

RESEARCH REPORT

"RIPPLES": A THIRD YEAR SURVEY

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Agency for Instructional Television

The Agency for Instructional Television is a nonprofit American-Canadian organization established to strengthen education through television and other technologies. Its primary function is the development of joint program projects involving state and provincial agencies. A division of AIT is National Instructional Television, which manages the cooperative projects. AIT has its main offices in Bloomington, Indiana, and regional offices in the Washington, D.C., Atlanta, Milwaukee, and San Francisco areas.

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FOREWORD

As part of a continuing effort to monitor and implement consortium projects, AIT attempts to examine the pattern of acceptance and utilization of each series after three years of classroom use. The approach selected for this "Ripples" study was limited to finding out what teachers using the series thought about it. Data were collected to explain the wide acceptance of the series, pinpoint areas of weakness, and suggest alternative patterns of utilization. No effort was made to obtain a random or representative sample of those using the series or to examine the characteristics of non-respondents.

AIT first considered a ~~sample~~ survey of appropriate classrooms in all viewing areas to determine the size and composition of the audience for "Ripples". This technique was rejected as being beyond the current research resources of this organization. Data on audience size were requested from the agencies broadcasting the series, in the hopes of combining and extrapolating nation-wide audience figures. Few agencies had any data at all, and much of the existing

information came from limited response to questionnaires.

In spite of the limitations of this study, it does, nevertheless, reflect the feelings of a large number of teachers across the country; it does suggest modifications in the current broadcast patterns of the series. Additional AIT surveys for other consortium projects will begin to extend our knowledge of the size and composition of the audience, patterns of acceptance and use, and individual program appeal.

In May 1973, the National Instructional Television Center conducted a mail survey of classroom teachers using the school television series "Ripples". These programs were developed and supported by a consortium of 13 educational and television agencies in conjunction with NIT. "Ripples" is a series of thirty-six television programs for children from five to seven. It presents the themes of knowledge, values, aesthetics, and change in relation to the process of growing. Through an emphasis on the interdependence of persons and things, it reveals the interplay of knowing and feeling that informs human development.¹ The series deals with the relationships the child encounters in his life and the world around him.

The 1972-1973 school year was the third year that "Ripples" had been in general distribution. It is a widely broadcast school television series, transmitted over approximately 150 public television stations. Judging from the utilization reports received from several of the school television services across the United States, "Ripples" is widely used and appreciated by teachers of kindergarten and first grade classes. In the spring of 1973, NIT sought to clarify the acceptance of the series, pinpoint its weaknesses, and possibly suggest to its users alternative patterns of utilization.

In April 1973, letters were sent to agencies broadcasting the "Ripples" series requesting the names and addresses of classroom teachers using "Ripples". Twenty-six state and local educational television agencies participated in the survey by providing lists of names or by distributing the prepared questionnaire through their own utilization systems. Each classroom teacher received an envelope containing a cover letter, a one-page questionnaire (which covered both sides of the paper), a list of the "Ripples" program titles, and a stamped reply envelope. In some cases, a small monetary incentive was enclosed.

A total of 740 questionnaires were distributed to classroom teachers during early May. NIT received 417 replies, a response rate of 56%. Of the questionnaires returned, eighteen were blank or incomplete to the point of being unusable. Thus, the effective return rate was 54% (399 of 740). For additional information on the methodology and response rate see Appendix I, Methodology.

Results

All results of this survey are based on the 399 questionnaires tabulated. When a different base figure is used, the sample size has been noted. Representative comments from responding teachers are also inserted at appropriate points throughout this report.

A. The Respondents

As could be expected, most of the respondents (83%) taught kindergarten and first grade classes. The remaining teachers taught either second or third grade classes (14%) or special education classes (3%). The teachers generally were experienced (median of nine years teaching; mean, 12.6 years) and had used school television for several years (median was three years; mean, 4.3 years). Classroom experience ranged from one to 43 years; school television experience ranged from one to 15 years.

The teachers used an average of three television programs a week in their classrooms. Eighty-eight percent of the classes watched "Ripples" on black-and-white television, 9% watched on color television and 3% viewed the "Ripples" series on film.

B. The Television Series

As could be expected in a survey of willing users of a product, teachers report that they like the "Ripples" series; 57.6% "strongly like" it, another 35.1% "like" it. Only one of the 399 teachers "strongly dislike(d)" the series, and only five disliked it at all (why these teachers use it is not known). This highly positive regard for "Ripples" is reflected in other attitudinal questions used in this survey.

Over 92% of the teachers reported that their students liked the series (65% "strongly liked"). Four teachers indi-

it anyway.

"(Students) related to most of the programs... liked the programs that talk about the things they come in contact with." (1)

"Programs that deal with the child's experiences (Lost, Dad & I, Everybody's Different) were extremely useful." (EMK)

"...too immature for children of today." (1)

"... 'come alive' program (because) it exposes children to many situations beyond their own environment." (K)

The respondents were asked to compare "Ripples" to other school television series for young children. Over half (56%) considered "Ripples" more effective than other series; only 5% of the teachers thought it less effective.

The teachers were asked to indicate the curriculum area(s) in which they used programs in the "Ripples" series. The 381 teachers listed a total of 531 responses. Seventy-six percent of the respondents mentioned social studies. Another 26% suggested science, 22% listed language arts, and 10% listed

health. Art, music, and physical education were also suggested as curriculum areas for "Ripples".

"...used this as general informational background vocabulary development...(also) creative imagery." (K)

"...have a pre-arranged schedule, can't coordinate curriculum with series." (1)

"My teachers build their plans around this film." (K)

"(It) fits in very well with the Social Studies program." (1)

"Excellent starting point, the creative teacher can use it as a springboard." (1)

One of the purposes of this survey was to discover if the series would remain current, and if not, to locate which of the programs were becoming out-dated. The question asked was, "Do you think the "Ripples" series will remain 'current' for the next five years?". Forty per cent of the teachers thought it would; 58% thought the series would, but with the exception of some programs. Only two percent of the teachers suggested that the series would not remain current for the next five

some specific programs in the "Ripples" series.

C. Specific "Ripples" Programs

The teachers surveyed were asked to indicate up to three programs that met certain criteria. They could select, from a list of "Ripples" titles, those programs that they felt were the most and the least effective, that the students enjoyed, that were the weakest in production and in curriculum content, and those that were out-of-date. Thus, in each category, up to 1197 program mentions were possible.

Many teachers reported that recall of specific programs was often quite difficult. At the end of the school year, it was hard to review an entire year's worth of programs. Teachers demonstrated a better memory for the positive questions than for negative questions; they often had a problem in limiting their answers to only three programs. Whereas requests for critical program mentions elicited many fewer responses, both in terms of numbers of teachers and numbers of mentions per teacher.

"Some are very, very good; some are very, very bad." (K)

"Programs with action went over well, those with little or no action turned them off completely." (1)

"Good length". (K)

"Some of them were slow moving; that's why Fire! was so popular, because it was full of action." (K)

"Pace of 'Ripples' is good." (1)

"...excellent contribution... a good length of time. I have no negative comments." (1)

The programs mentioned by teachers as "most effective" (Table I) are primarily those that can be easily used as traditional "community helper" lessons. These programs are complex, however, and could be used to obtain higher level, more imaginative objectives. The frequency with which these programs are cited suggests that their simpler, more direct meanings are being used. The "most effective" programs are those dealing with common childhood experiences; for the most part, they are action-oriented; they do not deal with art, music, and aesthetic experiences.

Several of the "most effective" programs deal with the self-discovery and interpersonal skills important at this age. Although most of the "effective" programs can, and probably are being used in direct cognitive teaching, it is evident that some of the programs dealing with emotions and values

"Ripples" Programs Most Effective With Class

Possible Mentions: 1197
Total Mentions: 1184
Usable Mentions: 1179

Frequency of Mention

166 Going to the Hospital
134 Overnight at the Hospital

89 Everybody's Different
80 Fire!
75 How Did I Get To Be Me?
65 Lost

50 Out to the Moon
45 Friends
43 Animals Need You
42 Seeds
38 How Will I Grow?
37 Millions of Pies
36 Shadows
35 Checkup
32 Dad and I
29 All By Myself

Frequency of Mention

21 55 To Get Ready
18 Feeling Spaces
17 Body Talk
17 Going Home to Earth
15 Rhythms from Africa
14 Caring for the World
14 Hands
12 People Make Music

7 Eyes and Lenses
7 I Found It
7 Take a Good Look
6 Movement
6 Touching the World
5 Playing Where You Are
5 Sounds of Myself
5 Talking Round the World
3 How Do You Know?
3 How It Used To Be
1 You're It

0 To Make a Dance

are also regarded as effective in the classroom.

The data reported in Table 2 is in response to a question requesting negative information about "Ripples" (i.e., the "least effective" programs). Fewer teachers tend to respond with fewer mentions on these negative questions. Three hundred and ten teachers of the 399 total (78%) responded with at least one program mention for this question.

The "least effective" programs seem to be those dealing with the arts and with aesthetics. It may be that children of this age are unable to deal with artistic experiences, although it is also possible that the experiences portrayed were not perceived as appealing to or appropriate for young children. This may have been a failure of content selection, or of production (see Table 5) or of both.

TABLE 2

"Ripples" Programs Least Effective With Class

Possible Mentions: 1197
 Total Mentions: 857
 Usable Mentions: 853

<u>Frequency of Mention</u>		<u>Frequency of Mention</u>	
123	Rhythms from Africa	11	All By Myself
119	To Make a Dance	10	Overnight at the Hospital
85	Body Talk	9	How Do You Know?
		8	Dad and I
61	Movement	8	Take A Good Look
47	People Make Music	7	Playing Where You Are
46	Feeling Spaces	6	Seeds
		6	Caring for the World
34	Eyes and Lenses		
30	How It Used To Be	5	Going to the Hospital
28	Millions of Pies	5	How Did I Get To Be Me?
27	Out to the Moon	5	Lost
23	Touching the World	4	Checkup
21	Going Home to Earth	3	Everybody's Different
20	Hands	3	Fire!
20	You're It!	2	How Will I Grow?
19	Talking Round the World	1	Animals Need You
17	Sounds of Myself	0	Friends
14	I Found It		
13	To Get Ready		
13	Shadows		

One other possibility is that programs receiving frequent mention as "least effective" are those involving body movement. Young children commonly imitate both large and small skeletal movements shown on television programs, and these actions are often perceived as disruptive classroom behavior. Passive, not active, television viewing is desired. Thus, sympathetic movement is seen as distraction, not attention; and if the class is not paying attention (i.e., moving around), these programs could not be effective.

There are some interesting differences in the ranking of several of these programs. For example, "Rhythms from Africa" is considered the least effective program. When

TABLE 3

"Ripples" Programs That Students Enjoyed The Most

Possible Mentions: 1197
 Total Mentions: 979
 Usable Mentions: 975

Frequency of Mention

116 Fire!
 90 Going to the Hospital
 87 Overnight at the Hospital
 61 Dad and I
 53 Lost
 50 Out to the Moon
 49 Millions of Pies
 44 Animals Need You
 38 How Did I Get To Be Me?
 37 Rhythms from Africa
 34 Shadows
 26 All By Myself
 25 Friends
 23 Checkup
 21 Everybody's Different
 21 55 To Get Ready
 21 People Make Music
 21 Seeds

Frequency of Mention

20 Feeling Spaces
 17 Hands
 14 Going Home to Earth
 13 How Will I Grow?
 11 Movement
 11 Playing Where You Are
 9 Take a Good Look
 9 Touching the World
 8 Body Talk
 8 Sounds of Myself
 6 I Found It
 6 You're It
 5 Caring for the World
 5 How It Used To Be
 5 Talking Round the World
 5 To Make a Dance
 4 Eyes and Lenses
 2 How Do You Know?

Africa" ranks tenth as the program students most enjoyed.

In some instances, therefore, the rankings of Table 2 may reflect a program's lack of appeal to teachers, or a common difficulty in dealing with aesthetics in the classroom. This may explain a low rating as an effective teaching device.

Many of the programs that teachers report are "enjoyed most" by the students (Table 3) are also those that teachers say are most effective. Some exceptions are worth noting: "Dad and I" was ranked 15th most effective, but it is the fourth most enjoyed program. The tenth-ranked program "most enjoyed" is "Rhythms from Africa"; at the same time, it is considered the least effective program in the entire series.

Many of these conflicts between what is effective and what is enjoyed by the students could be clarified by student interviews at the local agency site.

The data from this question do indicate that teachers were able to differentiate between their estimate of effectiveness and their perception of student appeal. A question on what programs the teacher enjoyed most was not included. It is possible that teachers listed student preferences as a reflection of their own. However, the exceptions to the trends in these tables suggest that, in fact, perceived student enjoyment is being reported.

Three hundred and twenty-eight teachers (82%) responded to this question with at least one mention. The total number of mentions suggests that with a positive question, the number of responses increases greatly. Several negative questions follow and the diminished number of respondents and responses is noticeable.

Many teachers felt that they were not qualified to make a judgment on production quality. One hundred and forty-six (37%) of the respondents, however, did make a judgment on the production quality of "Ripples" programs. The most frequent teacher comments about production quality referred to the sound quality; some teachers blamed their viewing and reception conditions, others blamed the program's production quality. Nevertheless, Table 4 shows the dominance of music and aesthetics

"Ripples" Programs Having The Worst Production Qualities

Possible Mentions: 1197
 Total Mentions: 345
 Usable Mentions: 344

Frequency of Mention

49 To Make a Dance
 43 Rhythms from Africa
 33 Body Talk
 21 People Make Music

 17 Sounds of Myself
 15 Movement

 11 You're It
 10 Eyes and Lenses
 10 Feeling Spaces
 10 I Found It
 10 Touching the World

 8 Seeds
 7 All By Myself
 7 55 To Get Ready
 7 How Do You Know?
 7 Millions of Pies
 7 Out to the Moon

Frequency of Mention

6 Hands
 6 Take a Good Look
 5 Caring for the World
 5 Checkup
 5 Dad and I
 5 Going Home to Earth
 5 How It Used To Be
 5 Playing Where You Are
 5 Shadows
 4 Talking Round the World
 3 Everybody's Different
 3 How Did I Get To Be Me?
 3 Lost
 3 Overnight at the Hospital
 2 Animals Need You
 2 Fire!
 2 Friends
 2 Going to the Hospital
 1 How Will I Grow?

low ranking as effective teaching tools (Table 2), suggests a pattern in the way these programs are perceived by teachers. The classroom use of these programs, therefore, may be hampered as Table 5 suggests.

Less than half of the teachers (42%) indicated at least one program as having poor curriculum content (Table 5). Programs receiving numerous mentions are those in the areas of art, music, and aesthetic experiences. They are also the programs that tend to elicit sympathetic body movement in the classroom. Why these two concepts (aesthetics and movement) seem to be tied together may be more an artifact of content selection than overall curriculum content. But, these two concepts seem to reappear for each negative question.

It is unclear why programs dealing with the arts and

TABLE 5

"Ripples" Programs Having The Poorest Curriculum Content

Possible Mentions: 1197
 Total Mentions: 411
 Usable Mentions: 411

<u>Frequency of Mention</u>		<u>Frequency of Mention</u>	
62	To Make a Dance	5	Going Home to Earth
58	Rhythms from Africa	5	Playing Where You Are
		5	Take a Good Look
40	Body Talk	4	Dad and I
30	Feeling Spaces	4	I Found It
25	Movement	4	Overnight at the Hospital
25	People Make Music	4	Seeds
		3	Checkup
18	Sounds of Myself	3	How Did I Get To Be Me?
15	Millions of Pies	3	How Will I Grow?
12	You're It	3	Lost
11	Touching the World	2	55 To Get Ready
10	Talking Round the World	2	Friends
9	Hands	2	Going to the Hospital
8	All By Myself	2	Shadows
8	Eyes and Lenses	1	Everybody's Different
8	How Do You Know?	1	Fire!
7	How It Used To Be		
6	Caring for the World	0	Animals Need You
6	Out to the Moon		

aesthetics are consistently cited by teachers as the worst in many categories. It seems far fetched to believe that a disproportionate number of these programs were poorly conceived (Table 5) or poorly produced (Table 4). By combining the "least effective" programs with those of the "worst production" and "poorest curriculum content" (tables 2,4, and 5), the rankings point to the same six "Ripples" programs as those teachers perceive as least useful. "Body Talk", "Movement", "People Make Music", "Rhythms from Africa", "Sounds of Myself", and "To Make A Dance" received uniformly low marks in these areas.

There are several possible explanations for the poor showing of these programs. (1) Mukerji, in Television Guide-

in the relative emphasis and approach to aesthetics recommended for the three-to-eight year old. (2) The producer of the television series did not translate the concepts effectively to an audio-visual medium. (3) The concepts and/or their television treatment are not appropriate or appealing to young children. (4) The concepts and/or their television treatment are not appropriate or appealing to the teachers of young children, who may find it difficult to teach in the area of aesthetics. (5) These programs, eliciting sympathetic movement, are seen as disruptive and inappropriate for classroom use.

A case can be made both for and against each of these propositions. The true explanation may be that miscalculations of theory, selection, production, effects, and expectations all find their way into the classroom.

In the "Ripples" series of 36 programs -- where less than that number may be needed to fill a school broadcast schedule -- the data suggest that a certain group of programs are not effective or are not being used effectively.

Because "Ripples" deals with feelings and relationships, it is not surprising that very little of its material is quickly outdated. Less than 8% of the respondents (31 teachers) cited any program as out-of-date. Predictably, those most frequently mentioned deal with space travel, where events have rapidly changed much of the physical material presented. The small number of teachers mentioning these programs, however, suggests that the two films on space exploration remain con-

TABLE 6

"Ripples" Programs That Are Out-Of-Date

Possible Mentions: 1197
Total Mentions: 59
Usable Mentions: 59

<u>Frequency of Mention</u>		<u>Frequency of Mention</u>	
15	Out to the Moon	1	Caring for the World
11	Going Home to Earth	1	Feeling Spaces
6	Millions of Pies	1	Fire!
5	To Make a Dance	1	Hands
3	All By Myself	1	I Found It
3	Body Talk	1	Movement
3	Overnight at the Hospital	1	People Make Music
2	You're It	1	Rhythms from Africa
		1	Seeds
		1	Take a Good Look
		1	Touching the World

ceptually broad enough to be adapted in light of scientific advances. The only teacher comments relating to out-of-date programs either suggested an update of the two space programs or indicated that, much to the teacher's surprise, their students were still excited by these possibly "out-of-date" programs.

The infrequent citation of programs as out-of-date supports the data from a related survey question. Forty percent of the respondents thought the series would remain current for the next five years; but 58% had some minor reservations about the series' longevity. Still, only 8% could identify a specific program that was not current.

The data in Table 6 suggest that when events date program material, modifications can be developed and implemented by the classroom teacher, without production changes. It would be incorrect, however, to interpret these findings as absolute. It is possible that events of the next few years could dras-

results, nevertheless, do point out the adaptability of the broad concepts and interrelationships developed in the series.

D. Teacher's Guide

More than three-fourths (77%) of the teachers responding to this survey had a copy of the Teacher's Guide. The majority of teachers who had a guide thought it useful (66%); another 32% found it adequate.

Those teachers with greater teaching and classroom television experience were more likely to have a guide and to find it useful. The guide was less evident and less popular among inexperienced teachers. It is possible that newer teachers are unaware of the existence of the guide; but it is more likely that agencies have exhausted their supply of "Ripples" guides over the past few years and have not distributed them to teachers just beginning to use the series. Teachers who thought highly of the guide also thought highly of the series. It is significant that only one-third of those viewing "Ripples" on film had copies of the guide.

Another guide-related problem as evidenced from the teacher comments, is that the programs broadcast either do not follow the sequence in the guide, making the guide difficult to use, or that the broadcasts do follow the guide's sequence, making curriculum continuity illogical. Those agencies following either of these patterns (all agencies, one assumes) should make an effort to change broadcast sequence

or better inform the teachers of the schedule. NIT distributes the series in modules of six programs that, unlike the Teacher's Guide, are not alphabetical. Thus, the only agencies that could be using the series in the same sequence as the guide are those agencies which own the complete set, the consortium agencies. Those agencies, following an alphabetical schedule, should reconsider their actions.

"...need more detailed preparation for each unit (in the guide)." (1)

"I'm not sure I received a teacher's guide; I got a one or two sentence blurb;...what to look for, to use before the program would be good." (K-1)

"...manual is very good for correlating subjects." (2)

"...manual didn't follow the sequence of the TV shows." (K-1)

"Programs are not shown in order." (1)

"(I) would like to have a teacher's guide." (K)

"The guide is superb." (3)

E. In-Service Television Programs and Workshops

Only 17% of those surveyed (66 teachers) reported seeing any of the "Ripples" in-service programs. The low percentage is due to the fact that about one-half of the agencies participating in the survey did not broadcast these programs. Teachers who did view them rated the programs on a scale of adequate-to-worthwhile. These teachers were not highly enthusiastic about the programs, so that their infrequent use may be justified.

Only five teachers (of 399) had attended a "Ripples" workshop. And only 25% thought workshops would be at all worthwhile.

"When and where are these programs available to me?" (1)

"(It is) difficult to see the in-service programs sometimes." (1)

"...would have gone to a workshop if one had been available, but I haven't found it a hindrance." (1)

"Teachers without a creative imagination for follow-through may need to rely on workshops to guide them in the use of the show."

Summary and Comments

"Ripples" is a widely used and well-liked school television series. It is popular among students and teachers alike. The concepts developed by the television programs lend themselves to widespread acceptance and prevent them from becoming rapidly outdated.

Certain programs, predominantly those in the realm of aesthetics, seem to be less popular and less effective than the series as a whole. For a variety of reasons, these programs are not working well in classrooms around the country. If an agency plans to broadcast less than the 36 programs of the "Ripples" series, these programs should be considered for deletion.

Rather than deleting the programs from the series, another appropriate action might be to arrange the aesthetics programs in a separate module, labelled as aesthetics, and distribute and support this new module as one unit.² Support material should be created specifically for this module, since one possible limitation is the inability of teachers to work easily with the aesthetic programs in the classroom. It would be worthwhile to interview several teachers who, as these survey data suggest, do not find the art and aesthetics programs effective in the classroom, or even strong in terms of content. Observations of classes using these specific programs, followed

by student and teacher interviews, might point out the reasons for the weakness perceived in the programs. For future television production efforts for the young child, an attempt to discover the reasons for problems with "Ripples" utilization would be a worthwhile exercise.

In general, teachers have copies of the "Ripples" Teacher's Guide and find it useful. An effort should be made to provide guides to those teachers using the programs on film; only one-third now have copies. The correlation of program sequence for the guide and the broadcast schedule needs to be worked out at each location. Teacher confusion and some slight irritation is becoming evident in this area.

The in-service programs are little used and not perceived as highly worthwhile. The desire for workshops is limited, at best.

Additional Teacher Comments

"'Ripples' is real and not 'phony bologna'." (K)

"(It) doesn't make sense to show the films in alphabetical order....My students waited for months for the little boy to go home from the hospital."

"...extermely pleased with 'Ripples', even for kindergarteners." (K)

"Maybe the children are not mature enough to accept the concepts...some of the programs seemed to be repititious." (1)

"Excellent for kindergarten, but immature for my first grade....things I felt the children were already familiar with." (1)

"Students lost interest in the program if there wasn't much talking and they had to watch pictures." (1)

"(I) liked the variety of topics covered...provides the students with the opportunity to visit many places that would not be feasible to visit via field trip, etc." (1)

"Some children really enjoy 'Ripples', others do not. It seems (as though) children who have not had many social and cultural experiences really enjoy the program while children who have 'been around' -- gone to the movies, zoos, libraries, etc.-- do not enjoy it and consider it babyish." (2)

"...learn a great deal from the experience of others." (K)

"My students lost interest in the program before it was finished." (2)

"...excellent for primary black children." (1)

"Children look forward to 'Ripples' each week." (1)

"...teaches them to do the right thing." (2)

"...programs were very valuable...children were very eager for 'Ripples'."

"...creative, happy program."

APPENDICES

Appendix I: Methodology

In April 1973, letters were sent to all educational or television agencies in the United States broadcasting the "Ripples" series. Each agency was requested to send NIT the names and addresses of as many as 50 classroom teachers who had been using "Ripples" with their classes for at least two years. Twenty-six state and local educational television agencies participated in the survey by providing a list of names or by distributing the prepared questionnaire through their own utilization systems. Each classroom teacher received an envelope containing a cover letter, a one-page questionnaire (which covered both sides of the paper), a list of the "Ripples" program titles, and a stamped reply envelope. In some cases, a small monetary incentive was enclosed. There was only a single contact; no follow-up mailing was sent.

A total of 740 questionnaires were distributed to classroom teachers during early May. NIT received 417 replies, a response rate of 56%. Of the questionnaires returned, eighteen were blank or incomplete to the point of being unusable. Thus, the effective, overall response rate was 54% (399 of 740). Among certain groups, however, the rate was higher.

The rate of response to the questionnaire varied significantly according to the way in which the teachers received the letters. Of the questionnaires sent directly to teachers by NIT, 67% were returned. Of those distributed by the state and

local agencies, 49% were returned. Some questionnaires were mailed by NIT to elementary school principals with a note to give the letter to a teacher using "Ripples". The return rate for these questionnaires was 34%.

The presence and amount of monetary incentive also produced variable return rates. Of those questionnaires that contained 25¢, 61% were returned. Of those with 10¢ enclosed, 59% were returned. Without an incentive, 45% of the questionnaires were returned.

Both the method of questionnaire distribution (direct mail to teachers) and the presence of an incentive, increased the response rate significantly. (A Technical Note on the relative effects of these survey conditions is in preparation.)

Appendix II: Cover Letter

Will you do us a favor?

We are conducting a nationwide survey of classroom teachers who use the school television series, "Ripples." The purpose of this survey is to find out from you and other teachers how the series is being used and how it could be improved. Your answers will help us and your local television agency provide you and your students with better service and better programs.

Your name was selected by the agency that supplies instructional television to your school system. They told us that you have been using the "Ripples" series with your classes.

It will take only a short time to answer the questions on the enclosed questionnaire and return it in the stamped reply envelope. Your answers are, of course, confidential and will only be used in combination with those of other teachers.

Your answers are important both to us and to other teachers who use the "Ripples" programs. If you do not use the "Ripples" series with your classes, would you please pass this questionnaire on to another teacher who does. Each reply is important.

Please return the completed questionnaire at your earliest convenience. Thank you for your help.

Sincerely,

Saul Rockman
Director of Research

SR/ks

P.S. The enclosed new coin is just a token of our appreciation. May it brighten your day or the day of a child you know.

Appendix III

NATIONAL SURVEY OF CLASSROOM TEACHERS
USING "RIPPLES"

date _____

BACKGROUND

- 1. Grade level _____ . 2. Number of students _____ .
- 3. Years of teaching experience _____ years.
- 4. Years of experience using classroom television _____ years.
- 5. How many different television programs does your class view during an average week?

1 2 3 4 5 6 7 or more

RIPPLES, IN GENERAL

- 1. Normally, do you view "Ripples" on: color TV black & white TV film
- 2. How do you feel about the "Ripples" series?

like very much <input type="checkbox"/>	neutral <input type="checkbox"/>	dislike <input type="checkbox"/>
like <input type="checkbox"/>		dislike very much <input type="checkbox"/>
- 3. How do your students feel about the "Ripples" series?

like very much <input type="checkbox"/>	neutral <input type="checkbox"/>	dislike <input type="checkbox"/>
like <input type="checkbox"/>		dislike very much <input type="checkbox"/>
- 4. How does "Ripples" compare to other school television series for young children?

much more effective <input type="checkbox"/>	about the same <input type="checkbox"/>	less effective <input type="checkbox"/>
more effective <input type="checkbox"/>		much less effective <input type="checkbox"/>
- 5. Do you think the "Ripples" series will remain "current" for the next five years?

Yes <input type="checkbox"/>	Yes, with some exceptions <input type="checkbox"/>	No <input type="checkbox"/>
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- 6. In which curriculum area or areas do you use "Ripples?" _____

RIPPLES, SPECIFIC PROGRAMS

These questions will refer you to the list of "Ripples" programs on a separate piece of paper.

- 1. From the list of program titles, please write the numbers of the three programs you found to be most effective with your class.

2. From that list, please write the numbers of the three programs found to be least effective with your class.

1. ___ 2. ___ 3. ___

3. Please write the number of the three programs that your students enjoyed the most.

1. ___ 2. ___ 3. ___

4. Three programs with the worst production qualities.

1. ___ 2. ___ 3. ___

5. The three programs with the poorest curriculum content.

1. ___ 2. ___ 3. ___

6. The three programs (if any) that are out-of-date.

1. ___ 2. ___ 3. ___

RIPPLES RELATED MATERIALS

1. Do you have a Teacher's Guide for "Ripples?" Yes No

In using the Teacher's Guide in your classroom do you find it:

very useful
useful

adequate

inadequate
useless

2. Have you seen any of the "Ripples" in-service television programs?

Yes

No

If yes, were these programs worthwhile?

very worthwhile
worthwhile

adequate

inadequate
worthless

3. Have you attended a workshop on "Ripples?" Yes No

4. Are teacher workshops necessary for the best use of "Ripples?"

completely unnecessary
probably unnecessary

makes no difference

advisable
necessary

THANK YOU FOR COMPLETING AND RETURNING THIS QUESTIONNAIRE. IF YOU HAVE ANY COMMENTS ABOUT ANY ASPECT OF THE "RIPPLES" SERIES, PLEASE USE THE REMAINING SPACE OR ADDITIONAL PAPER.