some guidance in the management of that process.

The problem of the role of the teacher, or the teaching style, was an important issue for the teacher, and is commented on more fully in the chapter on Generalisations (sub headed Teaching Style).

Another, related, problem arose at this time: 'The Car Issue'. 'The Car Issue' eventually split the class into two factions, and may have identified particular cognitive processes in individuals which would provide interesting material for further study.

One girl, Louise, raised the question of borrowing a car to use in the film. About the same time one of the boys, Graeme, suggested using bicycles or wheelbarrows and making the film a 'spoof' on the song. Sides were quickly taken, and for the next three periods Graeme's Set lobbied for a spoof film while Louise's Set lobbied for a direct illustration of the song. A further complication was that Louise's Set had decided that the vehicle most easily used was the teacher's, and he was reluctant to let the class 'remodel' his car. His dilemma was to persuade them not to deface his car while allowing them to create their own script for the film. In fact the problem was less straightforward than that.

"The Class were split into ,... groups ... to prepare scripts."



By lesson four, the class had been split into four groups (composition of their own choice) to prepare scripts for

- (i) the Introduction,
- (ii) Sequence 1,
- (iii) choruses and
- (iv) Sequence 2. (This was soon amended so that the 'Chorus' and 'Introduction' groups could work together).

As scripts progressed, it became obvious that the class was divided into two types of scriptwriter. One type seemed to see the script being written in terms of actual events in the real world, bound by 'real' place and time. (e.g. 'The car comes down Broadway, turns into High Street and pulls up outside Smith's Dairy. Norm leans out of the car and says "O'day" to the girl standing outside'). This is visualising the location and imagining the action taking place on that location, as if seen by a hovering fly. It is as if the world were a giant stage and the audience could somehow see it all. The other type of scriptwriter seemed to see the script in terms of its appearance on the screen, free of 'real' time and place, encompassed in 'filmic' time and space. (e.g. 1 "The milkbar and girl outside it. 2 - The road, girl in foreground, vehicle approaches and stops. 3 - Norm and girl talking. 4 - Norm and girl in foreground, Hell's Angel appears behind.) . This is visualising the end product in two dimensions, on a screen. The imagination is limited by the boundaries of the screen and the action is not continuous in 'fact' but split into 'shots' which form a continuous sequence in 'appearance'.

By observing scripts being written - and asking pupils questions about how they visualised the product it became apparent to the teacher, and the observer that the two groups of 'reality visualisers' and 'filmic visualisers' coincided almost exactly with those s-ets lobbying for a car (reality visualisers)

and for a spoof (filmic visualisers). There were two, maybe three (a couple of 'don't know's' fluctuated between sets) who wanted to use a car (an 'old bomb') and could visualise filmically, but the majority fell neatly into two groups.

Now the teacher's problem, with regard to the car use, was compounded by this fact. One of the objectives of this course, he decided, was to encourage pupils to think 'filmically' in producing a film. And, while he shouldn't interfere with their imaginative creations, he should encourage excellence in production. And a film which tried to illustrate the song from a real world perspective was (apart from being impractical) likely to be less successful as an artistic creation than a film symbolising the song's intent.

Before class on the fifth day, I questioned the teacher on this phenomenon. He agreed that the observations recorded above seemed to apply, and (as we had discussed between classes) was worried by the considerations in 'The Car Issue' that have been mentioned. He had decided to resolve the issue by specifically disallowing the use of a car in the film. The way he proposed to accomplish this was (i) to try "tact" (a 'commercial' extolling the use of wheelbarrows), if this failed (ii) to revolve the groups. (It happened that most of the Car set were in the group working on the first sequence and most of the Spoof Set were working on the choruses. As the car (or wheelbarrow) featured most in the first sequence and least in the choruses, rotating script responsibilities would probably resolve the issue in the way he preferred) and if this failed (iii) make an arbitrary decision for the class.

In the event, proposition (ii) worked, and the class recognised that it had been manipulated into

providing the 'right' answer. When the decision was put on the board, it was greeted by a chorus of good natured 'jeering'.

Whatever the effect of the arbitrary decision would have been is unknown, but the process used seemed to produce very little ill feeling, or apparent loss of face for the Car Set. They were a little quieter for a few moments (the Field Notes immediately after the decision was made record: "Louise is a bit surly - she has been adamant about using a car and led her group in a lobby and lost. Her group doesn't take it as hard as she does") and Louise, the leader was still a little crestfallen for the rest of the period, but they all enthusiastically took part in the production of the rest of the film. (The next day the Field Notes record: "Louise wants to know if they can cast roles (She's back in the swing of things despite losing the Car lobby).

Another aspect illustrated by the Car Issue, was the amount of out-of-school thought which obviously went into the whole course. Mention has already been made of one occasion when decisions were made out of class. Pupils brought to school parts of scripts written at home, spent time copying out words of the song, timing the record and arranging costumes. And during the Car Issue a 'running debate' occurred. The Car Set proposed that the film should be 'like the song', the Spoof Set contested that it should be "comic", the teacher suggested that the types of car available locally were not 'realistic' Holden PJ's. The next period the Car Set arrived to announce that they could "dress up a car to look like a hot rod with two overhead foxtails by using poster paints and sellotape" - which would come off readily. The teacher suggested that that may take some time. The following day the car Set contested that "it would also take time to decorate bikes or wheelbarrows". The debate was obviously continuing in class with work going on

out of class in building up their case.

From period four, the class became more and more heavily involved in creating, modifying and finishing the script. The process by which this creative process was achieved is of interest.

Some mention has already been made of the teacher's mode of operation in guiding decisions (See Fig II). This appeared to be very effective in accomplishing script writing. The requirements of the exercise could be summarised as follows:

- (i) Composition of a cohesive, unified storyline.
- (ii) Production of a detailed script, itemising individual shots.
- (iii) Pupils to be encouraged to exploit their own imaginations in producing a script which exercises their creative imaginations.
- (iv) Pupils to be encouraged to aim at excellence in producing a 'worthwhile' script.

While there is an apparent tension between (i) and (ii) (requiring specific, controlled, particular production) and (iii) and (iv) (requiring some free reign to the imagination) there appeared to be little conflict or confusion in practice. The teacher set outlines of requirements (which were progressively more detailed) for small groups to work on, continually drawing the class together to report progress, so that the 'content' of each section of work was the pupils' own, while a cohesive unity was achieved.

(Each group was given a section of the song to work on. They decided on a general theme and reported to the class. During this 'report' session any inconsistencies between groups could be discussed by the class and remedies suggested. Groups then produced a storyline for their section, and reported back to the class. This storyline was then divided

into sequences and finally shots.)

In an interview with the teacher at this time, he stated, of this technique : "It's a matter of 'leading' them to the point where they can make their own decisions. Each day you hope to lead them less far - until a change of task, when you need to show them the 'new way'. All the time you can see the direction they're going and so can guide when necessary."

By the end of period four, an outline of the story had been produced (each group producing its own section), confirmed by the class, written on the board and copied into their exercise books by each pupil.

OUTLINE OF STORY

A. Chorus 1

A "chance" (monster) running - is chased by 3 people at a distance of 15 ft (approx.)

B. Sequence 1

General scene of Hunter's Corner. Girls walking, boys in vehicle, general scenes of people hanging around.

C. Chorus 2

As for Chorus 1 but with 10 people getting closer.

D. Sequence 2

Story as in record. Boys see girl, Stop. Norm attempts to chat up girl. Out comes 9' tall Hell's Angel & challenges boy (Norm) - argument, break in traffic - Norm "takes off" through gap in traffic ("Cross Now")

E. Chorus 3

Large crowd chasing Chance, which they catch.

~~FIG. III. A CHART FOR RECORDING THE PROGRESS OF THE CLASS~~

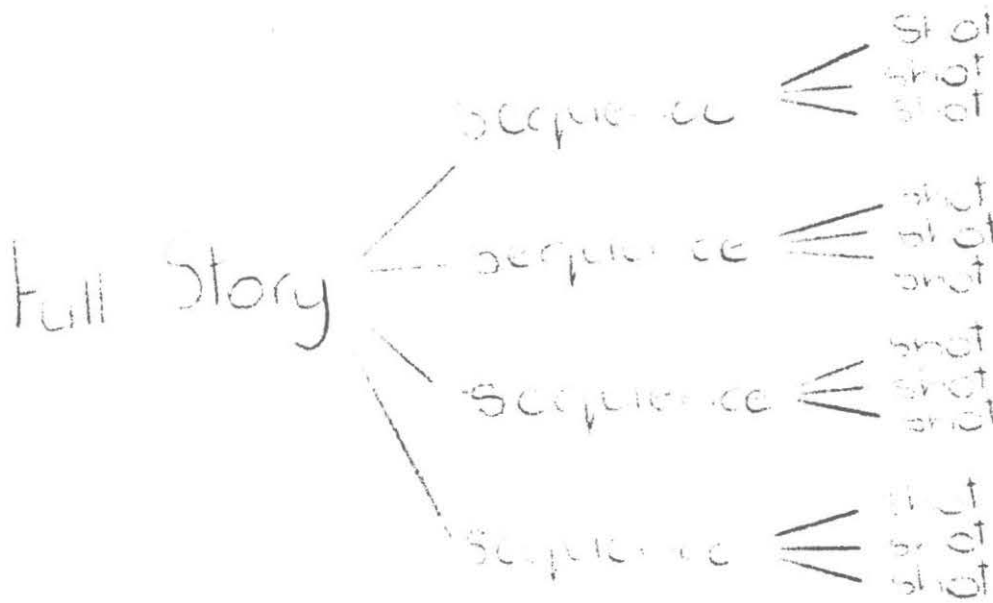
Period six started with the teacher explaining the technical terms listed in the guidesheet "The Language of Making Films" which had been handed out, and a guidesheet showing how to fill in a Shooting Card. Times were recorded for each chorus and each sequence.

A lot of guided discussion went on about the method of producing shots. The teacher explained the process by using the chart reproduced here as Fig.IV.

He illustrated the content requirements by referring to television programmes and Westerns and compiled shots for an imaginary scene.

This process was largely expository, with pupil involvement encouraged by drawing examples from the class in order to build on their own experience. This was the longest teacher-directed session of the course. It was concerned with explaining the process necessary to complete a script and involved no content direction. Towards the end of the period, the class divided into groups to start preparing shooting cards for their sequence and this process continued during the next two periods (the second of which, period 8, was supervised by a Teachers College student as the teacher was at a meeting.)

By this stage most of the decisions about the content of the film had been reached and preparing shooting cards amounted to 'doing the spadework'. Most pupils worked fairly steadily at their cards, (all took part) there was little 'direction' from the teacher and no need for 'control' as the class was busy, involved in what they were doing and concentrating on their work. The teacher circulated around the groups looking at what was being done, and answering occasional questions of the type: "How do we time how long to shoot the sped-up bit for?".

**FIG IV:****CHALK-BOARD CHART - PERIOD SIX**

<u>Topic</u>	<u>Shot number</u>
<u>Length — secs</u>	<u>Drawing of 1st frame of shot.</u>
<u>Description of Shot</u>	
<u>Information</u>	<u>Props</u>
<u>Location</u>	

Shooting Cards: Each sequence is labeled by letter, A to E; each shot is labeled by number. The end result is a 'book' of shots A1 to E5 detailing the film shot by shot.

FIG V:**SHOOTING CARDS**

The Field Notes record "There's a busy hum in the class - like a busy, happy, well organised primary school class." The Summary Observations .. tape recorded after period seven recorded "...the thing that stood out about today's lesson was simply the atmosphere of the class. For most of the lesson students were working by themselves in their 3 groups.. and they did appear to work, the conversation was all 'on task', they produced work (by the end of the period their work cards were completed to quite some extent) and there was no 'horsing around' ...So it was a busy class, it was positively directed, there was a happy atmosphere, in fact it was generally a very pleasant place to be."

Group work certainly seemed most effective under these conditions. Pupils knew what they had to do, how to go about it and were positively motivated towards the task.

For most of period eight, the class worked in their groups, preparing their shooting cards. Two of the three groups had established an informal leader. Among the pupils working on choruses, Graeme was offering most suggestions, role playing fragments of the plot as he explained them to other members and detailing others to work in sub-groups on specific parts of the plot. Tracey had evolved as 'record keeper' and general 'second-in-command', reinforcing Graeme's decisions and noting down responsibilities. Louise's group were under her direction, but she seemed to be doing most of the work. She would make decisions on how many shots, of what, from which angle etc with very little contradiction, outline the way the card should be filled in, and direct others to do the 'spade work'.

The third group were more 'democratic' - they divided their sequence into lines of lyric, timed them on the record, and prepared cards for each piece

of lyric with each group member responsible for her own line/lines and each checking with the others as they wrote that there was continuity between shots. Each group also sent 'scouts' to other groups regularly to check that the continuity of the entire work was maintained.

Again, the class worked busily and happily for the entire period. Shortly before the end of the period, the teacher (who, for this period, was a visiting Teachers College student at the school for a 'teaching practice') organised an election for casting roles. Nominations were taken for leading parts and the whole class voted for their choice of actors. Crowd and group parts were delegated to "the rest of the boys" and "the rest of the

By period nine, the script was complete and general locations etc had been decided. Period nine was held in the 'Drama Room' (a small hall which could be used for acting class plays) with the object of rehearsing some of the acting and trying to decide camera angles etc. In fact it developed into a briefing session where decisions about exact locations for each shot were made. The teacher drew a map of the ~~school grounds~~ area on the board, went through the shooting cards one by one and made suggestions or asked for suggestions about where each could be acted and where the camera could be.

There was no group work involved here. The teacher read the directions from the cards. Pupils suggested locations and camera angles. The teacher pointed out occasions where continuity would be broken and suggested alterations where necessary. This session also brought to light a few omissions on the cards (no 'duration' on some cards etc.) which could be corrected as the film was explained shot by shot. Decisions were made about props needed where they could be borrowed from, what costumes to wear, who should operate the camera and the stop

watch, who should write titles etc.

The period was a time of drawing together and organising the details which had already been made into an "organic whole". It was largely teacher directed, but, once again, he was dealing with organisation and leaving creative decisions to the class.

Period ten was the final class before shooting began. It was supervised by another Teachers College student, as the teacher was again away, and it happened to be a Friday afternoon, so shooting was left until Monday morning. So this period ^{was} used to make last minute corrections to cards, to draw titles and amass props. The camera was brought into class and its controls explained to the pupils nominated as camera operators. as it was a 'tidying-up' time, less serious work was produced than had been the case until this time.

Monday morning dawned wet and gusty. It poured with rain and the wind howled around ~~the location~~ ^{the location} in a fearful temper. Shooting was again deferred until Wednesday, and fresh arrangements made with other teachers to provide a whole morning's shooting. The class continued with other work in the meantime.

Wednesday was a beautiful day - bright sunshine and hardly any breeze. This observer was at the ~~rendezvous~~ rendezvous before the class arrived. The pupils arrived in 2's and 3's, most on bicycles, some in the teacher's car. All were dressed for their parts.

Being out of class, formal observation was obviously going to be difficult for both filming sessions; the observer had the responsibility of explaining the camera operation to the camera operators. He also spent some time using a 'still' camera to record what was happening in ~~the~~ pictures.

Shooting began on Wednesday morning.



As the group were moving around a lot, the recorder was given to one of the girls who had no part to play and she carried it with her - capturing a small part of what was happening (but a different part from that seen and heard by the observer.). The observer took no notes during the filming but wrote up as complete a record as possible immediately after each session.

Aga-in the teacher directed processes - working from shot to shot, reading out the requirements from the shooting cards, identifying exact ^{the} location as decided in period nine, and using a megaphone to call out "move" for action to begin. The cameraman chose his angles to catch the action, the production assistant timed each shot according to the cards and the actors acted according to the cards' directions. Each shot was 'walked through' once and then shot. When a mistake occurred or something did not go as planned, another shot was taken. The teacher also urged the class on - as they tended to enjoy the novelty of being out of school in a new situation. Left to themselves, it is possible that much less film stock would have been shot, and much more casual chatter and 'horsing around' would have occurred.

'Control' was a definite factor in the first half hour of this session: not to punish bad behaviour, but to organise the group into continued activity geared to completing the film. After about half an hour, the class seemed to become more accustomed to the new situation and this need diminished.

Shooting went well, 150 feet of film being shot in ~~two~~ under two hours, the pupils acting enthusiastically and with almost no direction.

The last part of this report is taken from the tape recorded report made after the last day's shooting (Thursday, Day 12).

Shooting went well.



"The kids really enjoyed being part of it all - they all joined in and they all acted really well. Shots were taken with me watching what was going on, taking stills, directing the camera and giving occasional pieces of advice (I warned them that the sped up sequence, for example, would have to be overexposed, or only moderately sped up and they chose the comic effect of sped up motion over correct exposure.) I also reinforced (the teacher) who had confided to me that he was a little uncertain about using the 16mm format. In every case that he checked with me that what he was doing was right (which was not often) I agreed - and, of course, it was because they've produced a film, which is theirs and that was the object of the exercise. I also chatted to some of the pupils, and, although it's often difficult to tell, when you're talking to kids in a one-to-one situation, whether they're saying what they believe is 'right' and 'polite' conversation for adults, or whether they really believe it, they said that they had really enjoyed the film-making and it had been fun and so on. It seems it has been an inspiring exercise for them. (The teacher) commented to me that it had been an enjoyable experience and he thought they had made a good film.

"The thing I noticed again today, was the 'atmosphere' of the occasion. It is a difficult thing to talk about in any clear and cohesive way, but being with those 30 kids today and yesterday had a feeling about it somewhat different from the normal classroom situation: it was almost like being out with a large family on a fairly ordinary outing (like shopping on a Friday night). It was not wildly exciting, but was enjoyable - it certainly posed no threat - so the question of 'control' was somewhat altered.

"Even the happiest classrooms exist in an awareness that the teacher has a responsibility (to the

School and to the pupils) to keep the school's law and order (to whatever extent may apply in his room). I felt on this occasion, though, that that awareness wasn't there. They were being kept in order. (The teacher) kept pushing them on to the next thing, (much as a mother and father hurry their children who are dawdling on a shopping expedition) keeping them out of the road etc ... but it was almost as if teacher and pupil had taken on different roles - or at least dropped much of their 'in class' roles. Pupils were taking more responsibility for their own actions, joining in activities more whole-heartedly and seemed to be relating to one another more as adult and youngster than as teacher and pupil. "



5: GENERALISATIONS.INTRODUCTORY.

Many of the phenomena which have come to light as apparently being pertinent to courses of this nature (film-making courses) have manifested themselves as attitudinal concerns. Far from bringing to light techniques or curriculum content concerns which act as important features of a film course, it has become apparent that the important considerations could well be 'standard' educational concerns such as teaching style, pupil-teacher relationships, classroom atmosphere and pupil attitudes.

One area which does seem to invite investigation of a particular phenomenon, is the apparent division of pupils into those using one of at least two 'styles' of visualisation in conceptualising the process of their creative, filmic endeavour. We also have to consider the question of managing the aesthetic dimensions of a film course.

This chapter will identify aspects of the data which seem to hold promise for profitable research or discussion which will yield information valuable to teachers teaching film courses or administrators planning film curriculae.

TEACHING STYLE.

Thirty minutes into period three, the teacher came over to the observer's table to play the song to the class again (this was at the end of the 18 minute 'freeze' by the class, commented on in the previous chapter.) and the following conversation took place between the teacher and observer (quietly enough to be unheard by the class) :-

Teacher: We're up against a problem here, aren't we?

Observer: Oh, I think it will come right.

Teacher: Oh yes, I'm sure it will. It's mostly a problem about the role of the teacher isn't it?

And, in fact, this 'problem' was a main concern for the entire course. That is not to suggest that the course was difficult to run, but that many of the teacher's responsibilities with regard to the running of the course became apparent as the course progressed. It would be beneficial to future courses if they could be planned with some prior knowledge of the nature of the decisions which are likely to have to be made.

'Teaching style' is decided with regard to objectives held by the teacher. And it became apparent as the course progressed that the objectives stated by the teacher at the outset of the course either implied a greater range of activities than seemed at first to be required, or were not exhaustive.

The first consideration can be seen as a determination to keep the course 'child-centered'. There was to be an emphasis on pupil production ("opportunities for students to engage in ... language manipulation" - teacher's position stated in Report chapter) which would seem to indicate that a formal, expository style of teaching would be inappropriate. However, it appeared that a completely *Laissez Faire*, 'discovery learning' approach was not likely to be entirely successful, on two counts: (i) such an approach, which was attempted briefly in period three (and see comments on the 'freeze' situation in the Report chapter *) seems, at best, to be an uneconomic method of achieving the discovery of a process which can be taught by expository teaching, guide sheets etc, and (ii) it was deemed preferable that the class be given a course structure within which to work, as this seemed to direct their 'creative energy' into more profitable areas. This assumes the existence of an objective

*See page ⁴⁵ 2, paragraph 1: "It is pure speculation.."

to the effect that the work of the class, as manifested in its output, should be the result of some strivings for excellence. (That there should not merely be content to the film, but that it be 'good' content.) The criteria by which this excellence is judged can be particular to the class and its teacher without this fact effecting the requirement that a 'quality' ingredient exists in the teacher's objectives. (In this class, 'feasibility', appropriateness social concern and continuity were some of the parameters of this concern.) In other words, by directing the process of the activity without influencing the content of that process, pupils are freed of process concerns, and their energies directed towards creative concerns. In this class, this also had the effect of aiding a cohesive production, and the class seemed to prefer working in an atmosphere where they felt they knew what processes were expected of them.

The Observations & Interpretations tapes have several references to these phenomena. Typical is that recorded after period nine: "Teaching film in school seems to require of the teacher an organisational framework within which the students are free to act. They need the framework in order to know the types of activities which are appropriate, and are going to be required of them by the medium, but they need to be free within that framework to produce their own work, so that, imaginatively, or aesthetically, it is their own creation."

Another aspect of teaching style which relates to the discussion of the teacher's role outlined above, is the management of pupil influence in the course. It has been suggested that pupils need freedom and responsibility to act, yet direction and management in the process of their activities. The tension between these compatible, but not identical, objectives

manifests itself in a concern to manage pupil responsibility in them. For this responsibility to exist, the teacher must be capable of being overruled in at least some matters. This in fact occurred in this study, when the class chose the Newcastle Song as the subject of their film. This was clearly not the film the teacher had initially envisaged. But the class were able to pursue the subject of their choice because the teacher had decided to allow them to make decisions in this area.

By teaching the requirements of the film-making process in an expository manner, the teacher provided direction and management of the process.

That the two areas are not mutually exclusive, however, was illustrated by the concern which arose during 'The Car Incident', in which aspects of both objectives were present. The teacher's decision at that time was able to be made in the light of the two objectives suggested here, but finally depended on his judgement of the relative outcomes likely from each type of film, and the extent to which each was likely to fulfil or negate the objectives held for the course.

PUPIL ATTITUDE.

A positive attitude towards the tasks to be performed, is obviously highly desirable in a course which intends so much pupil-originated work.

Such a positive attitude was obviously in evidence during this course. Pupil responses to the question "Did you enjoy the course" in the pupil questionnaire, were : "Yes", or "Yes, very much." - 24; "To a certain extent " - 1. At this stage it is possible to do no more than hypothesise reasons for this phenomenon.

- 'Novelty' is one possible reason. (However, the school does have a regular film-making

programme.)

- 'Practicality' is another: that the pupils perceive the exercise as having a concrete outcome (that it is not only an academic exercise; that what they are doing has relevance in the production of a 'real' product),
- The fact that a small part of the course (shooting the film) involved activities outside the classroom and also involved the manipulation of equipment might also play its part.
- The fact that most pupils seemed to receive a lot of filmed or televised communications outside the school may make film work seem more relevant to them.

Whatever the reasons for their positive attitude towards the film-making course, it was clear that it existed. The existence of such an attitude towards the work of the class can be seen as a factor in the organisational arrangement of the teaching style. The type of group-work-to-whole-class-decisions management of the class which occurred was aided by the fact that pupils were ready to work together on their project without constant supervision and direction from the teacher. This method of instruction, as has been suggested (see Report chapter), in its turn aided the teacher's objective that the pupils participate actively in the production of their film.

Further evidence accrued from the amount of out-of-class work voluntarily done by the pupils (see Report chapter). The pupils, then, could be said to be highly motivated towards the tasks of the course.

Another aspect of pupil attitude, allied to this, and to the previous section, was the relationship which existed between pupils and teacher. A very friendly atmosphere existed in the classroom. The teacher habitually joked with the class, and engaged in repartees with pupils over events which occurred.

There was never any malice obvious on either part in these good humoured exchanges. The teacher was quick to praise and was enthusiastic about their class endeavours. Such a positive attitude, of course, greatly facilitates the management of class-room organisations and also promotes positive attitudes towards their work.

MODES OF VISUALISATION.

There is very little concrete evidence for the phenomenon which apparently manifested itself in the division of the class into scriptwriters using two different styles of imaging² the content of their production. The phenomenon was obvious enough for both observer and teacher to accept that it occurred; and it is obviously a phenomenon worthy of closer examination. However, it was decided that it would not be practical to investigate it fully within the confines of this current research, so it is noted here as a factor which may play an important part in a film course, but about which little is yet known.

AESTHETIC INVOLVEMENT.

This is another area which was not explicitly contained in the teacher's original objectives, but which became a factor which was having an obvious bearing on his decisions as the course progressed. In particular, he had to determine the extent to which a pupil's creative endeavours should be directed. And this brought forth several considerations which seem to apply to proposals for managing aesthetic endeavours

These are summarised in Chapter 2, viz: student action is important, value judgements should be held by students, teacher awareness of aesthetic principles and concerns is important, and complexity is a factor. It is obviously necessary for the teacher to make decisions about the extent and the direction in which he will direct pupils creative endeavours.

There is a complete chapter in this paper concerned with aesthetics; the factors it raises as issues proved appropriate to the course, and decisions were made on most of them during it.

One factor not dealt with in Chapter 2 but which seems appropriate to consider, briefly, at this point, is a 'learning component'.

This exercise was a new experience for the class. And early efforts at production in most art forms are often characterised by two phenomena:

- i) A comparatively great concern with managing the equipment used for production in the media (paint brush, camera, shooting cards etc). This concern diminishes rapidly as excellence increases - it could be said to bear some inverse relationship to the comparative aesthetic worth of the product.
- ii) A comparatively small knowledge of the intricacies of technique used by artists to manipulate the medium for aesthetic effect. This phenomenon could be said to bear some direct relationship with the excellence of products created.

In brief; as a class gains familiarity and experience in making films, they could need less direction in 'practical' considerations, and, ^{as} this experience increases their level of sophistication in understanding the opportunities for media manipulation, they could become capable of considering finer points of technique and managing more subtle nuances in their production methods.

Of course, this does not change the teacher's role with regard to his need to manage the class's aesthetic endeavours. This 'learning component' may bring about an increasingly sophisticated product from pupils, but whatever level of ability is displayed, the teacher must still consider how, and to what extent, to direct his pupil's aesthetic judgements.

This question was explored in Chapter 2: It is sufficient to note here that many of the factors illustrated in the 'Teaching Style' section of this chapter are concerned with encouraging pupils to produce imaginative creations and to strive for excellence in their creations. If these considerations are implied from objectives which appear appropriate in running a film-making course, then the considerations of aesthetic involvement outlined here and in Chapter 2 would seem to follow.

6: CONCLUSIONS

This exercise has been concerned to gain some insight into the operation of a film class, within a classroom situation in an endeavour to attempt to identify concerns which it might be appropriate to hold in planning, running or investigating film-making as an educational activity.

The structure of the exercise has been such as to identify areas which seem pertinent to such a concern. It is not suggested that these areas are exclusive, merely that they seem to exist.

It has been suggested that film-making, by its nature, and by the types of objectives which seem to be able to be facilitated by it, requires that consideration be given to 'teaching style'. And that some styles and teacher roles may be more pertinent than others.

It has been suggested that many pupils tend to be positively motivated towards participation in film-making courses and that this fact can be taken advantage of, both in guiding pupil activity profitably and in facilitating a classroom atmosphere in which creative endeavours can be encouraged.

It has also been suggested that a teacher attempting to run a film-making course, will probably proceed more easily in managing it as an enterprise of creative production if he holds some notions about the way in which the process and its product's aesthetic worth should be encouraged and evaluated. And, further, that these notions will be easier to sustain and manage to the extent that they are based on the teacher's knowledge of extant principles and theories concerning aesthetic judgements.

These areas of concern stand now as suggestions,

based on the generalisations gleaned from this exercise. They can now be made more particular, more limited, or even refuted, by specific research undertaken in classrooms, under controlled conditions and gaged to measure and evaluate each assertion.

One other phenomenon has been recorded without being investigated: the apparent division of pupils into two groups using different modes of visualisation or conceptualisation of their creative productions. It would require a major research enterprise to accurately identify and analyse this phenomenon and the scope of this present work did not allow this.

This writer believes, however, that the outcome of such research might reveal important information which could suggest (i) the nature and scope of the differences between the groups, and what other areas these differences might impinge on (e.g. To what extent the ability to operate in another frame of reference from ones own is correlated to ones mode of visualisation and to factors such as academic success, tolerance, ability to learn abstract notions etc and (ii) means by which this information might be put to practical, educational purposes.

This exercise, then, has identified phenomena which seem pertinent to some particular educational pursuits. It has suggested processes which may facilitate those pursuits and ways in which further, more particular, information could be ascertained. It is hoped that the information gathered and presented here will be of use, both to those engaged in the practical concern of managing classes and to those engaged in further researching this area.

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