

THE REFERENCE EDITION OF THE PROSPECT ARCHIVE

(Revised Introduction, 1985)

INTRODUCTION TO THE REFERENCE EDITION OF THE PROSPECT ARCHIVE

The Reference Edition of the Prospect Archive consists of microfiche, slides, and bound typescripts of the work and records of some of the 335 children, ages 4-14, who have attended the Prospect School from 1965 to the present.

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*Note: For purposes of description, the "Archive" refers to the originals of child work as distinct from the reproductions in the Reference Edition. However, the Reference Edition is also, obviously, part of the Archive.

INTRODUCTION TO THE REFERENCE EDITION OF THE PROSPECT ARCHIVE

This Reference Edition of the Prospect Archive is intended to give scholars and educators access to the resources of the Prospect Archive while ensuring confidentiality of the children involved and minimizing depreciation of the work itself. The Reference Edition consists of microfiche and slide reproductions of the work of some of the children represented in the Archive, along with edited typescripts of descriptive school records on them.

The Archive from which the Reference Edition is drawn is a collection of the work and records of over 300 children who have attended the Prospect School since its founding in 1965. Both the Archive and School are part of the Prospect Center in North Bennington, Vermont, which also includes programs of teacher and adult education, research, and evaluation.

Descriptions of the School, Archive, and the Reference Edition follow. It is hoped that these descriptions will give users of the Reference Edition necessary and helpful information about the nature of the children's work and records, the context in which they were created, and the nature of the Archive, and about the Reference Edition.

It is understood that the Reference Edition cannot

substitute for access to the originals for certain kinds of studies, notably those involving the artwork. Prospect Center will respond to requests for scholarly and educational use of the originals within provisions for confidentiality, conservation, and staff support.

THE PROSPECT SCHOOL

The Prospect School is a small private school housed in two old houses in rural Vermont. There are currently (in 1985) about 68 students ages 4-1/2 to 14, three full-time teachers, a principal who also heads the Center as a whole, and some additional part-time teaching and support staff. The classrooms are arranged and provisioned for a curriculum, described more fully later, that emerges from children's interests as stated in their work. The School's guiding principle was articulated by Friedrich Froebel over 150 years ago:

The purpose of teaching and instruction is to bring ever more out of man rather than to put more into him; for that which can get into man, we already know and possess as the property of mankind; what human nature is yet to develop, that we do not yet know. --The Education of Man, NY: D. Appleton & Co., 1899.

The School has been based on a commitment to teaching as diverse a range of children as possible within a school setting specifically organized and equipped to respond to that diversity. Substantial scholarship aid has resulted in a school population reflective of the range of the general population of the area.

The children in the School, and consequently those represented in the Archive, come from all walks of life and like any diverse group include a variety and range of abilities and perspectives. The School is non-graded to allow children at least two years in the same class group. Class groups are deliberately overlapped in ages, which facilitates an inclusiveness of children that does not rest on competency in specific skills or on narrowly-defined achievement. A major consideration in placement is to keep friendship patterns intact.

Class groups and their designations have varied according to the number and configuration of the School population. At its maximal size of 80-90 children, the School had four groups: Group I (ages 4-1/2 -7), Group II (ages 7-10), Group III (ages 9-11), and Middle School (ages 11-14). Recently, the School has had a smaller population, the class groups have spanned a broader age range, and the class designations have changed: West Group (ages 4-1/2 - 7-1/2), East Group (ages 6-1/2 -11), and South Group (ages 11-14). Typically, teachers of the younger group have been responsible for 22-27 children; the oldest group has rarely exceeded 20. All classrooms involve other adults, including parent volunteers, intern teachers, college students, or professionals from the community who assist with specific projects or areas of instruction such as photography or French.

The physical arrangement, resources, and daily schedule of the classrooms in 1984 bear a marked resemblance to those

typical of the School's earlier years. Each class occupies a suite of rooms. The younger class groups are in the Main Building along with the school library; a "Big Room" for dramatic performances, creative movement, and School assemblies; offices for the School and the Center; and meeting and work space for the adult programs. The oldest group, which also used to be housed in the Main Building, is now located nearby in its own building, Bleau House, where the Archive is also stored. Both buildings were originally residences and the character of the classrooms is homelike. For example, one suite of rooms has a fireplace, another is adjacent to the kitchen, and all the rooms have the nooks and crannies typical of old New England houses.

The buildings are set on the edge of the village of North Bennington, across the street from an historic mansion (now a historical foundation and museum) and woods. The out-of-doors and the resources of the village are integral to the School's curricular offerings and atmosphere. The mansion has been the backdrop for films made by the children and a resource for the study of local history. The woods provide a major setting for nature study. Behind the Main Building is a large yard for games and sledding. Beyond the Bleau House are pastures and a vista of the mountains ringing the Bennington valley.

Classroom space, schedule, and materials are planned to allow free movement and conversation, individual and small-group work, and whole-group meetings; and to invite and

support a variety of activities and studies. Tables and chairs are casually arranged; there is a rug area for group meetings. Children work alone or together, with the help of the teacher.

The schedule features broad time periods that alternate (1) work sessions for individual or small-group building, making things, drawing, expressive and dramatic activities; (2) whole-group meetings to exchange ideas, plan, be read to, and sing; (3) quiet periods for reading, writing, and mathematics; and (4) times for outdoor activities, sports, nature excursions, short trips. In the course of the year, a class schedule may also include blocks of time for special projects such as dramatic productions, filming, or historical studies.

The materials in the classrooms tend to be open-ended and raw -- materials to which children can give shape and form. They are varied in response to the age of the children, the seasons of the year, and the tempo and interests of the group. Among the activities and studies -- and materials for their pursuit -- that the classrooms offer are:

- building and construction: woodworking, blocks of different types, other construction materials such as legoes, wood scrap, erector sets, straws, tongue depressors, etc.

- music, singing, percussion and rhythm activities

- painting, drawing, printing, clay modelling, collage, plaster-molding, wax-molding: papers, pencils, charcoal, craypas, markers, pastels, pens, tempera, watercolor, acrylics, plaster, clay, wax, stones, shells, screens, etc.

- dramatics: blocks, dress-up clothing, sand and water,

"small worlds," doll houses, house corners, small animals, miniatures

- science and nature study: "interest table" for display of collected items, magnifying glasses, microscopes, prisms, reference books, small animals, "change jars," magnets, batteries and bulbs, plants and gardens, sand and water table, rocks, crystals, nests, shells, etc.

- cooking, preserving; gardening; dyeing, sewing, weaving: kitchen equipment and supplies, fabrics, yarns, thread, sewing equipment, looms, sewing machine, etc.

- reading and writing: book corners, library, reference books related to all other activities included in the curriculum, bookbinding supplies, daily group reading, visits to the North Bennington library, dramatic enactment of reading and writing, displays and circulation of children's writing, children's journals and self-made books, etc.

- mathematics: scales and balances, rulers, timing devices, compasses, cubes and other manipulable counting units, blocks, games, calendars, etc.

- history; time, change, cycles; geography: astronomy models and equipment, picture and reference books, maps, biographical accounts, time lines, calendars, dress-up clothing and dramatics, local and oral history resources, the School buildings themselves, observable seasonal changes, trips, etc.

- movement, sports: dance, soccer, kickball, skiing, sledding, camping, swimming at the Recreation Center, mats and bar in the Big Room, etc.

- photographing and filming: cameras, dark room, parent and community volunteers

These and other activities and materials provided by teachers and by the setting frequently have multiple curricular implications. Thus, cooking may have historical, cultural, and scientific aspects while dramatics relates to reading, history, writing, and is prompted by construction, drawing,

three-dimensional art, and other activities.

The curriculum grows from the understanding that a school is a center for learning, not just for teaching. The teachers' choices of materials and activities reflect their understanding of the needs and interests of children and of the possibilities of these materials and activities for supporting children's process of inquiring into the world. Students choose their experiences and projects from among those offered. Their choices, especially their recurrent choices, are believed to reflect their strengths, interests, and particular points of entry into making sense of the world and of their own experience.

In response to the children's choices, teachers expand the curricular materials and activities and in other ways provide for the children's stated and implied interests. This adult responsiveness and support to the children's choices is viewed as a means of furthering the individual child's questioning, of fostering the child's sense of worth as a person and as a contributing member of a group, and of developing connection among the diverse interests in the group. Thus the setting is continually restructured to reflect and to respond to the multiple points of view of the individual children and the character of the groups formed among them. Teachers and School are active and informed partners in the learning process, helping and guiding each child's search for knowledge and for meaningful experience. Academic instruction is usually on an individual

basis and is responsive to the child's particular mode of learning and thinking.

The children's work, and thus the work in the Archive, results from their own explorations and development of individual approaches to materials and activities. As mentioned, the materials tend to be those that are most open to being shaped by children and they are continually available in the classrooms, used for their own sake and in conjunction with other studies. Thus, for example, a child in the School may draw or write by choice and freely every day of his or her school life. The School does not present packaged activities or model products. It does not encourage adoption of "conventions" or "standards" as a way of achieving sophisticated products. Specific instruction in techniques, when it occurs, typically follows in the wake of children's own explorations, when children ask for techniques or methods or when their work seems to demand it. At such a moment, teachers and other adults offer extensions of the children's experience and appropriate instruction or exercises.

The School keeps regular descriptive and narrative records on children, groups, and curriculum in order to make visible the child's growth as a thinker and learner in the School context. These records, including narrative observations, are the basis for processes the Center has developed for evaluating the child's progress, processes that are designed to support and strengthen the child's individual learning process. On

principle, the School does not use grades, standardized tests, or other external standards of evaluation that tend to categorize or reduce the child.

THE PROSPECT ARCHIVE

The practice of collecting children's work and of maintaining written records and observations began when the School was incorporated in 1965 and has continued uninterrupted since then. In 1985, the Archive contains work by approximately 335 children, organized by child. The individual child files include visual work, writing of all kinds, number work, and a few academic assignments. In addition, the Archive contains some three-dimensional pieces, collaborative and group work (including murals), slides of block-building and other three-dimensional work, videotapes of dramatic productions, films by children, class newspapers, and other miscellaneous pieces of children's work. Some of the files span the full ten years taught in the School, ages 4-14. More typically, the files span 5-8 years. A file of five years and more in length can include 1000-2000 pieces. Obviously, children who attended more briefly have shorter files. In a few cases children or parents have later returned work or deposited work done outside the School, before entering or after leaving it.

Work and descriptive records have been kept for all children enrolled in the School. As mentioned before, the

children reflect the diversity of the local population from which they are drawn. Their presence in the School is without respect for special ability, "gift," or lack thereof. The collection reflects a rich complement of child perspectives as these are shaped by differences in temperament and interests, but not by narrowly-defined school standards and expectations. The range of the children's interests in imagery, mediums, content, themes and other aspects of written and visual work is wide, and varied in configuration. The children's approaches, styles, and stances with respect to their work are equally diverse. Indeed, the work in the Archive is astonishing for its diversity as well as for its revelation of individual coherence and consistency over time.

The collecting of work has been regular but not systematic according to defined criteria. The children's work in the files is what children left behind in School. Children have always been and continue to be free to take home as much of their work as they wish; they know that it will go to the Archive if they leave it. Some children take more home than others and the "representativeness" of any given collection with respect to the child's total production is not determinable. There has been no selection of work for the Archive on the basis of such criteria as "best," "representative," or "finished." What was left was kept--finished and unfinished, experimental or repetitive, botched or perfect, etc. Within the limitation that it is partial, a child's file is a working record.

Drawing, painting, and writing are better represented in the collection than other types of work, primarily because they are easier to preserve. Slides, photographs, or videotapes of three-dimensional, large, and transitory works (clay, plaster, murals, dramatic productions, sand buildings, etc.) have been made more consistently at some periods of the School's history than at others. The records on children do address the regularity with which a child chose various activities and mediums and usually provide some indication of the content and style of these productions. For various reasons, files that originated before 1970 are scantier overall than later files, especially with respect to the child's earliest school years.

The records on children consist primarily of teachers' records and parent reports. Teachers maintain daily notations of academic progress in skill areas and also write brief narrative records for each child weekly. The weekly records address the child's choices of activities and mediums, relationships with other children, and participation in class discussions and larger group projects. These records are summarized at least yearly and usually twice-yearly in parent reports. In addition, teachers sometimes maintain other notes documenting a specific project or addressing a specific aspect of classroom life.

The records may include descriptive observations of the child drawn from "formation of group" observations done at the beginning of each school year or from the observations by teacher

interns or others engaged on special projects or assisting the teacher in gathering information about a particular aspect of the child's life in school. There may also be notes of periodic staff reviews of the child that describe the child's physical presence and gesture, temperament, relationships with others, interests and activities, and formal learning. These reviews culminate in recommendations for the support of the child's growth and learning. Other additions may include periodic descriptions of the child's art or writing products, or interviews with the teacher or child with respect to a range of topics such as the child's approach to reading, recurrent thematic interests, etc.

* * * * *

Although the children's work and records were gathered from the School's founding in 1965, the Archive itself did not come into being until 1979. It was an outgrowth of a long history of developing ways of using the material to support decisions about children's education and to form the basis for teacher development and program evaluation.

At first, the material was used primarily to help teachers in the School understand, evaluate, and extend the thinking and learning of their students, and this remains an important function of continuing to collect it. In 1968, as a result of the School's use of the material in its self-evaluation for Title III funding, the implications of collecting children's

work and descriptive records for evaluating classrooms, curriculum, and children were recognized and Prospect began to develop ways of sharing its processes of using these materials to review teaching practice. During the 1970s, Prospect developed a teacher certification program based on these processes, an Experienced Professionals program, and annual Summer Institutes to which public school teachers from various parts of the country come to learn about children and their thinking through study of their work and of their observable life in school. All of these programs are still in existence.

The following are illustrations of the use of children's work for the education or professional development of teachers:

- The study of children's characteristic modes of learning as these modes relate to learning a particular skill, e.g., reading.

*Materials: compiled products and records on three children from age 5 through age 10

- Learning how to observe and describe children's products as an access to learning mode, the child's interests, and also to curriculum themes.

*Materials: collections of children's writing on isolation, on war and peace, and on house; the writing of two individual children from age 5 - 10; collections of drawings of battles and superheroes, houses, and one child's drawings over an 8 year period

- Development of an integrative curriculum from the use of

clay in the classroom.

*Materials: clay objects made by three children who explored different motifs: human figures, miniature implements, animal forms

Additional illustrations and descriptions of the work at Prospect based on the children's work and teachers' recordkeeping are available in two monographs by Patricia Carini, both published by the University of North Dakota Study Group on Evaluation: Observation and Description: An Alternative Methodology for the Investigation of Human Phenomena (1975) and The Art of Seeing and The Visibility of the Person (1979).

Prospect has received various kinds of support for sharing its processes in the form of funding for its own programs and for its participation in other projects. The Summer Institutes, for example, have been funded for the last five years in part by the Jessie Smith Noyes Foundation. From 1972-77, Prospect received major funding from the Rockefeller Brothers Fund to work with public school teachers and teacher centers in New York City, Philadelphia, Paterson NJ, the Boston area, San Francisco, Cleveland, and Hartford VT to refine and adapt its processes as necessary for local and particular circumstances. The School's procedures became part of a major study of children's entry into reading conducted by the Educational Testing Service from 1977-79 and of a five-year evaluation of New York State's statewide Pre-Kindergarten Program (1975-80). (The ETS study, by Anne Bussis, Edward Chittenden, and Marianne

Amarel, is about to be published by Lawrence Erlbaum Publishers). The NYS study was partially published as The School Lives of Seven Children: A Five Year Study, by Patricia F. Carini, Grand Forks: University of North Dakota, 1982.)

As Prospect continued to work with teachers in different places it was possible to develop, through the teachers' participation, still further ways of gaining insight into learning and thinking through study of children's work. Through this collaborative inquiry, it became clearer that the children's work at Prospect, which included the products of individual children spanning a period of years in a way that was difficult to collect in the ordinary public school setting, constituted an unusual, perhaps unique, resource. Thought was given to how such a resource could be made more broadly available. The first steps were to recognize the collection as an entity by naming it and by designing an integrated system for organizing it. In 1979 Prospect was reorganized into a Center consisting of the School, the Archive, and the Adult Education and Research programs. A projected organization of the Archive, which called for arranging the materials by child and chronologically, had been drawn up two years earlier with the last of the Rockefeller Brothers Fund grant. Beginning in 1979 a CETA-funded Archivist effected the necessary reorganization of the material and undertook several exhibitions of the work on the themes of "house," "sun," and "tree."

THE REFERENCE EDITION

The Reference Edition represents the next major, and most recent, step in making the Archive more available. It has several purposes. It provides study reproductions for those who cannot come to Prospect and for a larger audience than could be accommodated by Prospect. It makes access possible without breaching the confidentiality of children and families, since preparation for reproduction includes the substitution of pseudonyms and the editing out of certain identifying references. The Reference Edition is a way of preserving part of the collection beyond its estimated life and of minimizing use of the originals, which are on ordinary school paper and are already deteriorating.

Contents of the Reference Edition and Criteria for Inclusion and Exclusion of Child Work and Records:

The Reference Edition will consist of the work and records of a number of the children represented in the Archive. Criteria for selection have included the balance of boys and girls and the number of years spanned by the file. A minimum of five consecutive years was set in order to ensure the adequacy of the material for longitudinal studies. The children selected represent the School's population and the diversity of thinking and learning among its students, with the exceptions that no

children who were multiply handicapped, suffering from gross neurological or psychological damage, or "prodigies" are included. Virtually all the children are white, as is the population in the surrounding area.

All material in the child's work file is included, with exceptions having to do mostly with confidentiality or with the difficulties of integrating into the filming certain pieces of work by the child. In the case of child work, the following criteria for withdrawal from reproduction have been established, although the occasion for use of some of them has not arisen:

- (1) the child's name is so much a part of the work that it can not be masked;
- (2) the work is autobiographical and specific, e.g., a self-portrait that resembles the child or a family member;
- (3) the work is an identifiable portrait of someone else whose identifying label cannot be masked;
- (3) the work represents a life incident that is so particular as to be disclosing and cannot be generalized, but, for example, accounts of vacations to "New York City" are considered common enough to be left in;
- (4) the work, especially written and autobiographical work, is self-depreciating or demeaning;
- (5) the work occurs in multiples done at the same time, e.g. tissue doilies, in which case only one example has been filmed. In the latter instance, a distinction is made between "multiples" and work in series or where there is variation and experimentation. Most, but not all, academic work, including number work, has been reproduced. The

above exceptions generally result in the exclusion of only a tiny fraction of pieces, perhaps ten out of a file of over 1000 items, if that.

Limitations in the preparation process made it impossible to include group work or other work by the child that for some reason is not stored with his or her main file in the Archive. Thus, works bound with class newspapers, for example, are not usually part of the Reference Edition. The microfilming and slide processes also precluded reproduction of three-dimensional pieces, except those already on photograph, or work exceeding 3x4' in size.

The typescript of records for a child includes the observations, daily and weekly teacher records, parent reports, staff reviews, and other descriptive accounts. No application material or test scores (which in any case only exist in a very few of the earliest files). The typescripts have been edited to ensure confidentiality, as described in the next section.

Provisions for Confidentiality and Privacy:

Each child represented in the Archive has a pseudonym; teachers and other adults regularly associated with Prospect have pseudonymous initials. In a child's records, pseudonyms are substituted for the actual names of the child and of other children wherever they appeared. Generic designations are substituted for family names (e.g., mother, cousin).

Occasionally a child's non-Prospect friend or a visiting adult, who are not a regular part of the Prospect circle, will be given an arbitrary pseudonym. In children's artwork, names have simply been masked. In their writing, pseudonyms have been substituted.

Identifying references, such as uncommon illnesses suffered by a child, have been referred to in generalized terms. The proper names of local places and institutions have been removed or replaced by generic names. Other material that might be identifying or potentially intrusive is also excluded from the Reference Edition, particularly from the records and the child's writing. For example, references to the socio-economic circumstances of the family, the educational background and employment of parents, and their attitudes towards school and learning have been eliminated.

All pseudonyms or substitute identifying data are indicated by parentheses; deleted material is indicated by an ellipsis (...). Grammatical editing of teacher notes has been done only when necessary for clarity and is clearly indicated. Obviously the need to withdraw a piece of work or to edit out a section of records was often not clear-cut. Decisions were made on a case-by-case basis and wherever there was a question, it was made in consultation with those most familiar with the children. The first priority was to maintain confidentiality. The meaning and significance of the children's files are not believed to depend on any one item or document, but on the aggregate. From

the perspective of those familiar with the Archive's possibilities, the provisions for confidentiality and privacy do not impose serious limitations on the usefulness of the Reference Edition for education and research -- not nearly so serious, for example, as the limitations of reproduction itself on the study of original artwork. Perhaps one of the most serious limitations of confidentiality is that, since children cannot be identified as siblings, studies of sibling influence, commonality, and difference, of which some fascinating examples exist, cannot be done from the Reference Edition.

Organization and Cataloguing of the Reference Edition:

The Reference Edition is a multi-media work taking the form of microfiche, slides, and typescripts. Within each of these forms it is arranged by child and chronologically within the child's file, as in the Archive itself. The specific contents and arrangement of material within the different components of the Reference Edition are as follows:

(Child)

Microfiche (black on white): Introduction

Catalogue summary

Year 1: Annotated & descriptive catalogue of year's work
Child's complete art and writing

Year 2: ...etc.

Undated work

Slides (color): Selected items of art and writing in
chronological order

Bound typescript: Introduction

Glossary

Year 1: Teacher records, observations, etc.

Year 2: " " ...

The microfiche is as much as possible a complete version of all the work in a child's file, with the exceptions noted above. It is arranged in sets, each set featuring the work of one child. A set includes this introduction, a summary catalogue of the child's work, and a year-by-year, item-by-item display of the work. The summary catalogue in particular is intended to give the reader a quick idea of the contents of the file and thereby to facilitate selection of files relevant for the reader's purpose. It gives the ages and years of work represented; estimates the child's total production; provides an

overview of the child's major motifs, themes, stylistic characteristics, and shifts or transitions in visual and written work; and lists other available sources and data on the child.

Each year of a child's work is preceded by a catalogue of the year's work in which are given the numbers of items in each medium; information on particular items such as those bound together in a book and sometimes a listing of collaborative work (which is not included in the Reference Edition); information on motifs and style in visual and written work; and major changes from the previous year. The work for the year is subdivided into "small" (up to 12x17") and "big" work (up to 3x4'). Small work appears first and is arranged in the following order: (1) visual, written, and number work that has month and day dates, in chronological order, and interleaved; (2) undated examples of work, separated into visual, written, combination visual-and-written, and number groups. Some effort has been made to further group pieces that seem related, e.g., pictures of faces or poems, but this has not been rigorous. Big work, which is almost always visual, appears in a similar order, dated work first, then undated. Work that cannot be positively dated to a particular year appears separately, with notes, at the end of the entire child file.

Each piece of child work is reproduced with the child's pseudonym and an individual item number representing the year of production and the place within the year's file. For example,

the number "(Sean) 4.1" is the first item in (Sean's) file for the academic year in which he was age 4 in September. On undated work, the letters "nd" (no date) are substituted for the age of the child. Numbers of "big" work are preceded by "B." A few files are partially numbered using a previous system in which the numbers run in series through all years of a child's work, beginning 1.1 to 1.9, then 2.1 to 2.9, etc. indefinitely. Idiosyncrasies in the numbering of a file should be noted in the catalogue summary.

Collaborative or group work is numbered in a separate series in which the first digits represent the calendar year in September of the year in which the work was done and are preceded by "G" or, in the case of big group work, by "GB." A small work done in January 1976 might be numbered "G75.55." In this case, the item number following the decimal is arbitrary with respect to the work of any one child. Group work is referenced on the annual catalogue summaries, although for the most part it does not appear on the microfiche.

Positive microfiche was chosen over negative microfiche, even though this will result in negative paper copies on most current microfilm copiers, because the microfiche rather than the paper copy can best reflect the original work in several ways. The artwork is almost impossible to "read" in a negative form due to the difficulties of imaginatively reversing and recreating the tonal relationships of the original, which are more varied than

in written work. Moreover, microfiche readers with the possibility of 29x magnification will show the work at the size of the original, which also affects the reader's ability to grasp the work's impact, whereas microfiche paper copiers will not.

The color slides represent a selection of approximately 200 pieces per child of the work on microfiche. The slides are intended to provide some indication of the child's characteristic color choices and to give users examples of the child's hand in better reproduction than microfiche allows. The slides are also useful for teaching purposes. They are arranged in sets by child and item number, corresponding to item numbers on the microfiche.

The typescripts consist of the children's edited records, bound in volumes by child. Each volume is prefaced by this introduction, the catalogue summary of the child's work, and a glossary of terms commonly-used in the records and particular to the School, such as room designations. The records are arranged chronologically, with teachers' daily and weekly notes, parent reports, observations, etc. interleaved.

Supplementary Material and Future Additions:

Certain aspects of the Reference Edition and its transfer to the Chester Fritz Library at the University of North Dakota are still being worked out as this introduction is written. Among these are what supplementary material will be available. It

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The following persons -- Prospect staff, Board members, Friends of the Archive, and Noyes scholarship recipients -- assisted in planning, preparing, and producing the Reference Edition, many on a voluntary basis, under the direction of Pat Carini: Beth Alberty, Jon Barber, Jodi Blake, David Carroll, Vincent Corcoran, Jon Crispin, Susan Donnelly, Tom Fels, Laurie Figary, Robin Goodman, Sheela Harden, Peg Howes, Corinne Hyman, Jane Katz, Margie Larner, Jeanne McWaters, Ruth Medeiros, Rebecca Morton, Cinda Morse-Erich, Diane Mullins, Alice Seletsky, Ferrilyn Sourdiffe, Frances and Steel Stillman, Cecelia Traugh, Dirck Roosevelt, Administrator of Prospect Center; and Darlene Headwell, Lisa Dickinson-Brigham, and Marty Paquin, secretarial staff for Research and Higher Education, facilitated the project in many ways.