

Summer Echo

This is the summer edition of THE CAMPUS ECHO. It is the official student paper of the NCC Summer Students. PHONE 2-2171 EXT. 325



GREETINGS FROM THE DIRECTOR

By DR. J. H. TAYLOR

It is a pleasure to extend greetings to you — teachers and students — who make up our Summer School community. You have come to an institution that is young, vigorous, and dynamic. Here you will find a harmonious blending of the past and the present. There are dedicated souls who are ardent devotees of traditions that are tried and true. There are pioneer spirits who "look down the dim vistas of time" and attempt to describe conditions in the world of tomorrow. Here you will find a genuine interest in the development of the human spirit, and an honest belief in the essential goodness of men.

North Carolina College is a student-centered institution. It was founded forty-seven years ago to meet a peculiar and pressing need. It has never deviated from the course exemplified by the motto: "I serve." The program of North Carolina College's Summer School reflects the spirit of the motto.

A large number of courses — taught by a highly trained and experienced faculty — have been organized to meet the needs of undergraduates, graduates, teachers, principals, supervisors, and persons who are primarily interested in their own personal development. For those who do not desire a traditional program there are a number of workshops extending from two to six weeks.

The Summer School has planned a variety of extra-class activities. Each member of the community is urged to participate in these activities. There will be games and socials, and swimming. Committees of teachers and students will be formed to plan and to advise. There will be opportunities for singing with the chorus, and for acting with the Thespians. Every person who has a talent will be given an opportunity to exploit that talent.

The Director's office is in Room 103 Classroom Building, and will be open Monday through Friday from eight in the morning to four-thirty in the afternoon. A cordial invitation is extended to both faculty and students to visit the office at their convenience.

Message From The Graduate Dean

I wish to extend a cordial welcome to the students, teachers, and friends who have come to join the ranks of North Carolina College's summer school student body. I trust that your period of summer study will prove both challenging and rewarding.

Our education systems and the educators who work in those systems today face an extended period of tension and eruptive change. As all of us know, the Supreme Court of the United States has, through its historic decision of May 17, 1954, heralded a new day in education, and it behooves every classroom teacher in the Southland to prepare himself morally and intellectually for effective participation in a sustained "cold war" between the proponents of the old and the adherents of the new. The Negro teacher must not be found unequal to the tasks which will confront him. His great need will be to prepare himself for successful competition within the ranks of his profession. This means hard work and unremitting effort to master the professional techniques and subject matter necessary for any intellectual discipline.

Every summer school student has an open invitation to visit the Graduate Office any time during the announced office hours (10:30 - 12:30 a. m. and 3 - 4 p. m. daily.) All students are urged, also, to study the calendar of events on page 2 of the Summer School Bulletin. If you are working for a degree, your academic timetable becomes very important. Important notices bearing on Graduate School policy or procedure will be posted on the bulletin board outside the Registrar's office in the Administration Building.

I trust that every student will have an enjoyable and profitable summer.

RICHARD K. BARKSDALE
Assistant to the Graduate Dean

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Audio-Visual Materials: As We Perceive

By James E. Parker

Most any teacher can cite examples of misconceptions, half-truths, and the meaningless use of words which frequently occur in classroom recitations or on examination papers passed in by his students. Some of the classic examples which teachers like to recite range from the college student to the child in the elementary school. A college student, for example, once wrote on an examination paper that pathology was the science of road building. A high school girl who had just read from a passage in her history text that Henry VIII pressed his suit against Anne Boleyn wrote on an examination that "Anne Boleyn was ironed on." A geography student thought that the equator was an imaginary lion (mind you lion, not line)



J. E. Parker running to and fro around the middle of the earth. Edgar Dale often recites the case in which a youngster who read in Scott's *Lady of The Lake*, "The stag at eve had drunk his fill" thought that a stag was "when you haven't got a girl." A college teacher of Audio-Visual education recited this example to his class of seniors, and discovered in the telling that only one of his sophisticated seniors knew what a stag was, and this one had seen the picture of a stag on an Old Stagg whiskey bottle.

The verbalism—the use of words the meaning of which are not understood "is a disease", says Edgar Dale, "usually caught in school." All too often teaching and learning is little more than a careless exchange of verbal counterfeiting. Teachers generally feel that fate has dealt them a terrific blow when they find in their classrooms students with such deficient perceptual backgrounds, but

"The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings."

Teachers generally attempt to blame the results of their teaching on this deficient perceptual background of their students, but they proceed to build onto this background sky scrapers of additional verbal counterfeits. They fail to provide a wide and varied range of perceptual experiences from which these students may develop valid concepts from which future learning can justifiably proceed. In many instances, this is due to a lack of understanding of the way concepts are developed, of the way by which people learn.

It is the purpose of this discussion to review some of the basic notions about the role of perception in concept building and to cite a few illustrations of Audio-Visual materials which have been developed to provide perceptual experiences from which concepts may be developed.

The Role of Perception

Howard L. Kinsley (*The Nature and Conditions of Learning*, Prentice-Hall p. 273), cites a case record of a blind person whose eye sight was restored at the age of eighteen by surgical

operation. The doctor took him to a window and asked him if he saw the hedge across the street. He replied, "No, sir," for he had no idea which among the many strange forms was the hedge. He had to learn what a hedge looked like. Although this man had heard the word "hedge" many times in the eighteen years of his blindness, he had attained no true understanding of the word. Complete understanding depended upon perceived experiences, the most important of which was visual. The eye, the ear, the nerve endings which respond to heat and cold, to pressure, to odors and tastes are the means through which almost all learning is accomplished. They are the means of perception. We can perceive in but three ways: by direct sensory contact; by seeing a picture, a model, or other representation; and by verbal experience, i.e., by being told about or reading about an object or event. But perception is an important dimension of the learning process. Perceptions are thought to be the results of past experiences and of present concerns.

There is research evidence to show that perceptions are learned. Every child learns in due course of time that certain objects are dogs. He has one. It is called Rover, or Spot, or Fido. The ordinary learning process involves a series of experiences during which certain sensory responses are developed. During the same series of experiences the child learns to perceive and to deal with certain external events as dogs. He does not first perceive dogs, but perceptions grow out of his experiencing dogs. The important generalization in this regard for the teacher is that "there must be a continuity of perceptual experiences over time, during which there is constant interplay of sensory experience with the full range of other factors or "levels" of experience." (Kenneth Norberg, "Perception Research and Audio-Visual Education," *Audio-Visual Communications Review*, Vol. 1, 1953, p. 26). Perceptions are learned. They increase in accuracy with training. They are, in brief, habit reactions to familiar "cues" which have occurred and re-occurred in similar situations. **Perceptions Lead to Concepts**

Edgar Dale has pointed out that education involves making suitable classification of our experiences — that is, the building of concepts. As perceptions become clearly understood, their meanings are classified into larger and more meaningful hierarchies, or generalizations, which are termed concepts. Once the child learns to perceive dogs, and learns that Rover is like Spot

and Fido, and finally that things that look like them and act like them are called dogs he has learned to classify or generalize his experiences with dogs, and when he can apply these generalizations to new situations he has developed the concept dog. Concept building is a process involving three stages: (1) sensory experiencing from which we learn to perceive, (2) classifying or generalizing from our experiences, and (3) applying our generalizations to new situations. A break in any one of these links may lead to misconceptions.

There are at least two grave dangers which any teacher faces in the process of concept building. The first of these is that teachers can usher youngsters into learning situations before they have had sufficient perceptual experiences. There is, for example, research which shows that much of the difficulty that children have with number concepts is due to the fact that they are ushered into higher quantitative concepts before they have had sufficient perceptual number understanding. Often teachers fail to see that extended drill does not lead to the development of number concepts. There must be a variety of concrete experiences which are gradually built into generalizations or concepts. The second danger is that teachers can keep youngsters on the perceptual basis too long. Teachers must realize that the ultimate goal is to lead to functional use of concepts, to lead youngsters to a point at which they can make valid generalizations and apply these generalizations to new situations. Teaching should involve repetitive presentations which show the object, thing, or event against as many backgrounds as possible, because its later occurrence may be under novel circumstances.

Audio-Visual Materials

One of the early attempts to develop motion pictures which were aimed specifically at developing concepts was the motion picture *What Is Four?* This film builds up the concept of "four" by showing its occurrence in many concrete situations in life, as in the wheels of a wagon and feet of a horse, and then proceeds to an abstract presentation of four based on the visual treatment of these situations. Four is treated in a great variety of situations to help the child appreciate the "four-ness" of the number. It shows that four results from combinations of three and one, one and three, and two and two. Similarly, it shows that four results when one is taken from five or two from six. These and many other vivid illustrations are used to help the child develop the concept "four."

EBF's film *Democracy* is another example of a motion pic-

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Summer Special For Summer School Students

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