

Video Use and the Student Learning Experience in Politics and International Relations

Abstract

This article explores video use and the student learning experience in Politics and International Relations (IR). The study brings together and builds on two extant literatures, on deep learning and visual literacy, in order to explore how students make uses of three types of video: lecture summaries, current affairs clips and fictional television. Questionnaire and focus group data generates a nuanced picture, with distinct implications for the learning experience. The article shows how different types of video can be linked to the development of different skills for different students.

Introduction

The technological possibilities of video use and delivery have had dramatic impacts on teaching and learning in higher education, especially in disciplines such as Politics and International Relations. Lectures may be recorded and hosted online for students to access outside of the classroom. Module delivery now frequently makes use of

streamed current affairs video-clips, from video sharing websites such as Youtube. And Module Leaders may show or recommend films and documentaries to add value to and complement core module content. This article addresses these trends, towards the increased use and centrality of videos in higher education teaching, and especially in Politics and International Relations, exploring the role videos play in the student learning experience.

The purpose of this research then is threefold. First, the article explores *how* students make use of videos, in relation to their overall learning experience. Second and more specifically, this article explores how students make use of *different types* of video. And, third, this article explores what role different types of video might play for the student learning experience in disciplines such as Politics and International Relations specifically, where the development of *critical evaluative skills* is a core aim of many programmes and modules. In order to explore these themes, the article is structured in three parts. First, the article discusses some of the most pertinent reasons for studying video use in higher education and locates this research within debates on ‘visual literacy’. Second, the article outlines the research design, identifying three commonly used types of video. Third, questionnaire and focus group data is analysed, and the findings discussed with reference to the widely understood SOLO/Bloom taxonomy, as well as notions of ‘deep learning’. The article concludes by reflecting on some of the implications of the article’s findings and suggesting avenues for future research.

Video use in Higher Education

Why study video use in Higher Education?

There are four principal reasons for studying video use in higher education generally, and in Politics and International Relations in particular. First, the way that current affairs (such as international relations, politics and foreign policy) are reported has evolved in line with new video technology. A joint report from Intelligent Television and New York University notes that media “and video in particular, are in a period of profound transition, rivalling any we have ever seen”, as technology “has rendered many of the processes of media creation, distribution, and consumption faster and less costly than ever before” (INT, 2009, p.3). News is increasingly consumed through short video-clips, often on portable devices connected to the Internet, as technological developments have driven the creation of on-demand video content and its consumption. This trend is set to continue, with predictions that internet-connected devices will reach 15 billion by 2015, when one million minutes of video will be watched online every second (Shiels, 2011).

Second, students are increasingly recognised as ‘digital natives’, having grown up with these new technologies. They are “media fluent” and used to being exposed to such technologies in their everyday lives (INT 2009, p.4). As Duffy (2008, p.119) notes, students “absorb information quickly, in images and video as well as text, from multiple sources simultaneously. They operate at ‘twitch speed,’ expecting instant responses and feedback” (see also Bloom and Johnston, 2010, p.115). This combination of technological advancements – such as broadband capacity and video sharing software – and students’ embedding within these technologies in their

everyday lives arguably makes video use in higher education a more relevant issue today than ever previously.

Third, video use is increasing in the classroom with significant numbers of academics indicating that they expect to make greater use of videos in the future. Online videos, and Youtube videos specifically, remain relatively under-used (INT, 2009), indicating the potential for significant increase in usage in coming years. Park et al (2008) note that this is, again, being driven by technology, as lecturers are likely to perceive something as being useful and worth including in their teaching, only if it is easy to use. The growth of sites such as Youtube and university-specific equivalents (e.g. Box of Broadcasts) enables even those lecturers who are not particularly 'tech-savvy' to easily make use of videos in their teaching. The potential benefits of video use in Political Science and International Relations are particularly clear (e.g. Webber 2005; Weber 2001). Bloom and Johnston (2010) and Swimelar (2013), for example, have noted that video use can help students to develop (international) multiperspectivity. Increased usage, however, has not always improved the student learning experience. Geisbers et al (2008; 2009), for instance, reports a worrying lack of correlation between the increased use of Internet based technologies, such as streamed video-clips, and improvements in student's individual learning experiences. The discrepancy between increased usage, motivated by perceived benefits and better technology, and inconsistent impact upon learning experience clearly warrants further exploration.

Fourth and finally, video use in Politics and International Relations offers the potential to help educators tap into "all of the ways that the human brain learns" (Berk, 2009, p.77; see also Kuzna and Haney, 2001, p.34-35). Berk (2009, p.77), for instance, summarises that video can tap "into the human brain's core intelligences

which are verbal/linguistic, visual/spatial, and musical/rhythmic”. Its ‘affective’ nature makes video a potentially powerful tool for the transmission of knowledge. An interesting dilemma arises in disciplines such as Politics and International Relations, however, in which critical evaluation is often privileged, over knowledge and understanding, as an imperative skill to develop (Biggs and Tang, 2007; Mayer, 2003, p.130; Swimelar, 2013; Weber, 2009). In disciplines such as Politics and IR therefore, the affective resonance of videos is potentially more problematic than useful, as students are required to question, critique and evaluate information.

Video use and visual literacy

First, given the importance attributed to such skills in Politics and IR, it is imperative to ensure that video use works with, rather than against, aims to foster critical evaluative thinking. Second, it is imperative to equip students with the skills to think critically about material that is encountered in their everyday lives. The videos that students see outside of their studies bombard the senses and deliberately play to the affective response that the medium is uniquely well placed to bring. Being able to critically evaluate information in the face of polished productions, stirring music, and the appeal of carefully crafted characters is an imperative skill to develop, and must still function even when cognitive load is extremely high (e.g. Cunningham, 2010).

The development of these skills is often promoted in literature centred on the notion of ‘visual literacy’. ‘Visual literacy’ encompasses notions of “critically viewing – interpreting, analysing and evaluating meaning”, as well as “judging quality” and the “general need to develop an awareness and defence against visual

manipulation” (Christopherson, 1997). Recent work in International Relations, in particular, has highlighted the need to integrate *critical* visual literacy skills within experiential and active learning approaches (e.g. Florez-Morris and Tafur, 2010; Simpson and Kaussler 2009; Waalkes, 2003, p.157; Weber, 2001). Bleed (2005, p.1) notes that these skills are more vital today than ever before, since today’s “environment is highly visual—television, Web sites, video, and images dominate our lives—and visuals created with new technologies are changing what it means to be literate. The literacy of the 21st century will increasingly rely not only on text and words but also on digital images and sounds”. Bleed goes so far as to predict that visual literacy “will become as important as textual literacy for learning” and therefore a strong need exists to integrate it into the curriculum at colleges and universities. What then should be encouraged amongst students is a ‘multimodal literacy’, rather than pure textual competence (Carey and Gunther, 2003). This is especially true in Politics and IR, and particularly in the study of American foreign policy after 9/11.

Matthews (2005, p.203) makes the case for visual literacy after 9/11 in compelling terms: “Instant access to visual images and emotional accounts of terrorism have secured them a vivid place in our memory and reinforced the idea that ‘we’ have been targeted and are under immediate threat. Fear and the sense of belonging to an innocent, victimized, and threatened group, under attack from irrational, malevolent, and uncontrollable ‘others’, is a significant feature of ‘terrorist times’ in Western nations. These identities and feelings are reinforced through visual images and the circulation of recurrent statements, polemics, rationalities, and representations”. Faced with these troubling televisual narratives, Matthews (2005) and others such as Janks (2001) propose a turn towards a more critical pedagogy,

within which notions of critical and visual literacy are central. Such an approach is consistent with a social meliorist teaching philosophy, urging students to engage with troubling visual materials such as videos, which serve to (re)produce dominant discourses, in a direct, head-on-engagement and critique. It is “an important but neglected task of critical pedagogy” to engage “with visual culture and analysis of the ways discourses disperse power and construct identities”, although “we may not have ready access to alternative ways of representing the troubling events of our times, we can explore pedagogies which expose how identities and truths about ourselves and others are established, challenged, and resisted” (Matthews, 2005, p.221).

With this warning and advocacy in mind, this article assesses how students make use of videos in relation to their learning experience, including the extent to which students in Politics and IR are able to deploy and develop critical and analytical thinking skills, through the ‘vehicle’ of video use. Crucial to this task is working out what types of video, and under what conditions, are “effective educational tools for different learners?” (Homer et al 2002, pp.786-787). The focus, then, is on *how* these *different types* of video are used by students, rather than the intentions of their use on the part of lecturer.

Research design

Different types of video

In 2011-12, I introduced three types of video into modules at advanced undergraduate (final year BA) and taught postgraduate (MA) levels. Both of these modules take

contemporary United States foreign policy as their primary subject matter. With the aim of enhancing the student learning experience, the three types of video introduced were: (i) lecture summaries, available outside class; (ii) current affairs clips, streamed in-class; and (iii) fictional television programmes, shown in non-compulsory ad hoc screenings.

The first genre, lecture summaries, often involves the recording of lecture audio and video, as well as accompanying PowerPoint slides and the like. Rather than record entire lectures for students, I opted to synthesise key information from lectures into succinct summaries, between ten and fifteen minutes in length. Lecture summary videos were introduced with the principal aim of helping students who found material particularly challenging. These videos comprise of video and audio of the lecturer in one corner of the screen, with lecture slides occupying the majority of the available space. The summaries were produced using Screenflow software and hosted on Youtube.

Second, current affairs clips, appropriate to the topic of the lecture or seminar, were streamed in-class, with the principal aim of helping students to ground difficult and often abstract theoretical arguments in contemporary, ‘real world’ politics. Alongside increasing interest in ongoing political developments (e.g. US presidential election debates), these clips were shown in order to provide students with exciting material that they are required to think analytically about, in applying theory to empirics. Moreover, a secondary reason for introducing these clips was the hope that they might also foster critical thought and reflection, through encouragement to look beyond surface-level arguments and consider the assumptions and ideas that sustain them, progressing to assess their compatibility, coherence and implications. Ultimately, these clips formed part of an overarching aim to encourage independent

learning, with students acquiring key analytical and critical skills, which they can deploy outside of the classroom.

Third, screenings of films and fictional television programs were introduced for similar reasons to current affairs clips, but with an important extension. They were also shown to encourage student interest in the subject matter and foster key analytical and especially critical skills. However, they were also shown to emphasise the cultural pervasiveness of ideas at the heart of American foreign policy. This cultural focus required additional ‘work’ – and criticality – on the part of students unused to discussing fiction as part of their studies. In 2011-12, I chose to focus on delivering one ad hoc screening, with a strong academic context (see Holland, 2011a), tied in with the pivotal week of the module, in which 9/11 was discussed.¹ A special ‘one-off’ episode of the *West Wing* – ‘Isaac and Ishmael’ – was screened, which deals directly with the events of September 11th 2001 and the American foreign policy response to them.

This episode first broadcast (in the US) in 2001, only three weeks after the events of September 11th. Unlike other television dramas, the episode confronts the events of September 11th head on, and stands (alone) outside of the show’s usual continuity. The episode is a “lesson in terrorism for an American public” that was struggling to “make sense of the events of September 11th” (Holland, 2011b, p.266). There are two reasons, in particular, for screening this particular episode as part of my American foreign policy modules. First, in teaching Americans how to think about ‘9/11’, the episode served to “aid and abet the Bush administration”, reinforcing dominant official narratives that were central to the legitimisation of the War on Terror and Operation Enduring Freedom, which would follow only four days later

¹ See Bostock (2011, p.454) on the need for a strong academic context for video screenings in order to create a “powerful learning situation”.

(ibid.). Second, the show “adopted an explicitly pedagogical theme to teach Americans how to think about terrorism and American responses to it” (ibid.). “The format for the episode sees a group of school pupils ... stuck in the White House Mess Hall due to a lockdown caused by an unspecified [terrorist] threat. One-by-one the show’s main characters join the group to contribute to a question-and-answer based ‘lesson’ on terrorism” (Holland, 2011b, p.267). The American general public are, very obviously, symbolically represented by the children, who learn about terrorism and counter-terrorism from the (fictional) members of the US government.² By screening this as part of an educational experience, the challenge for my own students – who themselves became symbolically represented by the fictional pupils – was to critically evaluate the dominant official narrative put forward by those in a perceived position of authority and expertise.³

Clearly, the introduction of each of these three types of video into my teaching was inspired by different reasons in each case. The rationale behind embarking upon the time-consuming task of creating lecture summary videos is very different from the preparation that is required to select and line up appropriate and up-to-date current affairs clips every week. Logically then, it is important to know how these very different genres of video are used by students in relation to their overall learning experience. Therefore, the principal research question guiding this research is: how do students make use of different types of video, in relation to their learning experience?

² This is clearly a ‘bad’ episode of the *West Wing*, but when choosing which videos to screen for students, ‘bad’ film and television can be useful to encourage critical viewing. See, for instance, Webber (2005, p.374) on Independence Day as “an awful film” that is nonetheless an effective pedagogical vehicle, as well as Shepherd (2012) and Ruane and James (2008) on portrayals of gender, Stein (2011) on race relations, and Simpson and Kaussler (2009), Valeriano (2013) and Weber (2009) on teaching IR theory.

³ See Pollard (2005, pp.299-400) on video use, active viewing and student perceptions of political possibility.

Methodology

The research for this project was conducted in two parts. First, in order to gain a representative oversight of the cohort as a whole, questionnaires were designed to glean information from a large number of students. Second, in order to gain a deeper understanding of the relationship between video use and the student learning experience, an in-depth focus group was run. This research made use of mixed methods in order to: (i) generalise findings across a larger number of students and identify important areas for further exploration; and (ii) ascertain individual and more in depth accounts of particular video uses, student experiences and their relationship.

For the first part of this research project, twenty students (from forty) completed a questionnaire comprising of both closed and open questions, designed to generate quantitative as well as indicative qualitative data. The questionnaire was divided into three sections, reflecting the three video genres to which students were exposed during the modules. In each case, a series of different questions were asked relative to the demands of the genre. First, on the topic of lecture summary videos, students were asked about: the number of videos watched; the timing of viewings (before or after lectures); and perceived usefulness. Second, on streamed current affairs clips, students were asked about: their perceived usefulness; their own learning experience; and impact on understanding of module content. Third, on the topic of the fictional television, students were asked about: attendance; background reading; usefulness; learning experience; and impact on understanding of module content.

Each section also contained open questions designed to generate initial findings for further exploration in the focus group.

The quantitative data generated by the questionnaires was coded in order to establish whether general trends were identifiable, which might require further exploration. Clearly, for a topic such as this, exploring *how* students use videos, numerical data generated through questionnaires requires a deeper, contextual understanding that can only be gained through qualitative methods. Therefore, in the second part of the project, a one-hour focus group was run with eight students (four male and four female), in which emerging trends were explored in greater detail and outside of the confines of questionnaire responses. The session was run four weeks after the end of the modules, in conjunction with a senior colleague from [removed for anonymity]'s Department of Higher Education, who has twenty years' experience of running focus groups. Working with an expert, experienced colleague, who was external to the modules and unknown to the students, helped to mediate my own presence and ensure a relatively neutral environment for student discussions. The focus group was semi-structured, with key points to discuss but significant flexibility to ensure that should students raise interesting issues they could be pursued. Students completing the questionnaire and participating in the focus group were chosen randomly. However, unsurprisingly, responses and participation were biased towards those students most engaged with the module and who had performed at an average and above average level in class as well as written assessments.

Research findings and analysis

The questionnaire served two principal functions. First, it provided evidence of general trends in the data, which helped to steer the direction of the subsequent focus group. The most significant of these trends were: that videos increased and maintained student interest (see also Kuzna and Haney, 2001); videos played a major role in contextualising material; and students were most sceptical of the role played by fictional television. Second, open-ended questions generated some particularly interesting insights, as students were able to describe their uses, experiences and reasoning. Together, open-ended questionnaire answers and subsequent focus group discussions generated four principal findings.

First, students reported making use of lecture summary videos in a variety of ways, including: the role that this resource played in enabling revision of material, confirming understanding and completing lecture notes, as well as preparing for assessment. Students spoke of summary videos as “useful reminders” and “good for revision”, as well as enabling complete and concise lecture notes. While these were expected and useful, the single largest benefit that emerged from the inclusion of lecture summary videos in the module was the role they played in facilitating classroom discussion. Students reported that they felt far less anxious about remembering and recording material in class, as they knew the summary videos could be revisited at a later stage. The impact of this assurance was to enable students to participate more freely and actively in lecture and seminar discussions than they otherwise would have done. This was even the case for one student who was alone in not watching a single lecture summary video, but nonetheless confirmed that he still felt liberated to engage in discussions, because he knew the resource existed. While

this type of video clearly helps with learning and recapping course content, it also therefore plays a more important facilitative role, enabling seminar participation and the development of its associated skills.

Second, students noted two distinct types of benefits from their engagement with current affairs clips. The first of these benefits concerned the greater understanding and engagement that a visual resource generated, as an alternative means of conveying course material. Students reported that videos had literally helped them to *visualise* the course material. For instance, in the questionnaire, one student reported that videos “showed me how the US dealt with the attack. They allowed me to visualise it”, while another noted that videos are a “good way of portraying the events in a different form, I often work better with visual images because they help me associate the content with images”. This apparent visualisation might potentially facilitate more comprehensive student learning by activating more of the ways the brain can learn.

The third key finding that emerged from questionnaires and focus group discussion also pertains principally to the use of current affairs clips. Students repeatedly emphasised the benefits of having real and contemporary empirical examples, which they could *analyse* using the theoretical material covered in the module. It was this analysis and contextualisation of material that students benefited most from with this type of video. There is, however, an important qualifier to note here. Not all students reported benefiting from a chance and ability to analyse substantive material using abstract ideas; rather, only those higher-range students, working broadly between the sixteenth and forty-fifth percentile of the year group, noted this advantage. Mid-range students, working broadly between the forty-sixth and seventy-fifth percentile of the year group, tended to report that they found these

videos useful additional information to be learnt and consumed, rather than an opportunity to practice and develop a key skill. Here, we begin to see evidence that different students use videos in different ways, related to the development of distinct skills.

The fourth key finding that emerged mainly from the focus group (although indicators were evident in questionnaires) relates to the final genre of videos: fictional television. Many students reported that fictional television screenings had the least educational impact. Students, for example, noted that in order to be useful the material “would have to make a specific point”, but they remained “unsure how factual it is” (see Kuzna and Haney, 2001, p.45 on “serious students”). Students broadly identified that this type of video helped specific parts of their subject knowledge, but were less sure of its role in their wider learning experience. Students generally felt that fictional television was further removed from their course material than other types of video. However, amongst top-end students, working broadly in the top fifteen per cent of the year group, the opposite was the case. Top students reported finding fictional television a particularly useful resource for the development of viewing skills, in line with the advancement of visual literacy premised on *critical* and evaluative skills. In contrast to students who doubted the usefulness of non-factual material, top-end students understood the significance of fiction as indicative of broader societal trends and the cultural pervasiveness of political ideas. And, they were able to critique and deconstruct these fictional narratives, recognising their relationship to ‘real world’ policies. Students noted that this genre of video was “crucial for ... making students engage with the topic critically” and was “a way of teaching ... critical thinking”. Importantly, in the development of both analytical and critical viewing skills, students reported being able and keen to transfer these skills

outside of the classroom, as they successfully went from collaborative analysis and critique in lectures and seminars to an independent and individual development and replication of these techniques at home.

Discussion

The main finding of this research is that students do not all make use of videos in the same way, with regards to their learning experience. Different students make use of videos in different ways, with mid-range students benefiting most from the freedom lecture summary videos can bring, higher-range students deriving the most substantial gains from the analysis of current affairs clips, and top-end students benefiting most from the development of critical skills through the deconstruction and critique of fictional television programmes. It is possible to generalise these findings, by mapping them onto the SOLO taxonomy, later refined by Bloom. Figure 1 shows the key findings of this research, in relation to the different skill-sets and levels of Bloom's taxonomy (e.g. Biggs and Tang 2007). Mid-range students who benefit most from lecture summary videos are engaged in a more descriptive and factual stage of learning, at a more surface level. Higher-range students have progressed by developing analytical skills, and are able to bring different insights to bear on current affairs clips, as part of a coherent whole. At the top-end, students can evaluate and critique fictional television programmes, recognising and questioning the implications this resource poses in the wider world. These findings build upon the initial findings of Swimelar (2013) on student's abilities to move beyond the descriptive to more

advanced academic skills, despite the emotional connection of film and fictional television.

Figure 1: Research findings mapped by video type and SOLO/Bloom Taxonomy

Video/Student Type	Mid-Range Students	Higher-Range Students	Top-End Students
Lecture summary videos:	Use to complete note-taking		
	Enjoy freedom for class discussion		
	Revisit to prepare for assessment		
Current Affairs clips:		Apply abstract theory to empirics	
		Analyse empirical case studies	
		Contextualise & visualise material	
Fictional television:			Critically evaluate
			Deconstruct narratives
			Appreciate implications
Skills developed:	Factual comprehension	Analysis (and application)	Critical evaluation

There is a lot of good existing research that shows how videos are often used to negative effect in the classroom (e.g. Hobbs 2006). As Bloom and Johnston (2010: 122) have argued persuasively: “It is crucial that educators assume their role and responsibility in helping students to become critical, informed, and literate

participants in this emerging culture”. Given the evolving learning ecology that technological transformations have wrought, fostering ‘visual literacy’ – through the collaborative development of strong analytical and critical skills – is and should be a key feature of studying Politics and IR in higher education.

Of course, this is not just about ‘better’ or ‘deeper’ learning; rather, it is about engagement with key political and cultural resources, which students are regularly confronted with in their everyday lives and through which they ‘experience’ politics. Increasingly, given advances such as Web 2.0 and 24-hour news coverage, video use in higher education must be about the development of a skill-set for the informed, critical viewing of visual literacy, alongside increases in factual knowledge and the simple heightened interest in a subject that video use can bring.

Reflection and Further Study

First, it is important to note an obvious, unavoidable and unashamed bias within this work. This research fits cogently within a social meliorist approach to teaching and learning, whereby the development of visual literacy is seen to be a necessary component of helping students to become informed and critical citizens. The overarching belief at the core of this teaching philosophy is that a better world is possible and education is an important route in attempting to realise it. Clearly, such a stance prioritises Critical Theory over Problem Solving Theory (in contrast, for instance, with Mayer, 2003). This research design and its findings are therefore orientated towards a particular approach to teaching within Politics and IR, and will not necessarily be applicable more broadly. Second, this research warrants repeating.

Given the findings obtained it would be possible to refine the questionnaire and increase the sample size. Building on initial findings, it would be relatively straightforward to develop a project designed for their more explicit investigation. Third, further research is clearly called for on visual literacy and especially in the wake of highly televisual events such as 9/11. Matthews' (2005) work, for example, is excellent here (see also Weber 2009). And there is a growing body of work in Politics and International Relations on the role that film and television can play in teaching the subject and its more challenging components (e.g. Bostock, 2011; Carpenter, 2012; Florez-Morris and Tafur, 2010; Kuzma and Haney, 2001; Pollard, 2005; Rackaway, 2012; Ruame and James, 2008; Simpson and Kaussler, 2009; Swimelar, 2013; Valeriano, 2013; Waalkes, 2003; Webber, 2005; Weber, 2001; 2009). Studying Politics and IR should equip students with the skills necessary to understand, analyse and be critical of this increasingly dominant mode of communication.

Finally, this research presents a number of practical implications for teaching. The findings suggest that a number of concrete steps can usefully be taken to enhance the positive impacts of video use on the overall student learning experience. First, it is important to explicitly target video use at specific groups and with specific intentions, using clear signposting and explanation of the purpose of video use (e.g. Pollard, 2005, p.398), in an effort to move more students through the stages of Bloom's taxonomy. To this end, it is important to explore and reflect upon ways of structuring the integration of different types of video into teaching in order to help students progress through these various stages of learning, as well as recognising that different video types appeal to students with different learning styles (e.g. Rackaway, 2012). The role of the lecturer in guiding student video use (as with any 'teaching

resource’) is crucial to achieving its potential for positive impact. As Duffy (2008, p.128) argues, it is vital to remember that the principal dynamic is between lecturer and student (and students with each other), not video and student; videos are a ‘vehicle for discovery’, but students need explicit signposting and directing to ensure that learning objectives are met. In keeping with UKPSF guidelines, for example, this is about marrying advances in technology with their appropriateness for all students. Second, students must be equipped to find such materials of their own accord, to ensure the transfer of skills outside of the classroom. One simple way to achieve this would be to include video-based research skills into teaching, once again in order to better enable students to develop independent visual literacy, outside of the classroom. Third, the findings of this research highlight the need to explore the next stage of Bloom’s taxonomy, devising a strategy to encourage student creativity. This advanced skill represents a particularly deep learning, and is an important extension on the critical evaluative and deconstructive reasoning that is already being showcased by top students, as part of a skill-set for visual literacy.

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