

Summer 2001

## Teaching Video Production in the Secondary Art Classroom: An Educational Travel Log

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Teaching Video Production  
In the Secondary Art Classroom:  
An Educational Travel Log

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A Project Report  
Presented to  
The Graduate Faculty  
Central Washington University

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In Partial Fulfillment  
Of the Requirements for the Degree  
Master of Education  
Master Teacher

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By  
William Lee Daggett  
July, 2001

## ABSTRACT

### TEACHING VIDEO PRODUCTION IN THE SECONDARY ART CLASSROOM: AN EDUCATIONAL TRAVEL LOG

By

William Lee Daggett

July 2001

This project is intended to serve as a model and resource for secondary teachers seeking to incorporate video production into their curriculum. A central premise of the project is that video production can serve as a valuable learning tool when it is part of an integrated, project based instructional program. The sample model used here is an educational travel log. A secondary art students' trip to Europe was undertaken. The various steps in how the trip was set up and how the curriculum was organized is the focus of the project. Students' roles, responsibilities, and activities are described, along with the connections to core curriculum content and Washington State's Essential Academic Learning Requirements. Lessons for use in the art classroom were developed to use as models for additional lessons created by the author or educators.

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## CHAPTER 1

### BACKGROUND OF THE PROJECT

#### Introduction

Art is unique in the educational environment. Albers says it best,

Art offers us something seldom seen in other content areas of the curriculum: an immediate emotional and intellectual response to other perspectives. Unlike the texts in many other content areas which take an abundance of time to read, with art, we stop, we respond, we reflect-often in a matter of a few moments. Art then, takes on a powerful and pivotal position in the curriculum. (Albers, 1999:10)

In the last decade, the computer has started to take on a different role that provides a great advantage for the art educator. It has become not only a powerful tool for creating art, but it has transformed and energized the entire art education process. The computer has provided a creative device for image creation and enhancement for the visual arts. The opportunities that today's art students have for new ways of combining information were not possible a few years ago. It is possible to take drawings, photos, sound, music, and video and combine them together to create new and powerful messages. This type of art often involves high levels of emotional and intellectual responses.

The demand in the workplace and in teaching accelerates the importance of video and electronic imaging as a part of the art curriculum. Therefore, it is necessary to rethink and reinvent the content of the visual arts and include new imaging and sound technology to equip students for the 21st century. Computer technology should be thought to facilitate the artistic and creative process for the artist. The computer is not just a tool but

is more a vehicle. It is a vehicle that can take you places and show you new ways of doing things that a simple tool cannot do. It is a delivery system for instruction in art. It is also an art form in itself. Art educators have the task of continuing to teach traditional art forms and also integrating new technology into the curriculum. This scientific progression has resulted in a major change in art education. In the last few years, we have seen art programs revitalized with the introduction of computers into the classroom. This fact has also created many problems and challenges for the art teacher.

### Statement of the Problem

The problem for art educators comes in three areas. The first involves the school district cost of purchasing the new technology. The second is in training for teachers to use the equipment, and the third is in setting up curriculum to use and incorporate electronic imaging.

The idea of video production in the classroom is a new topic, and little information has been written about how to incorporate it into the curriculum. There has been a large body of research and work written on media and visual literacy and the effects of media and video on students and our culture. Very little has been written about the actual production and use of video technology.

### Purpose of the Project

The purpose of this project was to develop a model for video production in the Connell High School art classroom. To achieve this purpose, review of current research,

examination of literature, and evaluation of current models in place were considered and discussed.

The video created will teach students the basics of how to integrate art and technology. Learning these concepts will also be effective in helping document our bi-annual art trip to Europe. The art department sponsors this trip every other year as a means of experiencing art first hand and offers the opportunity to interact with different cultures. Students at Connell High School have very little opportunity to experience the fine arts or different cultures. This trip has been an excellent way for students to have first hand experience with cultural artifacts in contextual settings that they have previously only read about in books.

This project is teacher-student collaboration. Students write scripts, videotape, and then help edit to produce a travel log of their trip. The teacher serves as a guide and an editor. Students are going through a learning process. Therefore, the final product will have changes as they work through the process.

This project is a good example of how video production is made rather than just a documentation of travel. The video product is secondary to the process itself. The lessons produced may be used as models for additional lessons created by the author or other art educators.

#### Limitations of the Project

For the purpose of this project, it was necessary to establish the following limitations:

1. Scope: Video production was developed in conjunction with teachers and administrators for use primarily in the North Franklin School District.

2. Research: The literature and key elements reviewed in Chapter 2 were limited to research current within the last seven (7) years. Research was limited to a Educational Resources Information Center (ERIC) computer search, and books and articles found in the CWU library.
3. Targeted Populations: The targeted populations were students in grades nine through twelve in the North Franklin School District.
4. Time: This project was started in the summer of the 1999 school year and is scheduled to be completed in the summer of 2001.
5. Use of Music: The use of music in this video production is used only as an example. Proper copyright clearances must be gained before distribution.

### Definition of Terms

#### Art

Art is a process that results in an end product that is not necessarily perfect. It incorporates the elements and principles of design. It has the ability tell a story and should have an emotional impact.

#### Firewire

Apple's version of the IEEE-1394 interface specification. It is also known as Sony's i.LINK,®. Whether referred to as FireWire, IEEE-1394 or iLINK the interface is the only high-speed digital technology that enables consumer electronics to easily interface with computer products. IEEE-1394 technology is the result of a joint venture between the electronics industry's most influential consumers and computer manufacturers.



## Media

The various means of communicating to the public that is popular today, such as video, television, movies, and magazines.

## Non-linear video editing

The process of creating media on the computer that allows for the easy movement of pictures and sounds. The user gets to choose which clips go where. The finished presentation does not mirror or follow in a straight line, as does traditional analog film editing.

## Visual Literacy

Is one aspect of media literacy. It involves the communication of visual information.

## CHAPTER 2

### REVIEW OF RELATED LITERATURE

#### Introduction

In the United States, more and more educators are beginning to become interested in media literacy education. Media literacy involves the ability to access, analyze, evaluate, and produce communication in a variety of forms. Americans spend many hours passively absorbing television and video information and are little aware of how it shapes their beliefs and attitudes. It is beneficial for children and adults to have an awareness of the effects that visual and sound media have on us.

Computer technology and multimedia tools have been in the classroom for 10-15 years, and there is a substantial body of research about television and network news. Educators have found numerous reasons to introduce media literacy as part of the curriculum. Some see it as an educational tool to learn about our culture. Some see it as a defense mechanism to filter out the conflicting and dangerous messages. Some see it as essential in being quality consumers of mass marketing (Hobbs, 1998).

Parents are aware that their children are strongly influenced at a very early age by mass media advertising. Children watch large quantities of movie and television programming and then adopt the attitudes and mannerisms of the characters they see on the screen.

Outside the United States, in countries like Great Britain, Canada, Australia, Scotland, Spain, and other nations, media literacy is more advanced and is an organized

part of the curriculum. The reasons these countries have developed quality programs, come primarily from their desire to help their students become wise consumers and a desire to promote their own culture and arts. There is also some concern in these countries that American culture will become too strong of an influence and erode local customs and traditions (Kubey, 1998).

In countries like France, for example, they have passed laws that limit the amount of American radio and television that can be played on government run stations. The French government has even prohibited the use of speaking English on government run radio and television programs. French is the only language that can be spoken. This is done with the hope that the English language will not corrupt the French vocabulary.

The United States is the world leader in the production of media. It is surprising that with our powerful media machine that media literacy education has been slow to develop. The reason for this lack of education has been blamed on the diverse and changing school curriculum as well as the responsibility of teaching social and ethical issues. There has also been a dislike among educators for the media in general. Hobbs states that:

For years, many educators (and some parents too) have stood like ostriches, sticking their necks in the sand and trying very hard to ignore media culture. To many of us, television was the enemy of the fine arts, culture, history and all that is best about civilization. The reasoning went like this: If only we ignore television, our children will ignore it and all will be as it was before television (1998: 145).

Clearly media has completely transformed our culture. It is a common experience of our everyday lives and is impossible to ignore. It is difficult to imagine life without it.

With so much of our attitudes and cultural ideas shaped by video and movies, it seems prudent to be informed about their effects on us.

Currently, there are three main topics being researched in the area of video literacy: a) educators and their instructional practices, b) children's acquisition and interpretation of media, and c) the importance of being media literate.

### Educators and their Instructional Practices

It is the individual educators that play the key role in the development of a literacy program. As stated by Hobbs (1994: 139), "In most communities, however, media literacy exists due to the energy and initiative of a single teacher, not because of a coordinated, community wide programmatic plan of implementation." One or two interested individuals take on the task of learning media, and gradually, other educators become involved. Media educators tend to be self-taught. Because of the isolated nature of video media education, there are currently no standards or common guidelines for what video literacy should resemble. There is great diversity from one school district to another. One school will have a progressive quality program, and another will have almost no program.

The area of video editing is a good example of the diversity in quality of the individual school programs. A few schools have well developed programs, though others have little or no video programs. Video production has gained great interest in the last few years and even schools that do not have programs are aware of the possibility of editing on a computer.

Teachers that would have not even considered video production because of the high cost and complexity of the equipment are now starting their own programs because of the recent accessibility of the technology. The reduction in cost and the simplification of the software have been two of the most significant factors for schools to purchase the necessary equipment.

In a study by Hobbs (1998), it was found that while teachers often received official support for their work in media literacy, their direct supervisors were indifferent to their efforts if they themselves did not receive training. Without the direct involvement of the administrative staff and department heads it was difficult to maintain a high quality program. It is important to include supervisors and administrators on the development of media literacy.

Teachers have not been encouraged to spend time sharing knowledge and experience. A few states with a progressive attitude towards media literacy have made an emphasis of educating their teachers on media and have provided opportunities for networking. Teachers need to have in-service and workshop time set aside for training with video and media literacy. Many times teachers are expected to obtain training on their free time. With the increased requirements and expectations that are continually being placed on teachers today, there is very little time for additional training. School administrators need to plan time so that educators can have the opportunity to learn new instructional strategies for using video and computers.

### Children's Acquisition and Interpretation of Media

There has been considerable research done in the area of how children perceive and understand media. It has been documented that by the time a child graduates, he or she will have spent more time in front of a television set than in a classroom (Heintz-Knowles, 1995). In "A Children Now Poll" conducted by Fairbank, Maslin, Maullin, & Associates in 1994, the key findings were: children are well-connected to the media, children see a negative image of themselves in the news, children don't see their neighborhoods in the news, and children think that news is missing their stories. On a positive note, the children generally felt that the news was fair in its coverage.

It is important for all ethnic groups to see themselves promoted in a positive manner in television and video. This helps promote a positive self-image and give individuals good strong role models to follow.

The surveys of minority children demonstrated that they were critical of the way they felt their ethnic group was presented in the news. Native American youth were concerned about portrayals of their race in the media. They were seldom portrayed in the media at all, and when they were, it was unrealistic and stereotyped (Children Now, 1999).

In contrast, African-American children say they often see people of their own race on television, but they, too, felt that white characters were more positive and minorities were more negative. White children were more often portrayed as being well educated, doing well in school, and being intelligent. Minorities' characters were more often seen in a negative manner. Researchers say that children get messages about their race by

seeing how they are portrayed in the media. The absence of people from their own culture suggest that they are not important, while stereotyped or negative models indicate that they are not worthy of respect. The study found that children overwhelmingly believe that it is important for all kids to see people of their own race on television. Children want to see a reflection of themselves in the media and that they are important. The research also shows that children have great faith in media's ability to send positive messages about race (Children Now, 1998).

Children need to see positive images of themselves and their race in the media. This vision can bring about a better feeling between different ethnic groups and start conversations that result in better understanding between people of different races.

In a study done by the Kaiser Family Foundation on girls in the media, researchers examined messages sent to adolescent girls across a range of magazines, movies, and television. The study found that girls had many positive role models. Women were shown being self-reliant, intelligent, and honest. The study also found that the various forms of media often contained stereotypical messages about appearance, relationships, and priorities. The study showed that messages delivered through the media do not stand alone. They become part of a larger sphere of influence and have the power to reinforce or challenge the messages that girls are sent. The power of strong role models encourages the creation of positive female portrayals throughout the media (Children Now, 1997).

The impact of popular music and video on children today is powerful. An examination of teenagers in the hallways at school or in a shopping mall shows the influence of their favorite performers. Students clothing, hair, choice of food, and how

they spend their money show their fascination with media images. The influence of media on children today can be observed everywhere.

### The Importance of Media Literacy

Why study media literacy? It is not enough to just use media in the classroom. Simply showing a video as a class reward for good behavior does not necessarily lead to learning about media. Students need to go beyond entertainment and learn how to analyze media.

It is a similar situation in the art world. Simply looking at great art does not in its self teach a person how to understand the art. It is important to discuss, ask questions, pause and review the material in depth.

Brown states that, it is clear that mass media has permeated our contemporary society. Movies and television continue to exert a huge influence on society in general. Media's powerful presence influences our leisure time, politics, social behaviors, and relationships. The goal of education in media literacy is to help viewers seek out quality programming and develop a sense of critical inquiry (1998: 47).

It is important that people learn how media can reflect, modify, or distort reality. False, unhealthy attitudes and desires can be presented in an attempt to sell products and services. Media can shape student attitudes and beliefs very subtly so that they are unaware of how they are being manipulated.

As stated by Masterman, "Media literacy avoids forming students who are likely to have a blind faith in media images and representations, or an equally dangerous skepticism which sees the media as sources of all evil" (Brown, 1998: 47).

Everyone needs to develop critical inquiry. The ability to understand the true nature and purpose of the mass media message helps the student become a better and



more satisfied consumer. Without careful consideration many people are unaware of their own responses to art and media.

In research, Lachappelle (1999), designed an experiment where students produced video of themselves responding to artwork, in order to document the experience. These videos promoted a new self-awareness about how they communicated their ideas. The video helped students see themselves and how they were actually responding to the artwork. They were surprised to see their own responses. They were unaware of what they were actually communicating. The students were often unaware of their own voice and body language. They learned much more from watching themselves on videotape than hearing a teacher's evaluation of their response. From this, they were better able to improve their presentations and relate at a deeper level.

This research has many implications for the classroom teacher. Greater student understanding and awareness of their own communication skills can be accomplished through self observation. The use of video could assist in many areas of assessment.

### Summary

One of the most important factors in the development of media education outside of the United States is the need that other countries feel to protect themselves from the invasion of American culture. Media produced in America is shipped all over the world and is having a big impact on other cultures. These countries are starting to put limits on the amount of time that American media can be shown or played on their airwaves. They have also developed extensive media literacy programs to help their citizens combat the effect that video and television has on their society.

In the United States, very little “foreign” media has found its way into our culture. Because such an overwhelming majority of the media is created in this country it seems that we are more unaware of its impact on us. Many people feel they do not see the need to be literate about media created in their own country. America is a large country and the culture is very similar across the entire 50 states. A shopping mall in Texas is very similar to a mall in Alaska. Americans rarely have to go outside their own culture so they are unaware of other cultures. There are many other good reasons to support media literacy other than protection from foreign cultures.

Currently, there are two main approaches to media literacy. They are the inoculatory and the cultural studies approaches. these approaches are often at odds with each other. The inoculatory approach is to introduce popular forms into the classroom only to dismiss them as commercial and manipulative. The cultural studies approach attempts to advance students’ aesthetic appreciation of television and film or of media and the arts generally. Until there can be better accommodation of the two camps, the conflict between them is part of the reason media literacy is not well accepted in this country (Kubey, 1998).

Increased efforts in analyzing our own culture and what makes it unique would help students understand how media is effecting them. Educators could reduce the amount of non-educational use of video in the classroom and promote the analysis of media. Students’ learning to create their own media messages is one of the best ways to promote understanding of culture and media.

Media training programs could address key characteristics such as the development of deeper thinking and analysis of the motives behind the presentation.

Schools have the option of shifting away from entertainment toward the process of analysis and asking questions. Media literacy, much like art criticism, is about careful and thoughtful analysis of the motive and content of the presentation. Questions need to be asked. What is the artist trying to say? Why did he/she present the picture in that way? What is the picture or video trying to persuade me to do?

Media production needs to be considered an essential part of the education process. Media literacy is incomplete unless students get experience creating their own media. The actual creation of a video program makes students much more aware of how the message can be controlled. Carefully dissecting media products that students have created themselves is one of the best ways to become aware of how professionals can manipulate the media.

Some educators believe that young people cannot become truly critical consumers of the mass media until they have had experience making photographs, planning and organizing ideas through storyboards, writing scripts and performing in front of a camera, designing their own web pages, or reporting a news story. The power of technology is unleashed when students can use it in their own hands as authors of their own work and use it for critical inquiry, self-reflection and creative expression (Hobbs, 1998:20).

Casually watching videos or playing computer games is not an effective way of learning video literacy. Only by critically examining the media around them can students pick up on the subtle messages that are being presented.

Increased efforts in staff development in secondary schools could be implemented to deter the non-educational use of video in classrooms. Staff training could focus on a wider range of instructional strategies for use of videos and computers. This approach would promote students' ability to critically analyze the media message as well as

provide students opportunities to create their own presentations using available technology.

Collaboration and commitment of effective media literacy training requires practical, sustained effort to develop the program of study. The challenge is for teachers, administrators, and parents to look carefully at the different kinds of emphasis other media study efforts have taken and to determine which goals and concepts are best suited to their students' educational and cultural context. Then they must work together to make it happen (Brown, 1998).

An effective video literacy or editing program requires a supportive administration willing to supply the necessary training to prepare teachers. The challenge is for teachers and administrators to work together to provide the necessary technology and materials. Teachers then have the tools to begin developing the basic video editing skills in students. Educators then provide lessons that teach technology and cultural skills. Students are then empowered to create powerful media productions.

## CHAPTER 3

### PROCEDURES

#### Genesis of the Project

While serving as an art teacher at the secondary level, the author recognized that the art curriculum was going through a technological revolution. The curriculum that had been developed after 18 years of teaching was no longer adequate to prepare students for the current workforce. About five years ago, several grants were obtained to help purchase cameras and video capable computers. At first, the new equipment was used primarily for graphics and photography.

In 1996, video editing was starting to become a factor in the education and in consumer markets. Educators across the nation were beginning to experiment with non-linear video editing on the computer. In the beginning, the process of editing was difficult and cumbersome. The software and hardware were not developed to the point where the quality of the final product was satisfactory. In 1998, two major developments in the technology took place: the first digital video camera was introduced in a price range that educators could afford and Apple Computer Company added Firewire capabilities to all their computers. For the first time, the technology advanced to the point that it was easy and practical to edit video on the computer. With Apple Computers' addition of free software called iMove, it was possible for even an elementary age student to edit video on the computer.

Additional purchases were made to upgrade the art department computers. With the technology now in place, the art program started developing videos on a small scale. The first projects were short 5-minute videos. Senior class videos, which ranged in length from 30 to 60 minutes, were the next projects. The video developed for this particular project was a travel log of the art department trip to Europe during spring break 2001. This trip is sponsored by the Connell High School art program every other year. This opportunity was seen as a good chance to showcase many different elements of video production.

After much experimentation and learning by trial and error, the author saw the need to develop a more complete curriculum using video editing in the classroom. Since video editing was such a new development, there was very little material or research done on how to implement its use in the curriculum. This illuminated the need to clearly articulate the steps and the process involved in using video technology in the art classroom.

### Project Development

A systematic review of the literature relating to Internet technology in education was conducted using a variety of databases. These included, ERIC, Central Washington University Library, and ProQuest. From this search a total of over forty related books, journal articles, and web postings was collected. The information within these sources was organized according to categories: educators and their instructional practices, children's acquisition and interpretation of media, and the importance of media literacy. These three categories generated the sub-headings appearing in chapter two.

### Project Implementation

The author hopes to continue to use this document in continued use in the art classroom and in support of teachers who are just beginning to experience the power of video editing in their classrooms. As a technology leader, the author has a responsibility to model appropriate practice and to be a source of current research and expert opinion on the subject. The author also hopes that teachers beyond his own school and district will use this document as a resource to aid them in video project design.

## CHAPTER 4

### A GUIDE FOR TEACHERS IN THE DEVELOPMENT OF VIDEO EDITING ACTIVITIES

The guide contained in the following pages is designed as a model document to be used by teachers to help set up a program for video editing.



Teaching Video Production  
In The Secondary Art Classroom:  
An Educational Travel Log.

A Model Application Exploring Europe

This guide is written with the assumption that interested teachers already have some grasp of basic computer and video editing skills. Activities are presented in sample form. The model presented is a twelve-day trip to Italy and Greece. Teachers are encouraged to personalize ideas according to their individual needs.

An Introduction to Video Editing

Video editing can serve as a valuable teaching and learning tool when part of an integrated, project based instructional program. This guide will help you to develop appropriate video activities that serve to engage learners and deepen their understanding of concepts. Many benefits associated with video based activities have been documented. These include, but are not limited to, the following:

- Integration of many different media forms.
- Development of higher-order thinking skills through collaboration, analysis and synthesis of data.
- Development of cooperative and social skills.

- Opportunity to develop video literacy skills
- Increased motivation, engagement, and on task time.

### Video Production of a Europe Travel Log

There are three different levels of a travel video production. The first activities are preparation and research. The second activity is the actual participation in the trip. The third and final activity is the recording and celebration of the finished trip.

#### 1. Preparation and Research

Preparation began by holding meetings to show the wealth of learning opportunities in a trip to Europe. Next it had to be determined what countries in Europe would be best to visit. There were several short motivational videos available from the large well-established companies. Travel companies like Cultural Heritage Alliance (CHA) or EF Educational Tours have excellent introductory videos. Students were then surveyed to find out what specific countries they wanted to tour and why they were interested in these countries. The teacher, who was also the tour leader, then selected 3 or 4 tours that he/she felt were the most beneficial. It was important for the teacher to narrow the trip selection down because there were hundreds of trips from which to choose. A group of students would find choosing from such a large list impossible. After the students had chosen a tour with a majority vote, then preparations for the trip were begun.

The Europe trip is sponsored by the art department every other year. This variation allows nearly 2 years for the students to prepare for the trip. The cost of the trip

is usually over \$2000. A time period of 2 years allows student to prepare both financially and intellectually. About one year before departure date, monthly Europe meetings were conducted in the art room after school to educate students on art and history and to demonstrate how to travel in a foreign country.

Students had to meet certain criteria before they could go on the Europe trip. All students had to be doing well in their classes. They had to maintain at least a "C" grade average and had to have approval from all of their teachers. Good social skills were a must. They had to obtain a United States passport. They agreed to be video taped for the Europe video. The additional requirements are listed in the appendix on page 37. The rules of behavior for the trip were explained early in the planning stage so students were aware of what behavior was expected of them. Both the parents and the students agreed to keep these rules or they would be returned home at their own expense (See Appendix 38-39.)

Each student agreed to research one area of the trip and became the tour expert on that particular place. The tour leader created a list of 30-35 possible subjects from which the students were to choose. After each student selected a subject, they were encouraged to go to the library or use the internet and find out all they could about that subject. When their research was complete, a script was written that outlined what they were going to say while being video taped. They also completed a storyboard showing what camera angles and views they preferred.

After the students had paid their deposit, monthly meetings were conducted to help students prepare for the trip. A few of the important topics covered were: packing, airport procedures, foreign language, culture shock, and how to protect oneself against

pickpockets. Every meeting also included a short video on the history and art of each region that would be visited. The Europe meetings were usually in the evenings after school so both students and adults could attend.

The process of selecting chaperones was done on a first come first served basis. Chaperones received up to a thousand dollar discount on the cost of their tour. The first 6 or 7 adults that paid their deposit were the official chaperones. Any adult that wanted to participate after that could only do so as a full paying adult. The guidelines and expectations for chaperones are listed in Appendix 39-40.

Students and adults that attended the monthly meetings were well prepared for the trip and enjoyed the experience more than the people that only attended a few of the meetings. Any learning that the students did before leaving on the trip greatly enhanced the quality of their educational experience.

## 2. Participation in the Trip

The most interesting part of the trip was the actual travel to Europe. Students who had done their homework greatly anticipated the opportunity to experience what they had been learning about in books and movies. Students had many opportunities to document the trip through sketching, photographing, journaling, and videotaping.

Everyone going on the trip was required to carry a sketchbook. The sketchbook served as a visual record documenting the trip. Several opportunities were given for students to sit and closely analyze the environment. Sketching on location was one of the best ways for students to increase their drawing and creative visualization skills. The sketchbook served as an excellent record later when students wanted to remember what

they saw on the trip. So much visual information was quickly moving past the students, it was invaluable to stop occasionally and carefully analyze what was being seen.

An extra copy of the scripts that students had written were taken along on the trip and handed to them just before they arrived at their destination. Then, they were video taped talking about their area of expertise. Students were also encouraged to ask the local guides questions and to continue learning about their subject. A portable laptop computer was taken along on the trip which could be connected to the digital camcorder through the Firewire port. Therefore, students were able to get immediate feedback on their presentation. It was also possible to begin editing the video on the computer using the software called iMovie. This was a good opportunity to increase student video editing skills.

### 3. Recording and Celebrating the Finished Trip

When the trip was over and every one was back home in the United States, the recalling and recording part of the trip was undertaken. After 3 to 4 weeks had passed and the students had a chance to have the film developed from their cameras, trip participants gathered at a private home. During this social event, everyone brought their pictures and had the opportunity to exchange pictures or negatives. The best pictures were scanned into the computer and edited into the video with the live action footage. This addition created a nice blend of stills and video showing each student's point of view.

The final editing was done by a team of students that were most interested in learning video editing. A maximum of 6-7 students worked best. If the group was too large, the process became confusing, and the quality of the final product suffered. The

complexity of bringing pictures and sound together in a video production necessitated that small groups take the video, area by area, and finish small sections and then move on to a new section as each was finished. There was a tendency for students to attempt too large a section of the video at one time. This tendency created an overly complex unmanageable editing process. The constant scrolling and moving around the computer timeline was an inefficient use of time. The biggest problem with creating too large of a video section was the problem of lack of hard drive memory space. Video files took up large amounts of memory. A 5-minute video could take up 6-7 gigabits of space on a computer hard drive. It was important to have plenty of free hard drive space or the video could not be recorded to videotape when it was finished.

The trip experience culminated by showing the final video to the high school student body in the performing arts auditorium. Throughout the year, it will be shown to the secondary level art classes as a supplement to the art lesson being presented.

#### Essential Academic Learning Requirement Connections

A project such as this did an excellent job of meeting the Essential Academic Learning Requirements(EALR) for Washington State. The art requirements met are listed below:

- 1.3 use and develop art skills and techniques to solve problems and express ideas
- 1.4 use skills of craftsman ship to produce quality work
- 1.5 create, present, and evaluate artworks using visual arts, music, drama, and dance
- 2.2 generate and analyze solution to problems using creativity and imagination

- 3.1 use image, sound, action, and movement through the art to express individual ideas for a specific purpose
- 3.2 use combinations of art forms to communicate in multi-media formats.
- 4.1 use art skills and knowledge in other subject areas
- 4.4 recognize the influence of the arts in shaping and reflecting cultures and history

In addition many of the communication requirements were also met. They are:

- 1.2 listen and observe to gain and interpret information
- 2.2 create a comprehensive and organized presentation with a clear sequencing of ideas and transitions
- 2.5 effectively use action, sound, and/or images to support presentations
- 3.2 work cooperatively as a member of a group
- 3.3 seek agreement and solutions through discussion

There were many other learning requirements that were met. A trip such as this gives student learning opportunities at many levels. The students learned how to conduct themselves in a foreign country, and how to communicate with people that do not speak English. They learned how to manage money and how to navigate through a large city. The list could go on and on. It would be hard to design a better activity that would better meet the Washington State EALR's in so many ways.

## CHAPTER 5

### Summary, Conclusions and Recommendations

The initial purpose of the project was to explore the literature and research regarding teaching video literacy and production in the classroom. A sample project was designed using secondary art students both as performers and as editors of a trip travel log. A sampling of forms is included. The author hoped that this example might provide a model for other travel experiences that can give secondary art students opportunities to learn the video editing process.

Video editing had the power to serve students and enhance their learning in more powerful ways than traditional teaching. When used as an active learning tool, video editing connected teenagers with media and ideas that would normally be beyond their experience. Students had the opportunity to combine traditional art forms, such as drawing and sketching with video and sound. This combination of the art and media created a stronger viewing experience than using only one by itself.

When active learning with video became part of the secondary experience, many benefits in student learning were noted. The greatest benefit was rooted in increased motivation. This translated into greater student engagement and on-task behavior, and therefore also into increased learning. Group interaction and communication skills were deepened as students experienced the collaboration and compromise necessary to refine different viewpoints and ideas into a satisfying work.

The lessons in this project were created by the author using research and personal experience. It is this author's position that the use of video in the classroom has the



power to have a very positive effect on student learning. If video editing is going to be effective in the classroom, teachers must have the technology available to them and adequate training. Teacher education programs and school districts need to set aside time and resources to prepare educators. Video editing is a time consuming process. Many educators find it difficult to find the time, particularly with the additional paperwork and requirements that are constantly being expected of teachers today. Editing video is the wave of the future, and school districts would benefit greatly by incorporating it in the classroom.

It is hoped that this document will encourage teachers to begin using video editing in their schools. Video editing is hard work, but it is also interesting and creatively challenging.

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# Appendix

## EUROPE LETTER TO PARENTS

Dear Parents,

Greetings, I am the art teacher at Connell High School writing to explain about an exciting opportunity for your student. The art department is planning a twelve-day trip to Europe in spring break 2001. Over 60 people have signed up so far, and we have room for a total of 44 students and chaperons. We plan to leave March 29 and return April 9 (2001).

I have seen a tremendous need for our students to go out and have first-hand experiences in art and culture. Every other year, I have taken a group of students to Europe to visit some of the world's greatest museums. This trip has been a huge success. Each student returns with a new and refreshing understanding of a different culture and how to conduct himself or herself in a foreign environment.

The students this year have decided on a trip to Italy and possibly Greece as well. Those students that are active in art club are busy doing various art projects to raise money to help pay for the trip. I encourage all interested students to get involved in art club, but it is not necessary to be a member in art club to go on the Europe trip.

The educational value of a trip like this is outstanding. It gives a parallel learning experience to a student's formal curriculum. The academic concepts that they learn in classes are good, but their learning is greatly enhanced with real, first-hand experiences with a culture. While textbooks and class work help to form a theoretical foundation of knowledge, it is the actual experience of travel that helps to fully round an individual. Educational travel expands students' awareness as they gain an appreciation for the unique art, history, and elements of world cultures.

We live in an increasingly competitive world in which every "edge" will count as an advantage. An educational tour is an investment in the future. The more practical experiences that students have with other cultures, the better they can face the challenges of life. Many colleges and universities are looking for well-rounded students and a trip to Europe looks very good on a student's resume. While educational travel doesn't come with a written guarantee of success, it does provide some good tools to help build a successful life.

I am busy preparing the group for what they are going to see on the trip. We will be studying famous people, places, and the history of the various locations so the students can receive the optimum benefit from the experience. We have more than enough adult chaperones, but if you would like your name included on the alternate list, or if you would like to go as a full paying adult participate please contact me as soon as possible. We are working to make this our best trip so far.

Sincerely,

W. Lee Daggett

Your Name \_\_\_\_\_

# Europe Questionnaire

1) Please write down the name of the European country you would most like to visit. \_\_\_\_\_

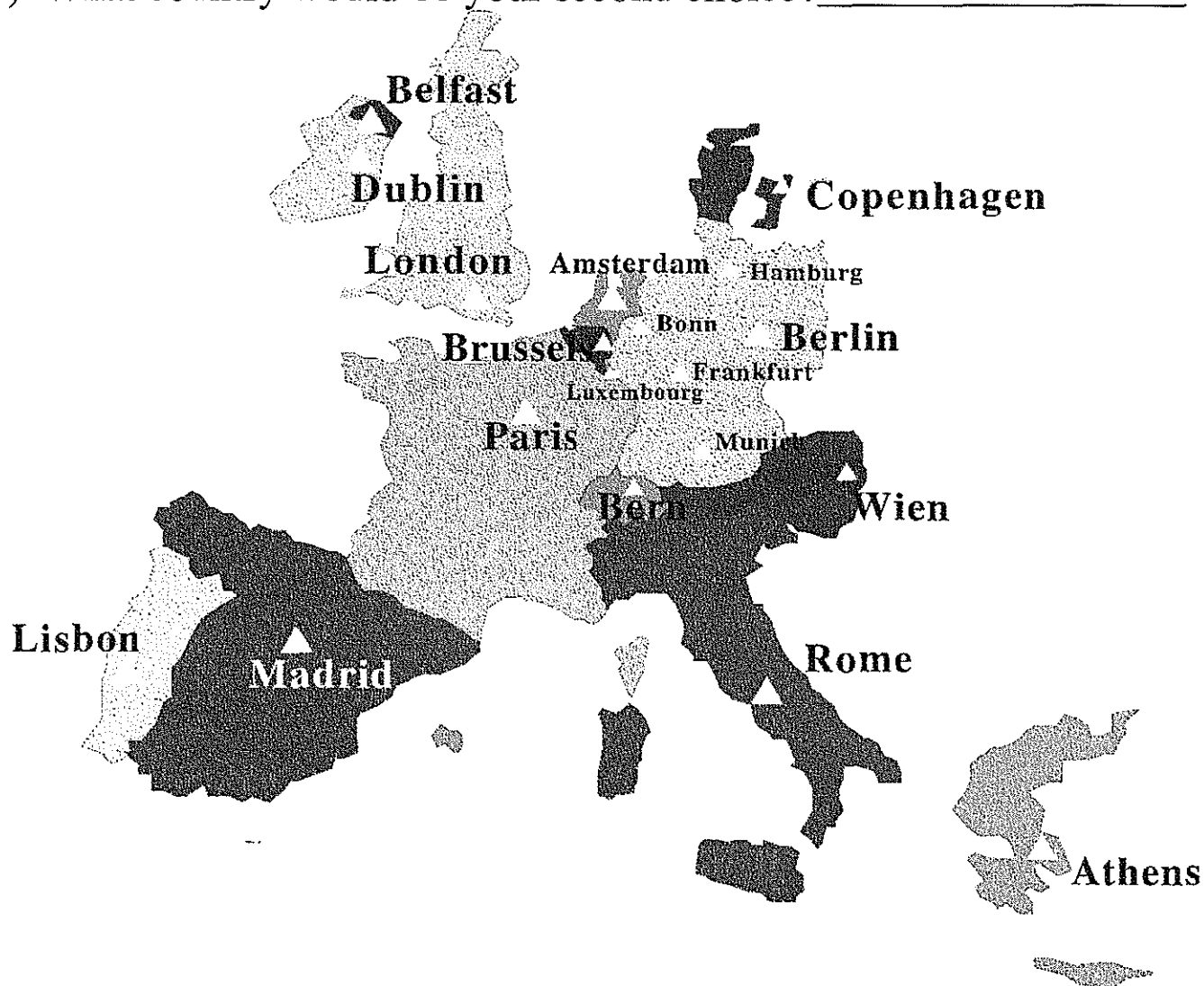
2) Explain why you would like to visit this country. \_\_\_\_\_

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3) What country would be your second choice? \_\_\_\_\_



### **EUROPE TRIP REQUIREMENTS**

- 1) Students must have taken one art class.
- 2) Students should have an interest in the fine arts and be willing to keep a sketch book while traveling in Europe.
- 3) Students must be passing all of their classes, a minimum grade point average of a "C" is recommended.
- 4) Students must have approval from all their teachers.
- 5) Students must have good social skills and be able to get along well with students and teachers.
- 6) Students must be in good physical condition and be able to walk long distances and climb stairs.
- 7) Students must keep all of the trip rules.
- 8) Students must be U.S. citizens with a U.S. passport.
- 9) All students must agree to be video taped for the Europe video. Everyone will research one part of the trip and present it on the video. Students must be willing to assist in the final editing of the video.
- 10) Students must make it a priority to attend the monthly after school meetings.



### **STUDENT BEHAVIOR CONTRACT**

This trip to Europe is a once in a lifetime opportunity for students and should be a wonderful educational experience. However, for everyone to enjoy this trip, students must conduct themselves in a mature, responsible manner. It only takes one student doing something irresponsible to ruin the trip for everyone else. The following rules must be observed at all times. If a student breaks any of the following rules, he/she will be removed from the trip and returned home at their parents' expense.

- 1) You must follow the directions and leadership of your chaperons at all times and show respect for your fellow students, tour directors, and guides.
- 2) Make sure you never go anywhere alone. Stay with a group of at least three people. Make sure your chaperon knows where you are at all times. You may not go out at night without a chaperon.
- 3) Be on time. You must carry a watch with you. Keep an eye on your watch. We have a tight schedule. One late person can mess up the entire program.
- 4) Chaperones will set the nightly curfew. Once the bed check has been made, you may not leave your hotel room for any reason whatsoever.
- 5) No boys in girls' rooms and no girls in boys' rooms at anytime without a chaperon present.
- 6) You are not permitted to drink alcoholic beverages. It is important to point out that in most European countries, there is no minimum drinking age and alcohol is readily available. Students who are experiencing alcohol for the first time may

have a very negative reaction to it, ranging from getting physically ill to becoming disruptive and ruining the tour for themselves and others.

- 7) You must be considerate and respectful of the rights of other guests at the hotel. Unnecessary noises such as running in the hallways, slamming doors, loud talking, are not permitted.
- 8) You are forewarned that use and/or possession of drugs, in the U.S. and abroad, constitutes breaking the law and is punishable by immediate imprisonment. The chaperons cannot help any student who violates the law, and even their intervention will not bring about the release of the offender.

Everyone in art has worked hard and long to make this trip possible. By showing respect for others, everyone will benefit. While abroad, you may encounter a number of customs that may surprise you. At such times, you'll find that courteous and considerate behavior is appreciated by everyone and bridges many cultural differences.

I have read the above rules and understand that if any of these are broken he/she will be returned home at the expense of the parent or guardian.

---

\_\_\_\_\_  
Signature of Parent/ Guardian \_\_\_\_\_ Date

\_\_\_\_\_  
Signature of Student \_\_\_\_\_ Date

### 12 Chaperon Guidelines

- 1) Come to the monthly Europe meetings. It is important that the chaperon gets to know the students and become is informed about the trip.
- 2) Be firm, fair, and friendly with the students. Their parents trust us to do our best for their child. When we have free time, be willing to take students with you when you are exploring or shopping. Be aware of where our student groups are going and check in with them.
- 3) Be positive and enthusiastic. Let students see your real enthusiasm for what we are doing.
- 4) Don't overreact to negative situations. Disappointments and bad things are likely to happen. Any negative reaction by the chaperons is going to be exaggerated by the students. The attitude of the chaperon sets the mood for the group.
- 5) Be on time. Chaperons must set a good example by being on time. If we as adults are not on time, how can we expect students to be on time.
- 6) Please do not drink alcohol in front of the students. I would encourage you to avoid alcohol all together, but if you must drink, please do it away from the group in another part of the restaurant.
- 7) Rotate the seating in the bus. The chaperons need to spread out in the bus. We need adults in the back, middle, and the front of the bus. The front seats on the bus are the most popular and the spot where the adults tend to congregate. The chaperons need to rotate every other day so that the same people do not always have the front seats. At least one adult needs to be at the back of the bus. Students in the back of the bus have a tendency to talk and not pay attention to the tour director. Please take turns sitting at the back of the bus.
- 8) Take turns staying in the hotel or hospital with sick students.
- 9) Help make room checks at night. The chaperons will check the student rooms at night, and see that they are in their rooms for the night. Once the bed check is made, the door should remain closed until morning.
- 10) Get in good physical condition. A student trip like this is very fast paced and can be physically exhausting at times. Chaperons must be able to walk long distances, climb stairs, and keep up with an energetic bunch of teenagers.
- 11) Let Mr. Daggett be the group leader. He will work with the tour director to set the itinerary and try to work out tour difficulties. Please contact him if you are having problems. As the group leader, Mr. Daggett bears final responsibility for what happens on the trip.

- 12) Have fun. You have paid good money for this trip. Do not let other chaperons or students with a poor attitude spoil your fun. You are going to see people at their very best and their very worst. Do not take negative situations too seriously. Keep a positive attitude no matter what others do.

## **VIDEO RELEASE FORM**

### **Europe Art Trip 2001**

Art Department  
Connell High School  
1100 W. Clark  
Connell, WA 99326

I hereby grant Connell High School and CHS Art Club the right to use any pictures or video tape of \_\_\_\_\_ taken on the CHS Europe Art trip on Spring Break 2001. I realize that this video will be shown to the public.

\_\_\_\_\_  
(Signature of legal guardian) If under 18 years of age

\_\_\_\_\_  
Date

As a student on the Europe trip 2001, I agree to help with the production of the video. I promise to learn all about one area or subject and become the tour expert on that area. I also agree to be video taped explaining my area on camera. I understand that my explanation will be used in the Europe video.

\_\_\_\_\_  
Signature of student

Name\_\_\_\_\_

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Subject Area\_\_\_\_\_

## EUROPE STORYBOARD

Please return this completed form to Mr. Daggett by Feb. 27

Narrative:\_\_\_\_\_

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Narrative:\_\_\_\_\_

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Narrative:\_\_\_\_\_

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Narrative:\_\_\_\_\_

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## EUROPE VIDEO PRODUCTION CONTRACT 2001

The Europe video is a group project open only to students that went on the 2001 Europe trip. You are representing Connell High School as well as the 31 people that went on the trip.

All students that work on the video must have good communication skills and work as a team. Individual decisions should be made with the approval of the group. No student should make major changes to the video without first consulting with Mr. Daggett. Mr. Daggett is the director of the video. He is responsible for assembling the final cut and is in charge of the overall quality and production. To be a video member students should follow the below rules.

- 1) You must follow the directions and leadership of the group leader at all times and shows respect for you fellow students.
- 2) You must be a team player and a good listener. He should be willing to compromise when necessary for the good of the group.
- 3) You must get approval from Mr. Daggett when you are planning any major changes in the music or video.
- 4) You should work only on the Europe video no other projects may be worked on unless you first get permission from Mr. Daggett.
- 5) Work hard all period on your section of the video does not stop working and wander around the art room with out permission.
- 6) Mr. Daggett is the video director he is responsible for assembling the final cut and is in charge of overall video quality.
- 7) Computers are for school use only. Do not download pictures for personal use, chat or check email. Do not change setting on computers or add programs.

Video editing is very hard work. All students that work hard and follow the above rules will receive grade of 5 on those weeks they work on the video. Any student that does not work hard or does not keep the above rules will be removed from the video and will be required to complete the regular classroom assignment.

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

Name _____	_____
Name _____	_____
Name _____	_____
Name _____	_____
Name _____	_____

### **Passport Application Information**

All United States citizens traveling to or from a foreign nation require a valid U.S. passport. A regular, blue cover U.S. passport is valid for 10 years after the date of issue for adults 16 years of age and older. For travelers under 16 years of age, passports are valid for 5 years from the date of issue.

#### **How do you obtain a passport?**

- 1) You must go to the Benton County Clerks office in Kennewick. The office is located in the Justice Center behind the Target store on Quinault Street. It is the first office as you go in the Justice Center look for the Superior courts sign. The phone number is 509-735-8388. The hours are 8am-12 and 1- 4pm.
- 2) You must have a **certified** copy of your birth certificate.
- 3) You must have two passport photographs. (School photos cannot be used.)  
If you are under 18 years of age you must be accompanied by an adult.
- 4) You must have a photograph ID, such as drivers license or student body card.
- 5) If you are under 16 years old you will need a \$25 check or money order, and \$15 check or cash. If you are over 16 years old you will need a \$45 check and \$15 cash, check or money order. The check must be made out to: Passport Services.

#### **How long will it take for my passport to arrive in the mail?**

- 1) Usually your passport will arrive in 6-8 weeks.

#### **Important things to remember.**

- 1) It is very important that you get your passport well in advance of the final departure date. You may run into unexpected difficulties obtaining your passport.
- 2) As per U.S. law, travelers not carrying a valid passport will not be allowed to board any aircraft leaving the U.S. for any foreign country.
- 3) Any participant who fails to obtain his/her passport on time for tour departure will **not** be eligible to withdraw and get a refund.



# ITALY AND GREECE

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Itinerary (12 days-March 29-April 9, 2001)

## Day 1. Departure

Depart for Seattle. Everyone car pools or drives on their own to the Seattle airport. You must be at the airport at least three hours before departure.

## Day 2. Milan-Florence

Welcome to Italy! Upon arrival in Milan, meet your CHA Tour Director at the airport and proceed to your hotel in Florence, the Cradle of the Renaissance. Tonight join an Evening Walking Tour.

## Day 3. Florence

Enjoy an entire free day to explore the wonders of Florence at your own pace.

## Day 4. Florence-Rome

Your expert guide introduces you to Florence's artistic delights on your morning sight-seeing: Giotto's Bell Tower, the Baptistry's bronze doors, and the Piazza della Signoria. Included are visits to the spectacular DUOMO, the CHURCH OF SANTA CROCE, and the GALLERIA DELL' ACCADEMIA to admire Michelangelo's "David." Later, observe local craftsmen at work during a visit to Florentine leather factory. Afterwards, proceed to Rome, Italy's ancient capital, for your overnight stay.

## Day 5. Rome-(Catacombs)

Discover the Eternal City's treasures with your expert guide. Enter the Roman Forum, see the Arch of Constantine and step inside the mighty Colosseum. On your way to Vatican City, admire the Circus Maximus and Capitoline Hill. End with visits to St. PETER'S BASILICA and the SISTINE CHAPEL. On your free afternoon, consider an optional visit to the ancient catacombs.

## Day 6. Rome-Naples-Capri-Sorrento

Head south to Naples, one of Italy's most important commercial, cultural and artistic enter, where you'll board a short ferry to romantic Isle of Capri. Stroll among the island's beautiful flower-decked villas and boutiques and enjoy an included ride through the famed BLUE GROTTO (weather permitting). Drive to lovely cliffside Sorrento for the evening.

## Day 7. Sorrento-Pompeii-Bari-Overnight Ferry

Your day begins with a guided sight-seeing tour of POMPEII, revealing the ancient treasures of this remarkable city once buried by an eruption of Mt. Vesuvius in 79 AD. Later, drive to Bari to board your overnight ferry to Greece.

## Day 8. Cruising-Patras

Enjoy splendid scenery as you cross the Ionian Sea to Patras, the busy capital city of the Peloponnese.

## Day 9. Patras-Corinth-Mycenai-Epidaurus-Athens

Journey to ancient Corinth to admire its impressive ruins including the Bema, the Agora and the Temple of Apollo. Later, travel to Mycenai, where sight-seeing includes visits to the LION GATE, the TOMBS OF AGAMEMNON AND CLYTEMNESTRA, and the CIRCLE GRAVE where the Golden Mask of King Agamemnon was discovered. Visit the THEATRE AT EPIDAUROS to hear its spectacular acoustics before proceeding to Athens for the evening.

## Day 10. Athens

Guided sight-seeing of Athens shows you its Old Royal Palace, the Academy and the University. Explore the hilltop Acropolis where you'll visit the PARTHENON and the THEATRE DIONYSIUS. Sight-seeing ends with a visit to the fascinating NATIONAL ARCHAEOLOGICAL MUSEUM. (If not open, visit the Acropolis Museum.) The afternoon is free for personal exploration.

## Day 11. Athens-Athens by Night & Greek Taverna

Savor a free day to discover Athens at your own pace. This evening, enjoy a ride through Athens followed by a special dinner at a Greek Taverna where you'll sample mouth-watering local delicacies, a perfect way to end your stay in Greece!

## Day 12. Departure for the USA

