

**PROJECT TE DEUM: VIDEO-DOCUMENTING A CHORAL COLLABORATION
FOR THE TENNESSEE COLLABORATIVE FOR EDUCATIONAL EXCELLENCE**

TED COOKE JONES

PROJECT TE DEUM: VIDEO-DOCUMENTING A CHORAL COLLABORATION
FOR THE TENNESSEE COLLABORATIVE FOR EDUCATIONAL EXCELLENCE

An Abstract
Presented to the
Graduate and Research Council of
Austin Peay State University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Ted Cooke Jones
March, 1990

ABSTRACT

This thesis describes the production design and creation of the video documentary of a collaborative choral project which combined students from Austin Peay State University and Clarksville High School. The project was one of the first based on the state-mandated curriculum guides Academic Preparation for College: What Students Need to Know And Be Able to Do and Academic Preparation in the Arts: Teaching For Transition From High School to College published by the College Board.

First is a history of the educational and legislative precedents that lay the curricular foundation for the choral collaboration and created the Tennessee Collaborative for Educational Excellence which funded the video documentary. Next is a discussion of the project's design, a chronology of its progress, and an examination of various technical and creative considerations in taping and editing the final production, which led to its selection as a finalist in the Teacher and Career Education category of the Birmingham International Educational Film Festival. Evaluations of the project by educators involved directly in the creation of the documentary and those responsible for its funding and distribution to high school and college teachers throughout the State of Tennessee complete the paper.

PROJECT TE DEUM: VIDEO-DOCUMENTING A CHORAL COLLABORATION
FOR THE TENNESSEE COLLABORATIVE FOR EDUCATIONAL EXCELLENCE

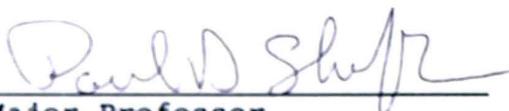
A Thesis
Presented to the
Graduate and Research Council of
Austin Peay State University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Ted Cooke Jones
March, 1990

To the Graduate Council:

I am submitting herewith a thesis written by Ted Cooke Jones entitled "Project Te Deum: Video-Documenting a Choral Collaboration for the Tennessee Collaborative for Educational Excellence." I recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts, with a major in Communication Arts.


Major Professor

We have read this thesis and
recommend its acceptance:


Second Committee Member


Third Committee Member

Accepted for the
Graduate Council:


Dean of the Graduate School

ACKNOWLEDGEMENTS

The author wishes to express sincere appreciation to Dr. Paul D. Shaffer, Associate Professor of Communications, Austin Peay State University, and committee members Dr. Ellen Kanervo and Dr. Joe Filippo for their aid, guidance and time given throughout this entire study.

Appreciation is extended to the Tennessee Collaborative For Educational Excellence and Center for the Creative Arts, Austin Peay State University, for providing the funding for the documentary and a forum for its presentation.

The author wishes to thank Dr. George Mabry and Mary Ann Stephens for both their personal and professional contributions to the many aspects involved in the creation of the documentary.

Thanks is also extended to Dr. Bené Cox and Joe Giles for providing Project EQuality publications from the College Board and historical reference material in the form of letters and memoranda from various state agencies; their efforts in distributing the documentary to teachers across the state of Tennessee and their cooperation throughout the writing of this paper are gratefully acknowledged as well.

Finally, the author would like to thank his parents, Charles and Martha, and his sister, Margaret, for their continuing love and support in this and all endeavors.

TABLE OF CONTENTS

CHAPTER	PAGE
1. INTRODUCTION	1
Definitions of Terms Used	1
Educational Precedents	3
Legislative Precedents	5
Cumulative Effects	6
2. A CHRONOLOGY OF THE VIDEO PROJECT	15
The Project Proposal	15
Recording Documentary and Production Footage	16
Editing the Video Project	18
Exhibition of the Completed Project	18
The Project as a Finalist at the Birmingham International Educational Film Festival	20
3. SCRIPTING AND SHOOTING THE VIDEO PROJECT	21
Developing and Writing the Script	21
Shooting the Production	22
4. EDITING THE VIDEO PROJECT	28
Revising the Voice-over Script	28
Approaches to Editing the First Version	29
Preparing for a Final Edited Video Project for Presentation to the Public	36
5. RESULTS OF THE VIDEO PROJECT	38
Evaluations	38
Summary	47
Conclusion	49
BIBLIOGRAPHY	51

APPENDICES

A.	Proposal to Submit to the College Board an Educational EQuality Project Model Program for School-College Collaboration	52
B.	State Board of Education Agreement to Assist in Developing a Model Program for School-College Collaboration	55
C.	Approval of a Grant from the College Board to Support the Tennessee State-wide Collaborative for Educational Excellence	57
D.	Overview of Project EQ and the Tennessee Collaborative	61
E.	Funding for College-Public School Collaborative Projects	64
F.	Intended Outcomes of Disciplinary Dialogues .	68
G.	Recommendations Proposed by the Arts Task Force	71
H.	Original Outline for "Project <u>Te Deum</u> " Video Documentary	73
I.	Evaluation Form for "Project <u>Te Deum</u> " videotape	75

CHAPTER 1

INTRODUCTION

It would be unfortunate not to point out the essential point of this whole undertaking. . . . The important thing is the close and intimate association of the secondary schools and colleges in dealing with a common interest and a common task. What this Board has done is to break down the isolation of the schools and the isolation of the colleges and to bring them together into close and constant contact for the solution of their common problems. . . . The common understanding, the common sympathy, and the common knowledge that have been developed are a source of strength, the full power of which has yet to be tested in ways that we cannot now foresee (Academic Preparation for College: What Students Need to Know and Be Able to Do, np).

Definitions of Terms Used

The sights and sounds that compose the documentary fabric of "Project Te Deum: Comprehensive Musicianship in the Choral Rehearsal" proceed from a series of educational reforms which reach back through the Department of Education and Legislature of the State of Tennessee and the national concerns of the College Board. A complete understanding of the foundations of this project would not be possible without definitions of the various educational bodies which serve as the family of institutions whose interactions gave birth to the documentary described herein. The following

definitions of terms used are therefore included. The College Board is a nonprofit membership organization that provides tests and other educational services for students, schools, and colleges. The Educational Equality Project is a ten-year effort of the College Board to strengthen the academic quality of secondary education and to ensure equality of opportunity for postsecondary education for all students. The Tennessee State Board of Regents (SBR) is the governing body of the State University and Community College System of Tennessee. The Tennessee Collaborative For Educational Excellence, originally the Tennessee State-wide School-College Collaborative for Educational Excellence, is a statewide group consisting of lay and professional representatives of the State Board of Regents' institutions and various secondary school constituencies founded "to encourage, assist, and support collaborative arrangements between college and secondary schools, to establish a network of these collaborative efforts, and to disseminate widely the results of successful efforts" (Appendix A). The Disciplinary Task Forces are individual groups made up of high school and college teachers in like disciplines, i.e. English, mathematics, the arts, etc., whose purpose is to identify the degree of consonance between curriculum in the state of Tennessee and the College Board's Academic Preparation for College outcomes, to suggest strategies to bridge any gaps between the two, and to recommend activities,

projects, and policies designed to enhance the effectiveness of secondary instruction in order to assure that students are adequately prepared to succeed in college level work (Appendix G). And finally, the Center for the Creative Arts is one of the Centers of Excellence in Tennessee which were established in 1983 at various state universities under the Better Schools Program.

In addition to these are several terms which relate specifically to the technical aspects of the video project outlined herein. S-VHS or Super VHS refers to the taping format used to gather the documentary footage. Although similar to standard VHS in ease and flexibility in use, it is able to record picture detail equal to broadcast-quality formats. "Pan" and "zoom" are technical terms for camera movement, the former referring to a lateral movement from a stationary camera position, the latter, appearing to move toward or away from the subject of a particular shot by mechanical means though the camera itself remains still.

Educational Precedents

With the establishment of the Educational Equality Project in 1980, the College Board began a ten-year effort "to strengthen the academic quality of secondary education and to ensure equality of opportunity for postsecondary education for all students" (Academic Preparation for College: What Students Need to Know and Be Able to Do, np). The College Board began by inviting both high school and

college teachers serving on the Board's many committees and on its Council on Academic Affairs to respond to questionnaires and to participate in meetings devoted to "rethinking the subject-matter preparation that would best equip students for the most selective colleges" (5).

In May of 1981 a broadly representative symposium of educators met in St. Louis, Missouri, to consider both the skills and the subject-matter descriptions which would best achieve their goal. The symposium identified the Basic Academic Competencies or learning skills; but it was not until February of 1983 that the College Board's Council on Academic Affairs reviewed and approved the Basic Academic Subjects, English, the arts, mathematics, the sciences, social studies, and foreign language, following a series of twenty-four dialogues of college and high school teachers held in various parts of the country (5).

Later that year, the College Board published Academic Preparation for College: What Students Need to Know and Be Able to Do, more commonly known as the GREEN BOOK, which is "a comprehensive description of the knowledge and skills needed by all college entrants" (2). Included are descriptions of what students need to learn in the six Basic Academic Subjects to be prepared for college level study and descriptions of the six Basic Academic Competencies which are general skills necessary for effective work in all subjects.

Learning the Basic Academic Subjects depends on the

Basic Academic Competencies. At the same time, learning the Basic Academic Subjects further develops those competencies. Adequate preparation for college involves a coherent, cumulative pattern of learning (2-3).

Legislative Precedents

Early in 1984, institutions in the State Board of Regents System for the State of Tennessee became involved in an attempt to implement the College Board's recommendations concerning academic preparation for college contained in its Educational Equality Project. A result of these efforts was a Tennessee State Board of Regents' endorsement of the EQ Project in December, 1983.

Subsequently, as part of the Comprehensive Education Reform Act of 1984, Tennessee expressed legislative intent that the same College Board document would provide a benchmark for measurable improvement in K-12 instructional programs. Section 99 of that Act states "Within five (5) years after passage of this act it is the legislative intent that the instructional program shall be improved to provide measurable improvement in the subjects of . . . 'The Basic Academic Competencies' . . . and . . . 'The Basic Academic Subjects' all as set out in Academic Preparation for College: What Students Need to Know and Be Able to Do, published by the College Board" (Appendix A).

Cumulative Effects

On August 26, 1985, Dr. Roy S. Nicks, Chancellor of the State University and Community College System of Tennessee, sent Commissioner Robert L. McElrath of the Tennessee State Department of Education, representing grades K-12, a memorandum containing a proposal to submit to the College Board an Educational Equality Project model program for school-college collaboration (Appendix A). In his memorandum Nicks states:

As part of the EQ project, the College Board has developed the Models Program for School-College Collaboration. This program seeks (1) "to encourage, assist, and support collaborative arrangements between colleges and secondary schools," (2) to establish "a network of these collaborate efforts," and (3) to disseminate widely the results of successful efforts. Tennessee is a leader in educational reform. I believe we have the basis for creating another area of visible leadership by becoming the first statewide model program that the College Board has recognized (Appendix A).

In a memorandum dated September 10, 1985, Commissioner McElrath agreed to assist the State Board of Regents and the State Board of Education in developing the statewide program for school-college collaboration (Appendix B).

The program which Chancellor Nicks proposed was

designed to build an enhanced understanding and a joint commitment to improvement between schools and colleges. Its suggested activities were:

. . . directed toward enhancing constituency understanding of adequate academic preparation for college, current levels of student underpreparedness, and strategies for bringing secondary school and college faculty together with the objective of reducing student underpreparedness through collective attention to disciplinary learning outcomes (Appendix C).

These strategies, identified by Disciplinary Task Forces, would result in initiatives or collaborations between secondary school and college faculty and staff. Local or regional in nature, these initiatives would be fostered by existing study group and/or disciplinary associations, and, through them, "participants will have a greater awareness of the need for mutual school-college collaboration on matters that pertain to high school exit expectations as well as to college entrance expectations" (Appendix C).

The model program proposal, which has since become known as the Tennessee Collaborative for Educational Excellence, was submitted to Adrienne Bailey, Vice President of the College Board's Office of Academic Affairs, on November 8, 1985, by Dr. Bert Bach, Vice Chancellor for Academic Affairs, Tennessee State Board of Regents, and Dr. Brent Poulton, Executive Director, Tennessee State Board of

Education. On January 21, 1986, the College Board approved a grant of \$30,000 in support of the Collaborative as "a cooperative undertaking by the Tennessee Board of Education, the Tennessee Board of Regents, and the College Board's Office of Academic Affairs" (Appendix C). The Collaborative was officially announced by Tennessee Governor Lamar Alexander and College Board President George Hanford on January 22, 1986 (Appendix D).

In a memorandum to all chief academic officers dated March 31, 1986, Vice Chancellor Bert C. Bach reminded members that funds were available to support collaborative activities which:

. . . must be related to the GREEN BOOK, . . . the curriculum frameworks, and the relationships of these documents to adequate preparation for college. Priority will be given to proposals which are directed toward grass roots dissemination of information . . . an important goal of all these projects should be to raise awareness of the Collaborative as an ongoing state effort and to implement procedures for integrating its goals into ongoing activities (e.g., teacher in-service). . . . Additional funds are available to provide small amounts of seed money for other projects which are being proposed by colleges or by high schools. . . . Activities supported by these funds should demonstrate clear involvement [sic] of both

college and high school faculty (Appendix E).

In the first year of the model proposal only three of the six basic subjects, English, mathematics, and the sciences, were chosen for review by Disciplinary Task Forces, and the initiative funding was limited to projects in these three areas. However, as part of the follow-up activities, the model proposed a continuation of the Disciplinary Task Forces and collaborative school-college initiatives (Appendix C). "Project Te Deum: Comprehensive Musicianship in the Choral Rehearsal" was funded by initiative seed grant money made available to the arts after recommendations were completed by the Disciplinary Task Force on the Arts on January 27 and 28, 1987 (Appendix F).

At the same time the State of Tennessee was passing legislative reforms in education and undertaking its development of a model program for school-college collaboration, the College Board, under the aegis of its Academic Advisory Committees, developed a series of six books to take up "where the GREEN BOOK left off" (Academic Preparation in the Arts: Teaching for Transition from High School to College, 11, 1). Subsequent to the publication of the GREEN BOOK, teachers and administrators often asked how the outcomes sketched therein "might be translated into actual curricula and instructional practices--how they can get on with the 'real work' of education" (5). Each book of this series, known as the Academic Preparation Series, is based

on one of the six Basic Academic Subjects listed in Academic Preparation for College that prepare high school students for college level work (1). Teachers working with the Educational Equality Project prepared the six books in the series to provide suggestions for how the outcomes described in Academic Preparation for College might be achieved, though "ultimately curriculum and instruction are matters of local expertise and responsibility" (4-5). Of particular interest to this project is the book entitled Academic Preparation in the Arts, otherwise known as the RED BOOK, because it is from the material and suggestions presented therein that "Project Te Deum," the documentary of the musical collaboration between the chorus of Clarksville High School and the combined choirs of Austin Peay State University, took its basic design. Again, new ground was broken as this collaboration was recorded and partially recreated on videotape as a means "to disseminate widely the results of successful efforts" (Appendix A).

Chapter 2 of the RED BOOK addresses preparation and outcomes or the goals of arts education:

The arts are distinct fields of study: they deal with different materials and problems and have different methods and purposes from mathematics, languages, science, or social studies. Consequently, the study of the arts can make a distinctive contribution to high school students' development. When this study includes

. . . making or performing artworks of various periods and cultures--then it can teach students to understand and pursue quality, to be expressive and responsive, to exercise their imaginations, and to be interested in the visions and inventions of others (Academic Preparation in the Arts, 25).

Chapter 3 discusses four arts disciplines: the visual arts, theater, music, and dance, each section outlining the specific skills and knowledge that college entrants need in a particular arts discipline regardless of their prospective major. In addition, two sample courses meeting those needs are described in the hope "that teachers can use this material as a springboard for innovative planning" (26). Under the general heading of "Music" the following skills and kinds of knowledge may be specified for the preparation of college entrants:

The ability to identify and describe--using the appropriate vocabulary--various musical forms from different historical periods.

The ability to listen perceptively to music, distinguishing such elements as pitch, rhythm, timbre, and dynamics.

The ability to read music.

The ability to evaluate a musical work or performance.

To know how to express themselves by playing an instrument, singing in a group or individually, or composing

music (35).

"Project Te Deum" as a school-college initiative was an outgrowth of the RED BOOK course entitled "Chorus." As described in Chapter 3:

. . . this year-long course has six separate aims. First, it teaches basic music skills, particularly those related to reading and notation. Second, it teaches students specific elements of vocal technique and performance. Third, it introduces students to concepts of musical form, style and harmony. Fourth, it exposes students to music from eight stylistic periods in Western music as well as works from non-Western traditions. Fifth, it allows students to study, master, and perform one major work. And sixth, it helps students to begin developing skills in critical listening. . . . During the spring term students study and prepare for public performance a large work by a major composer. . . . Students not only learn to perform the work; they also study its form, style, and use of instruments and something about the composer and the historical context of the work (36-37).

Thus, the subject matter and means of funding for the video documentary "Project Te Deum: Comprehensive Musicianship in the Choral Rehearsal" were derived from two concurrently developing sources. Through the nationwide

efforts of the College Board to upgrade the college preparedness of high school students in six Basic Academic Subjects and six Basic Academic Competencies came Academic Preparation for College, the GREEN BOOK, and Academic Preparation in the Arts, the RED BOOK. From these, the "Project Te Deum" collaboration took its subject and its method, the form of educational exploration it followed. In addition, the project was given statewide and local immediacy by the Tennessee State Board of Regents' endorsement of the College Board's Educational Equality Project. This led, in turn, to the incorporation of the GREEN BOOK into Tennessee legislation in the body of the Comprehensive Education Reform Act of 1984, Section 99, an act bearing the legislative charge that the defined skill and subject outcomes listed therein should become the measure for improvement in student learning in the schools. Finally, in the light of legislative action and Tennessee's emerging role in educational reform, the State Board of Regents and State Board of Education jointly agreed to prepare and submit to the College Board a model program for school-college collaboration which would become the first state-wide model program recognized by the College Board. This program, first known as the Tennessee State-wide School-College Collaborative for Educational Excellence and later as the Tennessee Collaborative for Educational Excellence, received the endorsement of and majority of its

funding from the College Board. Of particular importance to the documentary "Project Te Deum" were the Tennessee Collaborative's Disciplinary Task Forces which reviewed state-wide curriculum in the light of the GREEN BOOK outcomes and devised projected activities or initiatives as an outgrowth of the strategies identified by them. In addition to funding for these initiatives, seed money for other projects proposed by colleges or high schools was made available. "Project Te Deum" received its initial funding from a seed money grant and, with additional funds from the Center for the Creative Arts, became the means for grass roots dissemination of information exploring local curriculum frameworks in music and the RED BOOK related skills in choral music in particular.

CHAPTER 2

A CHRONOLOGY OF THE VIDEO PROJECT

The ideas upon which "Project Te Deum: Comprehensive Musicianship in the Choral Rehearsal" is based were first discussed with Dr. Joe Filippo of the Department of Speech, Communication, and Theatre, and Dr. George Mabry, Director of the Center for the Creative Arts at Austin Peay State University, on January 13, 1988, at a 1 p.m. meeting in Dr. Mabry's office. Their idea was to develop a video project for training teachers of theatre or music with funds provided by a seed grant from the Tennessee Collaborate for Education Excellence supplemented with funding from the Center for the Creative Arts. An invitation was extended to create a concept for the grant application, and copies of the GREEN BOOK and RED BOOK were provided to use as source materials for a video script based on a collaboration with the Clarksville High School Choir. On February 1, 1988, a possible approach to the Austin Peay/Clarksville High School choral project was discussed at a second meeting with Dr. Mabry after which he contacted, by telephone, Dr. Ellen Weed, head of the Tennessee Collaborative for Educational Excellence, to offer this idea for possible initiative funding. She approved the idea and awarded the seed grant contingent upon her receipt of the written grant proposal.

The Project Proposal

On Wednesday, February 3, 1988, a brief video treatment and outline of the project was written for presentation to

Dr. Mabry the following day. He approved the proposal and agreed to script the "voice-over" narration for the project.

Recording Documentary and Production Footage

Since the project was to be documentary in style and the rehearsals for the final performance were already underway, it was necessary to recreate two of the early rehearsals for the video production. On Monday, February 22, 1988, a visit was made to Clarksville High School to explore the possibility of restaging the rehearsal onstage in the school theatre, but it was decided that the even lighting in the choir room would provide the best quality video image for the camera.

The first video shoot for the project was scheduled for Saturday, February 27, 1988, at 1 p.m. at the orchestral rehearsal for the concert to be presented the following afternoon. Though the concert included other works performed by the Austin Peay State University Choirs, the Te Deum by Franz Joseph Hayden was the only collaborative selection programmed with the Clarksville High School Chorus. It was presented last and was the only number to be videotaped. VHS copies of the footage from Saturday's rehearsal and Sunday's performance were made Sunday evening and Monday for review by Dr. Mabry and Mrs. Mary Ann Stephens, the Director of the Clarksville High School Chorus.

At 10 a.m. on Thursday, March, 10, 1988, Dr. Mabry met with Mrs. Stephens and a small group of students in the

choir room at Clarksville High School for the recreation of the first two rehearsal sessions for use in the video. Aspects of the historical and musical background of the Te Deum were discussed as well as the musical vocabulary used within the work. A VHS copy of this tape was made and given to Dr. Mabry the next day.

After Dr. Mabry reviewed the tape, a three-hour meeting was held on Monday, March 21, 1988, to consider which portions of the rehearsal tape to use, to make a list of possible edit points and to explore production possibilities and necessities for the second rehearsal recreation. The following day, three hours were spent in video scripting by the creation of a tape of "rough cuts" based on the edit list previously prepared. This tape was delivered to Dr. Mabry for his review to make sure that the editing decisions were appropriate for the project.

The second rehearsal recreation was held on Wednesday, March 30, 1988, from 11:15 a.m. to 12:15 p.m. and consisted of an actual rehearsal of the double fugue, the climax of the Te Deum.

Work on the video project was suspended for two months until after the end of the school year. Production resumed, however, on June 7, 1988, as Dr. Mabry assisted in the editing of his voice-over script during a two-and-a-half hour meeting. This voice-over narration, used to introduce the project, was videotaped on Friday, June 10, 1988, from 9

to 11:30 a.m. and from 1 to 2 p.m. Also included in this day's shooting were an interview with Mrs. Stephens and cut-away shots and cover material for use throughout the editing process.

Editing the Video Project

One week later, on Friday, June 17, 1988, editing preparations began in the television studio of Austin Peay State University with the transfer of the S-VHS and VHS originals to a 3/4" U-matic format and the logging of footage for editing purposes. On Friday, June 24, 1988, actual editing of the video master began.

In the midst of the editing process, the final production shoot for "Project Te Deum" took place at the home of Mrs. Stephens on June 29, 1988, during which high school students who had participated in the collaborative project evaluated their work and the project itself. Editing sessions continued on Friday, July 15; Tuesday, July 19; and Wednesday, July 20, 1988, in an effort to finish the project in time for it to be shown at the first Tennessee Collaborative Academy which was held on the campus of the University of Tennessee in Knoxville on August 1-5, 1988. It was decided, subsequent to the completion of the video master, however, that the project's premiere would be postponed until a later time.

Exhibition of the Completed Project

On September 1, 1988, a copy of "Project Te Deum" was

given to Joe Giles, Director of Arts Education, Tennessee Department of Education, for his consideration while he was attending a faculty recital at Austin Peay. There were no further developments with the completed documentary until mid-January of 1989 when three additional copies of the videotape were made available for distribution to interested parties, and a decision was made to enter the project in the Teacher and Career Education category of the Birmingham International Educational Film Festival (BIEFF) to be judged in April of 1989. In the meantime, the copy of the video given to Mr. Giles in September of 1988 had been seen and favorably reviewed by several members of the Board of Regents Office and Task Force members of the Collaborative. As a result, an invitation was extended to Dr. Mabry to give the keynote address at the Collaborative Task Force Meeting, held February 17, 1989 on the campus of Tennessee State University, and the first public showing of "Project Te Deum: Comprehensive Musicianship in the Choral Rehearsal." His address, "A Little Collaboration Can Be A Dangerous Thing," was followed by a newly-edited, shorter version of the documentary which was presented to secondary school and college Task Force members in the subject areas of English, science, mathematics, foreign language, and guidance counseling. This viewing was followed by a question-and-answer period about the collaboration and the video documentary.

The Project as Finalist at the Birmingham
International Educational Film Festival

The re-edited version of "Project Te Deum" was shown for a second time at the Arts in Education/Task Force on the Arts Conference held at Austin Peay State University on April 14, 1989. Dr. Mabry again presented his speech and publicly announced the selection of "Project Te Deum" as a category finalist in the Birmingham International Educational Film Festival.

On Friday, April 21, 1989, the gala awards banquet for BIEFF was held in Birmingham, Alabama. "Project Te Deum" was one of four finalists in the Teacher and Career Education category which included both film and video entries. Though a category winner was selected in film, there was no single winner chosen for video. Several weeks following the awards gala, an "Electra" Certificate of Recognition was presented to the Center for the Creative Arts for producing a videotape chosen as a category finalist by the Birmingham International Educational Film Festival committee.

CHAPTER 3

SCRIPTING AND SHOOTING THE VIDEO PROJECT

The purpose of this documentary-style videotape is to observe the use of basic competencies, to develop musical abilities necessary for college in an actual setting, and to provide commentary on them as examples of the guidelines set forth in the GREEN BOOK and RED BOOK (Appendix H).

This stated purpose for the yet-unnamed videotape remained the guideline for the scripting and editing of the project.

Developing and Writing the Script

The original script outline contained ideas for what might be included in the documentary and the visual format it would take. First of all, there was to be an introduction by Dr. Mabry stating why the project was conceived and what it would cover. Following this, the choral work to be studied would be introduced and the circumstance under which he would be working explained. A uniform series of segments were then planned as follows: 1) a graphic describing one of the basic RED BOOK competencies would be shown; 2) video footage showing classroom work on this basic competency in relation to the work studied would be presented; and 3) commentary on the footage shown pointing out the competencies used and the skills they developed were then to be presented by Dr. Mabry. This format would be repeated for each of the competencies and would include classroom, rehearsal, and performance footage as well as evaluations by the high

school teacher and high school students themselves. The events of the collaboration were to be presented in chronological sequence ending with rehearsal and concert footage of the performance and a final summary by Dr. Mabry.

This was the project outline that was approved by Dr. Mabry and submitted to the Collaborative for funding, even though the final documentary was altered somewhat in the editing studio for the sake of variety and pacing.

Shooting the Production

Pre-production planning was the next task. The events comprising the climax of the videotape, the final orchestral rehearsal and choral performance, were, in fact, those first taped for the documentary. For both of these, a single, manned, stationary S-VHS camcorder was placed at the edge of the stage on the audience's left parallel with the conductor. From this angle it was possible to capture a variety of shots without interfering with either the rehearsal or the performance; it also created for the viewer the sense of being onstage, involved, and caught-up in the action of the events. Profile shots of Dr. Mabry rehearsing and conducting, wide-angle shots of the choirs, and closeups of the sheet music and the musicians performing were all possible from this angle and served to give an immediacy which would have been missing had the camera been placed in a position more commonly identified with an audience member. The uniform placement of the camera at each event was chosen to

give the viewer an idea of what it would be like to be on stage as a choir member at a rehearsal and during a performance. This "point-of-view" approach was chosen so that the dynamics of the rehearsal/performance might be more subtly and naturally observed by the viewer and be subject to his interpretation rather than the interpretation of the documentary editor alone. From the intimacy and safety of the classroom to the organized chaos of a first orchestral rehearsal and the committed unity of the public performance, camera placement was chosen to give the viewer a participant's sense of the change and growth experienced in this active, expanding form of education.

In addition to the final rehearsal and performance itself, video footage to illustrate the basic RED BOOK competencies required the recreation of two rehearsals at Clarksville High School to show classroom instruction which had been covered before a decision was made to make a documentary. A visit was made to Clarksville High School to scout locations which would give optimum light and audio possibilities for the video shoot of the rehearsal recreations.

The choir room at the high school is similar in design to a Greek theatre and is made up of fairly narrow, semi-circular levels. The conductor stood at the bottom of these, almost next to the wall, a position which made it virtually impossible to shoot over his shoulder toward the

chorus. The single asset the choir room possesses is fluorescent lighting which, though somewhat noisy, spreads light evenly throughout the room, an asset in obtaining a strong video image. The school theatre was also explored as a possible production site because of its flexible space; its use was quickly abandoned, however, because the dramatic, high-angled lighting instruments created a contrast inappropriate for the desired quality of the video image. The openness of the space, while rich in creative possibilities for the camera, promised to present audio problems.

Both rehearsals were shot in the classroom and utilized two camcorders. The main camcorder was manned from the top tier of the semi-circular room and placed behind the choir in order to face the conductor and the blackboard. A second camcorder, placed on the second tier from the bottom, faced diagonally across the students toward the back of the room. The S-VHS manned camcorder was able to pan, following the conductor's movements and to zoom in for close-ups on the conductor and the blackboard, while the un-manned VHS camcorder, set to tape reaction shots of the choir, gathered the cover footage necessary to mask the video edit points in the finished tape. The opening audio heard under the titles of the final edited version of the video was recorded by this camcorder as well as some pan shots of the choir utilized for cover material. Audio used for the documentary

was recorded with the provided camcorder microphones.

The next taping session produced footage of the collaboration planning, voice-overs for the video production, and conductors' interviews with Dr. Mabry and Mrs. Stephens. The location site was Dr. Mabry's office in the Clement Building at Austin Peay State University. Production equipment included one S-VHS camcorder, one light on a stand, and an accessory microphone attached to the camcorder to insure a stronger audio signal. An assistant coordinated the equipment and props for the director/cameraman. First staged was a recreation of the original planning session by Dr. Mabry and Mrs. Stephens utilizing the RED BOOK, the score of the Te Deum, and supplementary printed materials. Close-ups of photographs of period buildings shown in the book Haydn: A Documentary Study were also taped to use as cover material in the introductory voice-over. An interview with Mrs. Stephens evaluating the project was videotaped next and followed by the recording of Dr. Mabry's introduction and voice-overs.

After a lunch break, additional cut-away shots were taped including close-ups of paintings of Haydn, the composer, and the Empress Maria Theresa, to whom the Te Deum was dedicated, and stills, of the RED BOOK used as a background for the Basic Competency graphics and several other buildings and objects used for voice-over cover material.

Following the taping of Dr. Mabry's final on-camera

speech, the taping was moved to the Clement Auditorium where the concert took place. A single light was focused on a folder on a music stand centered on the darkened stage. Shot in close-up, the footage showed only Dr. Mabry's baton tapping the music stand, the folder being opened to reveal not the score of the piece, but, symbolically, a copy of the RED BOOK from which he began to conduct the "performance." Various close-ups of the book cover and title page were also shot. Several days later some cut-away footage of Dr. Mabry sitting in a chair as if he were interviewing Mrs. Stephens was shot in anticipation of a need for cover material to edit segments of her interview. This footage was not utilized, however, in the video project.

Student evaluations to complete the basic RED BOOK competency requirements made up the final video footage gathered. Four students were invited to Mrs. Stephens' house for the session and were taped along with Mrs. Stephens who interviewed them. Originally planned for indoors, the location was changed to an outdoor patio to take advantage of the ambient light of early evening. In the interview set-up the student panel was seated in a semi-circle around a table with Mrs. Stephens positioned on the far left. The S-VHS camcorder and accessory microphone were used again for this session. The camera panned the students and zoomed in on each as they responded to questions; it also gathered a certain amount of cover footage of students

listening to each other to mask video edit points.

With the production footage gathered, the fabric of the videotape had been woven. The remaining creative step was to shape and style it into a garment that fit the purpose of alerting teachers to the possibilities inherent in the RED BOOK materials for their classrooms.

CHAPTER 4

EDITING THE VIDEO PROJECT

Revising the Voice-over Script

The editing of "Project Te Deum" actually began with the rewriting of the voice-over script created for the project's introduction. The original script contained all the information to be presented; however, changes in verb tenses to match the immediacy of the video images and alternative word choices to emphasize the positive aspects of educational problem-solving were necessary. As an example of the former, this quotation from the original, "Recently, my University Concert Choir and the Concert Choir of Clarksville High School under the direction of Ms. Mary Ann Stephens collaborated on a project which led to a performance of Franz Joseph Haydn's setting of Te Deum" was changed to read "During the next few weeks, the Austin Peay State University Concert Choir and the Concert Choir of Clarksville High School under the direction of Mary Ann Stephens will join forces and perform Franz Joseph Haydn's Te Deum." Elsewhere in the script, "We began our planning (or lesson plans, if you wish) by determining what we wanted our students to learn from the experience" became "To begin with, what do we want our students to learn?" By changing the verb tense, the energy of the challenge offered by the project was recaptured in the video rather than reduced to a history. In like manner, some of the negative-sounding language was removed from the second and third drafts to

reenforce this excitement. Examples of these later changes include: "Or even more distressing, when was the last time one of your students could remember the name of the composer of the piece the choir was preparing" which was rewritten to read "Or even more important, do your students know the name of the composer . . .?" Similarly, "As a music teacher, it is our job to structure our performance classes . . ." became "Our challenge is to structure performance classes . . ." Eliminating the judgmental timbre of language in the voice-over enhanced the enthusiasm for the project.

Approaches to Editing the First Version

Perhaps the editing of the videotape, the actual combining of the computer-generated titles, scripted words, and recorded images, offered more technical challenges than creative ones in this particular project with many solutions demanding ingenuity and a willingness to experiment. There are always a certain number of editing choices in a video production which are more a result of problem-solving than creative inspiration. This is especially true for one such as "Project Te Deum" which depended so strongly on footage gathered during actual events rather than that created in the controlled environment of a studio. For this particular project, poor audio quality in several places on the production footage, a flawed audio track on the master tape, undiscovered until well into the editing process, and insufficient cover footage for the student evaluation

portion of the videotape were the greatest challenges. On the other hand, because of the large amount of material gathered, there were many creative opportunities available.

The video opens with a blank screen and the sounds of a music room just before class begins. The conductor speaks to the accompanist; the accompanist practices the piano; there is movement about the room; a class bell rings. The environment is thus established. While this is occurring, the titles announcing the project slowly begin to roll up the screen as a copy of the RED BOOK lying on a table gradually fades into view, rather hazy and unidentifiable, a symbol of the project itself at this point in time. Dr. Mabry appears on the screen; it is his first day in the classroom with the high school students, and he is introducing some historical information about the composer and the time in which the composer lived. As his commentary proceeds, observed by the viewer from the point-of-view of one of the classroom students, pictures of important people and places connected with the piece to be studied are shown. The sounds of an orchestra tuning and scenes from the final orchestral rehearsal then follow, and a single music stand with a black folder is shown. A conductor's hand is seen rapping the stand with a baton for attention; it then opens the folder. Instead of a music score, a copy of the RED BOOK is seen. The book is opened and a close-up of the title page follows. The conductor, Dr. Mabry, gives the

downbeat and the performance begins. As the orchestra plays the introduction, footage from the performance is shown followed by a brilliant close-up of the RED BOOK cover which says Academic Preparation in the Arts: Teaching for Transition from High School to College, and, finally, the first page of the conductor's score is shown on a studio piano. As the choir begins to sing and the sound of their performance begins to fade, the sound of the piano playing their voice parts begins to emerge. Then, the piano sounds fade away as the camera pans left from the score to the face of Dr. Mabry, who then introduces the collaborative project.

There are several refinements in this particular opening which improved upon the strict chronological plan of the original outline. Students are shown both on their first day of work with Dr. Mabry and then immediately in the final orchestral rehearsal. In the video montage that follows, scenes from the time of Haydn, musical parts and scores, and shots of the RED BOOK are juxtaposed and even used in place of each other like the replacement of the musical score in the folder with the RED BOOK giving the viewer the idea of how interdependent and interchangeable each of these is in relationship to the project. Not only is the conductor conducting the music from the score, he is also conducting the collaborative experience from the guidelines outlined in the RED BOOK. Not only is the music organized in strictly musical ways but also in ways which

reflect historical facets of the time and culture being studied. Thus, the idea of what makes up comprehensive musicianship is set forth visually from the beginning.

This concept of comprehensive study was used to particular advantage in the discussion of form and symbolism in the vocabulary section of the Basic Competencies. Musical examples taken from the final rehearsal were used to illustrate compositional techniques and the cultural reasons behind them. By juxtaposing later rehearsal footage with the initial discussion of the formal structure of the Te Deum, a relationship was shown in how understanding evolves over a period of time to enhance the performance of a piece.

The choral entrance in the opening montage fades away, replaced by the playing of parts at a piano--the groundwork upon which it is based. Symbolically the message is this: students learn their parts as they are played on a piano in a classroom, and, later, students perform a choral work accompanied by an orchestra in a concert hall. The use of editing techniques such as these adds vision and possibility to a task that may seem ordinary, even tiring, in the classroom; it allows viewers to see both the forest and the trees.

During the recording of documentary footage for the video project, it became apparent that the RED BOOK competencies, although neatly extracted and labelled for examination in the original project outline, work most

effectively in conjunction with each other; therefore, it was deemed inappropriate to explore them in the strictly chronological, isolated manner proposed by the initial outline. For example, early in a rehearsal session given to a study of vocabulary, Dr. Mabry relates the words of a particular phrase which are repeated three times in the soprano part to the Blessed Trinity; he stresses that not only does this phrase have a religious basis in the number three, which relates to the culture for which it was composed, but it also has a compositional basis in the number three as well. During this discussion, footage from the final rehearsal is shown of this particular phrase being sung. In the rehearsal, Dr. Mabry is calling for more soprano sound at the point being discussed. Is there a relationship between what was discussed in the classroom and what was called for weeks later in the rehearsal? The point is that editing choices which freely juxtapose classroom studies of the Basic Competencies with footage of performance demands are more likely to suggest ideas of where and how comprehensive learning might take place than a predictable, orderly presentation which shows only what was done at a given time.

Editing choices as to what footage is put where, however, are not merely arbitrary or done for effect; certain comments or evaluations seem to suggest their inclusion in very specific places. For example, in one

instance Mrs. Stephens discusses her concern over the fact that she only had "five little tenors"; therefore, classroom footage of her tenors having difficulties singing the main fugue theme was a natural choice to illustrate her point and to take the viewer back into the classroom for a further examination of the Basic Competencies. Later in the videotape, Mrs. Stephens asks students if after working on the Te Deum other choral music studied seemed easier. One young woman laughs and replies, "After that anything would seem easy!" The logical punctuation to such a statement is a return to the musically demanding climax of the performance. In addition to bringing the student evaluation section to a close, this editing choice takes the viewer into both the final moments of the concert and the videotape as well.

The dynamics of the project and of the event itself suggested editing choices such as these which readily illustrated the vitality of the project, its problems, its successes, and the shades of variation in between. The documentary was approached to show how guidelines suggested by a book such as Academic Preparation in the Arts take on a life of their own when introduced into the life of a classroom, becoming something new and unforeseen. When the project was originally outlined, the dynamics which make the videotape so compelling were not anticipated, nor were they particularly evident during the gathering of production

footage. It was only during the editing sessions themselves that seed ideas, such as the RED BOOK replacing the musical score in the folder and the cross-fading of the choral performance with the studio piano playing parts, blossomed. In retrospect, it would seem that creative elements such as these are but an extension of the layering of information which was so much a part of the project, the examination of which contributed to the creation of this documentary as well as it did to the collaborative project itself.

In spite of subjective editing choices made from time to time, the basic video project was designed and executed, for the most part, as objectively as the basic competencies listed in the RED BOOK; the production recreations were not closely scripted nor were the evaluations rehearsed. In like manner, the first editing of the project contained segments which were presented in a straightforward manner and left much of the original footage intact without the tightening quick editing makes possible. Several of the classroom sequences were longer than necessary to show subtly how meticulous work can also be tiring and, at times, boring. The entire performance of the piece was recorded as a document to be observed in its entirety, and some negative comments from one student's evaluation were retained which reflected more personal bias than a problem with the project. These choices were consciously made by the editor as appropriate for the target audience, a group of music

teachers dealing with similar circumstances on a daily basis. The videotape, though basically positive in nature, was not created to be devoid of the ordinary, the boring, or the meticulous. Part of the message was that, yes, every school music program faces those same tiring things every day, and they are part of this collaborative project and its ultimate success.

The inclusion of the entire performance of the Te Deum was entirely gratuitous. Only eleven minutes in length, the piece is infectious and bright and was offered as a respite from the instructional quality that characterized much of the videotape. As presented to Dr. Mabry for his approval the original version of "Project Te Deum" was forty-one minutes in length.

Preparing a Final Edited Video Project

For Presentation to the Public

When Dr. Mabry was asked to give the keynote address and to present the completed video project for a public premiere at the Task Force meeting in February, 1989, he requested that it be re-edited to a thirty-minute length to fit the time allotment provided for his speech. Some seven minutes of the performance, two-and-a-half minutes from the classroom sequences and one-and-a-half minutes from the student evaluation section were removed at his request. Ten seconds were eliminated from the opening audio portion, and new titles utilizing the RED BOOK background were inserted.

The second edition is tighter and more to the point than the first version. It may be interesting to note, however, that, following its premiere, one Task Force member requested a copy of the videotape containing a complete performance of the Te Deum rather than the abridged version of the second video edition.

CHAPTER 5

RESULTS OF THE VIDEO PROJECT

To conclude the history of the development of "Project Te Deum" as both a collaborative experiment and a documentary video record are a series of subjective evaluations given by persons intimately connected with its construction and/or distribution. Answers to two types of questions will be examined: those requesting personal and observed reactions to both the collaboration and the videotape itself and those requesting any ideas proposed for possible future uses of similar video projects. Following a summary of the respondents' observations will be a statement of conclusion to their findings. For those wishing to make their own assessment of the "Project Te Deum" videotape, a VHS copy of the final edited version will be available for viewing in the Woodward Library at Austin Peay State University.

Evaluations

In the fall of 1989, just over one year after the completion of the documentary, the request for a subjective evaluation of the "Project Te Deum" videotape was sent to each of the four educators principally responsible for both the creation of the collaborative project itself and its presentation by means of the video documentary to educators across the state: Dr. George L. Mabry, Mary Ann Stephens, Joe Giles, and Dr. Bene Cox. The following questions were offered as evaluation guidelines to be used at the discretion of the evaluator:

Question 1: How effective as a communication tool is a videotape of this nature (consider ease and variety of use, compare with more traditional methods, such as a speech or paper)?

Question 2: What specific reactions to this project and the videotape, positive and otherwise, have you received from 1) administrators, 2) college faculty, 3) high school faculty, 4) parents and other interested parties (a desire for similar studies in all the basic subjects? a need for more locally-oriented in-service tapes? curiosity as to how other college and high school teachers might produce a similar project? an interest in and awareness of school-produced video for education)?

Question 3: What ideas, if any, have come up in both formal and informal discussions centered around this project?

Question 4: Do you see this videotape as being useful more as an advocacy or teacher in-service tool, if either?

Question 5: What future possibilities have been suggested by the responses you've received to this tape (establishment of a video resource center to share and examine collaborative projects, teacher workshops on the applied use of video equipment, a collaborative video newsletter, what else)? (Appendix I)

The responses given this evaluation request contained much positive feedback for both the videotape and the

collaborative project itself; the following is a compilation of the respondents' answers to each of the suggested questions.

Question 1: How effective as a communication tool is a videotape of this nature (consider ease and variety of use, compare with more traditional methods, such as a speech or paper)?

In their responses Giles, Mabry and Stephens wrote of the "Project Te Deum" videotape specifically. Giles stated that:

"Project TE DEUM" was a striking presentation of a collaborative endeavor. . . . The response to it was overwhelmingly positive across the six disciplines represented in the Tennessee School-College Collaborative. The enthusiasm related directly to their ability to actually view a portion of the project rather than learning about in a speech or paper.

In his reply Mabry said:

The video can be effective as a communication tool because it is a condensed version of a prolonged instructional period. The concepts are clearly presented both verbally and graphically, and the creative and attractive formatting (structure) make it enjoyable to watch as well as informative.

Stephens found that:

. . . a video of this nature has a great deal of value

as a communication instrument. . . . It is good to show people that students are able to tackle larger projects if the teachers, administrators and parents are supportive. . . . It is also easier to show people the program rather than tell them about the program.

Cox, who spoke in more general terms, also found videotape an excellent medium:

. . . for informing an audience and delighting them, provided the videotape is well conceived and well produced. The videotape is particularly appropriate to give a lively overview of events and actions of several people involved in well-defined projects which are set within the context of a larger project, such as is the case with the TE DEUM project exemplifying one or more goals of the Tennessee Collaborative for Education Excellence.

She cautioned, however, that a videotape is only as effective as the person presenting it and that the speaker must be careful to integrate his message with that of the medium for maximum audience response.

Question 2: What specific reactions to this project and the videotape, positive and otherwise, have you received from 1) administrators, 2) college faculty, 3) high school faculty, 4) parents and other interested parties (a desire for similar studies in all the basic subjects? a need for more locally-oriented in-service tapes? curiosity as to how

other college and high school teachers might produce a similar project? an interest in and awareness of school-produced video for education?

All respondents indicated positive reactions from each of the four groups listed above. Mabry stated:

The positive reactions and responses to the video entitled: "[Project] Te Deum: Comprehensive Musicianship in the Choral Rehearsal" have been overwhelming. A presentation before the Tennessee Collaborative for Educational Excellence brought many requests for copies of the video for use in promoting the concepts of collaboration throughout our state. Members of university and secondary school faculties indicated that they could use the video in their music performance classes as well as their music education classes in order to convey the concepts of comprehensive musicianship. . . . Executive administrators in the Tennessee Collaborative were so excited about the project that they sent copies of the video to the national office of the College Board.

Giles also cited responses from public school teachers and college professors who:

. . . have been interested from two perspectives: the collaboration itself and the presentation of the collaborative effort through the videotape. Each academic discipline was impressed with the demonstrated

success of the project and with the way the videotape could prove that success.

In addition, he included his personal reaction to the videotape:

When I finally viewed the tape I was impressed and arranged a showing for Mr. John C. Gaines, Director of Secondary Education and leader of the Collaborative effort within the Department of Education. He was enormously pleased and forwarded the tape to Dr. Ellen Weed in the State Board of Regents Office of Academic Affairs and subsequently to her successor with the Collaborative project, Dr. Bene Cox. They concurred in the enthusiasm expressed at the Department of Education and cited originality, creative collaboration and the relevancy of the project to the GREEN and RED BOOK objectives as reason for their recommending it as a major presentation for the Task Force meeting.

Cox responded that both administrators and high school and college faculty gave an "excellent response to the concept of using the videotape and [expressed] an excitement and invigoration about doing similar work to that presented in the videotape." On the other hand, their "concerns about the sound quality" in portions of the tape was the sole less-than-positive reaction she noted.

Stephens, who wrote more in depth of her experiences, both positive and negative, in relation to this question,

stated:

The reactions have been incredible. We have received renewed support for our [high school] programs. The [secondary school] administrators have been impressed that a college would work with high school students. . . . It is good for them to understand that most colleges would welcome joint efforts. It is good for their recruiting purposes, and it is certainly a stretching experience for most high schools. . . . It has also shown administrators what is possible within the present classroom structure setting and opened their eyes to the kinds of activities that should be expected in local high school choral programs. . . .

We have shown it to several groups of parents and civic clubs. The response has been incredible. The wide-spread comment is "How do you teach the students this music?". . . . All of the parents want copies of the video to show family and friends. This increased the circulation of the video quickly. I have heard from teachers in other part[s] of the country who saw the video over the holidays and wanted to know the details of the project and wanted to know how they might begin similar projects in their areas. . . . Many teachers have felt that they can tackle a joint project with a university after seeing the video. . . .

The . . . [videotape] itself has caused some

jealousy on the part of other instructors within the system, because it received so much attention. They feel that their programs should have been chosen.

Question 3: What ideas, if any, have come up in both formal and informal discussions centered around this project?

Giles stated that "a great deal of speculation about possible future uses of such a process and product has existed," and he expected further discussion when the Task Force groups meet in February, 1990, for their annual meeting. Though he said that he "cannot assert whether it had direct bearing on the decision to produce the Collaborative's video tape" presently in the planning stages, Cox reported that "the idea developed in the Executive Committee of the Tennessee Collaborative for Educational Excellence that we should use videotaping as an effective way to describe the TCEE to audiences unfamiliar with our work."

In his reply Mabry maintained that "educators who have viewed the tape have suggested that teachers in other academic disciplines [might also] plan and execute similar video projects." Stephens elaborated on this by writing that:

. . . many ideas have come from the video. We have considered [collaborative] combinations with community and other high school choirs. Other teachers have wanted to video[tape] festivals and concerts to take

back [to their schools] for evaluation and for promotional work in their own communities. We want to try longer and more difficult music with the choirs that are now involved.

Question 4: Do you see this videotape as being useful more as an advocacy or teacher in-service tool, if either.

Mabry and Cox felt that the videotape was equally effective in both areas. Stephens addressed the question in more detail:

The video as a tool for teaching is wonderful. It gives [teaching] students who have been removed from the [high school] classroom setting for several years a chance to see the real thing before they are asked to go out and student teach. It also gives them goals to reach for in their own programs as young teachers.

Giles gave no particular response to this question.

Question 5: What future possibilities have been suggested by the responses you've received to this tape (establishment of a video resource center to share and examine collaborative projects, teacher workshops on the applied use of video equipment, a collaborative video newsletter, what else)?

Stephens was the only evaluator that offered comments specifically related to this question.

I hope that in the future we will be able to use the video medium to help us in instruction and evaluation.

The excellent construction of this video has made us proud to show it to the leaders in our community and in the musical community at large. . . . I have become more aware that the use of video is a wonderful tool in evaluation, promotion, and recruiting. . . . We will jump at any opportunity to be involved in a project of this nature.

Summary

The evaluations presented by the four educators offered extremely positive reactions to various aspects of "Project Te Deum." As a communication tool, they compared it highly favorably to more traditional instruments such as a speech or paper. According to their responses, the videotape's ability actually to show people an overview of the project in a clear, engaging manner both informed and delighted its viewers in a way a speech or published article could never do. In fact, one respondent noted that any commentary offered before or after such a presentation should be carefully scripted to reinforce the effectiveness of the video presentation.

Specific reactions to the videotape varied and were individually motivated by a variety of groups. Prior to viewing the tape, high school administrators were unaware that their students were, in many cases, able to produce the level of work asked of them in this project and that colleges had any interest at all in working with high school

students.

High school and college instructors were positively impressed with the project from two perspectives: from that of the project itself and also from its presentation in the form of a video documentary. The university teachers expressed an interest in using the tape as a training tool in comprehensive musicianship as well as in music education in their classrooms, while high school teachers requested copies of the tape to use as a model for their own similar projects.

Executive committee members of the Tennessee Collaborative were so impressed with the success of the collaborative project as demonstrated in the videotape that they sent copies to the national office of their funding parent, the College Board, while on the local level discussion about the project generated by the showing of the videotape to parents and civic groups resulted in renewed support of the choral program in the high school it documented.

Ideas generated in response to the project ranged from those of a promotional and instructional nature to the use of videotape for evaluation. The executive committee of the Tennessee Collaborative for Educational Excellence decided that videotaping is an ideal way to present their program to audiences unfamiliar with its efforts. Instructors in other academic areas are considering use of the medium to

illustrate their collaborative efforts and to share their findings, and high school choral instructors are looking at the videotaping of choral festival performances to use for evaluation of both their performance and curriculum content as well as for promotional use in building interest in their programs.

A videotape of this nature was seen as equally effective whether used as an advocacy tool or as an in-service training device. Not only did it offer a realistic view of what student teachers might expect when they go out to teach, but it also offered them goals for which to strive in their programs as well.

Conclusion

It would be unfortunate not to point out the essential point of this whole undertaking. . . . The important thing is the close and intimate association of the secondary school and colleges in dealing with a common interest and a common task" (Academic Preparation for College: What Students Need to Know and Be Able to Do, np).

This quotation, though written for different but related circumstances, serves nonetheless to epitomize the essential values of the collaborative experiment and documentary examined herein. It is interesting to observe, however, that in addition to the knowledge and experience gained by the students involved, a considerable amount of

learning occurred across all educational levels as a result of this project. Not only students but also administrators, teachers, and members of state government agencies were given insights into the capabilities that exist within our educational processes and, according to the evaluations offered, the enthusiasm to take further action to develop these capabilities into realities. In the instance of "Project Te Deum," videotape proved an effective means for communicating both the "close and intimate association" and the "common task." What remains, and now exists as an ever-more-likely possibility, is most appropriately stated in the conclusion to the quotation begun above:

. . . the common understanding, the common sympathy, and the common knowledge that have been developed are a source of strength, the full power of which has yet to be tested in ways that we cannot now foresee" (Academic Preparation for College: What Students Need to Know and Be Able to Do, np).

BIBLIOGRAPHY

Academic Preparation for College: What Students Need to Know and Be Able to Do. New York, NY: College Entrance Examination Board, 1983.

Academic Preparation in the Arts: Teaching for Transition from High School to College. New York, NY: College Entrance Examination Board, 1985.

Appendix A

Proposal to Submit to the College Board an
Educational Equality Project Model Program for
School-College Collaboration



**The State University
and Community College System of Tennessee**
1161 Murfreesboro Road • Nashville, Tennessee 37217 • (615) 741-4821

MEMORANDUM

TO: Commissioner McElrath

FROM: Roy S. Nicks *[Signature]*

SUBJECT: Proposal to Submit to the College Board an Educational Equality Project Model Program for School - College Collaboration

DATE: August 26, 1985

For the past eighteen months institutions in the SBR System have been involved in a massive effort aimed at implementing the College Board's recommendations concerning academic preparation for college contained in its Educational Equality Project. Efforts have involved (1) defining college level work, (2) addressing the needs of underprepared students, and (3) reviewing college curricula in the interest of improving learning outcomes for program completers. These efforts grew from SBR endorsement - in December, 1983 - of the EQ Project. Subsequently, as part of the Comprehensive Education Reform Act of 1984, Tennessee expressed legislative intent that the same College Board document would provide a benchmark for measurable improvement in K-12 instructional programs. Section 99 of that Act states:

SECTION 99. Within five (5) years after passage of this act it is the legislative intent that the instructional program shall be improved to provide measurable improvement in the subjects of Chapter II "The Basic Academic Competencies", Chapter III "Computer Competency: An Emerging Need" and Chapter IV "The Basic Academic Subjects", all as set out in Academic Preparation for College: What Students Need to Know And Be Able to Do, published by the College Board, 888 Seventh Avenue, New York, New York, 10106, 1983.

I am also aware that the State Board of Education has engaged in an ambitious curricular review which drew on expertise of high school teachers and that a "curriculum framework" has been developed stipulating concepts and content of individual high school courses. Our review of these "curriculum frameworks" indicates that they are to serve as curriculum guides for teachers of secondary school courses and that a calendar has been established whereby each local school system is required to implement the frameworks.

Austin Peay State University • East Tennessee State University • Memphis State University • Middle Tennessee State University
Tennessee State University • Tennessee Technological University • Chattanooga State Technical Community College
Cleveland State Community College • Columbia State Community College • Dyersburg State Community College
Jackson State Community College • Motlow State Community College • Riane State Community College
Shelby State Community College • Volunteer State Community College • Walters State Community College
Nashville State Technical Institute • State Technical Institute at Knoxville
State Technical Institute at Memphis • Tri-Cities State Technical Institute
The State Area Vocational-Technical Schools

MEMORANDUM
Page Two
August 26, 1985

Since Section 99 of CERA impacts both colleges and K-12 education, I believe we should draw on these activities and seek to establish models of cooperation and communication between colleges and high schools. I believe this is in keeping with the desires of the SBE document entitled "Improving College Preparation: the Role of the Secondary School" (November 30, 1984).

Proposal

As part of the EQ Project, the College Board has developed the Models Program for School - College Collaboration. This program seeks (1) "to encourage, assist, and support collaborative arrangements between colleges and secondary schools," (2) to establish "a network of these collaborative efforts," and (3) to disseminate widely the results of successful efforts. Tennessee is a leader in educational reform. I believe we have the basis for creating another area of visible leadership by becoming the first statewide model program that the College Board has recognized. Appendix A is the College Board's description of the Models Program; Appendix B is a discussion paper on which I believe we could base a competitive proposal for consideration by the College Board.

Question

Do you agree that SBR and SBE could cooperate in developing a model program along the lines indicated in Appendix B?

RSN/pa

cc: Brent Poulton
Keel Hunt

Appendix B

State Board of Education Agreement to Assist in
Developing a Model Program for School-College Collaboration



Robert L. McElrath
COMMISSIONER

TENNESSEE
STATE DEPARTMENT OF EDUCATION
100 CORDELL HULL BUILDING
NASHVILLE 37219

MEMORANDUM

SEP 13 1985

TO: Dr. Roy Nicks, Chancellor
The State University
and Community College System of Tennessee

FROM: Robert L. McElrath *RLM*

DATE: September 10, 1985

RE: State Board of Regents and State Board of Education Model Program

The State Department of Education will be pleased to assist the State Board of Regents and the State Board of Education in developing a model program for statewide school-college collaboration. The project should have a positive impact for future students.

Thanks for your leadership in developing the framework for the model.

RLM:awb

Appendix C

Approval of a Grant from the College Board to Support the
Tennessee State-wide Collaborative
for Educational Excellence



The College Board

45 Columbus Avenue, New York, New York 10023-6917
(212) 713-8000

Office of Academic Affairs

January 21, 1986

Dr. Bert Bach
Vice Chancellor for Academic Affairs
The State University and Community College
System of Tennessee
Tennessee State Board of Regents
1161 Murfreesboro Road
Nashville, TN 37217

Dr. Brent Poulton
Executive Director
Tennessee State Board of Education
Suite 117
Cordell Hull Building
Nashville, TN 37219

Dear Drs. Bach and Poulton:

I am pleased to inform you that the College Entrance Examination Board (hereafter, The College Board) has approved a grant of \$30,000 in support of the 1985-86 Tennessee Statewide Collaborative for Educational Excellence. This project represents a cooperative undertaking by the Tennessee Board of Education, the Tennessee Board of Regents, and The College Board's Educational Equality Project. Support from the College Board is being provided in response to the proposal submitted with your letter of November 8, 1985 to Adrienne Bailey, Vice President of the College Board's Office of Academic Affairs. Also to be included as part of this grant agreement is the additional budget information you sent along with your correspondence of December 18. Administrative responsibility for expenditure of College Board grant funds is to be assumed by the State Board of Regents (SBR).

The following terms will apply to SBR's use of the College Board \$30,000 grant:

Grant funds will be available over a seven-month period beginning December 1, 1985 through June 30, 1986.

Payment will be made in one lump sum after receipt of a countersigned copy of this letter.

This grant is made for the purposes and activities stated in the proposal documents referenced above and it is understood that these funds will be used for such purposes substantially in accordance with the attached approved budget. (Attachment No. 1)

It is also understood that no substantial variances will be made from the budget without the College Board's prior approval in writing. Any College Board funds not expended or committed for the purposes of the grant or within the time period specified will be returned to the College Board.

A written report signed by appropriate officers of the Tennessee Board of Regents and Tennessee State Board of Education is to be furnished to the College Board at the end of the grant period. Two copies of this report should be provided, one directed to Adrienne Y. Bailey in the Office of Academic Affairs and the other to Tony Kearney, Vice President and Treasurer at the College Board. Your final report should include 1) a programmatic description of what was accomplished by the project, including a description of progress made toward achieving the goals of the proposal; 2) a financial accounting according to the line item categories of the attached approved budget; and 3) two copies of any publications resulting from the grant or project which have appeared or are in preparation. It is expected that the program and financial accountings will be compiled as a single report document.

It is further understood that the College Board's grant represents partial support for the Tennessee Stateswide Collaborative for Educational Excellence. Additional funding will be provided by both of your organizations as co-sponsoring agencies and in accordance with what is described in the approved budget. (Attachment No. 1)

The College Board supports the principle and realization of equality of opportunity for all members of society. Accordingly, it is expected that in carrying out projects supported by Board funds, recipient organizations will take appropriate affirmative action steps with respect to women and disadvantaged minorities.

Staff support for the Tennessee Collaborative for Educational Equality will be the responsibility of the Board's Office of Academic Affairs. General oversight and direction of the College Board's participation in this effort will be provided by Adrienne Y. Bailey. In addition, Walter Jacobs, Director of Academic Support Services in our Southern Regional Office, will be assigned 10 days over the course of the initial grant period to work on the project.

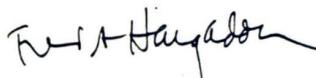
The College Board will monitor and conduct an evaluation of project operations under this grant. A specific design and procedure for evaluating the project will be developed by staff in its Office of Academic Affairs, in consultation with appropriate representatives from the State Board of Education and Tennessee Board of Regents. The College Board will include information on this project in its periodic public reports to its members and Trustees. The College Board may issue a press release referring to this grant in which case a copy would be sent to you in advance. If, during the course of the project, you wish to make any media announcements, please consult with the Board's Office of Public Affairs.

It is understood that the project referenced in this letter will extend into the academic year 1986-87. Any further financial support for the project will be at a reduced level and for a period not to exceed one additional year. Funding for the second year shall be contingent upon the submission of acceptable reports on the initial year of the project along with a proposal and budget for continued support.

If this letter and the attached budget correctly set forth your understanding of the terms of this grant, will you please indicate your agreement to such terms by signing the enclosed copy of this letter and returning it to Adrienne Y. Bailey.

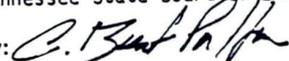
On behalf of the College Board, may I extend every good wish for the success of this endeavor.

Sincerely,



Fred A. Hargadon
Senior Vice President,
Administration

Accepted and Agreed:
Tennessee State Board of Education

By: 

Title: *Exec. Dir.*

Date: *1/22/86*

Accepted and Agreed:
Tennessee Board of Regents

By: 

Title: *Vice Chanc. for Acad. Aff.*

Date: *1/22/86*

Attachments

[4344E]

Appendix D

Overview of Project EQ and the Tennessee Collaborative

OVERVIEW OF PROJECT EQ AND THE TENNESSEE COLLABORATIVE

In 1983, the State Board of Regents of Tennessee and, in 1985, the Board of Trustees of the University of Tennessee endorsed The College Board's Project EQuality: Academic Preparation for College—What Students Need To Know and Be Able To Do, also known as the "Green Book," which set the criteria for strengthening the quality of educational programs in higher education and public education and for extending access to postsecondary education for all students. Then in 1984, the State of Tennessee passed the Comprehensive Education Reform Act (CERA) which in Section 99 cites Project EQ as serving as the standard for measurable improvement in student learning in public secondary schools. Shortly thereafter, the College Board published a "rainbow series" of books, each correlated to academic disciplines and designed to describe competencies in those six disciplines: English, Foreign Language, Mathematics, Science, Social Studies, and Arts.

These actions, provided, therefore, both legal and policy incentives to improve student learning in light of EQ outcomes, but evidence did not exist showing that any delivery system was really addressing adequately the common concerns of higher education and public education. This, then, became the charge of the Tennessee Collaborative, a formal association under the joint sponsorship of the Tennessee State Board of Regents, the University of Tennessee, the Tennessee Board of Education, the Tennessee Department of Education, and the Educational EQuality Project of The College Board (see "A Summary of Tennessee State Board of Regents' Initiatives to Improve Quality and Access in Higher Education").

The Collaborative was officially announced by Governor Lamar Alexander and the College Board President George Hanford on January 22, 1986. Since its inception, the Tennessee State-Wide School-College Collaborative for Educational Excellence has brought together educators and administrators from public schools and state colleges and universities as equal colleagues with the common goal of establishing a bridge between high school and college. The Tennessee Collaborative addresses three major areas of emphasis: 1) implementation of the Project EQuality Basic Academic Competencies and the resulting development of programs to assess academic preparation at college entry, 2) implementation of Project EQuality through commitment to the "basic academic subjects" and, in a related matter, implementation of Project EQ in public higher education's new Admissions Standards which are effective in the fall of 1989, and 3) establishment of several programs to strengthen curricula.

The Collaborative includes a variety of projects and activities, all of which are designed to enhance students' preparation in making a successful transition between high school and college. These activities include more effective counseling, feedback of college placement assessment information to

high schools through a common computerized format sent by the State Board of Regents, information sent by the University of Tennessee System to high schools to provide information about their students' college performance, awareness workshops for public school and college administrators, and disciplinary Task Forces working to improve the articulation of high school and college curricula.

In addition, the Collaborative has funded, through mini-grants and seed money, numerous local initiatives carried out between high school and college Task Force members to promote the Green Book competencies, to design publicity materials describing the 1989 Admissions Requirements, and to provide workshops on teaching methods which adapt the Green Book competencies.

The Tennessee Collaborative is the exemplary state-wide model for integrating Project EQuality Competencies into all levels of education. It has improved the professional relationships between public schools and higher education by bringing teachers together in professional collaboration on issues of mutual concern, and in doing so, it has resulted in educational improvements that have increased students' ability to make a successful transition between high school and college, thereby enhancing their likelihood of achieving their own educational goals (see "the Tennessee State-Wide School-College Collaborative for Educational Excellence").

The Collaborative has surpassed its own goals for levels of activity, participation, and commitment during each year of its existence. Each activity suggests additional ideas, challenges, and tasks for future attention. It has been a notably successful, productive, and exciting project which has received national attention from educational agencies such as The College Board, the Southern Regional Education Board, and The American Association for Higher Education.

Since Project EQuality's beginning in Tennessee, our public education systems have become aware of Project EQuality and have made curricular changes based on Project EQ competencies. In addition, the Task Forces have addressed issues involving these curricular changes and concerning the 1989 Admissions Requirements. Then in the Spring, 1988, after a review of the achievements, proposed projects, and direction of the Collaborative, the sponsors of the Collaborative realized the need for more teachers to know about how they could incorporate the Green Book competencies in their classroom teaching methods. They saw the need for a specific, intensive training session, such as an Academy, to provide a forum for high school and college teachers to demonstrate, review, and critique teaching methods which addressed a specific competencies. Therefore, the Collaborative realized the need to establish the Tennessee Collaborative Academy.

Appendix E

Funding for College-Public School Collaborative Projects

MEMORANDUM

TO: All Chief Academic Officers

FROM: Bert C. Bach *B.C.B.*

DATE: March 31, 1986

SUBJECT: Funding for College-Public School Collaborative Projects

Planning for activities of the Tennessee State-Wide School-College Collaborative for Educational Excellence during the remainder of the 1985-86 year is now nearing completion. As you may remember, funds are available to support collaborative activities in each of the three discipline areas (English, mathematics, and science).

A portion of these funds has been committed to support Awareness Workshops for administrators, counselors, and faculty in each of the nine State Department of Education's Development Districts this spring. Several of your institutions are already involved in planning these workshops.

Additional funds are available to provide small amounts of seed money for other projects which are being proposed by colleges or by high schools, and the purpose of this memo is to invite your institution to propose activities which would be eligible for this funding. Activities supported by these funds should demonstrate clear involvement of both college and high school faculty. I am attaching a copy of a Request for Proposals and Proposal Format which can be used for requesting funds from this source, and request that you make this information available to personnel on your campus who might be interested in proposing a Collaborative activity for funding. Since these are fiscal 1986 funds, these activities must take place prior to July 1, 1986.

If you have questions or would like additional information about these proposals or activities, please call either Ellen Weed or me immediately. Thank you for giving this material your attention.

TENNESSEE STATE-WIDE SCHOOL-COLLEGE COLLABORATIVE
FOR EDUCATIONAL EXCELLENCE

REQUEST FOR PROPOSALS

WHAT: Support will be considered for proposed collaborative efforts between college-level and secondary school personnel.

WHY: To be eligible for funding the proposed activities must be related to the Green Book, the achievement books, the curriculum frameworks, and the relationships of these documents to adequate preparation for college. Priority will be given to proposals which are directed toward grass roots dissemination of information and/or toward clarifying the relationships among CERA, college admissions, SBR mandatory assessment and placement and UT provisions for placement, and the definition of adequate college preparation.

An important goal of all these projects should be to raise awareness of the Collaborative as an ongoing state effort, and to implement procedures for integrating its goals into ongoing activities (e.g., teacher in-service). Activities that bring together teachers in like disciplines (English, Mathematics, or Science) to address clearly defined goals are the foremost priority for funding.

WHO: Intended audiences will vary in both size and composition. However, all funded programs must involve collaboration between secondary school and college-level personnel. The involvement of high school and college teachers is particularly important in any proposal for funding.

HOW: Proposals for funding must be submitted on the attached form, providing all the information requested plus additional materials you wish to provide. Priority will be given to funding such items as:

- (1) meeting rooms
- (2) materials (such as Green Books, rainbow books)
- (3) consultants

Funding will not be available to reimburse participants for travel expenses.

Submit proposals to: Dr. Bert C. Bach
Vice Chancellor for Academic Affairs
State Board of Regents
1161 Murfreesboro Road
Nashville TN 37217

TENNESSEE STATE-WIDE SCHOOL-COLLEGE COLLABORATIVE
FOR EDUCATIONAL EXCELLENCE

PROPOSAL FORMAT

Please provide the following information about your proposed Collaborative activity.

Submitted by: _____

Institution/School: _____

Address and Phone: _____

1. What is the purpose of the proposed activity? Be sure the relationships between the purpose of this activity and the goals of the Collaborative are clearly identified.
2. Provide the date, times, and place of the proposed activity.
3. Indicate who will participate, including the names of school systems and higher education institution(s) represented, the types or categories of participants (e.g., English teachers, department chairs), and the number of participants in each category.
4. Provide the agenda or schedule for the proposed program or activity.
5. List materials to be provided to participants.
6. What do you anticipate will be the major accomplishment from the program?
7. Identify members of the planning committee for this activity, including names, titles, and institutional/school system affiliations.
8. Provide a budget for your proposed program. The budget should show total cost, sources for funding, and support requested from the Tennessee Collaborative.

Appendix F

Intended Outcomes of Disciplinary Dialogues



**The State University
and Community College System of Tennessee**
1161 Murfreesboro Road • Nashville, Tennessee 37217 • (615) 741-4821

MEMORANDUM

TO: Members of Disciplinary Task Forces

FROM: Robert L. McElrath *RLM*
Commissioner of Education

Thomas J. Garland *TJG*
Chancellor, State Board of Regents

SUBJECT: Disciplinary Dialogues (February 13-14 in Nashville)

DATE: February 4, 1986

We are writing with regard to your participation as a Task Force member of the Disciplinary Dialogues to be held in Nashville on February 13-14. We appreciate very much your agreeing to serve, and this memorandum is intended to elaborate on intended outcomes of the Dialogues.

The membership of each Task Force (English, Mathematics, Science) is indicated on the attachments. In our judgement, it is imperative that all participants come to the Dialogues thoroughly familiar with the "Green Book" and with the College Board achievement book and Tennessee Curricular Framework in your particular discipline. For your information, a copy of the Curricular Framework in your discipline is enclosed. If you lack any of the other documents, please communicate with the SRR Academic Affairs Office (615-741-4821) immediately and they will be provided.

The Disciplinary Dialogues are envisioned as working sessions with clear goals. In that light, their purpose is to bring together high school and college teachers in like disciplines for the purpose of action aimed at reducing student underpreparation for college and the resultant necessary remediation. Specifically, the goals for each Task Force are as follows:

- (1) to identify clearly the degree of consonance between the Tennessee "Curricular Framework" and the College Board's Green Book outcomes (including consideration of the appropriate disciplinary volume - English, Mathematics, or Science - in the Academic Preparation Series),

Austin Peay State University • East Tennessee State University • Memphis State University • Middle Tennessee State University
Tennessee State University • Tennessee Technological University • Chattanooga State Technical Community College
Cleveland State Community College • Columbia State Community College • Dyersburg State Community College
Jackson State Community College • Motlow State Community College • Roane State Community College
Shelby State Community College • Volunteer State Community College • Walters State Community College
Nashville State Technical Institute • State Technical Institute at Knoxville
State Technical Institute at Memphis • Tri-Cities State Technical Institute
The State Area Vocational-Technical Schools

MEMORANDUM
Page Two
February 4, 1986

- (2) to make specific recommendations concerning level of student competency (or performance criteria) in the Green Book outcomes that should characterize the "Curricular Framework" in order to reduce likelihood of student underpreparation,
- (3) to identify strategies that teacher might employ in using the "Curricular Framework" to result in appropriate student competency in the Green Book outcomes,
- (4) to identify strategies (such as involving the use of existing study groups and state disciplinary associations) to facilitate addressing program goals listed in #1, 2, and 3 [above], and
- (5) to submit by February 28 an action agenda addressing the goals listed above and specifying that disciplinary vehicles are in place to ensure secondary school/college articulation and programming for college-level outcomes. The action agenda should include a timetable for proposed action, an indication of how grant resources will be used and what other resources will be necessary, and a statement of the criteria against which success might be measured.

It is anticipated that the plan developed by Task Forces will be sufficiently clear to elicit and define a number of future Collaborative School/College Initiatives. In that light, the Disciplinary Dialogues and interaction with consultants serving as facilitators should provide training for selected members of the Task Force, thus preparing them to assume leadership roles in subsequent School/College Initiatives. In addition, the plan will define priorities for which the Task Forces may recommend subsequent small grants to support implementation. Approximately \$5,000 will be available to each Task Force for this purpose.

Registration and Lodging

Registration will take place on February 13 from 9:00 - 10:00 a.m. at the TSU Downtown Campus, Tenth and Charlotte, 3rd Floor Lobby. There will be no registration fee. Participants should make their own hotel reservation, and a block of rooms at state rates (\$32 single, \$42 double) have been reserved at the Sheraton-Nashville Hotel, 920 Broadway. The Sheraton-Nashville Hotel telephone number is 615-244-0150.

/dc

Appendix G

Recommendations Proposed by the Arts Task Force



STATE OF TENNESSEE
DEPARTMENT OF EDUCATION
Division of General Education
200 CORDELL HULL BUILDING
NASHVILLE 37210-6236

January 29, 1987

Dr. Ellen Weed
State Board of Regents
4821 Murfreesboro Rd.
Nashville, Tennessee

Dear Ellen,

Attached find the recommendations proposed by the Arts Task Force Meeting on January 27th and 28th. The first set of recommendations from each discipline is general in nature and probably applicable to each area (art, music and theatre). The second list is more specific and may have relevance only to the discipline in which it originated.

I appreciate the opportunity of participating in this important activity and hope that we shall see the implementation of many of these fine proposals.

Sincerely,

A handwritten signature in dark ink, appearing to read "Joe W. Giles".

Joe W. Giles
Director, Arts Education

JWG:jbg

Enclosure

Appendix H

Original Outline for "Project Te Deum" Video Documentary

Feb. 3, 1988

Subject: Academic Preparation for the Arts - Music
Initial outline for videotape

Purpose: The purpose of this documentary-style videotape is to observe the use of basic competencies to develop musical abilities necessary for college in an actual setting and to provide commentary on them as examples of the guidelines set forth in the GREEN BOOK and the RED BOOK. (See pages 16 and 18 of the GREEN BOOK).

Script outline:

- Discuss GREEN AND RED BOOKS and give page numbers.
1. - George outlines the "Why" and "What" briefly as related to music and choral singing. He then introduces the work to be studied and the circumstances under which he'll be working.
 2. Graphic - "VOCABULARY - the ability to identify and describe various musical forms from different historical periods"(These words will appear on a solid neutral background and fade out at the end. They may or may not be accompanied by a voiceover.)
 3. footage taken in the classroom illustrating the process of attaining a vocabulary in music as related to the musical selection and the activity (choral rehearsal). Here we see basic competencies as they are applied to music (reading/reading music, speaking and listening/ singing and listening, and reasoning/rehearsal and performances choices), and how they are necessary to impart knowledge and skills of music.
 4. George gives a brief commentary on the foregoing pointing out the competencies used and the skills they developed.

The format set forth in numbers 2, 3, and 4 will then be repeated for each of the following:

"ANALYZE - to listen perceptively to music and distinguish such elements as pitch, rhythm, timbre, and dynamics."

"EVALUATE - to discern the historical, cultural, and artistic values of a musical work or performance"

"EXPRESS - to perform or compose a musical work" (Following the rehearsal/concert footage, George will give a final listing and summary of the competencies used and the abilities developed through the rehearsal procedure which led to a formal performance.)

Each of the segments should be brief (3 minutes or so) and full of interchange between the conductor and the choir. Music should be used a great deal, i. e., have the soprano sing and the other sections of the choir comment on what they heard in the way of rhythm, pitch, and stylistic variances

Appendix I

Evaluation Form for "Project Te Deum" Video Documentary

"Project TE DEUM" Evaluation Form

Much of this paper deals with the history of events which brought the collaborative effort in education to Tennessee and, more specifically, how the idea and funding for the "Project TE DEUM" videotape came about. In the year that the tape has been in existence, it has had a viewing public throughout the state of Tennessee and elsewhere largely due to your efforts and those of others who have taken an interest in it.

Please feel free to use the following as much or as little as you wish as you write your evaluation:

How effective as a communication tool is a videotape of this nature (consider ease and variety of use, compare with more traditional methods, such as a speech or paper)?

What specific reactions to this project and the videotape, positive and otherwise, have you received from 1) administrators, 2) college faculty, 3) high school faculty 4) parents and other interested parties (a desire for similar studies in all the basic subjects? a need for more locally-oriented in-service tapes? curiosity as to how other college and high school teachers might produce a similar project? an interest in and awareness of school-produced video for education)?

What ideas, if any, have come up in both formal and informal discussions centered around this project?

Do you see this videotape as being useful more as an advocacy or teacher in-service tool, if either.

What future possibilities have been suggested by the responses you've received to this tape (establishment of a video resource center to share and examine collaborative projects, teacher workshops on the applied use of video equipment, a collaborative video newsletter, what else)?