

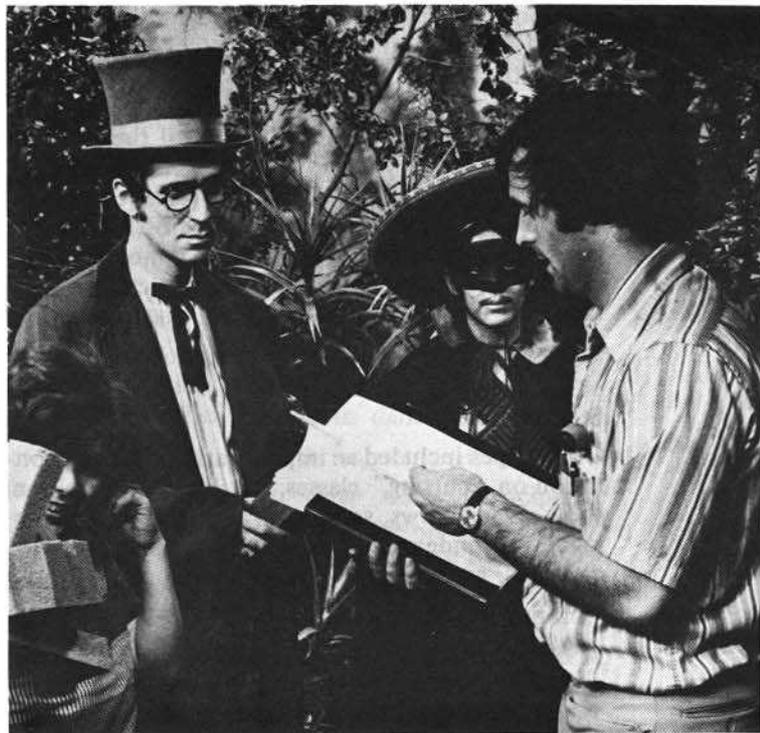
Organization and Funding

Funds to conduct the Pilot V project filter down from the Division of Compensatory Education of the Office of Education through New Jersey Department of Education, Division of Curriculum of Instruction, to the New Jersey Office of Migrant Education and finally to Pilot V through its local Education Agency.

The project employs a curriculum staff consisting of a director and two special assistants along with teachers who have been working with migrant students. The production and administrative staff consist of a television producer/director, an industry/media coordinator, an educational media specialist, an administrative liaison officer and a project director. It is the goal of the entire staff to develop the most effective, meaningful instruction possible to serve the migrant child.

For additional information about the project, please write to:

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David Jonassen

Project TV: Video as a Second Language

JIM KEARNEY

The videotape medium allows students disenchanted with print-oriented education to communicate ideas and emotions hitherto locked up by semi-literacy. This development of skills of communicating (including reading and writing) was the goal of Project TV, which I taught under a Federal Title I grant at Great Neck North Senior High from January through June of 1973.

A large contingent of foreign-born students learning English were among participants in Project TV. Video let them see their own pronunciation and usage, and mistakes were corrected in instant replay. One student called this "proof" of progress—an important commodity for students very insecure about their verbal ability.

Minority Media Spokesmen

Our small studio was equipped with an Ampex 1 inch VTR and 2 cameras. It provided a comfortable atmosphere and students often spoke frankly about their emotions and attitudes. Sometimes we taped discussions of school life, at other times discussions of a poem written by a student. Once, an intelligent student from the Dominican Republic complained that she had been misquoted by the school paper on her comments at a symposium on racial understanding. We taped her logical, impassioned

response and showed it to the interested parties. In a different situation, the same student gave a report on a community meeting she'd attended on the topic of bilingual education vs. other styles, and her long account (of the meeting held in Spanish) provided valuable feedback to the school. It's specially important to train spokesmen from minorities to use media more effectively.

Some students exhibited aptitude and interest in professional broadcasting. One such student became proficient in the operation and "language" of the camera. He staged an impromptu bilingual news program, using the blackboard as a cue card, gave a long presentation on TV production in Spanish to another class, and researched, wrote and taped a documentary on his homeland, using stills enhanced by cuts and fades.

There were many poem readings by black students; both original student work and classics like "Heritage" and "Landlord, Landlord." Stills from the career of Martin Luther King accompanied a reading from his rules for nonviolence. A student discussed the difference between the real Billie Holliday and the distorted image in the film. He also fulfilled an assignment for another class by producing an illustrated tape on black periodicals. This same student, president of the Black Student Union, supervised

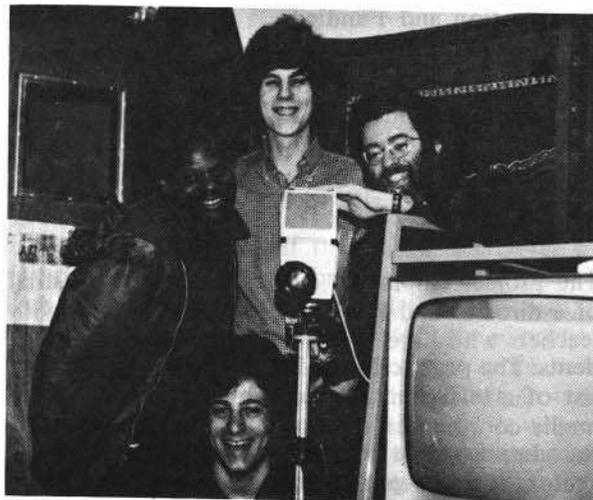
the most complex and ambitious project of the year, a documentary on Black History. Students selected the areas of the topic to be covered, chose stills from various sources, added music tracks, poems, and speeches. Re-edited until the tape became brittle, it was shown during Black History week. Then the student-producer remade the tape completely. This final tape, in spite of the technical limitations of a 1 VTR system, is more cinematic and entertaining than any instructional film, tape or filmstrip on the topic that I've seen.

Studio Shows

Other tapes included an improvisation of a confrontation on "cutting" classes, an illustrated fashion show, Black News, spoofs of advertising, a monologue on undersea life and communication with dolphins, and vehement discussions about jobs, the future, and college.

A different type of production was aimed at integrating intensive verbal drills with the quiz show format.

Questions based on pronunciation, spelling, synonyms, antonyms and rhyming pairs of words were flashed on the monitor, a student would signal and have his answer taped. A student emcee kept up the swift pace, making it an enjoyable exercise. We noticed that if the same question were repeated in different games, the students always remembered. General knowledge and sports quizzes were also successful. Our version of Password was very popular. In particular, the sports quiz revealed stunning verbal and quantitative achievement, obvious-



Ricardo Wainsztein

ly resulting from significant outside reading on the topic, among students put off by most school work.

The year ended with a tour of the NBC studios in Manhattan, tying in our work with an appreciation of the mass media. Hopefully, some of the students are now media-literate enough to understand or even alter some of the effects of the media environment. They'd better be, because never before, as Huxley said, have so many listeners been at the mercy of so few speakers.

Video isn't a panacea for the communications needs of students, but schools, our most print-oriented institutions, must begin to work with, not against, the media to which students have tuned their senses.

Video Catalyst

PETER HARATONIK

On Broadway a group of 10-year-olds are taping a video play in a neighborhood store. About four miles away on the Lower East Side a group of sixth graders are preparing to tape speakers at an Earth Day Celebration. Two thousand miles west, noted filmmaker Stan Brakage is using a portable video system in his discussion of image making with high school students. And in Birmingham, Alabama, a crew from a local Educational TV station is preparing for a visit from a New York filmmaker who will work with students in the production of a major local television show.

All these events have something in common besides video. They're all part of programs planned and coordinated by the Center for Understanding Media in New York. The Center, founded in 1969 by

John Culkin, is a non-profit organization which specializes in projects involving young people and the new media.

What the Center seeks to do is to plan, develop, and carry out a variety of activities which will ensure a better understanding of media in its broadest sense - to create a totally integrated program in the arts and humanities. Our work is primarily being done in three areas: teacher training, model site programs and the development of projects involving professional media artists in teaching roles. In implementing goals and programs designing these three areas are deeply integrated. For us to develop an in-school project without adequately training teachers (who in most cases are not equipped to deal with new technologies in either a practical or