



VALUES FILMS

A Teachers' Guide by
Fannie R. Shaftel

Produced by
Dimension Films

17.

BIBLIOGRAPHY

Brameld, Theodore and Stanley Elam, (eds.) Values in American Education. Bloomington, Indiana: Phi Delta Kappa, 1964

Raths, Louis E. and Merrill Harmin and Sidney B. Simon, Values and Teaching: Working with Values in the Classroom. Columbus, Ohio: Charles E. Merrill Books, Inc. 1966

Shaftel, Fannie R. and George Shaftel, Role-playing for Social Values: decision-making in the social studies. Englewood Cliffs, N.J. Prentice-Hall, Inc. 1967 (esp. pp. 66-74, "Fifth-Graders Role-play 'The Clubhouse Boat'")



IN BRIEF

These open-ended stories confront students with moral dilemmas. Their educational success depends on teachers whose role is consistent with the viewpoint of the films – i.e., open, non-judgmental and inviting each student to find his own values.

1.

The teaching goal is not to settle upon a solution.

It is to give practice in decision-making, and to help each child clarify his own values.

2.

The teacher's role is to involve the children, encourage inter-action, help clarify their ideas, and, above-all, to trust them to draw their own conclusions.

3.

To introduce a film, ask questions which will help the viewers identify themselves with the feelings of the characters – i.e., “Have you ever been in a contest where you wanted to win very badly?” (See story synopses, pages 3-5)

4.

Following the film it is vital to set the right climate, so the students realize they are not expected to come up with the “right” answer. The teacher guides the group to think of what will happen, rather than what should happen. The technique focuses on a few key questions:

“What is happening here?”

“How do these people feel?”

“What do you think will happen now?”

5.

Extended follow-up should lead into activities where the students explore the consequences of various decisions. Role-playing, discussion in small and large groups and creative writing are all possible.



Copyright, 1969 by DIMENSION FILMS
All Rights Reserved

Distributed by CHURCHILL FILMS
662 North Robertson Blvd.
Los Angeles, California 90069

.....dilemmas of honesty, responsibility, and conflict
between individual and group standards.....

VALUES FILMS

A TEACHERS' GUIDE

by

FANNIE R. SHAFTEL

.....open-ended films adapted from.....

Fannie R. Shaftel and George Shaftel
ROLE-PLAYING FOR SOCIAL VALUES
Prentice-Hall, 1967.

produced by DIMENSION FILMS

PURPOSES OF THE FILMS:

1. To help children to understand themselves and others.
2. To develop positive social skills and attitudes.
3. To stimulate the development of inquiry skills in the decision-making process.
4. To clarify the values upon which children's decisions are based.

E1./JH.

PAPER DRIVE - 15 min. color \$170
THE CLUBHOUSE BOAT - 19 min. color \$200
TRICK OR TREAT - 15 min. color \$170



IN THIS GUIDE

Using Open-ended Stories.....	1
Story Synopses.....	3
Introducing the Films.....	6
During the Screening.....	6
Immediate follow-up: setting a climate.....	7
Extended follow-up: A. Role-playing.....	7
B. Discussion.....	10
C. Creative Writing.....	14
<u>Paper Drive</u> : Used for Teacher-Education.....	16
Bibliography.....	17



USING OPEN-ENDED STORIES

These open-ended stories are designed to give practice in decision-making. Each film story is unfinished. It stops with a dilemma which has several possible solutions, and which demands a choice in the fundamental dilemma:

When shall you be for yourself?

When are you responsible for others?

This is the beginning level of education for ethical behavior, for good citizenship, and for personal integrity.

The Teacher's Role

The teacher's role is quite different from the conventional one. She involves the children, then acts as a non-judgmental moderator, facilitating exploration of the children's ideas. (Each child's proposal, even an anti-social one, is accepted as worthy of examination.) She encourages inter-action among the pupils. She trusts them to discover--in action--the consequences of the different choices they make and to draw their own conclusions as to what is a good or poor solution to the human problem involved. The teaching techniques focus on a few key questions:

"What is happening here?"

"How do these people feel?"

"What will happen now?"

The Class

The observing class reacts in discussion to such questions as:

"Could this really happen this way?"

"How are the various people affected by this action?"

"Are we really solving the problem?"

The Goal

The goal is not to settle upon a solution. Rather, it is to help children explore the many ways in which people may respond to the same situation. In such explorations, children gradually grow in their ability to anticipate consequences, in their sensitivity to feelings in self and in others, and in their skill in generating reasonable alternatives.



SYNOPSISTHE CLUBHOUSE BOAT

Uncle Joe



Dave - Tom - Eddie - Pete



Mr. Haynes

The old boat would make a fantastic clubhouse for Dave, Eddie, Pete, Tommy and their gang--if Dave's Uncle Joe (who is leaving town) will let them have it. Although Uncle Joe figures the boat is worth \$200, he agrees to sell it to the boys for \$150--provided they deliver the cash within two weeks. Each boy pledges 30 dollars.

All the boys come through with their shares--except Tommy. Although he earns 5 dollars a week as a delivery boy, his father insists that his money go into a savings account, and no place else.

The two weeks run out, and Uncle Joe is about to sell the boat to someone else. But Pete "borrows" 30 dollars for Tommy out of a bag in the Lost and Found shelf at the motel his folks manage.

Tommy, frantic to get the cash he owes Pete and the gang, resorts to small subterfuges--deliberately working people into giving him tips, hiding the extra money he earns (including a dollar raise) from his parents, and even keeping small sums given in over-payment. He feels terrible.

And then time runs out--the man is coming back to claim his bag from the Lost and Found. Unless Pete puts back the cash, his father may be fired, Pete could go to juvenile court, the boys' club will be busted up and, of course, the boat will be lost. The boys have scraped up some money, and Tommy has saved some--but they are 5 dollars short. They insist that Tommy make up the difference before the man returns.

On Tommy's next delivery, an old man mistakenly gives him a 10 dollar bill instead of a 5 dollar bill. Tommy can save them all, simply by keeping the cash.

PAPER DRIVE

Miss Margaret Hendry



Andy-Sue-Pete



Rosie



Sam

Miss Hendry's 6th grade class is working mightily to win the All-City Paper Drive. Their prize would be a free day at Riverdale Amusement Park, including all the rides and food they can stomach. Some of the kids have never been to an amusement park.

The day before the drive ends, Miss Hendry discovers to her horror that Andy, Sue and Pete have been weighting their bales with scrap metal. The cheating has been going on for three days, and there may be more students involved.

Miss Hendry hesitates--if she forces her class to withdraw on the last day of the contest, the cheating will become public knowledge, shaming the students and damaging her reputation. She decides to keep the secret in hopes the class will lose; then she could discipline them in private.

But they win. Miss Hendry orders them to write a letter of public apology, conceding the prize to the second place Wilson School. They protest. "But the Wilson class was cheating too! If you make us confess, you'll help them to win by cheating."

TRICK OR TREAT

Ronnie & Marty Hites



Pete



Sandy

Pete's cowboy outfit is too small now; he has really outgrown trick-or-treating. But his pal Sandy has talked him into one last fling.

Pete's Dad extracts a promise that the boys will commit no mischief, and things get worse from there.

An old lady gives them jellybeans (which they hate), two little boys start tagging along after them, and some girls make fun of their costumes.

Finally an old sour-puss in a house trailer drives them off with no treat at all. Time for a trick. To keep the letter of their promise, they inveigle little Ronnie (the tagger along) into tying the mean old man's trailer to a nearby parked car whose engine is running. A moment later, the car starts up, the trailer is yanked off its blocks and crashes, injuring the old man.

Pete and Sandy escape, but Ronnie is caught. The big boys figure that the dark night and their costumes have concealed their identity. By saying nothing, they can avoid all blame, and the little boys will take the punishment.

INTRODUCING THE FILMS

The introduction is a "warm-up." The teacher may begin by saying:

(for The Clubhouse Boat)

"Sometimes our friends want us to do something that our parents do not permit."

(for Paper Drive)

"Have you ever been in a game or contest where you wanted to win very badly?"

(for Trick or Treat)

"Have you ever, perhaps without really meaning to, gotten other children into trouble?"

The teacher's purpose is to get enough response from members of the listening group to make them realize that many, perhaps most, of them have faced such a problem. Further, she is sympathetic and wants to help.

The teacher may then say: "I'm going to show you a film now, about someone who faced the kind of problem we're talking about. This film story isn't finished. We'll have to work out an ending for it ourselves. So while we're watching, you think of how it might end. Perhaps some of you will want to act out ways in which this person can solve his problem."

This last point is important. It involves the observing group. Their attention is sharpened. They will identify themselves with the story characters.

DURING THE SCREENING

Children are a wonderful audience. They vent their feelings as they watch and listen, with groans and sighs and comments and handclaps. Even their facial expressions and body postures are eloquent. By observing them, the teacher can often tell who are most deeply involved.

IMMEDIATE FOLLOW UP:
SETTING A CLIMATE

The "climate" is the key. The teacher must demonstrate through her own behavior that she knows that many problems are not easy to solve; that often we behave impulsively and get into difficulties; above all, that she does not expect the class to find or agree on a "right" solution.

She asks open-ended questions such as "What is happening here?" "How do you think _____ feels?"

She guides the group to think of what will happen, rather than what should happen. The should aspect may emerge later from the group's growing insight, or it may better be left to each individual child to resolve personally.

With the climate set, there are many possibilities.

EXTENDED FOLLOW-UP:

A. ROLE PLAYING

In role-playing, the children act out endings to the story. Each enactment is followed by discussion. Further alternatives for solving the problem may be proposed and tried out in action. This is a process of exploring the consequences of a decision.

Once the climate is set, the steps in role-playing are:

1. Selecting participants to role-play a solution.
2. Preparing the audience to observe alertly.
3. Role-playing.
4. Discussing and evaluating the solution and its consequences.
5. Re-playing revised roles or a new proposal.
6. Sharing experience and generalizing.

1. Selecting participants

As children react in the follow-up discussion the leader selects the people who seem to be identifying with roles in the situation. Such people are ready to role-play.

When possible, select for first role-playing those who exhibit impulsive or socially poor solutions so that these may be explored for their consequences. Save the positive and socially acceptable solutions for final enactments so that the entire gamut of behaviors may be exposed to the group for consideration.

2. Preparing the audience (as observer participants)

It is important to prepare the audience to observe purposefully. The leader may suggest to the observers that:

- a. Some identify with particular roles and think through whether that would be the way to play them.
- b. They check the performance in terms of how realistic it is.
- c. They note how different people in the enactment feel in the situation.
- d. Each student think through the solution that is being demonstrated, and generate other possible solutions.

3. The enactment.

The teacher helps the role-players by asking questions such as: "Where will this take place?" (and helps set the stage--chairs, etc.)

"What time of day is it?" (Or, "Where in the story are we starting?")

"What are the various people doing?"

An enactment does not have to go to completion. The teacher may stop it when the role-players have clearly demonstrated their ideas of what will happen. However, sometimes the teacher may want to allow a situation to be played out to the bitter end--so that the consequences become dramatically clear to the group.

4. Discussing and evaluating

After an enactment, the leader must be careful not to be judgmental. He may end the enactment, thank the performers and ask the audience, "What is happening" (an open-ended question).

He may further the discussion through such questions as:

"How does _____ feel?"

"Could this really happen?"

"What will happen now?"

"Are there other ways this situation could end?"

Finally, after numerous enactments, the leader may ask:

"Could this happen to you or to people you know?"--build a bridge to application in their own lives.

5. The re-enactment.

Further enactments may represent other children's ideas of how the roles could be handled. (Different kinds of individuals in the situation.)

Or they may involve alternative solutions.

Sometimes the leader may wish to keep certain players in their roles and change others (to get more effective role-playing). Occasionally the teacher may ask a child to switch roles, to put himself in the other fellow's shoes.

6. Sharing experiences and generalizing.

The question "Where are we now?" may precipitate some generalizing or review of the many solutions that have been explored.

"Is this a true-to-life situation?" may bring forth examples from their own life situations.

Quite often a role-playing session has actually been a further definition of the problem or dilemma and the children are not ready to generalize. This should not disturb the teacher. It may take a number of sessions before the children accumulate the knowledge and develop insights that lead to generalization.

B. Discussion

At times the teacher may wish to use the films for discussion purposes only. Once the climate is set, the following steps may help move discussion forward:

1. Open on a concrete level: invite retelling of the event.
2. Probe into what happened - how people felt, how their behavior was influenced by others, what key actions called forth consequences.
3. Invite comparisons of this problem to others the class may know about--out of their experiences, stories they have read.
4. Explore each proposed solution for its consequences.
5. From time to time, go to the chalkboard and summarize what has been said. After doing this several times, appoint certain children to listen, then summarize.
6. Ask the children, as they review their ideas, if there are some big ideas, or conclusions, they can draw from their discussion.



Another discussion technique:

Often there are advantages in breaking the class into small groups, or even pairs:

1. Allow each small unit to generate as many different definitions of the situation as they can.
2. After these definitions are presented, ask the class to summarize them into a new statement of what the story problem seems to be.
3. Now ask each unit to propose a new line of action to solve the problem.
4. Ask the class to explore each proposal in terms of:
 - Is the proposal realistic? (possible in real life)
 - How will it affect the people involved (that is, what will happen if this solution is attempted)?
 - How will the people involved feel?
 - Will this attempt to solve the problem be permitted?
5. At the end of the discussion period, ask the questions:
 - "Which of these proposals will, in your opinion, best satisfy the needs of all the people involved?"

Possible discussion themes--

After open exploration, the children's responses may suggest further discussion focused on themes such as:

The Clubhouse Boat

Conflicts of loyalty and honesty are explored in this story.

When loyalty to your friends conflicts with loyalty to your parents, what do you do?

What do you do when you feel your parents' rules are unfair?

How does Tommy feel when:

His father insists his earnings go in the bank--
 Pete steals the 30 dollars for him--
 He fakes being out of breath to get a tip--
 He hides the extra money he is earning--
 He keeps the 20 cents the busy mother overpays him--

Paper Drive

Problems of cheating and degrees of punishment are explored here.

Why do you think Miss Hendry kept the secret of the cheating until after the contest was over? What else could she have done?

Suppose you suspect another person is cheating, but you aren't quite sure. How can you protect yourself?

Are all the children guilty?

If the other school was cheating, what should Miss Hendry's class do about them?

Finally, Miss Hendry confronts her class with orders to withdraw from the contest and write a public letter. What do you think of this way of handling the situation? Can you think of other ways?



Trick or Treat

Questions of responsibility and degrees of guilt are explored here.

When the man in the trailer refused to give them a treat, what else could Pete and Sandy have done?

Are Pete, Sandy and Ronnie equally responsible? If not, who is more responsible?

Suggestions to the Teacher as Discussion Leader:

1. Protect the right of each child to have views different from others. Treat each opinion as worthy of respect. Ask, "Are you all agreed about this? Does someone see this differently?"
2. Avoid putting words into the mouths of children.
3. When necessary, if children have difficulty in expressing an idea, try to guess their meanings. Ask, "Are you saying that....?" Then the child can say, "Yes, that's what I mean," or "No, I meant____." Or, you may say: "If I understand you, you are saying" In this way, you encourage children to express their own ideas, rather than guess what you want them to say.
4. Recognize that different children will be responding on different thinking levels. Respect each level as worthy.
5. Your role is that of facilitator (giving each child an opportunity to speak);
clarifier (helping children to express their feelings and ideas);
and
summarizer (helping them to organize their proposals).
6. A relatively short discussion may be most effective; it is not necessary for the class to agree on an answer; it may be better for each student to make a private decision.

C. Creative Writing

The problem film can be a highly effective stimulus to creative writing. It presents familiar feelings and social dilemmas and helps children to recall their own emotions in similar situations.

Once the climate is set, you can prepare the children for writing by asking:

"What was the meaning of this problem situation?"

"How do these people feel?"

"Why do they feel the way they do?"

"Have you ever felt this way?"

"How do you think this story should end?"

Help the children get started by:

1. Asking the class to list words or phrases that describe the main characters, or the way a character feels.
2. Playing around with opening sentences.
3. Suggesting that each child, if he wishes, go back into the story to some point where different action could have been taken, and rewrite the story from that point on.
4. Suggesting that each child may want to write on how it feels to be in such a situation.

If the class is just beginning to do creative writing, you can build their confidence by:

Having the class as a whole develop a group ending.

Dividing the class into groups or pairs and letting each group write an ending. Share and enjoy the variety that results.

When a child is "stuck," ask the class to listen to his story and respond with suggestions.

You might ask the children to share their writing, if they wish; this should not be required. Then you could suggest that they write about an incident in their own lives when they had a difficult decision to make.

Suggestions to the Teacher

1. Make the point that people often have great difficulty resolving human problems. "You just don't know what to do!"
2. Work on the idea that behavior is caused; that there are usually many causes; that it is not easy to choose between alternatives.
3. Ask the class to speculate on why the people in the film behaved the way they did.
4. Avoid the judgmental point of view. Rather, emphasize that people usually do the best they can think of doing at the time, but that sometimes their decisions are not the best choice under the circumstances.



PAPER DRIVE: Used for Teacher-Education

INTRODUCTORY DISCUSSION:

Almost daily a teacher must make crucial decisions about student behavior. Sometimes she must act quickly. How do you, as the teacher, decide when confronted with a dilemma involving students? What triggers your responses to student behavior? Do you know?

When students act in anti-social ways, how do you help them to evaluate their own behavior? What teaching skills are involved?

QUESTIONS TO CONSIDER AFTER THE FILM:

1. Should Miss Hendry tell the class what they must do? Are there other ways she can approach this problem?
2. What made Miss Hendry decide to wait rather than to expose her students' misbehavior?
3. Do teachers and students perceive a situation similarly?
4. If you were this teacher, what would you have done?
5. What values motivated the adults in this story?
6. What were the students' values?
7. What values, in your opinion, have priority?
8. How does a teacher guide students in values explorations?



BIBLIOGRAPHY

Brameld, Theodore and Stanley Elam, (eds.) Values in American Education. Bloomington, Indiana: Phi Delta Kappa, 1964

Raths, Louis E. and Merrill Harmin and Sidney B. Simon, Values and Teaching: Working with Values in the Classroom. Columbus, Ohio: Charles E. Merrill Books, Inc. 1966

Shaftel, Fannie R. and George Shaftel, Role-playing for Social Values: decision-making in the social studies. Englewood Cliffs, N.J. Prentice-Hall, Inc. 1967 (esp. pp. 66-74, "Fifth-Graders Role-play 'The Clubhouse Boat'")

