

THE PLANNING AND DEVELOPMENT OF A SINGLE-CONCEPT FILM
FOR USE IN PATTERN DEVELOPMENT THEORY COURSES

by

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To my parents and friends for their help and words of encouragement.

Chapter 1

INTRODUCTION, PROBLEM, AND JUSTIFICATION

A series of three semester courses dealing with pattern development theory is being taught at present at Kansas State University. Incorporated into a Pattern Development Theory course is the development, alteration, and styling of patterns by drafting, draping, and construction. Major emphasis is placed on precise methods of pattern drafting. Through this step-by-step drafting procedure, patterns can be made from which clothes that fit can be produced. The method of instruction in Pattern Development Theory consists of demonstration supplemented by lecture. The newness and uniqueness of the drafting procedures often make it necessary to see a demonstration more than once for adequate comprehension. Since normal class size averages around twenty students it is difficult for all students to see clearly the detailed work being shown during a demonstration.

The purpose of this study was to develop the methodology necessary for the preparation of a Super 8mm single-concept film to be used in Pattern Development Theory classes.

A significant development in educational media, which is applicable to this program, is the Super 8mm single-concept film used in a cartridge-loading projector. Each film loop is permanently encased in a plastic cartridge which is then inserted in the aperture of the projector. No threading of the movie projector is required. In a single-

concept film, a body of information is broken down into its component concepts (Camilla, 9). Each concept is presented on an individual film ranging between three to five minutes in length. Easy to operate equipment makes it possible for students to view the film individually or in small groups. Single-concept films could be a valuable teaching tool in Pattern Development Theory classes for several reasons:

1. A single-concept film will enlarge detail so that students can see demonstrations more clearly. Attention can be focused on important details that are so often too small to be seen in the regular demonstration.

2. A single-concept film presents the drafting procedure from the position in which the students will be performing it. For this reason a film is better than a live demonstration during which students sit facing the teacher and therefore see the drafting procedure upside down.

3. A single-concept film can reinforce the demonstration. The film can be viewed as many times as necessary until the subject matter is completely understood. No step of the operation is omitted.

4. A single-concept film can be used to maintain continuity for the student who has missed a lesson through absence.

5. A single-concept film can give support and encouragement to future teachers who will welcome such films as reliable reference for themselves and their students.

The written paper for this thesis includes:

1. Review of Literature

2. Methodology used in preparing a Super 8mm single-concept film with sound.

3. A storyboard which augments the material covered by the film.

4. Summary and recommendations by the researcher.

The Super 8mm single-concept film prepared for this thesis project is on file in the Clothing and Textiles Office in Justin Hall at Kansas State University.

Chapter 2

REVIEW OF LITERATURE

TEACHING TRENDS

The use of instructional media in teaching has become one of the most important trends in education. To effectively reach and educate the mass number of students now attending school, new instructional materials will have to be utilized by teachers. As Cass (8:104) said, "Technology will spark the most dramatic changes in elementary and secondary classrooms during the next decade." In his writings about research of teaching at the college level, Mc Keachie (5:1218) reported that teaching procedures should be varied from the traditional method toward techniques more likely to generate motivation and involvement. Weisgerber (8) concluded that colleges and universities will be forced to innovate their teaching procedures primarily due to the flood of students now enrolling. In his estimation, the focus of educational innovation will shift from the lower levels of the school system to higher education. As he (8:106) sees the situation,

The college environment is the most fertile ground of all educational levels for the adoption of new patterns of responsibility in the teaching learning quotient. Student maturity and the typical diversity of student learning objectives are important ingredients which encourage a climate of self-motivation, self-direction, and self-evaluation and make possible extensive individualized study programs using appropriate media.

Postlethwaite (7:114) stated his position clearly,

The basic idea of this integrated-experience approach to education is to place emphasis on student learning rather than on the mechanisms of teaching. Teachers will identify those responses, attitudes, concepts, ideas, and manipulatory skills to be achieved by the student. A multi-faceted, multi-sensory approach of instruction will be developed which enables the student to direct his own learning activities to obtain these objectives. The program of learning is organized so students can proceed at their own pace.

The writings of Gale (12) indicated that schools and institutions are struggling to stay abreast of the media revolution in education but so far they have not met the challenge. Two recent developments in educational media may assist schools in having new imaginative audio-visual materials. Gale stated that the first promising development is an increasing awareness of cooperation between industry and education to bring fresh curriculum-oriented films to the schools and the second development has been sizeable acceptance of Super 8mm film as a new medium in education. Forsdale (11) agreed that the 8mm film, particularly with its new format, will constitute the most important development in the audio-visual field in the next several years.

DEVELOPMENT OF 8MM FILMS

During the last decade the most significant development in educational media for individualized instruction has been the growth of the 8mm film (Weisgerber, 8). As Brown (2:268) reported in AV Instruction: Media and Methods, a textbook for the instruction of prospective teachers in the use of educational media:

Introduction of the optical-sound track 8mm projector in 1963 brought the small size film into competition with the 16mm film for educational purposes. The potential of this competition is made clearer by the fact that less than one million 16mm projectors

are used in the United States and, at most, only one third of these are found in schools. This figure is smaller than the total of one current year's sale of 8mm projectors.

In 1965-66 Eastman Kodak introduced Super 8mm films and related projection equipment. Use of narrower sprocket holes gave Super 8mm film a 50 percent larger frame area in comparison to standard 8mm film resulting in a brighter, sharper picture (Sleeman, 16). Until the 1968 Department of Audio-Visual Instruction Convention, production of 8mm films had been curtailed due to confusion over whether to use Standard 8mm or Super 8mm film (Trenhome, 17). At this convention the decision was made to gear future production to Super 8mm film and equipment. The present disadvantage of Super 8mm film is that it cannot be either produced or projected on Standard 8mm film or equipment (Weisgerber, 3). Several innovations during the 1960's increased the educational potential of 8mm films. These included the expanded use of single-concept films, the increased production of continuous-loop films and the development of the 8mm cartridge film system. The cartridge film system required no threading or rewinding. The cartridge is simply inserted in a slot in the projector and the machine is turned on (Brown, 2). Brown emphasized that single-concept films have developed more rapidly in 8mm than in 16mm form because of the cartridge technique.

CHARACTERISTICS OF 8MM SINGLE-CONCEPT FILMS

The 8mm single-concept film can be of benefit to the teacher as well as to the student. This type of instructional medium has gained importance because it is easy to use, economical in cost and time, and versatile in its operation.

Easy to Use

With the development of the cartridge film, the 8mm single-concept film has become a very easy-to-use teaching tool. Encyclopaedia Britannica (4:1) gave this description of a cartridge film in their catalog:

Each film loop is preloaded in a plastic cartridge. The projector is threaded by simply inserting the cartridge. Turn the projector on and a picture appears. The cartridge film has been spliced end-to-end, so that it becomes one continuous film capable of being projected over and over again without rewinding.

According to Parker (15), the delivery systems in media should be flexible since all students do not learn or perceive in the same way or within the same length of time. He concluded that the viewer must be able to control the delivery system so it can stop, advance, reverse, or go slow. In Weisgerber's (8) description of the advantages of the cartridge film he brought out that by pressing the "stop-frame button" a single frame can be projected as a still picture, and that it is also possible to reverse film direction. Stopping the motion of a film provides the viewer with an opportunity to practice the new skill that has just been shown before viewing the next step.

Economical

The 8mm film is more economical to produce than the 16mm film in which most educational films have previously been made. Less expensive photographic equipment is required for 8mm films and the processing laboratories have switched over to production techniques which cut print cost from 60-65 percent in comparison with 16mm films (Finn, 10). Weisgerber (8) wrote that with minimum skill and expense, teachers can

produce their own 8mm films. In addition to 8mm single concept films being economical in cost they also are economical in the amount of time it takes to use them. Eastman Kodak (3) described an 8mm single-concept film as one of short duration, that is, limited to one main idea or concept, from which all non-essential details including introduction and summary have been eliminated. This type film was conceived to be used as part of a teaching plan, and according to Eastman Kodak Company (3) teachers have found that these films help to cut down the time needed to prepare for a lesson or demonstration. They also have found that students can use the 8mm film for remedial and make-up assignments.

Versatile

The 8mm single concept film is noted for its versatility as a teaching tool. In his writings, Forsdale (11) mentioned several reasons why the 8mm film can claim versatility as one of its characteristics. The equipment is light-weight and easy to operate, therefore it is convenient to set up and use quickly. Rear screen projection permits the 8mm film to be shown in a classroom without altering the lighting conditions. This type of projector is also particularly well adapted to individual use.

Standard 8mm and Super 8mm film can use either optical or magnetic sound tracks. Advocates for the use of the optical sound track say that it can reduce significantly the cost of prints because no extra laboratory steps are required, also there is no threat of accidental erasure of the narration (Forsdale, 11). According to Wyman (19), when magnetic stripping is used, a higher quality of sound is produced than with

optical sound, and the instructor is able to edit or add to his own sound track. Wyman endorsed 8mm films by saying they will continue to gain importance as a basic tool for learning.

PREPARATION OF 8MM SINGLE-CONCEPT FILMS

In the preparation of effective audio-visual materials one must undertake a three step procedure:

1. Decide on the subject matter.
2. Plan the preparation of the audio-visual material.
3. Prepare the audio-visual material.

Production of an 8mm film provides excellent training in planning, organizing, and evaluating instructional materials (Land, 14). Surveys conducted by the Eastman Kodak Company (3) showed that teachers, who had made single concept films, agreed that the ultimate success of the film was in direct relationship to the care which went into planning the project. Consequently planning became a most important step.

The four authors (Weisgerber, 8), (Eastman Kodak, 3), (Kemp, 6), and (Vergis, 18) consulted for information on the preparation of 8mm films were in basic agreement on procedure. [Since this section of the review of literature is entirely composed of their ideas and opinions, the researcher has not cited the four authors individually each time a new idea was presented. An individual author has been cited only when he had something different from the others to say involving 8mm film production.]

Prefilming Preparation

In the preparation of audio-visual material for a single concept film, the first step is to decide on a single idea as the topic.

Vergis (18) emphasized that it is best to choose a subject that depicts a process that can be communicated by motion. Eastman Kodak (3) recommends that instead of tackling too big a subject area, it is advisable to break the big idea into smaller sub-ideas of manageable size.

After the topic for the film is selected, the next step is to determine what the objectives are, or exactly what the film is to accomplish. List the main points to be emphasized in the film. Make a storyboard by sketching each visual concept to be included in the film on a separate index card. After the storyboard cards are arranged in proper sequence, the narration for the film is developed and added to the cards. In addition to the sketch and the narration, each storyboard card includes camera location, type of camera shot, and length of scene. Use of a storyboard permits easy rearrangement of sequences. Examining the storyboard with a colleague is helpful in evaluating the expressiveness of ideas.

Filming

Consultation with an audio-visual specialist is advisable in order to determine the correct photographic techniques, equipment, and supplies to use. Suggestions for good filming techniques for an 8mm film are listed in an article by Kemp (13). They include:

1. Try to limit the camera-subject distance to medium and close shots.

2. Avoid long shots because of loss of definition.
3. Keep the subject matter simple and uncluttered.
4. Eliminate all distracting background elements.
5. When demonstrating a how-to-do subject, make definite, easily-seen motions.
6. Depend on the visual for the main communication and use the sound track sparingly.

Post-Filming

After a film is processed it is edited to remove camera shots that were not satisfactory and to rearrange shots in better continuity. With adequate planning and practice, editing of the finished film can be kept to a minimum. Adding the sound to an 8mm film, according to Weisgerber (8) and Eastman Kodak (3), is done by sending the edited film to a laboratory where a magnetic strip is applied to the film's edge. The film can then be threaded on a magnetic sound projector and as the film is projected the narration is recorded onto the magnetic strip. Sound can be recorded, played back, erased, and rerecorded. Use of a magnetic sound track enables the instructor to easily update the narration on a film.

The final step in production of an 8mm single-concept film is to evaluate the film in terms of the original objectives (Weisgerber, 8).

Chapter 3

PROCEDURE FOR PRODUCTION OF A SUPER 8MM SINGLE-CONCEPT FILM

The production of a single-concept film for this thesis project involved detailed planning and preparation before the filming could successfully be done. After a thorough understanding of the film content and repeated practice of the necessary drafting procedures, the producer was able to begin to plan clearly and concisely a single-concept film. Several different methods (Kemp, 6), (Eastman Kodak, 3), and (Vergis, 18) were combined and adapted when setting up the following step-by-step procedure for the production of a Super 8mm single-concept film on how to draft a pattern for a Peter Pan Collar.

STEP I. SELECTION OF SUBJECT CONTENT

The procedure involved in drafting a pattern for a Peter Pan Collar was selected as the subject content for this film. Reasons for the selection were:

- A. A film of the drafting procedure for a Peter Pan Collar can be used as a self-contained unit rather than needing a supporting series of films for complete understanding.
- B. This procedure for drafting a Peter Pan Collar was developed by Mrs. Helen Brockman at Kansas State University. To date there is no other place except her book (1) where this particular drafting procedure is given.

- C. It is possible to use this method of drafting a Peter Pan Collar with commercial patterns instead of just with patterns that have been drafted by the Brockman technique.
- D. The complete procedure for drafting a Peter Pan Collar can be placed in one cartridge of film lasting five minutes.

STEP II. OBJECTIVE OF THE FILM

After viewing the film, a student should be able to draft a pattern for a Peter Pan Collar that will have the desired characteristics of depth and stand, and will match the neckline of the garment for which it is intended.

STEP III. TECHNICAL EQUIPMENT, TECHNICAL ASSISTANTS, FACILITIES, AND SUBJECT MATERIALS

Technical Equipment

- A. Photographic Equipment:
 - 1. Camera: Super 8mm camera with zoom lens, tripod on wheels, flood lights, video-tape camera.
 - 2. Film: Super 8mm Cartridge Kodachrome II Color Movie Film, Running time 4-5 minutes and one roll of film ran for 3 minutes and 20 seconds.
 - 3. Editing Supplies: A film editor, splicer, presstapes.
- B. Projection Equipment: Dukane Super 8mm sound projector, video-tape recorder and monitor.
- C. Cost: 2 rolls of film at \$2.69 each \$5.38
 Development of 2 rolls of film at \$1.59 each . . . 3.18

Magnetic striping for sound	\$ 3.00
Cartridge for film	6.95
Total Cost	\$18.51

Facilities and other equipment were available at no cost to this study project.

Technical Assistants

- A. Cameraman.
- B. Timekeeper.

Facilities

- A. Film Room: Room 1 of the Educational Media Center at Kansas State University.
- B. Sound Room: Simulated a sound studio by recording in a room that was divided by a glass partition.

Subject Materials- (Props)

- A. Slanted drawing board: Used as display materials were on a plane parallel with the plane of the film.
- B. Sticky Tape: Used to anchor tracing paper to drawing board so it wouldn't slip while working. The tape was invisible on the film.
- C. Aquabee Tracing Paper.
- D. Display Bodice: Made of striped fabric.
- E. Felt Tip Pens: Black, red, and green.
- F. French Curve.
- G. Plastic Ruler.
- H. Time Clock with second hand.

STEP IV. DEVELOPMENT OF A STORYBOARD

The subject matter for the film was broken down into separate visual concepts. Each visual concept was put on a large index card (Fig. 1). In the upper left hand portion of each card a rough sketch

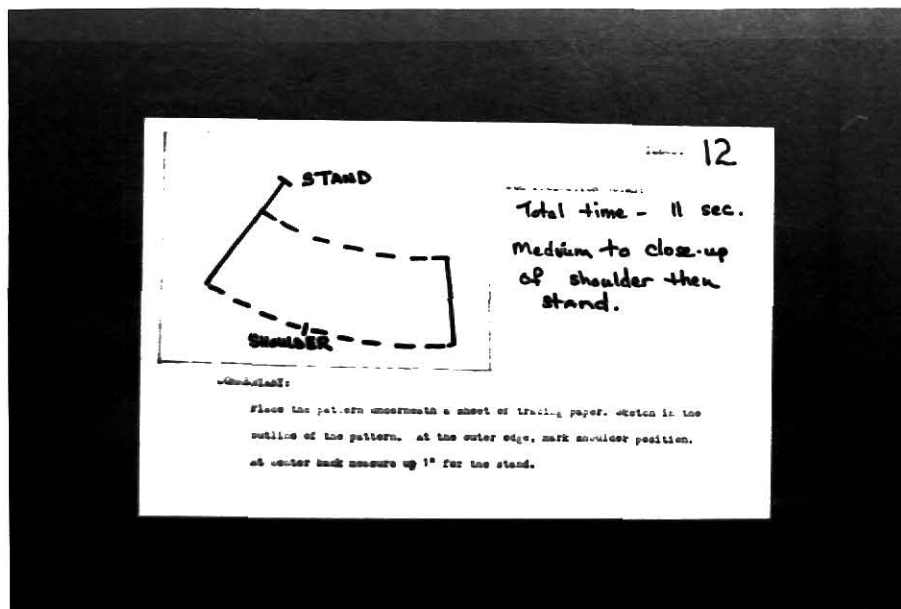


Figure 1. A Storyboard Card

showed what was to be filmed for that scene. The cards were then used to check the sequential progression to be used in the film. By using an index card for each scene it was easy to rearrange, eliminate, and add new scenes. After the cards were arranged in the desired order, the commentary for each scene was added on the lower portion of the card. It proved best to keep the number of words at a minimum since too much sound interferes with comprehension of the visual message.

Words should supplement and not repeat what is shown. In the upper right hand corner of each card the camera location, type of shot, and approximate length of the scene were recorded. Each sequence was timed down to the exact second, since the cartridge which holds the film is capable of handling a film no more than 4 1/2 to 5 minutes in length. This was a decisive factor in eliminating unnecessary sequences of film. Careful preparation of a storyboard made for economical shooting and permitted most of the editing to be done at the time of shooting instead of later. The revised storyboard for this film comprises Chapter 4 of this paper. Parts of the original script were found to be unnecessary on the film itself, but are included in the storyboard as reference for teachers and students.

STEP V. PREPARATION OF GRAPHIC MATERIALS

This included preparing all visual materials used in the film.

These were:

- A. The title, and closing shot.
- B. The poster listing collar characteristics.
- C. Diagrammatic representations of the steps in collar pattern development were drawn on Aquabee tracing paper. The lettering on the collar diagrams was done with a Rapidograph Lettering Set.
- D. Construction, in striped fabric, of a bodice with a Peter Pan Collar.

STEP VI. PREPARATION FOR FILMING

- A. Tape Recording: The script for the film was recorded, timed, and revised until playing time was reduced to 4 1/2 minutes. While listening to the script on the tape recorder, the demonstrator practiced drafting the collar pattern. A good indication was received of the pace at which the work had to be done. There was also an opportunity to practice continuity of movements.
- B. Video-tape Recording: During the final practice session the demonstrator worked with the cameraman. A video-tape camera, recorder, and monitor were used for testing different camera angles, and checking the placement of tools and hands during the drafting process. By being ambidextrous while drafting, the demonstrator eliminated the problem of her hands blocking the work. The materials were placed on a tilted drawing board to provide a plane that would be parallel with the plane of the film. This was necessary so that all lettering was in focus. Some sequences without printing were able to be done on a flat surface. The best location for the camera was found to be behind and above the demonstrator. Each sequence was then divided into different camera shots. Good effects were achieved with medium and close-up camera shots. Decisions were made on which second the camera zoomed in or out and which second the demonstrator started working.

STEP VII. ACTUAL SHOOTING OF THE FILM

The demonstrator sat at the drawing board, the cameraman was behind and above the demonstrator, and the timekeeper was at the side of the drawing board and out of camera range (Fig. 2). While the



Figure 2. Position of Cameraman, Demonstrator, and Timekeeper

camera was moved into position, the time for the sequence to be filmed was checked. Next, the cameraman and demonstrator rehearsed the sequence, coordinating their actions with the timekeeper as he counted off the seconds. After a satisfactory dry run, the sequence was filmed. This procedure was followed during the entire filming session. Actual time necessary to shoot this film was 4 1/2 hours. Upon completion of the shooting, the film was placed in a prepaid mailer and sent to Chicago, Illinois, for developing.

STEP VIII. EDITING THE FILM

Due to careful preplanning and practice with the video-tape recorder, only a small amount of editing was necessary. Two scenes were eliminated from the introduction. Since one and one fourth reels of film were used it was necessary to splice the films together in order to fit the film on one reel. A Vernon Editor, and a Kodak Universal Splicer were used for this step of the operation (Fig. 3).



Figure 3. Equipment Used For
Editing and Splicing

STEP IX. ADDITION OF SOUND AND PLACEMENT OF FILM IN CARTRIDGE

Addition of Sound

The sound was recorded magnetically on the film. After the film had been edited it was sent to a Kodak dealer to be striped.

When sound is recorded on a magnetic-striped motion picture film, the projector serves as the recorder and the microphone is attached to it. Care must be taken to eliminate as much of the projector noise as possible and therefore the narrator and microphone must be separated from the projector. This was accomplished by placing the projector and narrator in rooms separated by a glass window. As the film was projected, the narration was recorded on the film's magnetic stripe. Being able to view the visual portion of the film while recording the sound facilitates the coordination of sound to the visual part of the film.

Placement of Film in Cartridge

The completed sound film was sent to Steve Smith Camera Shop in Topeka, Kansas, where it was placed in a Technicolor plastic cartridge.

Chapter 4

STORYBOARD

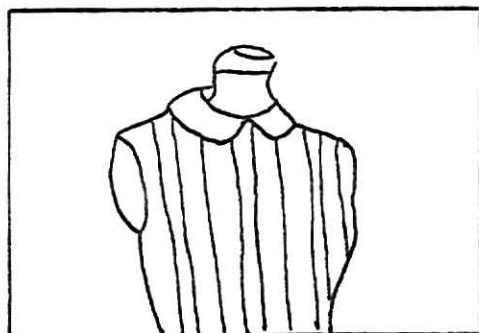
This chapter comprises the storyboard for a single-concept film on the drafting of a pattern for a basic Peter Pan Collar.

VISUAL

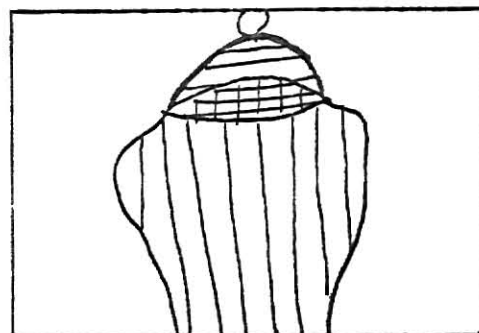
NARRATION



Title shot.

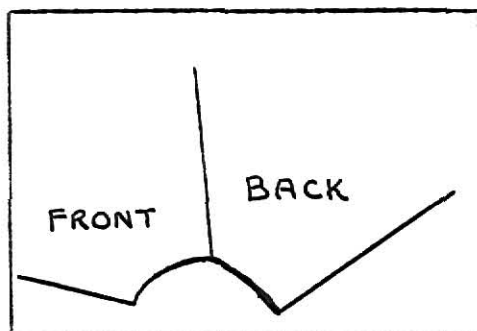


A Peter Pan Collar is the standard type of roll collar for a round neckline.



The visible portion of the collar is connected to the garment neckline by a hidden stand section. To develop a collar with stand, the outer edge of the collar is reduced and a stand section added.

VISUAL

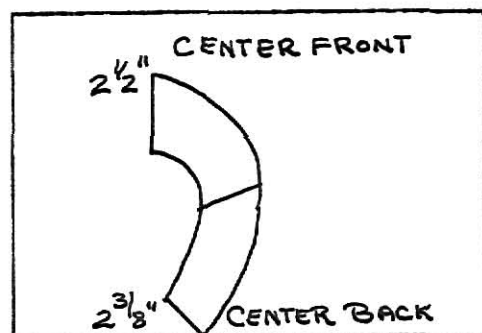


NARRATION

Plan the collar on the neckline area of the bodice pattern. Put the bodice front and back together at shoulder seam. Trace through the shape of the bodice neckline. Draw in the shoulder line.

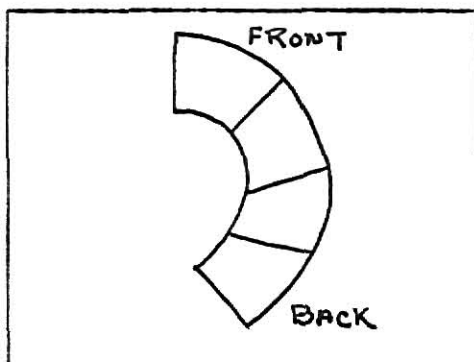
PETER PAN COLLAR
 DEPTH - $2\frac{1}{2}$ "
 STAND - 1"
 FITS AT NECKLINE

Plan the type of Peter Pan Collar desired before starting to draft the pattern. The collar depends for its style on the factors of depth, stand, and distance from the neckline.



Mark the pattern to show collar depth of $2\frac{1}{2}$ ". At center back, the distance from the neckline is $\frac{1}{16}$ " less for each inch of depth in order to keep center back perfectly straight. Center back depth for this collar is $2\frac{3}{8}$ ".

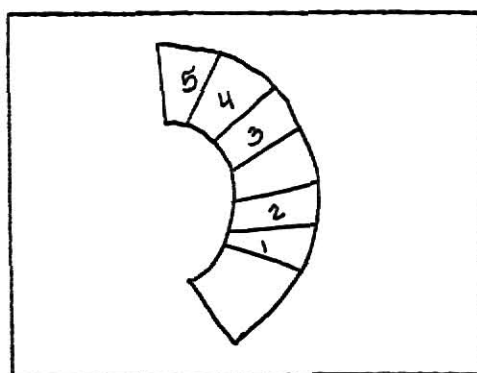
VISUAL



NARRATION

The edge of the collar is reduced by slashing the pattern and lapping its outer edge. To locate the 5 lap line positions:

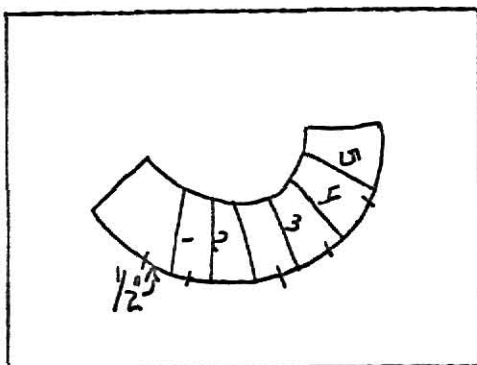
a. First divide the back section and front section in half. This provides a mid-back line and a mid-front line.



b. Divide the section between mid-back and shoulderline in half.

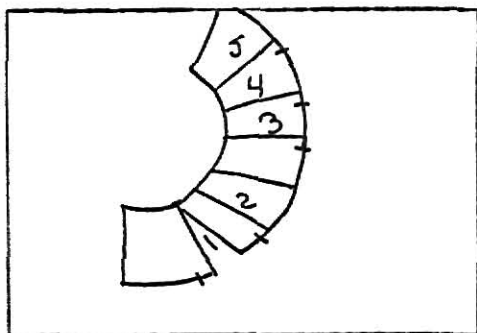
c. Divide the section between shoulder-line and mid-front line in half.

d. Divide the section between mid-front and center front in half.



The amount of reduction at each of the 5 lap lines is equal to half of the desired stand. The stand for this collar is 1"; therefore $1/2$ " needs to be lapped out at each of the 5 lap positions.

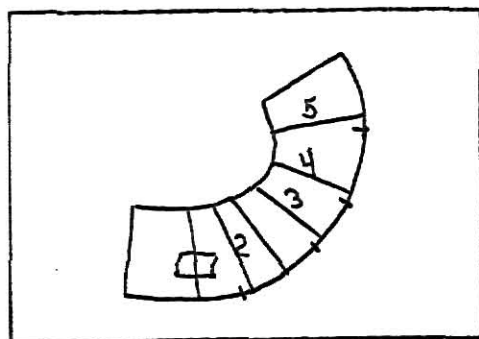
VISUAL



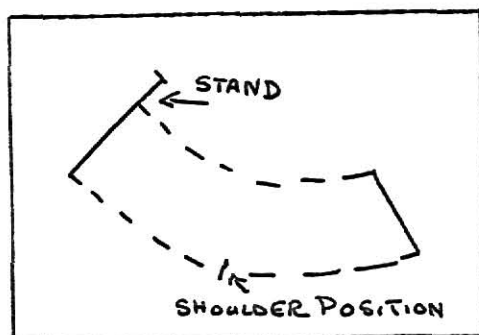
NARRATION

Cut out the collar pattern.

Slit each lap line from the outer edge to within $\frac{1}{16}$ " of the neck edge.

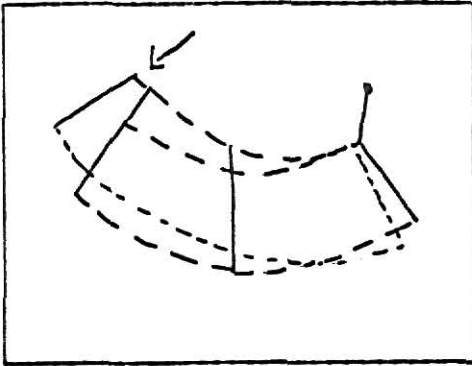


Pivot each lap section over to its $\frac{1}{2}$ " mark and tape it closed. This completes the necessary reduction of the visible portion of the collar. The hidden or stand section is now added to the pattern.



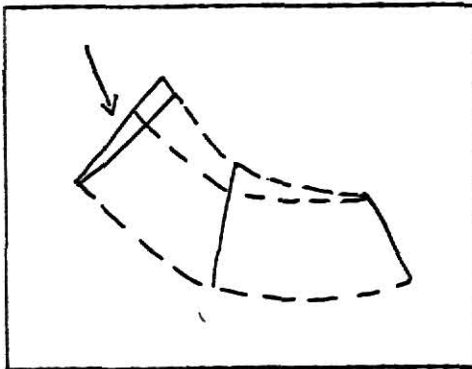
Place the pattern underneath a sheet of tracing paper. Sketch in the outline of the pattern. Mark shoulder position at the outer edge of the pattern. At center back, measure up 1" for the stand.

VISUAL

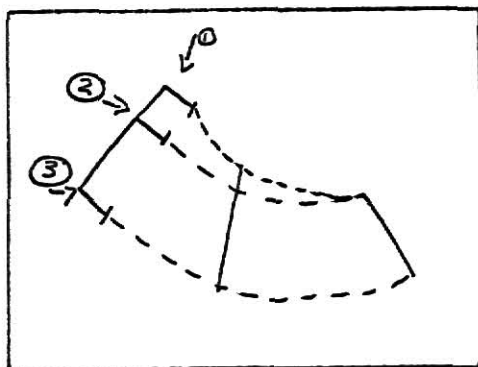


NARRATION

Place a pin at center front neckline to establish a pivot point. Pivot the pattern till top of the pattern crosses the stand point at center back. Mark the new center back point and trace in a new neck edge. On the new neckline, mark the shoulder point. Connect it with the shoulder point at the outer edge for a new shoulder line.

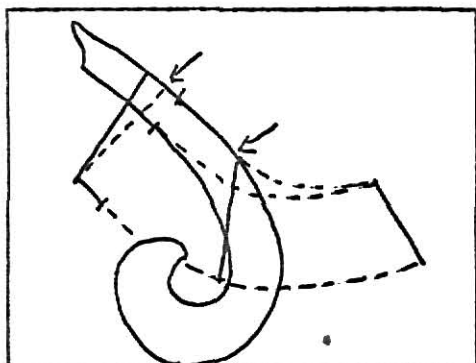


From the new neckline point at center back, draw a new center back line to the outer edge of the pattern.



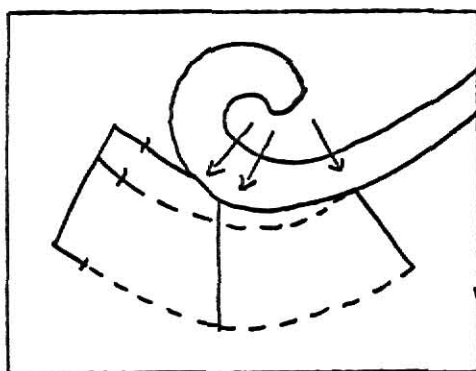
Draw a line, perpendicular to the center back line, to cross the stand line at the measured 1" point (1). This line is 1" long or equal to stand height. Draw a stand neckline down 1" and parallel to the line just drawn (2). Measure the center back length from stand level. Draw a line parallel to the stand line (3).

VISUAL

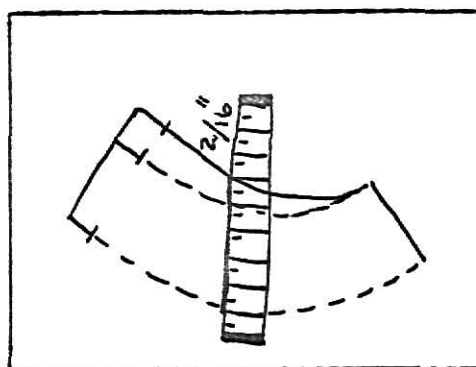


NARRATION

True in the back section of the neckline with the French curve tangent to the points indicated.

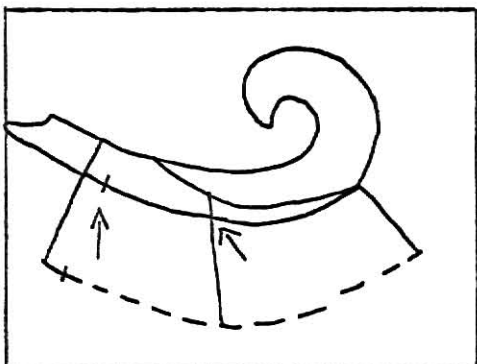


True in the front section of the neckline with the French curve tangent to the 3 points indicated.



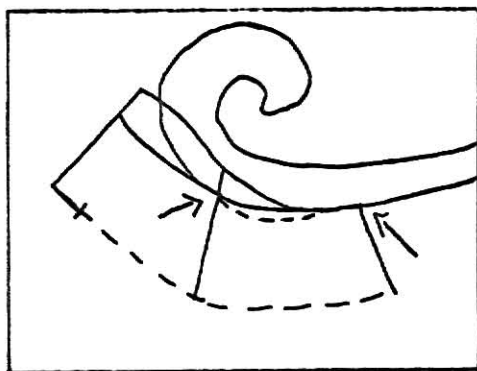
On the shoulder line, measure the distance between the new neck edge and the dotted neck edge. Mark this same distance up from the stand line at the shoulder line in order to maintain the original depth of the stand section.

VISUAL

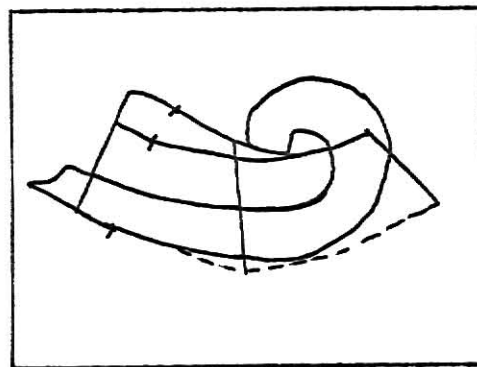


NARRATION

True in the back section of the stand with the French curve tangent to the points indicated.

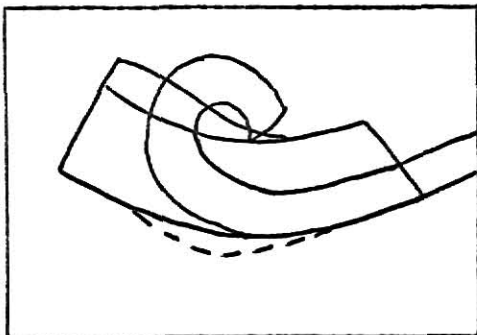


True in the stand line for the front section of the collar with the French curve tangent to the points indicated.



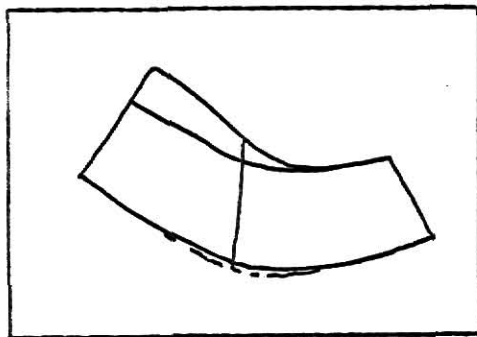
True in the outer edge of the collar using the French curve. Do the back section first. . . .

VISUAL



NARRATION

.then the front section.



This is now an unstyled Peter Pan Collar. The front edge of the collar can be styled in many ways. The back section must remain as drafted.

THE END

Chapter 5

SUMMARY AND RECOMMENDATIONS

SUMMARY

With the increasing number of students attending school and the shortage of qualified instructors, new innovative techniques in teaching need to be developed and utilized. Pattern Development Theory courses offer a new scientific approach to pattern drafting. The value of these courses is that students can learn to draft patterns which will produce clothes with better fit. The main reason for undertaking this thesis project was to develop a more effective approach to the teaching of pattern development. Students tend to become frustrated during the daily demonstration for several reasons: they cannot clearly see what is being demonstrated; they miss seeing part of the demonstration because they are taking notes; and the subject matter is so new and unique that it is difficult to grasp at one demonstration.

The single-concept film which has proved to be a successful teaching tool can be used effectively in pattern development. This film offers several advantages in facilitating the learning of a skill such as pattern drafting. It presents the demonstration from the same vantage point the students will use when performing it. It is capable of showing detailed work clearly. It can be projected over and over again by an individual student until she achieves an understanding of the problem. At present there are no educational media generally

available in the subject area of pattern development.

This project consisted of working out the methodology necessary for the preparation of a Super 8mm single-concept film to be used in Pattern Development Theory classes. This methodology was tested through the production of a single-concept film on the procedure for drafting a pattern for a basic Peter Pan Collar.

After the film was completed, it was shown to students in Pattern Development Theory classes (Table 1). They were asked to answer a questionnaire (Appendix) concerning the effectiveness of the film as a teaching tool. The eighteen students completing the questionnaire had taken or were presently enrolled in Pattern Development Theory I, II, or III. Seven of the students had had no teaching experience. The remaining eleven students had teaching experience ranging from student teaching to ten years.

Table 1

Experience of Students Interviewed in Pattern
Development Theory Classes

Teaching Experience	Number of Students
None	7
Student Teaching	2
1-10 years	9
Total	18

All eighteen students questioned felt that if single-concept films were available for each lesson in a Pattern Development Theory

class, they would aid students in learning the subject matter (Table 2). The main ideas expressed by the students were that it is hard to see every detail shown with such large classes; that the films would be valuable as a review or for make-up; that teachers could save time by not having to repeat the demonstration for individual students; and that details missed during the first demonstration could be seen by viewing the film as many times as necessary.

Table 2

Student Opinions Expressed on Value of Single-Concept
Films in Pattern Development Theory Classes

Opinion	Number of Students
Details	8
Hard to see details shown in large classes	
See details missed while taking notes	
One picture worth a thousand words	
Able to Repeat	11
Can be viewed over and over	
Valuable as review or for make-up	
See demonstration at own pace	
Time-saver	3
Saves teacher's time	

When asked if they could find any value for using these films in their own teaching experiences, thirteen answered yes, one answered no, and four, who were without teaching experience, didn't answer. As teachers, most students felt (Table 3) they would use the films for review when someone was absent, for students who were having a hard time grasping the concepts presented in the demonstration, for self-instruction, and to introduce a lesson.

Table 3

Anticipated Purposes for Which Students Would Use
the Single-Concept Films in Teaching

Use of Film	Number of Students
For make-up work	7
To further understanding	4
Large groups	1
For review	6
For self-instruction	4
For advanced classes	1
To introduce a demonstration	1

RECOMMENDATIONS

When selecting the topic for a single-concept film it is recommended that one have a specific purpose in mind. Such was the case in the production of the Super 8mm single-concept film for this thesis project. Identification of the specific purposes for a film helps the producer to remove all extraneous material and reduce the running time of the film to the five minute limit. The step-by-step procedure used for production of the film in this thesis project could serve as a guide for producing films with either similar or different objectives.

Film Production

The researcher recommends that people contemplating the production of a single-concept film have a background course in educational

media. This type of course provides an insight into how and why instructional media is used. Teaching clothing construction for four years gave the producer experience in planning effective teaching techniques for this type of subject matter. Teaching experience was helpful when planning the organization and presentation of the subject content for the film.

The producer of this film was fortunate to have the facilities of the Educational Media Center at Kansas State University at her disposal. Invaluable assistance was provided by an experienced cameraman. Utilization of a video-tape camera and recorder enabled the demonstrator to practice with the cameraman and thus evaluate techniques to be used in the actual production of the film.

Preparation of a storyboard is recommended for two reasons. It provides a convenient method for organizing the content of the film and with slight modification it can accompany the film as an additional reference source for the teacher.

The display materials used in the film were selected to fulfill definite purposes. Striped fabric was selected for the bodice so that the collar outline and shape could be easily distinguished. The color of the working surface was selected to coordinate with the fabric, to be restful on the viewer's eyes, and to contrast with the tracing paper so that writing and drafting techniques would be clearly visible.

Need for Films

The writer feels that it is important to incorporate audio-visual aids in the teaching of Pattern Development Theory classes.

A limited number of studies have been conducted relating media to clothing construction. No research has been done comparing the comprehension of pattern drafting by two groups, one group being taught with audio-visual aids and one class being taught without audio-visual aids.

With three semesters of Pattern Development Theory being taught there is available subject matter for the production of a large number of Super 8mm single-concept films for use in the teaching of these classes. According to Weisberger (8), "The single-concept film and other developments in 8mm film will produce a more flexible, less expensive, and more prolific utilization of motion pictures in the classroom."

There is a lack of readily available instructional materials for use in clothing and textile courses at the college level. Research could be conducted on how to make greater use of educational media in this area.

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APPENDIX

QUESTIONNAIRE

Instructions: Please answer the following questions. Return this paper to Mrs. Brockman's mailbox in the clothing and textiles office.

NAME _____

Student Status _____

Teaching experience _____

Circle which Pattern Development Theory classes you have had or are taking.

I II III

In a Pattern Development Theory class, the instructor demonstrates the lesson for each class period.

- A. Do you think the availability of single-concept films for each lesson would aid students in learning the subject matter more completely?

Yes or No Why?

- B. Can you see any value to the use of these films in your own teaching experiences?

Yes or No

If answer is yes, please explain how you think you might use them.

THE PLANNING AND DEVELOPMENT OF A SINGLE-CONCEPT FILM
FOR USE IN PATTERN DEVELOPMENT THEORY COURSES

by

JUDITH LOIS MC CORMICK

B. S., Iowa State University, 1965

AN ABSTRACT OF A MASTER'S THESIS

submitted in partial fulfillment of the

requirements for the degree

MASTER OF SCIENCE

Department of Clothing, Textiles, and Interior Design

KANSAS STATE UNIVERSITY

Manhattan, Kansas

1970

This thesis project consisted of working out the methodology necessary for the preparation of a Super 8mm single-concept film to be used in Pattern Development Theory classes. A series of three semester courses dealing with pattern development is being taught at present at Kansas State University. Incorporated into a Pattern Development Theory course is the development, alteration, and styling of patterns by drafting, draping, and construction. The value of these courses is that students can learn to draft patterns which will produce clothes with better fit. In Pattern Development Theory classes students tend to become frustrated during the daily demonstration for several reasons: they cannot clearly see what is being demonstrated; they miss seeing part of the demonstration because they are taking notes; and the subject matter is so new and unique it is difficult to grasp after one demonstration.

From the study of educational media it seemed feasible that a Super 8mm single-concept film used in a cartridge loading projector might prove to be an effective teaching tool in this area of pattern development. Each film-loop is permanently encased in a plastic cartridge which is then inserted in the aperture of the projector. No threading of the movie projector is required. For a single-concept film a body of information is broken down into its component concepts. Each concept is presented on an individual film ranging between 3-5 minutes in length. Easy to operate equipment makes it possible for students to view the film individually or in small groups. These films offer several advantages in facilitating the learning of a skill such as

pattern drafting. They present the demonstration from the same vantage point the students will be performing it. They are capable of showing detailed work clearly. They can be projected over and over again by an individual until she achieves an understanding of the problem.

A ten-step procedural outline was set up for the production of a Super 8mm single-concept film to be used in pattern drafting. This methodology was tested through the production of a Super 8mm single-concept film on the procedure for drafting a pattern for a basic Peter Pan Collar.

After the film was completed, it was shown to students in Pattern Development Theory classes. Eighteen students answered a questionnaire concerning the effectiveness of the films as a teaching tool. Half of the students questioned had teaching experience. All of the students felt that if single-concept films were available for each lesson in a Pattern Development Theory class, they would aid students in learning the subject matter.