

A UNIT ON TELEVISION FOR A NINTH GRADE  
JUNIOR HIGH ENGLISH CLASS

by 45

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A. B., Friends University, 1964

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A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

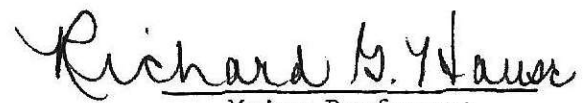
MASTER OF SCIENCE

College of Education

KANSAS STATE UNIVERSITY  
Manhattan, Kansas

1969

Approved by:

  
Major Professor

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The writer wishes to express her thanks and appreciation to Dr. Richard G. Hause of the College of Education for his guidance in the writing of this report, to Manhattan Unified District #383 for permitting her to conduct this project at the junior high school, to Dr. Richard E. Owens of the College of Education for permitting her to model her class evaluation rating scale after one of his own, and to her husband Gerald and her parents for their enduring confidence.

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## INTRODUCTION

It is apparent to most parents and teachers that the medium of television plays an important role in the lives of school-age boys and girls. TV, "the mechanical baby-sitter," has relieved parents of a large share of their responsibility of providing leisure time activity for their children.

Like the weather, to paraphrase Mark Twain, everybody talks about the quality of programming on television, but seemingly nobody does anything about it. Some parents are beginning to realize that everything with which the "baby-sitter" entertains their children is not of the highest and most desirable quality. Educators have long been concerned (as parents, teachers, and as members of the adult viewing audience) about program quality.

Present programming seems to suggest that someone considers the viewing audience to have very little in the way of discriminating taste. It is generally known and accepted that television advertisers, the sponsors, have the greatest voice in determining which programs stay on the air and which are cancelled. As Richard K. Doan, TV Guide New York bureau staff columnist, said in a recent TV Guide article, "TV programming is governed by the law of survival of the fittest. The fittest being the shows best liked by certain people. Certain people being those the advertiser wants most to reach."<sup>1</sup> Popularity polls, such as those of the A. C. Nielsen Company of Chicago, are very influential to the sponsor. The sponsor in turn exerts influence upon the network which makes the decisions. The

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<sup>1</sup>Richard K. Doan, "How Could You?" TV Guide, 16 (June 15, 1968), 32.



few attempts to put quality programs before the public, such as ABC's Stage 67, have largely been failures according to Nielsen. The incentive is to capture the largest viewing audience, and hence, the best buying market for the advertiser's product. Therefore, because the largest viewing audience is the one preferring poorer quality programs, the sponsor and the network cater to the majority.

### The problem

Can something be done to improve the quality of TV programs? An educated audience would demand better quality programs, and the sponsors and the networks would be forced to comply with this new majority. One critic in a recent editorial in TV Guide<sup>2</sup> suggested that teachers take the initiative in training children and young people to be a more critical viewing audience. It is the purpose of this study to develop a unit in the general area of mass communication media, specifically television, in order to educate young people to be a more critical viewing audience and ultimately to influence the initiation of better quality programming.

### Objectives

The objectives guiding this study include a) the development of a unit in the general area of mass communication media and specifically dealing with the medium of television. This specific unit will be used in a ninth grade junior high school English class with these general goals in mind:

1. The students will become a more critical and discerning viewing audience through knowledge of the medium.

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<sup>2</sup>"As We See It," TV Guide, 15 (June, 1967), 1.

2. Through knowledge of the medium, the students will have an appreciation for the medium as an art form.
  3. The students will have a general knowledge of and appreciation for the technical aspects of television.
- b) the comparison of this unit with a unit originally taught during the spring semester, 1967; c) the comparison of the unit as taught first semester, fall 1967, with the unit as taught spring 1968; and d) a review of the available literature in this area to see if similar studies have been made and to find ideas that may possibly be modified and adapted to the unit.

#### Limitations and Delimitations

This study was done with ninth grade English classes of twenty (spring 1967), twenty-three (fall 1967), and nineteen (spring 1968) pupils in Manhattan (Kansas) Junior High School. One limiting factor was that approximately one-half of the students in each class did not have access to Community Antenna Television service. However, all but one of these students in spring 1968 was able to receive UHF channel 27 from Topeka, Kansas. One student in the spring 1967 and one student in the fall 1967 classes were in homes without television sets. All pupils in the spring 1968 classes had television sets in their homes. Presentation of the unit was limited to the last six weeks of an eighteen week semester.

#### Definition of terms

CATV. Commonly referred to as the "cable," CATV stands for Community Antenna Television. It is a television reception service which uses a master antenna and connecting cable to provide subscribing members of the public with clear TV reception and a wider choice of television signals.

Each CATV subscriber has his own set connected to the master cable instead of using a home antenna.<sup>3</sup>

Mass Media. Mass media is any means, agency, or instrumentality of communication for the majority of the population. The mass media for purposes of this paper are radio, television, motion pictures, newspapers, magazines, and books.

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<sup>3</sup>National Community Television Association, Inc., CATV (Washington, D. C.: National Community Television Association, Inc., 1965), p. 1.

## REVIEW OF LITERATURE

Literature in the area of television in the schools deals largely with educational or instructional television as even a hasty perusal of Education Index under "television" will verify. The remaining literature indicates that educators recognize a need for the study of mass media and some have begun educating pupils in the media and/or recommending that others follow suit.

American education has been slow to put media study into the American classroom. Ron Polito takes American education to task for this by pointing out that practically all Western European countries have the provisions for some form of instruction in the mass media while America, "a country which leads the world in the development and perfection of the mass media, trails the world in educating its citizens to understand and use these media efficiently."<sup>1</sup> He cites the attitude of educators as the force obstructing American education's implementing of media study in the curriculum and gives academic basis for media study:

Many educators view the mass media only in terms of their major use today--entertainment, and thus cannot see any academic basis for their study. ... One is that the media have far greater potential than merely as a means for mass entertainment, and secondly, even in their entertainment function, the mass media deserve academic consideration for a number of reasons. One is that by their very nature of being "mass" entertainment, the media are also "mass" educators. Another, and possibly more important reason, is that some mass media presentations are also art forms--art, not only in the traditional sense, but art in terms of the creative manipulation of new materials and modes of expression.<sup>2</sup>

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<sup>1</sup>Ron Polito, "The Challenge of the Mass Media in Contemporary American Education," Journal of Education, 148 (October, 1965), 19.

<sup>2</sup>Ibid., 20.

Another advocate of media study, Marchall McLuhan, writes:

Media study at once opens the doors of perception. And here it is that the young can do top-level research work. The teacher has only to invite the student to do as complete an inventory as possible. Any child can list the effects of the telephone or the motor car in shaping the life and work of his friends and his society. An inclusive list of media effects<sup>3</sup> opens many unexpected avenues of awareness and investigation.

Thus the benefits of media study for the child are recognized.

Further recognition of media study, more particularly radio and television, came in October, 1966. The National Association of Secondary School Principals devoted an entire issue of its Bulletin to "Radio and Television in the Secondary Schools." Contributors to this publication were guided by three general objectives: "to acquaint secondary school principals and teachers with radio and television, their role in society and their current place in secondary school education; to justify the continued existence of radio and television in the secondary school; and to point out ways in which radio and television can benefit secondary education."<sup>4</sup> These objectives were realized in articles providing a historical background, discussing their role in society and in the curriculum as well as some practical considerations.

Thus it is apparent that there is both a need and a place for the study of media. Exactly where that place is appears to be the English classroom. J. L. Miller states, "The teacher of English today can no longer function merely as the custodian of the comma and the sustainer of Shakespeare. One of his primary responsibilities is to inculcate in his

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<sup>3</sup>Marshall McLuhan, Understanding Media: The Extensions of Man (New York: Signet Books, 1964), p. x.

<sup>4</sup>James E. Lynch, "Preface," Bulletin of the National Association of Secondary School Principals, 50 (October, 1966), xiii.

students the ability to appreciate and analyze the mass media with intelligence and discernment."<sup>5</sup>

The fact that attention to mass media belongs in the English class is also stressed by Fowler who states that the mass media reinforce the most important elements of the English program, the teaching of speaking, reading, writing, and listening as well as the development of critical thinking and the study of language.<sup>6</sup>

Television is one mass medium which presents still another challenge to the English teacher, for it is the one medium which touches so universally the lives of students. Homes in which newspapers and magazines as well as books are rarely found will usually boast of at least one television set. Children in school today have grown up with the TV set. It has always been there and is taken for granted. Thus a pressing need exists for the English teacher to educate students in this medium.

How does the English teacher go about meeting this challenge? The literature does provide aid. For example, Polito suggests some general areas for instruction:

- a. The prehistory and history of the mass media, especially films and television.
- b. How films and television present the illusion of movement.
- c. The basic "grammar" of the media, simple technical vocabulary.
- d. The structure of the mass media industries.
- e. How films and television programs are produced, distributed, shown.
- f. The basic techniques of 16mm film production.<sup>7</sup>

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<sup>5</sup> J. L. Miller, "Teaching the Mass Media: analyzing and appreciating the press, broadcasting and film," Clearing House, 40 (October, 1965), 251.

<sup>6</sup> Mary E. Fowler, Teaching Language, Composition and Literature (New York: McGraw-Hill Book Company, 1965), p. 334.

<sup>7</sup> Polito, op. cit., 22.

Neil Postman in Television and the Teaching of English provides the English teacher with valuable background information and vocabulary needed in order to teach about television. Postman also offers practical suggestions for classroom assignments, a brief unit isolated from the regular curriculum, a brief unit within the regular curriculum, an extensive unit, a course in television, and a workshop in television.<sup>8</sup>

J. L. Miller in "Teaching the Mass Media" offers suggestions for activities and discussion questions centered around students viewing "a program that discusses or dramatizes a social, political, or economic problem."<sup>9</sup>

For the teacher concerned about television as an art form, editor Patrick D. Hazard provides in TV as Art: Some Essays in Criticism, a collection of essays "in explication of significant TV programs."<sup>10</sup> These essays may aid the English teacher to accept the possibility that TV programs can be theoretically classed as "works of art."

To help students appreciate TV as an art form, Robert Meadows in "Get Smart: Let TV Work for You" suggests the use of television programs with consistent casts such as The Beverly Hillbillies or Get Smart. Students are asked to view such programs, analyze individual characters, write a script (as a committee project) casting these characters into a well-known fairy tale, and after rehearsals present this production to the class for further evaluation. Later students are asked to write evaluations of television programs. Meadows feels that through this combination of a

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<sup>8</sup> Neil Postman, Television and the Teaching of English (New York: Appleton-Century-Crofts, Inc., 1961), p. 5ff.

<sup>9</sup> Miller, op. cit., 252.

<sup>10</sup> Patrick D. Hazard, TV as Art: Some Essays in Criticism (Champaign, Illinois: National Council of Teachers of English, 1966), p. 1.

fusion of communications skills through the dramatic process and critical observation students will be led to "discover the fine art in television, and through that art begin to discover themselves."<sup>11</sup>

Meadows' article brought a response from John W. Showalter who disagrees not with Meadows' attempt to introduce television into the classroom, but with the selection of programs used. Showalter argues:

He (Meadows) does not seem to remember the common phenomenon that whatever is brought into the classroom is immediately lent an aura of respectability no matter in what context it is introduced. Mr. Meadows hopes to make his students see that mediocre television programs are 'a thin veneer hoping to pass for solid, artistic material'; instead, his students are likely to place such trash on a level with Paradise Lost because 'we studied it in English, didn't we?'<sup>12</sup>

Teaching an entire unit on television was dealt with by Mitchell and Bradford.<sup>13</sup> The unit for a junior class in high school is built around participation in the Look-Listen Opinion Poll sponsored by the American Council for Better Broadcasts.<sup>14</sup> After a discussion of the National Association of Broadcasters Television Code, a set of standards for evaluating programs is agreed upon. Each student then is asked to monitor a total of eight programs within a two-week period. An ACBB "report card" is filled out by the student for each of the eight programs viewed. At the end of two weeks an oral evaluation is made by the entire class of several of the programs seen by the majority of the class. Other assignments in the unit

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<sup>11</sup>Robert Meadows, "Get Smart: Let TV Work for You," English Journal, 56 (January, 1967), 124.

<sup>12</sup>John W. Showalter, Reply to Robert Meadows, "Get Smart: Let TV Work for you," English Journal, 56 (October, 1967), 1036.

<sup>13</sup>Anne G. Mitchell and Clinton W. Bradford, "Teaching a Unit on Television in High School," Speech Teacher, 16 (September, 1967), 200ff.

<sup>14</sup>For more information concerning the Look-Listen Opinion Poll see Mitchell and Bradford's article.



include the writing and presentation of twenty-second public service and promotional announcements and the writing and presentation of television commercials. As part of the final written examination in the unit students are asked to evaluate their participation in the unit. Mitchell and Bradford see the purpose of the unit not to necessarily change minds "but rather to make them more critical and at the same time more appreciative of worthwhile material."<sup>15</sup>

Sister Mary Leo who also teaches a unit on television and other mass media to juniors in high school, sees the study of mass media as a duty to students who for the most part prefer the electronic to the printed media. Among the things she feels necessary to include in such a unit is the study of the appeals, selling points, and propaganda involved in advertising. She feels that teen-agers' reactions to these things are proportionately matured as they study them.<sup>16</sup>

Another advocate of the study of advertising on television in the classroom is Ned Hoopes, TV editor of *Media and Methods*. He argues that:

Because advertising plays such an important role in our nation's culture, we as teachers cannot afford to ignore it and its influence on our students. Good commercials can serve as a special form of education, can raise the standards of our civilization.... But bad commercials can distort reality and lead young people to think that what they see in TV ads constitutes real life, so that they become disenchanted and dissatisfied with their own everyday existence. It can lead them to desire and expect the wrong things for the wrong reasons. We must help students analyze commercials so that they can distinguish the constructive ones from those that might have a negative influence upon their thinking.<sup>17</sup>

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<sup>15</sup> Mitchell and Bradford, op. cit., 204.

<sup>16</sup> Sister Mary Leo, "Mass Media: A Duty," Catholic School Journal, 66 (February, 1966), 74.

<sup>17</sup> Ned Hoopes, "Teaching Commercials," Media and Methods, 4 (April, 1968), 29.

Hoopes suggests that as a homework assignment students be asked to look closely at both the good and bad commercials and analyze these to see what basic assumptions the commercials make. Hoopes concludes, "we owe it to them (the teen-agers) to let them analyze commercials and see what they are all about and decide what is really going on."<sup>18</sup>

Thus the literature does provide encouragement and general as well as particular teaching suggestions for the teacher who is interested in media study and more particularly television study in the classroom.

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<sup>18</sup>Ibid., 30.

## THE STUDY

### Design

The research design for this project is primarily descriptive with an element of the comparative in that the writer is comparing the revised unit as taught fall and spring 1967-68 with the initial unit taught during the spring semester of 1967.

### Sample

The students involved in this study were ninth graders, ages approximately 14-16 attending Manhattan (Kansas) Junior High School. Students attending this school came from the entire Unified District #383 which covers approximately 142 square miles of land in Riley, Geary, and Pottawatomie counties of Kansas. Children in the district have had rural, urban, and military post (due to the presence of nearby Ft. Riley) backgrounds.

### Measuring Instruments

In evaluating the unit involved in this study three types of measuring instruments were used: written examination, class evaluation rating scale, and subjective evaluation through the teacher's observation of students as they participated in the unit.

In the initial unit taught spring 1966-67 an essay examination (see Appendix A, page 40) consisting of four topics was used. Students were asked to select one topic and write at least a one page essay on that topic. The topics used covered each of the four major areas taught in the initial unit: selection of TV programs, TV commercials, TV reviews, and movie reviews. (The original unit which included movie study was

taught in six weeks. In revising the unit the time factor remained constant, however the study of television was so expanded that it was found necessary to delete movie study.)

In the revised unit, the written examination (see Appendix B, page 41) consisted of a combination of essay, short answer, and objective (true-false and identification) test questions. This change was deemed necessary because it was felt that the written examination in the original unit which had students write on only one phase of the unit study did not adequately measure students' comprehension of the unit work. With the combination of questions used in the revised examination a more complete evaluation of the students' comprehension of the areas covered in the unit could be made. Topics covered in the examination included television history, propaganda devices as used in TV commercials, character analysis of TV characters, cable TV, special television vocabulary, and television reviews. The test was administered to both fall and spring 1967-68 classes.

The class evaluation rating scale (see Appendix C, page 46), which was based upon one used by Dr. Richard Owens in his research methods course at Kansas State University, was administered to both the 1967-68 classes. Students were asked to evaluate the unit, the instruction, and the evaluation; to express their opinions as to the most enjoyed and least enjoyed of the activities in the revised unit; and to offer their suggestions for improving the unit.

Subjective evaluation was made daily, and the teacher's observations were recorded in a journal kept during 1967-68. Recordings were made of the day's unit activity along with the teacher's observation of student reactions and occasional student comments. An example of a journal entry is the following recorded December 11, 1967:

Discussed Wild Wild West and Mission Impossible: students decided that both programs depended heavily on special effects. Wild Wild West (they decided) was played with a light comic touch while IM forces played it straight. Students felt the actors had convincing expressions and accents. It was decided that Ross Martin (Wild Wild West) is an excellent character actor. One girl said of Robert Conrad, "He's the handsome boy next door-prince charming type!"

### The Initial Unit

The original idea for the unit came while the writer was reviewing English grammar textbooks for possible future adoption. A short section, "Television, Radio and Motion Pictures," in Modern English in Action, Nine<sup>1</sup> caught the writer's attention. Though brief in comparison to other sections in the textbook, a mere nine pages in length, the section provided several activities which carried out the theme of "getting your time's worth" out of the media of radio, television, and motion pictures. This brief advocacy of the use of these mass media inspired the writer to develop the initial unit taught during spring 1966-67.

The original unit was developed with the objective that the students would become more critical and more selective of the TV programs and motion pictures they watched. In selecting activities to carry out this objective,<sup>2</sup> the writer adapted an activity suggested in Modern English in Action, Nine:<sup>3</sup> keeping a record of TV viewing for one week and drawing a circle graph showing the types of programs watched and the amount of time spent viewing each type. The second activity was related to the first.

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<sup>1</sup>Henry I. Christ, Modern English in Action, Nine (Boston: D. C. Heath and Company, 1965), pp. 219-227.

<sup>2</sup>Due to the fact that motion pictures were dropped from the unit the discussion of unit activities will be confined to those relating to television.

<sup>3</sup>Christ, op. cit., p. 220.

It dealt with bringing a TV log such as TV Guide or the listings from the local newspaper to school, planning a week's TV viewing, recording those programs actually viewed, drawing a circle graph of the week's viewing, and comparing this graph with the one made the previous week. The students found that planning their viewing insured them of not missing such worthwhile programs as The Herb Alpert Special.

The third activity dealt with analyzing and writing TV reviews. It was felt that in order to be more critical of TV programs the students needed to know how to criticize TV programs. The teacher used the opaque projector and two (one favorable and one unfavorable) of Cleveland Amory's (TV critic for TV Guide) recent reviews for the initial analysis. Using colored felt tip pens the teacher underlined the various aspects of the television show which Mr. Amory had criticized. For example, Mr. Amory's criticism of the plot was underlined in purple, criticism of the dialogue in green, etc. The reviews were shown on the opaque projector and discussed. After the discussion of Mr. Amory's reviews, the class established criteria for a good TV review. The class was then assigned to write a review of a television program which they had recently seen. The next day these reviews were brought to class, collected, and redistributed to the class with the assignment to read the review and see if it met the criteria established the previous day. Each student was then asked to write his comments on a separate sheet of paper and attach that paper to the review he had read. These were then turned in to the teacher who read and evaluated them. The next day the teacher read two or three examples to the class. These examples were discussed and all of the reviews were returned.

The fourth activity dealt with propaganda devices as used in television commercials. It was felt that since the commercials went hand in hand with the television programs and were therefore as much a part of TV viewing as the programs, students needed to be aware of and critical of them as well. The teacher lectured on six types of propaganda devices: namecalling, transfer, testimonial, plain folks or snob appeal, glittering generalities, and the bandwagon approach. Students were assigned to watch TV commercials and come to class with at least one example illustrating each of the six propaganda devices from the commercials they had viewed on television. Students were warned that a single commercial might employ more than one type of propaganda device, and if this occurred to identify the types used and decide which was the dominant propaganda device. These examples were discussed and analyzed the next day in class. The assignment was then given to form a small group of from two to four class members to write an original 60 second commercial illustrating at least one propaganda device and after rehearsal to present the commercial to the class. Three class days were given over to the writing and rehearsal of the commercials. On the fourth day the commercials were presented while the teacher timed and evaluated them. After each commercial was presented, class members were asked to make constructive criticism and suggest a grade for the presentation. In most cases, the students' evaluation agreed with the teacher's. After the last evaluation was made, the class asked to do the activity again. They had really enjoyed it. The teacher agreed, but altered the assignment slightly by presenting the class with a problem: if elective ninth grade subjects had to be advertised as TV commercials to the eighth graders prior to pre-enrollment, what propaganda devices would be used and how would this advertisement be done? The class was

again divided into small groups of two to four students. Each group then selected a different ninth grade elective subject as its "product," wrote a commercial using one or more of the propaganda devices, rehearsed, and presented the commercial to the class. Again the assignment took a total of four days to complete. The "products" selected included such electives as debate ("It teaches you to think on your feet") and home mechanics for girls ("A handy homemaker is a happy homemaker"). The evaluation procedure remained the same as for the previous commercials.

#### The Revised Unit Fall 1967-68

The first consideration in revising this unit was that of objectives. After careful consideration the following objectives were written for the revised unit:

1. The students will become a more critical and discerning viewing audience through knowledge of the medium.
2. Through knowledge of the medium students will have an appreciation for the medium of television as an art form.
3. The students will have a general knowledge and appreciation for the technical aspects of television.

It was also felt that parents should be made aware of what their children would be studying, the general objectives involved, and their cooperation sought. A letter for this purpose was prepared, duplicated, and sent home with the students at the beginning of the unit. (See Appendix D, page 48.)

The next consideration was that of selecting activities to carry out the above objectives. Those activities dealing with television which were used in the initial unit were reviewed. The decision was made to retain them in the revised unit with the exception of omitting a repetition of the activity dealing with propaganda devices as used in television commercials.



It was felt that these activities helped to carry out the first objective. It was also decided that the opportunity to write a critical letter to a television network as well as some oral criticism of television programs would also help to attain this objective.

During the writer's research (summer, 1967), Meadows' article "Get Smart: Let TV Work for You" was encountered. In this article the author advocated the analysis of TV characters as a possible method to aid students in making intelligent judgments about the programs they watch and to help them appreciate television as an art form.<sup>4</sup> It was felt that a modification of Meadows' method would aid in carrying out the first and second objectives.

Research also brought to the attention of the writer Henry R. Austin's excellent article on the history of television.<sup>5</sup> It was felt that a study of this article would help fulfill all three objectives by providing a background knowledge of the medium and early technical aspects of television. Also in line with the study of television history was the book, How Sweet It Was by Arthur Shulman and Roger Youman,<sup>6</sup> a pictorial commentary of the first twenty years of television. It was felt that this aspect of history would help carry out the second objective particularly.

Due to the fact that in fall, 1967,<sup>7</sup> Manhattan, Kansas, residents were only able to receive one TV channel, WIBW-TV of Topeka, Kansas, without

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<sup>4</sup>Meadows, loc. cit.

<sup>5</sup>Henry R. Austin, "The History of Television," Bulletin of the National Association of Secondary School Principals, 50 (October, 1966), 9-13.

<sup>6</sup>Arthur Shulman and Roger Youman, How Sweet It Was (New York: Shorecrest, Inc., 1966).

subscribing to CATV, it was felt that students would benefit from an exposure to the whys and wherefores of this service. Mr. R. Baker, manager of the Manhattan CATV service, was contacted and asked to speak to the fall 1967-68 class and answer any questions the class might have concerning CATV. Mr. Baker graciously accepted the invitation. It was felt that the information Mr. Baker would supply would aid in carrying out the third objective by providing additional technical information about television.

It was also felt that a visit to WIBW-TV in Topeka would be an excellent way of fulfilling this objective. However, due to the fact that the WIBW-TV staff member who was to have made the arrangements for the field trip resigned his position before the arrangements were made, a field trip for fall 1967-68 was impossible.

In fall 1967-68 the activities in the revised unit carried out the general objectives in the order in which they were written. In fulfilling the first objective, the activities were used in the same order in which they had appeared in the initial unit with a few alterations. Before the analysis of a television review was made the class was asked to view two programs: Mission Impossible and Wild Wild West. These programs were selected because of general popularity, as well as the fact that they were of the same general type, action-adventure-suspense, and were both on WIBW-TV. The latter fact enabled even those students whose families did not subscribe to CATV to complete the assignment. Students orally criticized these programs in class. After this, one of Cleveland Amory's reviews was shown to the class on the overhead projector. This review

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<sup>7</sup>In November, 1967, a new UHF channel, KTSB-TV, Topeka, Kansas, began broadcasting. Manhattan residents with sets equipped for UHF reception were able at that time to receive two channels without CATV. CATV also began carrying the channel to its subscribers.

was analyzed (colored lines again accented the different points of criticism) and discussed. Then the class members were given copies of other Amory reviews<sup>8</sup> along with a dittoed review analysis guide (see Appendix E, page 49) and the instructions to analyze the reviews given them using the questions on the analysis guide. After this, the class established criteria for writing reviews. They were then assigned as homework to watch either Good Morning World or Family Affair. During the next class period each student was asked to write a review of the comedy program assigned which he had watched. These reviews were collected the next day, redistributed, analyzed with the review analysis guide, critical comments were written, and the reviews were returned to their owners. The owners made revisions and handed the revised review with the original review and critical comments to the teacher for grading. At the next class period examples of these reviews were read to the class, discussed, and all reviews were returned.

Another alteration in the activities used to carry out the first objective was the addition of the writing of critical letters to the networks. The writing of reviews was obviously correlated with composition; the writing of critical letters provided correlation with the usual functions of the English class by reviewing the business letter. It was felt that the writing of critical letters, another method of critical expression, could be of practical value to students in that one day they might have occasion to use this method of expression. Students wrote rough drafts of their letters in class. The teacher conferred with each student on his letter. Students were encouraged to mail these letters and several students indicated that they did mail their letters.

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<sup>8</sup>Amory's reviews were used for the sake of convenience and uniformity.

The study of propaganda devices as used in television commercials and the writing and presenting of original commercials by the students to illustrate propaganda devices they had studied was the next activity conducted as in the initial unit.

In fulfilling the second objective, the use of character analysis as suggested by Meadows<sup>9</sup> utilized not only the further opportunity for critical analysis, but the opportunity for dramatic expression as well in correlating with the usual English program. After preliminary discussions of characters, character types, and stereo types, students were divided into small groups. They selected a television series with a continuing cast of characters, studied these characters, and analyzed their typical behavior. Students were then asked to select a well-known fairy tale and cast the characters of the television series they had selected in to the roles of the characters in the selected fairy tale. The TV characters were to respond in these situations in the manner in which they would normally respond in similar situations on their respected TV shows. For example, how would Maxwell Smart of Get Smart play the Big Bad Wolf in Little Red Ridinghood? The reaction to this assignment was sheer enthusiasm from the beginning. Each group was certain that its production would be the best. Each group member participated in the writing of his group's script. Often groups asked permission to send representatives to the library to verify details in their fairy tales. Group members aided one another in character analysis and offered suggestions for dramatic interpretation. Costumes and properties varied from the very primitive of construction paper to the actual objects and fairly detailed costuming. Enthusiasm ran high throughout

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<sup>9</sup>Meadows, op. cit., 121 ff.

rehearsals. On the day before the actual presentations the teacher was given a copy of each script. The quality of these scripts and of the performances was exceedingly fine, but one, using the Beverly Hillbillies in Little Red Ridinghood (see Appendix F, page 50) was rated an A+ for excellence in script and performance. After each performance students were urged to make constructive criticism. This proved to be slight and only in matters of personal interpretation.

In carrying out the third objective a reading lesson was used to correlate the study of television history with the usual English program. A short section of Henry R. Austin's<sup>10</sup> article on television history dealing with color television was reproduced for the overhead projector (see Appendix G, page 52). Three questions concerning this material were prepared on a separate transparency with the directions, "Read the following information on the history of color television by Henry R. Austin rapidly to find answers to the following questions," (see Appendix G, page 52). The questions were structured so that students would be required to scan the material to find a date, a definition (look for the cue word), and a group of key capital letters (FCC) in order to answer the questions. Students were shown the questions first, given the opportunity to study them briefly, shown the selection and allowed to read it rapidly, and shown the questions again. The majority of the students had answers to at least two of the three questions. Following this, the students analyzed orally the three questions and determined the cues they were to have looked for in the selection in order to answer the questions. As a follow up to this lesson, students were given a dittoed copy of the complete article along

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<sup>10</sup>Austin, op. cit., 11.

with a set of questions concerning the material in the article (see Appendix II, page 54). The class analyzed the first question orally to determine the cue they would be looking for in the context in order to answer the question. They were then told to analyze the rest of the questions in this manner before attempting to locate the answers by scanning the article. Students then proceeded with the lesson and the teacher aided those students who were still have difficulty in analyzing the questions. On the whole, the assignment proceeded well and the students had a high degree of success with it. Following this, a general discussion of TV history was held. Special vocabulary largely in the forms of groups of letters such as VHF which were encountered in the article was discussed. At this time the teacher made use of How Sweet It Was<sup>12</sup> in showing the development of television programs and the taste of the television audience. Students met this with enthusiasm and surprisingly with a little nostalgia as they recalled favorite programs. Such comments as, "They shouldn't have taken Maverick off. That was a great show," and "You know, I never missed the Mickey Mouse Club when I was little," were common.

The last learning experience in the unit which carried out the third objective was a guest speaker, Mr. R. Baker, who talked about CATV service on the national and local levels. After his talk students asked questions concerning such things as the cost of CATV operations and the cause of CATV's dropping of the Kansas City NBC network affiliate station in favor of the Topeka UHF NBC network affiliate. Mr. Baker answered that FCC regulations state that CATV must carry the nearest network affiliate. The answer led to a discussion of FCC's regulation to the CATV industry.

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<sup>12</sup>Shulman and Youman, loc. cit.

Mr. Baker then distributed booklets to the class which described CATV services in greater detail.

After a follow up discussion the next day the teacher read to the class a TV Guide article, "The Four Letters That Have Rocked Broadcasting"<sup>13</sup> which presented further facts on the relationship of the FCC and CATV. Students found Mr. Baker's speech enlightening, although a few felt he had been too technical at times.

After the examination a class evaluation rating scale, which will be discussed in detail later on, was given to the class. As part of this evaluation students were asked to make suggestions for improving the unit. These suggestions were taken into consideration in making further revisions in the unit for spring 1967-68.

#### The Revised Unit - Spring 1967-68

The suggestions students gave for improving the unit varied from the "don't give any tests" type to some very useful suggestions. These included having a field trip to WIBW-TV, providing taped examples of commercials illustrating propaganda devices and providing a study outline. These suggestions were implemented in the spring semester version of the unit.

While doing research in early April, 1968, the writer encountered the article, "Teaching a Unit on Television in High School," by Mitchell and Bradford.<sup>14</sup> This article dealt with criticizing TV programs by participation in the American Council for Better Broadcasts' Look-Listen Opinion

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<sup>13</sup> Albert Warren, "The Four Letters That Have Rocked Broadcasting," TV Guide, 15 (July 29, 1967), 4-7.

<sup>14</sup> Mitchell and Bradford, op. cit., 200 ff.



Poll. Students, after discussing standards for evaluating programs formulated by Mitchell and Bradford, participated in the poll by filling out ACBB "report cards" for eight programs monitored during a two week period. It was felt that an adaptation of this project would definitely aid in carrying out the first objective. Naturally, in adding a modification of this project to the unit something had to be eliminated due to the factor of time. It was decided that this two-week project could replace the two-week recording of television viewing and the recording of this viewing in order to make illustrative circle graphs.

In reassessing the fall 1967-68 revised unit, it was felt that the study of history of television would fulfill the objectives of the unit by providing a better basis for students to make critical judgments if it were taught first and that a general knowledge of the technical aspects of television early in the unit might also aid the students in this manner. Therefore, in reorganizing the unit and preparing a unit study outline (see Appendix I, page 59) history was placed first of the four sections of the unit; the other sections were evaluation and criticism, TV advertising, and the final evaluation.

Included in the history section was the WIBW-TV field trip, for it was felt that this was related in that the television studio of the present time was also a part of the development of the industry. Due to scheduling difficulties in the school calendar the WIBW-TV field trip occurred April 4, 1968, two weeks prior to the beginning of the unit. Before departure students were handed a list of questions to guide them in their observations on the trip (see Appendix J, page 60). Students not only toured the studio, but had the opportunity to watch the video taping of a fifteen



second commercial and the live broadcasts of the local noon news, weather, and farm reports. Students met and talked to the head of the sales department, the production manager, and some of the local "stars." Students were assured by these people that television was an industry in which no two days were exactly alike; a national tragedy or a Presidential message might cause a complete change in the programming schedule in a matter of minutes. Students left the studio quite impressed. The general consensus of opinion was that all of their classmates should have had the opportunity to visit the TV station. One girl commented, "I won't get so mad any more when a 'trouble on the network' sign comes on in the middle of my program. Now I know what is really going on." A follow up discussion of the field trip revealed that students had answers to all of the guide questions, additional information about TV, and great enthusiasm for the experience they had had.

To further the study of the history of television, particularly the very recent developments in the industry not covered in the field trip, Mr. Charles Ross, manager of WIBW-TV was invited to the junior high school to speak (see Appendix K, page 61 for a newspaper account of his speech). In conferring with the principal, it was decided that Mr. Ross' speech should be made to the entire ninth grade class in that his topic would be of current interest.

Cable TV was also included in the first section of the spring 1967-68 version of the unit and again Mr. R. Baker of Manhattan CATV accepted an invitation to speak about CATV services.

In the second section of the spring 1967-68 version of the revised unit students were first introduced to a modification of Mitchell and

Bradford's project.<sup>15</sup> Using the ACBB "report card" as a model, the teacher developed a similar "report card" (see Appendix L, page 62). Students were given eight copies of this report card with directions for its use. The standards for evaluating television programs developed by Mitchell and Bradford (see Appendix M, page 63) were then distributed to the class and discussed at length. Students were assigned eight programs to view: a television drama, a news program, a children's program, a musical program, a documentary or information program, and three others of any type. Students brought TV logs to class and selected programs to watch in order to complete the assignment in the two-week period. At the end of this time students brought their complete TV report cards to class and an oral evaluation was made of these programs viewed by the majority of the class for the assignment. In evaluating news broadcasts, for example, students concluded that it was evident that local newscasters did not have the experience and polish of many national newscasters. Local newscasters were criticized for "being too stiff, making poor transitions between pieces of news, and not looking up often enough from their notes." Students also evaluated the Saturday morning children's cartoon shows collectively. All agreed that the programs were too violent for children of pre-school age. The girls felt that the programs were too violent for children of any age, but did concede that they were imaginative. The boys frankly admitted that they enjoyed the programs but felt that such cartoons "could give little kids nightmares."

The other activities of criticism, the analysis of character types, analysis and writing of reviews as well as the writing of critical letters to the networks were carried out as in the fall 1967-68 revised unit.

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<sup>15</sup> Mitchell and Bradford, loc. cit.

The suggestion that fall 1967-68 students had made on the class evaluation rating scale to use taped examples of commercials illustrating the various propaganda devices was implemented. Students again wrote and presented original commercials illustrating various propaganda devices as used in TV commercials.

After the written examination, the class evaluation rating scale was given to this class. Suggestions this time were largely in favor of more field trips. A few mentioned that films of commercials would be good to have since the tape recorder couldn't give the visual image and students had to rely upon memory.<sup>16</sup>

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<sup>16</sup>Ned Hoopes' (see page 10) article suggested the National Commercial Films Festival as a source for films of prize winning commercials which will be available for distribution in the fall of 1968.

## CONCLUSION

### Evaluation Results

In the revised unit the same written examination was given to both the fall and spring 1967-68 classes. There were twenty-three students in the fall class and nineteen in the spring class. The results of the examination showed no significant differences in the means of the scores. The mean for the fall class was 33.3 and for the spring class 32.9 out of a possible 50 points. There was a slight but not significant difference in the medians for the two classes. The fall class median was 33.5 while the spring class median was 36. There was a difference in the range of the scores for the fall and spring classes. For the fall class, the range was 23.5 to 43, and for the spring class the range was 13.5 to 47. This difference could not be considered significant in that the lowest score in the spring 1967-68 class was attained by a boy whose reading level was far below his grade level.<sup>1</sup>

The class evaluation rating scale was also administered to both the fall and spring 1967-68 classes. Students were asked to rate the unit, the instruction, and the evaluation (see Tables I, II, and III in Appendix N, pages 64-70 for the students' responses). Students were also asked to express their opinions as to the most enjoyed and least enjoyed of the activities in the unit and to offer suggestions for improving the unit

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<sup>1</sup>The boy did participate in all of the activities of the unit though his performance on written activities was very poor. He was extremely self-conscious of his reading disability, and for this reason it was thought wiser to allow him to take the written examination with the class rather than have him take a special oral examination.

(the latter responses were discussed in the description of the revised unit-spring 1967-68).

In rating the unit, students in the first semester class tended to rate the unit as of greater than average interest to them. Second semester students tended to rate the unit as of average interest. Students both semesters tended to rate the unit as of greater interest to them than other units in English. However, 21.7 percent of the first semester students rated the unit of low interest to them as compared to other units in English. Perhaps the reason for this was indicated in one student's comments on the rating scale, "Drop it--teach English because I think it will help us more in high school." This remark illustrates the fact that some students believe that English consists only of written communication skills. Students first semester tended to feel that they spent less time on this unit than on units in other classes, while second semester students tended to feel that they spent about the same amount of time. Students both semesters felt they were more informed and knowledgeable about television than they were before the unit was taught.

First semester students in evaluating the instruction tended to agree that the material was covered well enough. However, 21.7 percent neither agreed nor disagreed, and the same percentage tended to disagree. Second semester students tended to agree that the material was covered well enough. Students in both classes tended to agree that they preferred more visual aids in the unit. They also agreed that they spent an average amount of time on homework. Both semesters students tended to feel free to ask questions, however they did not react as strongly about feeling free to go for extra help. Fall semester students felt that the assignments were of average value to them, while spring semester students were

equally divided on the tendency to agree or disagree on the value of the assignments.

In rating the evaluation, students in both classes tended to rate the number of tests in the unit as average. First semester students tended to feel the test was less fair than others they had taken. Second semester students tended to feel the test had the same degree of fairness as others they had taken. While fall semester students tended to rate the test as harder than others they had taken, spring semester students tended to rate the test as average. First semester students tended to feel the grading to be fair while second semester students were equally divided on the tendency to agree and to feel that the fairness of the grading was average.

The activity most enjoyed by first semester students was the study of propaganda devices as used in television commercials. Second semester students overwhelmingly favored the field trip to WIBW-TV.

The test was considered by fall semester students to be the activity they least enjoyed. The writing of television reviews was rated a close second. However, no activity received a significant number of negative responses from second semester students.

The teacher's subjective observations agreed with the results of the class evaluation rating scale. Students were more enthusiastic about the "active" learning experiences such as those involving dramatic expression (character analysis and television commercials) than they were about the more "passive" learning experiences (the writing of TV reviews and critical letters).

### Summary

The need for the study of mass media in the American classroom has only recently been recognized by educators. The English classroom appears to be the appropriate place for media study. In the area of media study television provides a definite challenge to the English teacher.

With encouragement from the literature, the writer developed a unit for a ninth grade English class in the area of television. In the initial unit taught spring 1966-67 the general objective for the unit was that the students would become more critical in their selection of the TV programs and motion pictures<sup>2</sup> they watched. To carry out this objective the following activities were used:

- a. Students kept a record of TV viewing for one week and drew a circle graph which showed the types of programs watched and the amount of time spent viewing each type.
- b. Students planned a week's TV viewing using a television log such as TV Guide or local newspaper listings, again recorded their viewing, drew circle graphs of the week's viewing and compared these graphs with those made the previous week.
- c. After a study of propaganda devices as used in television commercials, students wrote and presented original commercials to illustrate propaganda devices.

The unit was revised for the 1967-68 fall and spring semesters. General objectives established for the revised unit were:

1. The students will become a more critical and discerning viewing audience through knowledge of the medium.
2. Through knowledge of the medium students will have an appreciation for the medium of television as an art form.
3. The students will have a general knowledge and appreciation for the technical aspects of television.

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<sup>2</sup>Due to the factor of time, motion picture study was dropped in the revised version of the unit. Discussion was limited therefore to television activities in the initial unit.

In selecting activities for the revised unit to carry out the above objectives, the decision was made to retain the activities dealing with television which were used in the initial unit with some slight alterations in the method of presentation. It was felt that these activities helped to carry out the first objective. Other activities added to help carry out the first objective were oral discussions of selected TV programs and the writing of critical letters to the television networks.

In fulfilling the second objective a modification of a method suggested by Meadows<sup>3</sup> was used. Students were divided into small groups. They selected a television series with a continuing cast of characters, studied these characters and analyzed their typical behavior. Students then selected a well-known fairy tale and cast the characters of the television series they had selected into the roles of the fairy tale characters. The characters were to respond in these situations as they would in similar situations on their respected television shows.

The third objective was fulfilled with a study of television history and a guest speaker who talked about CATV services on the national and local levels.

Throughout the unit an effort was made to correlate the activities with the usual functions of the English class: reading, letter writing, and written and oral composition.

Revisions made in the unit for the spring 1967-68 semester included the addition of a field trip to a nearby television station, a speaker who talked on more recent developments in the television industry and an adaptation of a project formulated by Mitchell and Bradford<sup>4</sup> which

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<sup>3</sup>Meadows, loc. cit.

<sup>4</sup>Mitchell and Bradford, loc. cit.



dealt with criticism of television programs. The order of activities was also changed in the spring 1967-68 version of the unit. Those activities which carried out the third objective were used first in order to provide students with a better background for making critical judgments. The activity dealing with recording TV viewing and making circle graphs was dropped due to the time factor in favor of the Mitchell and Bradford project adaptation. In this activity students viewed eight different types of TV programs (five required and three of the student's own choice) and utilized standards for evaluating TV programs formulated by Mitchell and Bradford<sup>5</sup> in completing TV "report cards" for the eight programs viewed. Other activities in the unit remained the same as in the fall 1967-68 version.

The same written examination was given to both fall and spring 1967-68 classes. No significant differences appeared in the medians, means, and ranges of the scores on the tests.

A class evaluation rating scale also given to both classes revealed few significant differences in students' responses.

#### Recommendations

The following are the writer's recommendations for the future use of the unit:

1. In order to evaluate better and further the first and second objectives students should be asked directly (in an essay question) if the unit has had any effect upon their viewing habits and appreciation of television.

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<sup>5</sup>Idem.

2. Due to the fact that students had difficulty in analyzing and understanding satirical comments and clever plays on words found in television reviews more time should be spent on these. An effort should be made to provide students with a background for appreciating them. Teenagers definitely appreciate clever humor; the ability to understand such comments would greatly enhance their enjoyment of them.

3. If available, films of television commercials should be used in the study of propaganda devices as used in television commercials. The writer's use of the taped examples of television commercials made it necessary for students to rely upon memory for the visual image. Television is, after all, an audio-visual medium.

The writer believes that the study of television should not be limited to the higher secondary grades (9-12) and therefore recommends that future study be made of television study in the seventh and eighth grades and perhaps even at the upper elementary levels. The writer's seventh grade students displayed definite interest in the activities of the unit as they learned of them from the ninth graders. "Why can't we study television, too?" was a question often asked.

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## APPENDIX

## APPENDIX A

English 9  
ESSAY EXAMINATION  
UNIT: TV and the MOVIES

Name \_\_\_\_\_  
Date \_\_\_\_\_  
Hour \_\_\_\_\_

Choose one of the following and write at least a one page essay.

1. What I consider a balanced TV diet and why.
2. The most effective propaganda types used in TV commercials. (Be sure to provide examples and explain why these types are effective.)
3. How a good TV REVIEW is constructed. (You may use an example of a review you have read or a TV show you have seen in explaining this.)
4. What constitutes a good MOVIE REVIEW. (You may use as in question 3 a movie review you have read or a MOVIE you have seen in answering this question.)

## APPENDIX B

English 9

Name \_\_\_\_\_

Television

Date \_\_\_\_\_

Final Test

Hour \_\_\_\_\_

I. Television History. Answer the following in complete sentences.

A. Who is "Mr. Television" and why does he hold that distinction?

B. What is the iconoscope?

C. What is an "Incompatible" color picture?

D. Why did the production of television sets stop in the early 1940's?

E. What was Allen DuMont's role in the television industry?

F. Who developed the electronic color system currently in use in the U.S.?

G. What are "Simulcasts?"

H. What was the reason for the earlier failure of UHF stations?

II. Propaganda Devices. You will hear three television commercials. Decide what is the predominant propaganda device used in each and write it in the proper blank.

Com. I. \_\_\_\_\_ Com. II. \_\_\_\_\_

Com. III. \_\_\_\_\_



-2-

III. Character Analysis. Choose one of the following TV characters and write a short character analysis of him. Include specific characteristics that make him the type he is. How does he react when he is in fairly serious difficulties?

- a) Jackie Gleason as Ralph Kramden of The Honeymooners
- b) Dan Blocker as Hoss Cartwright in Bonanza
- c) Mike Connors as Mannix in Mannix
- d) William Shatner as Captain James T. Kirk in Star Trek

-3-

IV. CABLE TV. Write a + in the blank if the statement is true; write a 0 in the blank if the statement is false.

- \_\_\_\_\_ 1. Cable television came into being to serve communities that could not get TV reception due to rugged terrain.
- \_\_\_\_\_ 2. Cable TV pays a large share of the copyright fees paid to copyright holders.
- \_\_\_\_\_ 3. Each cable subscriber has his own set connected to the master antenna cable instead of using a home antenna.
- \_\_\_\_\_ 4. Television signals travel in a straight line.
- \_\_\_\_\_ 5. TV set owners in a valley get the best natural reception of all.
- \_\_\_\_\_ 6. Currently, Manhattan, Kansas, has a "low-band" cable TV system.
- \_\_\_\_\_ 7. Cable TV is a program service like pay-TV.
- \_\_\_\_\_ 8. Manhattan's master antenna serves as a micro-wave amplifier.
- \_\_\_\_\_ 9. The FCC prevents cable TV from producing its own programs.
- \_\_\_\_\_ 10. Most cable TV systems have space for at least 12 channels.

V. Letters. Letters standing for words play an important role in oral and written communication today. They seem especially prominent in the television industry. (Good old TV!) Identify each of these groups of letters by stating what the letters stand for as follows:

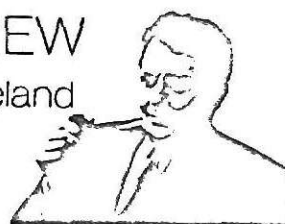
- 1. CATV
- 2. FCC
- 3. UHF
- 4. VHF
- 5. ABC
- 6. NBC
- 7. CBS
- 8. NAB
- 9. RCA

-4-

VI. Reviews. Read the following review of THE HIGH CHAPARRAL by Cleveland Amory. Then answer the following questions about it.

1. What is Amory's estimation of the new practice of launching new programs with opening episodes twice as long as the regular ones?
2. What is Mr. Amory's opinion of Mark Slade as Blue Cannon? Why?
3. What is Amory's opinion of the mean father-misunderstood son plot? How do you know?
4. Did Amory like the first episode of HIGH CHAPARRAL? If so, why? If not, why not?
5. If Amory discusses dialogue in this review what does he say of it?
6. If you have seen this program write a one paragraph evaluation of it. If not, summarize in one paragraph Amory's evaluation of it. This question will be graded 50 percent on content and 50 percent on good paragraph composition.

REVIEW  
by  
Cleveland  
Amory



## THE HIGH CHAPARRAL

One of the gimmicks the networks came up with this year to launch their new shows was to give you, not time off for good behavior (which by now, heaven knows, you should have) but time on. In other words, the opening episodes of a couple of series were twice as long as the regular ones. The idea was that, with the longer opening, you would get more involved, and later, for the shorter versions, you would stay hooked—or perhaps crooked.

In any case, the opening episode of this one-hour show was two hours, and, obviously, creator-producer David Dortort, who also created *Bonanza*, worked hard on it. He gave us extraordinary scenery, a generous cast, 14 plots, 82 subplots and four full-fledged wars—one with the Apaches, another with the Mexicans, a third between a father and a son, and a fourth between a stepmother and a stepson. And, amazingly enough, almost every one of the actors was good—Leif Erickson as John Cannon, Joan Caulfield as Mrs. Cannon No. 1, Linda Cristal as Victoria (Mrs. Cannon No. 2), and Frank Silvera as Don Sebastian. Even better was Cameron Mitchell, as Cannon's brother Buck; and, if Henry Darrow, as Victoria's brother, had a tendency to be a bit much at the beginning, we got to like him very much as the wars wore on. As for Mark Slade as Cannon's son, Blue, he did a bit too much blubbering for us, but we forgave him because he was obviously directed that way and because no Hollywood writer worthy of his swimming pool is

allowed to write anything these days without a mean father who doesn't understand his son; a son who doesn't understand that his father doesn't mean to be mean; and, finally, a boring, blow-by-blow exploration of the meaning of the mean.

What happened to *The High Chaparral* between the first two-hour episode and the following one-hour one shouldn't have. Among other things, John had turned on Victoria; Victoria had turned on John, her brother and Mrs. Cannon No. 1; Blue had turned on everybody; and if you didn't turn it off, we miss our guess. In the most unbelievable scene we've seen this year, Victoria went mooning around reading the dead wife's diary and saying, "Well, Annalee, you were not a goddess after all—just a silly woman like me." And, to add to her misery, she was plagued with the return of an old beau from England (Patrick Horgan). He arrived complete with champagne, which he carried wrapped in wet burlap. It was, he explained, a trick he had learned in England.

The third episode was better, but it would have been thin for a half-hour show, let alone an hour. This time Blue has to go out all by himself and cut down some strung-up Apache prisoners—with everyone else just looking at him, and very little background music. And if at the end Blue goes back to blubbering and Gee-Pawing all over the place, you can hardly blame him. After all, he had to carry the whole episode—and with no wet burlap either.

TV GUIDE OCTOBER 21, 1967

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## APPENDIX C

## CLASS EVALUATION RATING SCALE

Please rate each of the following as honestly as you can. You are not asked to sign the rating sheets, so they will have no part in determining your grade in this class. I am sincerely interested in your evaluation of this television unit. Please be frank--I intend to use your suggestions in helping me plan a better unit for the future.

Rate each characteristic by circling the number which best represents your feelings on that characteristic:

The Unit

- A. Interest of the unit to you      Great      1   2   3   4   5      Little
- B. Interest compared to other  
units in English      High      1   2   3   4   5      Low
- C. Time spent compared to other  
classes      More      1   2   3   4   5      Less
- D. Do you feel more informed and  
knowledgeable about TV than  
you were before this unit was  
taught?      More      1   2   3   4   5      Less

The Instruction

- A. Was the material covered well  
enough?      Agree      1   2   3   4   5      Disagree
- B. Would you prefer more audio-  
visual aids?      Agree      1   2   3   4   5      Disagree
- C. Amount of time spend on home  
work      Too much      1   2   3   4   5      Too Little
- D. Did you feel free to ask  
questions?      Agree      1   2   3   4   5      Disagree
- E. Did you feel free to go for  
extra help?      Agree      1   2   3   4   5      Disagree
- F. Were the assignments of value  
to you?      Agree      1   2   3   4   5      Disagree

The Evaluation

- A. Rate the number of tests in  
this unit      Too many      1   2   3   4   5      Too Few
- B. Rate the tests compared to  
others you have taken      More Fair      1   2   3   4   5      Less Fair

C. Rate the tests compared to  
others you have taken

Harder      1   2   3   4   5   Easier

D. As you understand it, do you  
consider the grading to be  
fair?

Agree      1   2   3   4   5   Disagree

E. What activity did you enjoy most in this unit?

F. What activity did you enjoy least?

G. What suggestions would you have to improve the unit in the future?

## APPENDIX D

Manhattan Junior High School  
Manhattan, Kansas

April 27, 1968

Dear Parents,

Your ninth grade boy or girl is currently studying a unit in television in English class. The objectives of this study are:

1. To develop a more critical and discerning viewing audience of the students who are studying the unit.
2. To develop an appreciation of the medium of television as an art form.
3. To develop a general knowledge and appreciation for the technical aspects of the medium.

It is hoped that these objectives will be accomplished through composition activities, discussion, the opportunity to criticize through dramatics, an opportunity to express opinions in letter writing and through the use of community resources.

At times your student may be asked to watch television and take notes on what he watches as part of his homework assignment in this class. Usually the assignments will have the opportunity for choice, but occasionally a specific program may be "assigned." Your cooperation would be greatly appreciated.

If you have any questions or suggestions concerning this unit, please feel free to contact me through your boy or girl, by note or phone call at school.

Thank you,

Mrs. Marilyn Davis  
English 9

## APPENDIX E

Your name \_\_\_\_\_

Name of program reviewed \_\_\_\_\_

Name of reviewer \_\_\_\_\_

I. What is said about the director and/or producer?

II. What does the reviewer specifically state about the actor or actors?

III. What is said about the "plot" or story line?

IV. What is said about the dialogue?

V. Miscellaneous comments (adverse or positive criticism).

VI. Is the review favorable? Yes \_\_\_\_\_ No \_\_\_\_\_

How do you know? (Give specific comment stating the opinion of the reviewer or state specifically what gives you the general impression that the review is favorable or unfavorable.)



## APPENDIX F

## LITTLE RED RIDING HOOD

Narrator: Our group decided to be the Clampett family in Little Red Riding Hood. Here's the cast: Terri is playing Jethro as the wolf; Laura is Granny as the grandmother; Linda plays Elly May as Little Red Riding Hood; Pam is Jed as the woodman. Now we present Little Red Riding Hood the way we feel the Clampetts would.

Little Red Riding Hood skips into the room, whistling.

Wolf: (jumping in front of Little Red) Where are you going Ell - er - Little Red Riding Hood?

Little Red: I's taking Granny some o' her rheumatiz medicine an' some viddles.

Wolf: (aside) I wonder what kin' o' viddles she has.

The wolf starts to look in the basket. Little Red knocks him down and grabs his foot.

Wolf: Ow! Aw come on El - I mean - Red.

Little Red: (Letting him up) Well, keep your big paws out o' my basket.

Wolf: (pointing) Hey! Look at that critter.

She looks and he switches the signs at the fork.

Little Red: What critter?

Wolf: Aw he's gone now. Well, I've got some business to 'tend to.

He goes down the path and Little Red looks at the sign, then takes the path marked Shortcut.

Narrator: The wolf took the real shortcut and is now at Granny's house.

The wolf knocks at the door.

Granny: (guiltily hiding jug under bed covers) Who's there?

Wolf: It's Little Red Riding Hood, Granny.

Granny: Just a minute. (hides jug under the bed) OK, come on in.

The wolf tries to jump through the door but falls instead.

Granny: (Knocking off nightcap as she jumps out of bed) Ah! Wolf! Wolf!

Granny hides. There is a knock at the door. The wolf quickly picks up Granny's nightcap and gets into bed.

Wolf: Who's there?

Little Red: It's Little Red Riding Hood, Granny.

Wolf: Just lift the latch an' walk in.

Little Red comes in.

Little Red: What big eyes you have, Granny!

Wolf: The better to see you with, my dear.

Little Red: But, Granny, what big teeth you have!

Wolf: The better to eat you with! Grr!

The wolf jumps out of bed. Granny sneaks out and shoots him. He falls, holding his arm. Little Red runs to him and starts bandaging his arm with the cloth off the basket. At the same time Jed comes in and grabs the gun and Granny.

Woodsman: Now, Granny, calm down.

Granny: OK! Just let the wolf go and I'll just lay here and fade away.

She starts toward the bed, but the woodsman stops her.

Woodsman: Now, now, Granny.

The wolf and Little Red while looking through the basket find rheumatiz medicine.

Little Red: Here, Granny, your rheumatiz medicine.

Granny gets her medicine and starts to sneak out. She takes a swallow of medicine.

Woodsman: Granny, you come back here, you hear!

Granny runs out.

Woodsman: (shrugs, then steps forward) That concludes our version of Little Red Riding Hood.

## APPENDIX G

## COLOR TELEVISION

In 1950, the FCC decided that the CBS system of color television was the best of those then available and worthy of authorization for broadcasting. Even though the CBS color system gave what was considered an acceptable color picture, it had a major drawback. It was "incompatible" in that it could not be received on a black-and-white receiver. RCA continued developing an electronic system of color reproduction which was "compatible." Finally, in 1953, the FCC switched its authorization to RCA's electronic system.

RCA contributed most to the progress of color broadcasting during the following ten years. CBS did little in color broadcasting and ABC had no color broadcasts until 1962. In the mid-60's, a combination of improved transmission and reception, an affluent American economy, and lower-priced receivers promised to make color reception commonplace in the American home.

Directions: Read the following information on the history of color television by Henry R. Austin rapidly to find answers to the following questions:

1. In what year did ABC begin color broadcasting?
2. What is an "incompatible" color picture?
3. Which electronic system for color TV does the FCC currently authorize?

## APPENDIX H

## THE HISTORY OF TELEVISION

Henry R. Austin

The part television plays in the everyday life of most Americans is great, since the television set often goes on with the coffee maker in the morning and goes off just before, or even after, the thermostat is turned down at bedtime. Its ability to let us be eye-witnesses to an overseas war, the events surrounding the assassination of a President, the blast-off of a space rocket, or the professional football championship game is taken for granted. We are inclined to accept or criticize what television has to offer without knowing much about how it works or what has made it into the kind of phenomenon it is.

The first television experiments in the United States used a whirling, mechanical scanning disc, following earlier experiments by Paul Nipkow in Germany. C. F. Jenkins made successful public demonstrations using this method but the possibilities were extremely limited. A breakthrough provided an escape from the limitations of the mechanical method: In 1923 Vladimir Zworykin applied for a patent on the Iconoscope, a television tube that made electronic scanning possible. Large corporations such as General Electric, Westinghouse, and RCA, along with individual researchers including Philo Farnsworth and Allen DuMont, were among those working toward an electric system which would allow transmission of an acceptable picture.

During the 1920's and the 1930's the quality of the television picture was improved by increasing the number of lines of scanning in the broadcast image, making greater definition possible. In the 1920's, television demonstrations were limited to crude pictures of less than a hundred lines. The number of lines increased gradually, until by 1939 scanning had advanced to 441 lines.

In 1941, the present scanning standards for broadcasting in the United States were established: 525 lines repeated 30 times each second. Other broadcast standards established at that time included the assignment of 18 VHF channels (later reduced to 12), the adoption of black-and-white picture only, and the transmission of television sound by FM. CBS urged the adoption of color television standards, but no authorization of color broadcasting was granted at that time.

## Early Television Broadcasting

Regular television broadcasting began in 1939, when NBC's experimental station WXBZ went on the air and the first home receivers were sold by DuMont. Many people saw their first television picture at the New York World's Fair in 1939, and it was there that Franklin D. Roosevelt appeared in a television address. Before the expansion which seemed imminent could take place, however, the United States entered World War II and production of television sets stopped. During the war years, only six commercial television stations were in operation, broadcasting to less than 10,000 receivers.

Even after the war was over, television's expansion was held up first by a shortage of material, then by controversies over the allocation of channel assignments. In addition, CBS once again tried to gain acceptance for its color system. To gain time to consider these questions the FCC imposed a "freeze" on all new television station assignments, a restriction which permitted some 70 stations with construction permits to proceed but which terminated the issuance of new permits for almost four years.

In april of 1952, the Federal Communications Commission issued its "Sixth Report and Order" which added the UHF (Ultra High Frequency) channels 14 through 83 to the VHF (Very High Frequency) channels 2 through 13 already in use. The Commission set aside 242 channel assignments, later raised to more than 300, for educational noncommercial stations. The end of the "freeze" brought about a great increase in the number of stations on the air and the number of sets in use. But, except for educational use, UHF did little to satisfy the increasing demands for broadcasting licenses.

Of the commercial UHF stations which did go on the air, a high percentage failed because they could not compete commercially with the already-established VHF stations. The reason was that the television sets could not receive UHF signals without the addition of a comparatively expensive converter. With network programming already available on established VHF stations, the public had little reason to seek UHF reception.

### Color Television

In 1950, the FCC decided that the CBS system of color television was the best of those then available and worthy of authorization for broadcasting. Even though the CBS color system gave what was considered an acceptable color picture, it had a major drawback. It was "incompatible" in that it could not be received on a black-and-white receiver. RCA continued developing an electronic system of color reproduction, which was "compatible." Finally, in 1953, the FCC switched its authorization to RCA's electronic system.

RCA contributed most to the progress of color broadcasting during the following ten years. CBS did little in color broadcasting and ABC had no color broadcasts until 1962. In the mid-60's, a combination of improved transmission and reception, an affluent American economy, and lower-priced receivers promised to make color reception commonplace in the American home.

As in early radio broadcasting, the first telecasts were exciting merely because they were a reality, no matter what the content of the broadcasts. They consisted mainly of vaudeville and night club acts, quizzes, and indoor sporting events such as wrestling and boxing, which were readily available to TV cameras. Many of the early programs were "simulcasts" of existing radio programs. In presenting the Arthur Godfrey radio broadcasts in 1950-51, the television transmission was merely incidental to the radio broadcast.

The high production costs, as compared with radio broadcasting, had a limiting influence on programming. Despite the fact that until 1951 television operations lost great amounts of money, the networks were confident that their investments would eventually be repaid. NBC and CBS were joined by ABC and DuMont, a network newcomer. DuMont was unable to keep pace and in 1955 sold out, leaving only three major networks on the scene.



It was NBC which achieved the first great programming success, with "The Milton Berle Show." In 1948 and 1949, Tuesday night was known as "Berle Night" in New York. Bars, most of which invested in television sets, were crowded to the doors and many night clubs closed for the night.

#### Live Network Shows

After the "freeze," American Telephone and Telegraph's coast-to-coast coaxial cable and microwave relay facilities brought live network shows to a greatly expanded audience, putting television in a position to spend larger and larger amounts of money in programming. Big-name performers left radio for television. Previously television had to be the incidental part of simulcasts, but now radio networks were using sound recordings of such TV shows as "People Are Funny" or Groucho Marx's "You Bet Your Life" to fill the gaps left by the exodus of talent to television.

Evidence of the phenomenal effectiveness of television advertising encouraged industry to pour an increasing amount of its advertising budget into television. One of the many examples of the effectiveness is to be found in the sales of Saran Wrap. With television advertising, sales of the Dow Chemical product increased from 20,000 cases a month to 600,000 cases a month, a jump of 3,000 percent, in one year.

Under the impetus of competition for the sponsors' favor, network programmers tried many things during the ten years between 1955 and 1965. In addition to variety programs usually built around a personality host or singer, television channels were at times dominated by dramas, quiz shows, such as the popular "\$64,000 Question," situation comedy series of the "I Love Lucy" type, a great flood of Westerns started by the success of "Gunsmoke," older Hollywood movies, college and professional football which monopolized every weekend during the fall and early winter, and a host of science-fiction, detective, doctor-and-nurse dramas, and various other attempts to hold the interest of the seemingly fickle television audience.

#### Television in the United States Today

In the latter half of the 1960's, television shows no signs of losing its important place in the day of almost every American. The surge to color is great. Every color or monochrome set manufactured or sold in the United States is capable of receiving both VHF and UHF channels, giving the many UHF channels potentially as great an audience as VHF.

One of the most exciting prospects in broadcasting is the advent of the satellite as a means of communication. Not only are transoceanic live broadcasts no longer a novelty, but the prospect of domestic transmission by satellite presents the possibility of broadcasting nationwide without the use of coaxial cable, microwave relay, or even local affiliated stations.

The advent of small, portable transistor sets makes the television medium even more attractive and all-enveloping. In many homes, children spend more time with television than they spend under the direct influence of teachers or of parents. Many educators and others concerned with the influence which television exerts believe that television can become more "meaningful" in the educational sense if the schools, meaning the teachers

in the schools, do more to influence programming by more definitely communicating their views to students and to local and network broadcasters.

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Henry R. Austin is associate professor of speech (radio-television) at the University of Michigan. He has been associated with network television as a performer and technician.

Article from: The Bulletin of the National Association of Secondary School Principals, Volume 50, Number 312, October, 1966.



## Television

Name \_\_\_\_\_

Date \_\_\_\_\_

Hour \_\_\_\_\_

Read the article on the history of television by Henry R. Austin. Read it rapidly to find the answers to the following questions. Warning: The answer to the last question must come through inference.

1. What is the Iconoscope?
2. In what year was the number of scanning lines increased to 441?
3. Who sold the first home receivers?
4. What historical event caused the production of television sets to stop?
5. When the FCC imposed a "freeze" on all new television station assignments, how many television stations had construction permits?
6. When were UHF channels added to those already in use?
7. What channels are VHF channels?
8. What was the reason UHF channels failed?
9. What was the last year the television industry had four major networks?
10. What network had the first major programming success?
11. What program was this?
12. As a result, who is known as "Mr. Television?"

## APPENDIX I

English 9

## TELEVISION UNIT OUTLINE

- I. History (From the Baby Book of TV: its first faltering steps and TV in its teens)
    - A. Early history
    - B. Televison today
      - 1. Field trip to Topeka WIBW
      - 2. Speaker
      - 3. Cable TV-speaker
  - II. Evaluation and Criticism (Who's Cleveland Amory anyway? or The viewer's glorious right to dissent)
    - A. Evaluating TV programs
      - 1. TV report card
      - 2. Standards
      - 3. Oral evaluation
        - a. General
        - b. Character types
    - B. Expressing opinions
      - 1. Analysis of a review
      - 2. Writing a review
      - 3. Letters
  - III. TV Advertising (Or we shall overcome bad breath, headache pain, and deodorant fade-out in the Pepsi generation)
    - A. Propaganda devices
    - B. Oral evaluation of advertising
  - IV. Final evaluation (Yes, Virginia, there is a test for this unit)
    - A. Examination
    - B. Class Evaluation Rating Scale
- Resources: WIBW-TV  
Manhattan Cable TV  
TV Guide  
How Sweet It Was

## APPENDIX J

## WIBW-TV Field Trip

## Guide Questions.

1. Who occupies the control room?
2. What does the technical director do?
3. What does the sound engineer do?
4. What are some of the problems the sound engineer faces?
5. What is a monitor?
6. How many cameras are needed to televise one live studio performance?
7. How are instructions related from the control room to the cameraman?
8. How closely are television programs timed?
9. Does the type of advertising shown on daytime television vary greatly from that of night TV?
10. What general criteria for advertising does WIBW-TV set?
11. How much influence does the sponsor have in determining the type of programs broadcast?
12. How much air times does the local station have per week for local broadcasts?
13. Why is special make-up required for television? How does it differ from ordinary make-up?
14. What advantages are offered by video tape?

## APPENDIX K

## Charles Ross, Is Speaker At An MJH Assembly

Charles Ross, manager of WIBW-TV in Topeka, presented a program for the ninth grade students at Manhattan Junior High school this morning. Ross presented a program of slides on the television industry and answered questions on the operation of a TV station. Arrangements for his appearance here were made by Mrs. Marilyn Davis of the English staff at MJHS.

Ross emphasized the popularity of television in the USA today. The number of people employed to operate a television station is about double that number needed to broadcast on the radio, he said. Over 92 per cent of the television stations in the U. S. are affiliated with a network. Costs of operating a station such as the station in Topeka are generally two to three million dollars a year.

The amount of money the station has spent on color broadcast equipment in the past year has approached the \$350,000 level. A new color camera weighs about 125 pounds, however, the latest model on the market weighs only about 50 lbs. Ross explained that the reasons for dropping shows from program schedules centered around ratings done by national research firms. He said that "Lost in Space," "Cimarron Strip" and "Good Morning World" would not be broadcast next year. The show with the number one rating at this time is "Family Affair."

## APPENDIX L

## TV REPORT CARD

Station \_\_\_\_\_ Channel \_\_\_\_\_ Time \_\_\_\_\_ Day \_\_\_\_\_ Date \_\_\_\_\_

Name of Series or Program \_\_\_\_\_

State Main Episode or Topic \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Do you consider it EXCELLENT? \_\_\_\_\_ GOOD? \_\_\_\_\_ FAIR? \_\_\_\_\_ POOR? \_\_\_\_\_

Why? (Give Reasons)

Please use other side for further comment.

\_\_\_\_\_

I've seen this program once ☐ a few times ☐ often ☐

Viewer's signature \_\_\_\_\_

## DIRECTIONS

1. Each student will monitor a total of eight programs: one television drama, one news program, one children's program, one musical program, one documentary or information program, and three others of any type.
2. A TV REPORT CARD must be filled out for each of the eight programs.
3. Two weeks will be allowed for completion of this assignment.
4. Programs will be evaluated according to the list of standards for evaluating TV programs formulated by Anne G. Mitchell and Clinton W. Bradford.

## APPENDIX M

English 9  
Television Unit

## List of Standards for Evaluating TV Programs\*

- A. Standards for evaluating television dramas:
  - 1. Is the theme worthwhile?
  - 2. Is the characterization skillfully drawn?
  - 3. Does the situation involve a motivated sequence of events?
  - 4. Does the production include capable direction, performance, and staging?
  - 5. Is the overall effect one of unity and high quality?
- B. Standards for evaluating news programs:
  - 1. Are the news items well selected?
  - 2. Are they organized for clarity, including effective transitional statements?
  - 3. Is the newscaster easy to understand?
  - 4. Does he impose his own opinions?
- C. Standards for evaluating children's programs:
  - 1. Is the theme suitable for children?
  - 2. Does the content have merit?
  - 3. Is the program structured to include unity, coherence, and emphasis?
  - 4. Is the presentation of high quality?
  - 5. Is the overall impression a favorable one?
- D. Standards for evaluating musical programs:
  - 1. Does a consistent theme emerge?
  - 2. Is there unity of mood?
  - 3. Is there excellence of performance?
- E. Standards for evaluating documentaries and information programs:
  - 1. Does the program have a purpose and a point of view?
  - 2. Is the form clearly identifiable as that of action, information, or dramatization?
  - 3. Is there excellence of presentation?
  - 4. Is the general impression favorable?

\*Developed by Anne G. Mitchell and Clinton W. Bradford.

## APPENDIX N

TABLE I

## CLASS EVALUATION RATING SCALE: THE UNIT

## A. Interest of the unit to you

Ratings		Semester One		Semester Two	
		No.	Percent	No.	Percent
Great	1	4	17.4	1	5.3
	2	7	30.4	5	26.3
	3	6	26.1	8	42.1
	4	4	17.4	3	15.8
Little	5	2	8.7	2	10.5

## B. Interest compared to other units in English

Ratings		Semester One		Semester Two	
		No.	Percent	No.	Percent
High	1	9	39.1	6	31.6
	2	3	13.1	4	21.1
	3	3	13.1	5	26.3
	4	3	13.1	2	10.5
Low	5	5	21.7	2	10.5

## C. Time spent compared to other classes

Ratings		Semester One		Semester Two	
		No.	Percent	No.	Percent
More	1	1	4.3	4	21.1
	2	3	13.1	1	5.3
	3	6	26.1	9	47.3
	4	10	43.5	4	21.1
Less	5	3	13.1	1	5.3

## D. Do you feel more informed and knowledgeable about television than you were before this unit was taught?

Ratings		Semester One		Semester Two	
		No.	Percent	No.	Percent
More	1	8	34.8	10	52.6
	2	9	39.1	4	21.1
	3	6	26.1	3	15.8
	4	0	-0-	2	10.5
Less	5	0	-0-	0	-0-



TABLE II

## CLASS EVALUATION RATING SCALE: THE INSTRUCTION

## A. Was the Material Covered Well Enough?

Ratings		Semester One		Semester Two	
		No.	Percent	No.	Percent
Agree	1	3	13.1	3	15.8
	2	6	26.1	7	36.8
	3	5	21.7	7	31.6
	4	5	21.7	1	5.3
Disagree	5	4	17.4	2	10.5

## B. Would You Prefer More Audio-Visual Aids?

Ratings		Semester One		Semester Two	
		No.	Percent	No.	Percent
Agree	1	5	21.7	9	47.3
	2	7	30.4	2	10.5
	3	2	8.7	6	31.6
	4	3	13.1	1	5.3
Disagree	5	6	26.1	1	5.3

## C. Amount of Time Spent on Homework

Ratings		Semester One		Semester Two	
		No.	Percent	No.	Percent
Too Much	1	1	4.3	4	21.1
	2	4	17.4	2	10.5
	3	14	60.9	8	42.1
	4	3	13.1	2	10.5
Too Little	5	1	4.3	3	15.8

## D. Did You Feel Free to Ask Questions?

Ratings		Semester One		Semester Two	
		No.	Percent	No.	Percent
Agree	1	13	56.5	8	42.1
	2	3	13.1	4	21.1
	3	4	17.4	4	21.1
	4	1	4.3	0	-0-
Disagree	5	2	8.7	3	15.8

## E. Did You Feel Free to Go for Extra Help?

Ratings		Semester One		Semester Two	
		No.	Percent	No.	Percent
Agree	1	7	30.4	2	10.5
	2	5	21.7	6	31.6
	3	5	21.7	5	26.3
	4	5	21.7	4	21.1
Disagree	5	1	4.3	2	10.5

## F. Were the Assignments of Value to You?

Ratings		Semester One		Semester Two	
		No.	Percent	No.	Percent
Agree	1	2	8.7	2	10.5
	2	4	17.4	6	31.6
	3	7	30.4	4	21.1
	4	4	17.4	6	31.6
Disagree	5	6	26.1	1	5.3

TABLE III  
CLASS EVALUATION RATING SCALE: THE EVALUATION

A. Rate the Number of Tests in the Unit

Ratings		Semester One		Semester Two	
		No.	Percent	No.	Percent
Too Many	1	2	8.7	4	21.1
	2	1	4.3	2	10.5
	3	13	56.5	10	52.6
	4	4	17.4	1	5.3
Too Few	5	3	13.1	2	10.5

B. Rate the Tests Compared to Others You Have Taken

Ratings		Semester One		Semester Two	
		No.	Percent	No.	Percent
More Fair	1	1	4.3	1	5.3
	2	3	13.1	3	15.8
	3	4	17.4	12	63.1
	4	7	30.4	1	5.3
Less Fair	5	8	34.8	2	10.5

## C. Rate the Tests Compared to Others You Have Taken

Ratings		Semester One		Semester Two	
		No.	Percent	No.	Percent
Harder	1	7	30.4	4	21.1
	2	7	30.4	5	26.3
	3	5	21.7	8	42.1
	4	4	17.4	1	5.3
Easier	5	0	-0-	1	5.3

## D. As You Understand It, Do You Consider the Grading to be Fair?

Ratings		Semester One		Semester Two	
		No.	Percent	No.	Percent
Agree	1	7	30.4	4	21.1
	2	5	21.7	5	26.3
	3	5	21.7	9	47.3
	4	4	17.4	1	5.3
Disagree	5	2	8.7	0	-0-

A UNIT ON TELEVISION FOR A NINTH GRADE  
JUNIOR HIGH ENGLISH CLASS

by

MARILYN LOUISE DAVIS

A. B., Friends University, 1964

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AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF SCIENCE

College of Education

KANSAS STATE UNIVERSITY  
Manhattan, Kansas

1969

The writer developed a unit for a ninth grade English class in the area of television. The initial unit taught spring 1966-67 had the general objective that the students would become more critical in their selection of the TV programs and motion pictures they watched. The following activities were used to carry out this objective:

- a. Students kept a record of TV viewing for one week and drew a circle graph which showed the types of programs watched and the amount of time spent viewing each type.
- b. Students planned a week's TV viewing using a television log such as TV Guide or local newspaper listings, again recorded their viewing, drew circle graphs of the week's viewing and compared these graphs with those made the previous week.
- c. Following analysis and discussion of one of Cleveland Amory's television reviews, students established criteria for writing television reviews, wrote reviews, brought them to class where they were collected, redistributed and analyzed in light of the established criteria. Comments were written and the reviews with comments turned in to the teacher for further evaluation.
- d. After a study of propaganda devices as used in television commercials, students wrote and presented original commercials to illustrate propaganda devices.

The unit was revised for the 1967-68 fall and spring semesters with these general objectives:

1. The students will become a more critical and discerning viewing audience through knowledge of the medium.
2. Through knowledge of the medium students will have an appreciation for the medium of television as an art form.
3. The students will have a general knowledge and appreciation for the technical aspects of television.

Learning activities in the revised unit included those activities in the initial unit dealing with television with the addition of oral discussions of selected TV programs and the writing of critical letters. These activities helped to carry out the first objective.

The second objective was fulfilled through use of a modification of Meadows' method in which small groups of students selected a television series with a continuing cast of characters, studied these characters, analyzed their typical behavior, and cast them into the roles of the characters in a familiar fairy tale.

The third objective was fulfilled with a study of television history and a guest speaker who talked about CATV services on the national and local levels.

Revisions in the unit for spring 1967-68 included the addition of a field trip to a nearby television station, a speaker who talked on more recent developments in the television industry and an adaptation of a project formulated by Mitchell and Bradford which dealt with criticism of television programs.

The same written examination was given to both fall and spring 1967-68 classes. No significant differences appeared in the medians, means, and ranges of the scores on the tests.

A class evaluation rating scale also given to both classes revealed few significant differences in students' responses.