

IMPROVING FILM UTILIZATION
IN THE ELEMENTARY SCHOOL

by
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Chapter I

INTRODUCTION

Statement of the Problem. In cooperation with the Visual Aids Department of the Rock Island School System and as coordinator of Visual Aids in the Milan Grade School, Milan, Illinois, this study has been made to find more effective methods of film usage by the elementary school teacher in learning situations.

Importance of the Problem. The teachers of the Milan School, together with their principal, recognized the fact that the results from film showing were at a very low level. It was noted that film usage was little more than educational entertainment.

The Milan Grade School in 1956 and previous years had been an independent school district but was annexed into the adjoining Rock Island Public School System. The film library of approximately two hundred films for elementary grades was new to the teachers of Milan School. In the spring of 1957 the teachers ordered films from that library with only a title list from which to choose. In too many cases the choice was made by chance.

During the 1957-58 school year the films came to the building for the week for which they were ordered.

Often that week was an inclement one in which the gymnasium, the only room for viewing, was in almost constant use. There was little or no time for previewing.

The principal called a faculty meeting to discuss means of attacking the problem. The teachers decided that a pooling of information and helping each other would be one approach. Various suggestions and contributions were made, and it was decided that making evaluation sheets for each film by each teacher as she used the film would be the most economical method of utilizing time and effort in the enterprise.

After discussing what they most wanted on the evaluation sheets, the decision was made to strive for simplification. The films were already a part of the library. To criticize them as to photography and general make-up was not the aim, but rather to evaluate them as to where, when, and how they could be best utilized. An evaluation form was agreed upon and mimeographed including: Title, Source, Length of Film, Grade Level, Information to Present Before Viewing, General Content, and Suggested Integrations. The last item was to help the "year-in-advance" ordering to more nearly meet the planned units.

During the past school year these evaluation sheets have been kept on file by the writer. For some films there are several evaluation sheets; for other films there is none. Where there is more than one sheet the information

should be compiled and summarized on one to keep the file simple; where there is none a beginning should be made.

Most teachers agreed that constant effort should be made to make the file more efficient and the teaching with films more effective. This study is being made to assist in those two aims and in addition to that to collect a reference of material that will help to give perspective and challenge to the endeavor. It is also proposed that with proper motivation a partial carry-over of the feeling that is generated in the movie theater may further facilitate teaching procedures.¹

Method of Treatment.

1. State standards for film usage as suggested by leading authorities.
2. Show the necessity of preliminary teaching and follow-up work as stated by some successful teachers.
3. Summarize data given on the teacher evaluation sheets which were made during the past year.
4. Make a file of these sheets. Include in this file commercial guides and supplements.
5. Make tests and worksheets that will aid the teacher in the lesson. Include these in the file.
6. Ascertain status of public opinion and determine

1. Hoban, Charles F., Jr., and Zisman, Samuel B., Visualizing the Curriculum, The Gordan Co., New York, 1937; P. 93.

its influence on teaching with educational films.

In solving this problem data were secured from educational books, periodicals, research studies, educational film producers, current educational literature, and from educators who have accomplished much with audio-visual aids, as well as from the writer's personal experiences as coordinator of visual aids in two different schools and by her use of them in third and fourth grades.

Limitations of the Study. This study is not intended as an exhaustive analysis of all phases of film usage in the elementary schools, but rather as a study of how films can be better utilized in the Milan school. There are certain physical factors which are beyond the power of this school's teaching staff to change at the present time, but which can be accepted and fit into a feasible plan for good film usage. The physical restrictions will be noted from time to time through the study and some references made to what the ideal situation should be, but with suggestions to best utilize what the school now has.

This study has been limited to the use of films only as a teaching aid. All of the other visual aids are important, but they are only mentioned where supplementation is suggested. It has been said that the best way to teach is the use of a variety of techniques and approaches. Films are but one tool. In the teaching procedure there is a logical place in which to inculcate the use of other tools, and suggestions as to their appropriate timeliness will be made.

Chapter II

VALUE OF MOTION PICTURES

This chapter proposes to evaluate motion pictures as a teaching tool, to show what past studies have revealed, and why motion pictures are effective from the teacher's view point. An examination of the literature on this subject reveals six important studies.

The Payne Fund Studies in 1929-1933 were the first systematic attempt to evaluate the value of motion pictures.

These studies showed:

1. Motion picture is a powerful medium of education.
2. Even at an early age children learn a surprisingly large number of facts from a motion picture and remember them for a surprisingly long time.
3. Motion pictures produce a measurable change in attitudes toward social problems.
4. Motion pictures powerfully stir the emotions.
5. They provide patterns of conduct in daydreaming, phantasy, and action.²

These studies were confined to the theatrical motion picture, but if these potentialities could be transferred to instruction in schools, instruction could be improved considerably.

The Payne Fund Studies, because of the use of various methods, have been among some of the most exhaustive

2. Hoban, Charles F., Jr., and Zisman, Samuel B., op. cit., P. 93.

studies ever made.³ Among the methods used were these: Interviews, Direct Observations, Attitude Scales, Auto-biographies, Case Histories, Ssychogalvanometer Tests, and Hypnograph Tests. This series of studies revealed that second and third grade children at the end of six weeks remember 90% of what they knew on the day following the show. Three months after seeing a picture they remembered as much as they did six weeks after seeing it.

Another study was done during World War II by Exton who explored the best methods and devices to give thorough training in the shortest time possible to the men in the Navy. Exton explored the possibilities of all audio-visual aids and makes this statement for films:

The sound motion picture is the most nearly complete in realism of all the media available to man for the presentation of ideas.⁴

He went on to explain how the continuous, convincing visualization of the subject with the auditory accompaniment on an even more realistic basis formed a combination that would absorb the attention and engage the emotions of the audience. The ear is challenged by the sound, and the eye is attracted and held by the subject in motion. The concentration is intensified by the surrounding darkness and the

3. Forman, Henry James, Our Movie Made Children, The Macmillan Co., New York, 1935; P. 5.

4. Exton, Captain William, Audio-Visual Aids to Instruction, McGraw-Hill Book Co., Inc, New York, 1947; P. 55.

light on the screen. Commercial entertainers and advertising saw the opportunities in this media first. During the war our government proved the educational possibilities of films.

Knowlton and Tilton's test⁵ proved about 12% more information was retained from film learning than from verbal, and retention of historical geography was 14% greater with films. They also found the children were stimulated to further mental effort, that 40% more reading was done.

The Weber Studies⁶ pointed to positive advantages in the direction not only of learning and using information included in the films but more definitely in retaining this information over long periods of time.

Roulon Studies⁷ revealed that in terms of retention the results of his experiment indicated great superiority for film technique. On the basis of delayed tests which measured retained information the experimental group averaged 38% higher than the control group.

Four Studies of educational effectiveness of films

5. Wittich, Walter Arno, and Schuller, Charles Frances, Audio-Visual Materials, Their Nature and Use, Harper and Brothers, Publishers, New York, 1953; P. 388.

6. Wittich, Walter Arno, and Fowlkes, John Guy, Audio-Visual Paths to Learning, Harper and Brothers, Publishers, New York, 1946; P. 13.

7. Ibid.

were reported in the spring of 1950 by Teaching Film Custodians, Incorporated,⁸ an educational outlet for the motion picture industry of Hollywood. These studies conducted at Yale University show gains in knowledge and understanding of 8.6%, 25.4%, 36%, and 14%.

The child sees, hears, and responds to two stimuli. This sight and sound way of learning resembles closely his methods of learning since birth, and he responds naturally to it. With the young child especially we must be careful that his learning follows natural growth patterns.

Fundamentally, the only way to reach the mind is through the senses. The mind acts upon the impressions it receives. The sight is the most acute of senses. Johnson corroborates this in the following:

It is quite generally agreed that a very large part of the sum total of knowledge in the possession of the human race has come through the sense of sight. The eye is probably the most retentive and most active of the sense organs.⁹

Strauss and Kidd help to bring out similar facts:

For many years teachers have known that there is a close relationship between the number and strength of actual sensory contacts with reality and rich learning experiences. The more abstract, the more difficult!

8. Harclerod, Fred, and Allen, William, Audio-Visual Administration, chapter by Kinder, James S., Wm. C. Brown Co., Dubuque, Iowa, 1951; P. 71.

9. Johnson, William H., Fundamentals in Visual Education, Educational Screen Inc., Chicago, 1927; P. 11.

And words and books are abstractions.¹⁰

Hoban and Zisman state:

Activity is such an integral part of real life that the use of any visual aid other than the motion picture...results in the loss of a high degree of realism essential to effective learning.¹¹

They also brought out that motion pictures in instruction contribute greatly to rich generalizations and the understanding of relationships.

Kinder brings out another advantage:

The motion picture is the best means so far devised of showing the continuity of happenings, processes, or causes and effects.¹²

A film can be slowed down or speeded up to show how or why a certain action takes place. Time lapse photography can show a pupa case opening and the butterfly emerging or a flower budding, blooming, and going to seed.

Photomicrography can show what is not visible to the naked eye. Dramatization can portray the scene that will be remembered in a vivid way that no teacher, however talented, could present. For instance, the signing of the Declaration of Independence can be portrayed in such a vivid manner that the class relives the event--feeling

10. Straus, L. Harry, and Kidd, J. R., Look, Listen, Learn, Associated Press, New York, 1948; P. 13.

11. Hoban, Charles F., Jr., and Zisman, Samuel B., op. cit., P. 101.

12. Kinder, James S., Audio-Visual Materials and Techniques, American Book Co., New York, 1950; P. 209.

intensely the momentous occasion.

Animation and color especially attract and hold the attention of the young children. An example of this was witnessed by the author last winter when the primary children so thoroughly enjoyed an animated dental health show. A lesson on dental health can be very uninteresting, but that lesson was thoroughly enjoyed and appreciated.

In the more successful educational film we may find a combination of all the different photographic possibilities. The film should be primarily visual with the narration and sound secondary.

Bernard, in charge of New York City School's Audio-Visual Department, defined the objectives of films from the teacher's view point thus:

1. To contribute to the most efficient achievement of the over-all goals of the curriculum.
2. To improve the amount, speed and retention of pupils' learning.
3. To serve when appropriate, those administrative purposes which involve communication.
4. To stimulate pupils' interest, growth and development.
5. To serve in sharing and improving instructional practices.
6. To contribute to the emotional health and morale of pupils and the staff by increasing success in learning and related activities.
7. To make instruction more realistic, less abstract and therefore more accurate.
8. To improve pupils' citizenship and general attitude.¹³

13. Bernard, Edward G., "Defining Objectives of an AV Program," Educational Screen, April, 1954; Vol. 33, No. 4, P. 144.

Motion pictures are attractive to children because they enjoy learning by this means; motion pictures are attractive to teachers because they realize their effectiveness.

Summary. This chapter has listed the primary results of six important studies concerning motion pictures:

1. The Payne Studies which showed that children at the end of six weeks remembered 90% of what they knew on the day following the show;
2. The World War Studies which proved motion pictures to be the shortest way possible to train thoroughly;
3. The Weber Studies which proved long retention of information;
4. The Roulon Studies which showed 38% greater delayed retention;
5. The Teaching Films Custodians Studies which demonstrated gains in knowledge and understanding as high as 36%; and
6. The Knowlton-Tilton Studies which revealed that 40% more reading was done.

This chapter has also pointed out the teachers' educational objectives, some leading educators' view points, and it has further given a summary of motion picture values.

Chapter III

PROCEDURES FOR TEACHING A FILM LESSON

This chapter deals with the need for a teacher-training program and with the procedures for film utilization as advocated by leading educators. An attempt has been made to accentuate the strong points of each as they appeared to the writer.

The Need for Teacher-Training. Only about 20% of today's licensed teachers have been trained in how to teach with movies was stated by Wolfert.¹⁴ This evidently referred to formal education. (California and Pennsylvania are the only two states which require an audio-visual aids course for certification.)

It is the opinion of this writer that many teachers are self-trained in the use of films. A study done by De Bernardis and Brown¹⁵ would support this fact; it consisted of 150 questionnaires filled out by teachers. The answers revealed that 90% of the teachers could operate

14. Wolfert, Ira, "The Movies Go to School," Reader's Digest, Feb., 1956; Vol. 22, No. 6, P. 186.

15. De Bernardis, Amo, and Brown, James W., "A Study of Teacher Skills and Knowledges Necessary for the Use of Audio-Visual Aids," Elementary School Journal, June, 1940; Vol. 46, P. 552.

16 mm. projectors.

A study was done on "Tools for Teaching" in Minneapolis.¹⁶ The teachers interviewed there released this statement, "Most usable of all the new teaching tools are films and filmstrips."

Operating a 16 mm. projector is not the ultimate qualification for teaching with films. A study which reveals the low level at which films are being used was conducted by White. Interviews were held with 125 teachers who had graduated from the University of Wisconsin in 1951. He found that only 6.6% attained the desired level. This level is described by him:

It was simply the level which might well be achieved by all teachers if they were prepared and desirous of being good teachers.

50.9% taught at the average level. It was definitely a level leaving much to be desired and is not descriptive of good teaching.¹⁷

It is therefore assumed that if 20% of the teachers are trained in usage of audio-visual aids, 90% can run projectors, films are considered the most useful of all tools, and nearly 7% of the teachers can produce a film lesson on the desired professional level, then there is still very much yet to be attained in the film teaching lesson.

16. Kleeman, Richard P., "Tools for Teaching," Saturday Review of Literature, Feb. 18, 1956; Vol. 39, No. 7, P. 34.

17. White, Frederick A., "Teacher Competence in the Use of Audio-Visual Materials," Audio-Visual Communication Review, Spring, 1953; Vol. 1, No. 2, P. 91.

In a backward view of the four-year audio-visual aids program conducted in Lincoln, Nebraska, Wait¹⁸ brings out the fact that an in-service training for teachers is very much needed if the program is to continue to succeed.

Perhaps it will be of assistance to some of the self-trained teachers to note what some of the authorities on visual education advocate. Most educators suggest four steps in film utilization, but these do not list evaluation. Those who suggest evaluation list it as fifth. As the school for which this study is written has already begun evaluation, five steps will be considered here.

Teacher Preparation. The first consideration of the film should be whether it fits into the unit of work. The second consideration is whether it is the best audio-visual aid for the lesson. If it is, the order should be placed for the film for the anticipated time of the unit. Always in ordering a check should be made to see if there are other available tools. In the Rock Island School System's list of audio-visual aids there are reference materials, glass slides, filmstrips, records, and flat pictures. Assembling these related aids will help greatly to strengthen teaching methods.

The commercial guide made by the producers of the

18. Wait, Clifford, "Six Years Later," Educational Screen, April, 1956; Vol. 35, No. 4, P. 133.

film is an invaluable help in the whole planning procedure. A study of the guide will help the teacher to determine whether this film is the correct tool for the lesson. Some of these guides suggest integrations and other supplementary tools. For example, Encyclopedia Britannica during the past year has completed a correlation list of over 1200 film and filmstrip titles with the most widely used text books in the elementary field.

The lesson procedures suggested on the film guides greatly simplify the teacher's planning. She will, of course, want to adapt these to the needs of her group. If a study is made of the guide before previewing the film, the teacher can clarify some of her objectives while viewing the film. She can be jotting down notes about what would make a good test question or worksheet problem. The factual material in some films seems to lend itself effectively to a multiple-choice type of worksheet while another film will suggest another approach. This viewing time can be well-spent in planning for follow-up work.

Undoubtedly any film should be previewed, which is supported by all leading educators. When writing about previewing, Kinder makes the following assertions:

Teachers need real conviction on this point. (He is referring to previewing.) Certain studies which have been made of film utilization show that film previewing is not too popular with teachers. They advance such reasons as too busy, no free periods, projector not available, and screening room in use. These are administration problems which must be resolved

if efficient utilization is to be expected.¹⁹

After telling teachers first to see the film themselves Strauss and Kidd add:

Instructors do not assign books to their students without first having read them, yet in the use of films these same persons often see a motion picture for the first time when it is projected before their classes. Such application is a violation of good teaching principals. Those with longest experience with audio-visual materials insist on this maxim: Never use in a group any aid you haven't seen.²⁰

Chandler and Cypher have this to say:

Teachers should never use motion pictures for teaching without first previewing them. The motion picture should not be used to "fill in" vacant periods for recreation only (except in cases where the program is frankly an entertainment).²¹

Weaver and Bollinger say:

In general, the failure to preview films is the outstanding weakness in their use. This is a most essential part of the teacher's preparation and without it the value of the film is greatly reduced.²²

Other educators have made statements equally as strong as the foregoing on previewing. Only one that this writer found even intimated that one might teach with a film without previewing. The following excerpt from

19. Kinder, James S., op. cit., P. 211.

20. Strauss, L. Harry, and Kidd, J. R., op. cit., P. 79.

21. Chandler, Anne Curtis, and Cypher, Irene F., Audio-Visual Techniques for Enrichment of the Curriculum, Noble and Noble Pub. Inc., New York, 1948; P. 39.

22. Weaver, Gilbert G., and Bollinger, Elroy W., Visual Aids, Their Construction and Use, D. Van Nostrand Co., New York, 1949; P. 237.

Dale states his opinion:

Even though previews are not always practiceable, remember that we cannot use a film intelligently unless we know its content--either through previewing or through studying the accompanying guide. The objective, detailed summary of film content supplied by the producer is probably the best single substitute for a preview.²³

After previewing the film the teacher should plan the follow-up work well so that no time lapse will deaden the children's enthusiasm for the work as created by the film. Worksheets and tests should be ready to use.²⁴

McKown and Roberts list the following questions as pertinent for teacher preparation:

1. What words or terms will need to be defined?
2. What scenes will need some explanation?
3. How many times should the film be shown?
4. What information should the pupil obtain from the first showing? the second? the third?
5. What areas of the film will require further study?
6. What scenes are most likely to be misinterpreted?²⁵

Preparation of the Children for Viewing the Film.

REVIEW PREVIOUS WORK IF NOT INITIATING A UNIT. If the film is not introducing the unit, the first step in preparation is to review other work of this nature which

23. Dale, Edgar, Audio-Visual Methods in Teaching, The Dryden Press, New York, 1954; P. 223.

24. More detail will be given to the follow-up work in the latter part of this chapter. Examples of worksheets and tests will be given in Chapters V and VI of this study.

25. McKown, Harry, and Roberts, Alvin B., Audio-Visual Aids to Instruction, McGraw Hill Book Co., New York, 1949; P. 224.

has been studied. The content of the film should be discussed and connected with what they have been thinking and with what they have already done. The gap should be bridged between the past experiences to the new information to be presented. Pupils should learn to check new facts against those previously learned.

Haas expresses a commonly mistaken view of film usage:

Some instructors have acquired the idea that they have little or nothing to do when audio-visuals are employed. This mistaken idea often leads to ineffectual teaching, for there is no substitute for the part played by a good instructor. There is no magic in audio-visual aids. Some instructors have a quaint notion that all they need to do is turn a switch, and presto, the job is done. Results from the use of audio-visual aids are profitable only when a carefully devised lesson plan is used by a thoroughly trained instructor.²⁶

SET THE MOOD. There is also a mistaken idea held by pupils as to the purpose of films. Perhaps it is an idea absorbed from the teacher's attitude that the film showing is a little reprieve from regular lessons, or perhaps it is a connection made with the entertainment idea that films have had in the past. McKown and Roberts recognize this phase of the problem:

Most students still look upon the film as a means of entertainment rather than as a medium for instruction. The teacher will have to plan her lessons very carefully

26. Haas, Kenneth B., and Packer Harry Q., Preparation and Use of Visual Aids, Prentice-Hall Inc., New York, 1950; P. 239.

in order to overcome this attitude.²⁷

ESTABLISH A PURPOSE FOR VIEWING. As in all good teaching procedures the teacher must have a special purpose for what she is doing and help the students to set specific goals for themselves. She should help them to see the importance of the concepts they are to establish. If the lesson lacks importance they are likely to become lackadaisical and assume the listless attitude of a home-viewing television program which they do not especially care to watch but they watch it because there seems to be nothing better at present to do. In the home children often pay only partial attention to the screen and lend one ear to the family activities. Children have developed an amazing ability of directing attention two ways. This increases the teacher's problem of developing good habits of study and concentration.

The teacher should help them list goals so they will know how to look at the film--know how to find the facts. She must help them learn how to learn. Without the least apology for educational films she must create a state of mind receptive to facts. The pupils know they are in school to learn and learning can be a very gratifying experience that will give their lives proportion and balance. The proper mind set should be that the film they are to see is one in

27. McKown, Harry C., and Roberts, Alvin B.,
op. cit., P. 221.

which they are to gain truths, not one in which they are to be entertained. Constant entertainment can be boring. They are in school for a purpose and need to be challenged to gaining all truths possible from the film. All people have been conditioned to viewing motion pictures for entertainment. It is an immense problem, therefore, for teachers to recondition pupils to viewing for learning.

A good method of establishing motives is to ask the children what they expect to see and what they would like to know about the subject. As these are given they may be listed on the chalkboard. Care should be taken not to make the list too long and laborious. It is better to develop a few concepts well than to clutter their minds with too much. They should not be allowed to lose sight of the film as a whole.

Another method for establishing motives for viewing is to present the worksheet with the work that is to be done after viewing. Then the children will know definitely what is expected of them. (This is merely a means of variation. In general it is better to let them help in setting the goals.) This worksheet should be put away so that it will not interfere with the discussion immediately following the film.

The worksheets and questions listed to be answered by the film should be kept relatively simple, as the children may become confused in looking for too many facts.

It is never advisable for them to take notes during the film as this, too, may cause them to lose the unity of the film as a whole and with that the continuity of happenings. This would defeat the unique quality that motion pictures have over all other teaching aids--that of presenting the continuity of happenings in a realistic and dramatic sequence, thus engaging the mind in an almost complete concentration.

CLARIFY NEW WORDS AND CONCEPTS. After setting the goals the new vocabulary should be listed and concepts of the new words clarified. The commercial guide usually carries a vocabulary list. This, of course, will have to be modified by the teacher to fit her group. Placing these words on the board and helping the children to pronounce them prepares the pupils for meeting the words in the audio part of the film.

Presentation of the Film. Timely and smooth transition from preparation of the children to presenting the motion picture is necessary. Vander Meer, from Pennsylvania State University, expresses this well:

Of first importance in presenting audio-visual materials is timing. Much of the value of the build-up can be lost if several minutes of time are taken between preparation and presentation for assembling and setting up equipment.²⁸

28. Vander Meer, A. W., "How to Use AV Materials Effectively," Educational Screen, Summer, 1955; Vol. 34, No. 6, P. 248.

If the film is presented in the regular classroom as most educators advocate, there will of necessity be a time spent in setting up the projector, pulling shades, and preparing the other physical aspects. Although the writer is cognizant of the fact that the classroom is the best place to show a film, she wishes to point out that with proper planning the film lesson could be well taught in an auditorium. The film having been set up at a previous time in another room could cause less time lapse than setting up in the classroom.

Attention must be given to certain physical aspects. The film must be threaded, the room darkened, and the ventilation or heat adjusted properly. In the case of the Milan school, the auditorium is the only room which can be darkened properly. The teacher can take care of these aspects prior to preparing the children. Walking with the children to the auditorium would take less time than setting-up in the classroom.

Spencer would not agree with the foregoing. He states:

There is but one place, and one place only, for the most effective use of audio-visual materials and that place is in the regular classroom. The moving of a class to a projection room or changing classrooms causes a great amount of educational loss, as well as promoting a theatre attitude. Projected materials need a darkened room and no school will be providing the most effective instructional program until there are

facilities for light control in every classroom.²⁹

When one considers the minimum cost of equipping all the classrooms and the other greater needs of the school it is poor economy not to consider other needs first.

In discussing classroom viewing Sands states that some educators maintain that the films should be shown in the pupils' own classroom, and that moving a class to see a picture is a disturbance to continuity. He upholds moving them in the following:

No findings of research settle the question either way, but experience with students strongly suggests that moving a group to another room distracts them neither more nor less than stopping for recess or luncheon or getting a book out of the library.³⁰

In the case of the Milan school, this writer believes the students attach more importance and significance to an event in the auditorium; however it is strongly urged that classroom discipline be maintained--especially if more than one class views together. If teachers offer to show the class a film as a bonus for good behavior, they detract from the educational value and invite the mood of fun and entertainment that some students seem to connect with movies.

A good teacher can be master of the situation wherever the teaching must be done. If there is no place

29. Spencer, Clarence E., "AV is Basic", Educational Screen, May, 1956; Vol. 46, No. 5, P. 510.

30. Sands, Lester, Audio-Visual Procedures in Teaching, The Ronald Press Co., New York, 1956; P. 355.

but the auditorium she can make necessary adaptations and still utilize the film lesson to best advantage. Haas has a colorful description of where great teachers of the past gathered their classes:

Socrates taught in the streets; Plato in a grove. Aristotle's school was called "peripatetic", because he taught while walking among the trees. The Stoics were named for the Stoa, or porches where their classes were conducted. The Epicureans met in the gardens of Epicurus. The most famous teacher taught by the sea-side and wayside.³¹

Having the physical set-up in the auditorium prepared in advance of viewing time was discussed in a former paragraph pertaining to the timely transition. There is another time element involved. It is not wise at any time to waste the pupils' time nor allow them to waste the classes' time. It has been a successful plan of this writer in encouraging self-discipline with pupils to point out to them that if they wasted two minutes for each member of the class they have lost an aggregate amount of almost an hour. It doesn't show good management of time for a teacher to let a class sit idly while she threads the projector. To prevent this time loss the set-up should be prepared in advance or if this is impossible a brief review of points in the pupil-preparation could be used during the threading time. When two classes have come into the auditorium

³¹. Haas, Kenneth B., and Packer, Harry Q.,
op. cit., P. 247.

together, a representative from one class could tell the other class high points of their class discussion. This would give practice in speaking before a group and eliminate wasting of time. Various methods could be worked out cooperatively between teachers and classes to facilitate good time management.

Haas says that:

Teachers should check everything before showing a film. Last minute disturbances do not contribute to an effective motion picture projection. These distractions can be prevented by checking the following points:

1. Set up projector and screen. Best results are obtained if speaker is up off the floor, up front near the screen. The bottom of the screen should be at eye level of viewers.

2. Check seating arrangements. A motion picture viewed outside a 60-degree angle becomes distorted.

3. Pull shades.

4. Check ventilation. A hot, stuffy room induces sleep and drowsiness.

5. Test projector. Have everything ready so that it is necessary to only turn off the room lights and turn on the projector.³²

During the actual running of the film it is usually better to run the film straight through the first time for the sake of unity and continuity. McClusky supports this statement:

If a teacher plans to stop a film during the presentation of it to discuss a scene, it is generally good pedagogy to show it through once and make the interruptions during subsequent showings.³³

32. Ibid., P. 6.

33. Kinder, James, and McClusky, F. Dean, The Audio-Visual Reader, Wm. C. Brown Co., Dubuque, Iowa, 1954; P. 117.

In the silent film the teacher should make supplementary explanations and direct the pupils' observations for best results. She should use discretion and not clutter with too many comments.

Follow-Up Work. As soon as the film is ended and while the enthusiasm is keen the follow-up work should begin. Spontaneous reaction and oral discussion should be the first step in order to clear any question or wrong concepts that may have developed during the viewing and to get the students' opinion of the film. When they state what they saw or why they liked a certain part, their learning is reinforced.

Weaver and Bollinger classify this period as the most important learning period:

There is no more important phase of using motion pictures for instructional purposes than the immediate follow-up of the viewing. It is at this point that the teacher must discover whether or not the students gained in knowledge and understanding.

.....
It logically follows that some specific application of the knowledge gained from the pictures should be made immediately.³⁴

This is a good time to tie in past experiences with new concepts and clinch the learning. Pupils often tell of reference material in the library that others have not found. This pooling of information aids the class in planning for further follow-up work.

34. Weaver, Gilbert G., and Bollinger, Elroy W., op. cit., Pp. 243, 245.

McKown and Roberts have interesting remarks to make about this stage of film utilization:

The reaction of the students in the follow-up activities is indicative of the film as a teaching aid.

.....
A film presentation that does not arouse interest that can be directed into further learning activities is either not a good teaching film or not a good presentation.³⁵

Pupils are stimulated to activity by the motion picture, and it is the teacher's duty to nurture that activity and direct it into proper channels. During the course of the discussion she should guide them to critical thinking and analysis of concepts. She can help them draw valuable inferences from relating new experiences to old. In a democratic manner she can help them to set up plans for activities for future lessons.

In situations where children were allowed to plan follow-up activities, Hoban found their choices to run thus:³⁶

	Percentage of students who suggest:
1.	See another film-----59%
2.	Hold a discussion-----44%
3.	Go on an excursion-----25%
4.	Do experiments-----17%
5.	Do further reading-----14%
6.	Collect clippings-----14%
7.	Write-----10%
8.	Collect objects-----10%

35. McKown, Harry C., and Roberts, Alvin B., op. cit., Pp. 225, 224.

36. Hoban, Charles F. Jr., Focus on Learning, American Council on Education, Washington D. C., 1942; P. 122.

9. Make individual reports-----8%
 10. Make committee reports-----7%

The types of activities pursued will depend largely upon the film used. If the film viewed was an art or an arithmetic explanation of "how to do it", the almost immediate application of the procedure would follow after minimum of discussion.

Following an informational type of film the children often want to do some research to verify certain facts. After time spent on research a worksheet or test might readily follow. The teacher's plans which have been previously made may be coordinated with the children's plans. Integrations of related materials such as filmstrips, mockups, charts, graphs, models, flat pictures, and reference materials will be used.

In deciding whether or not to view the film again the teacher should make the final decision on the basis of, (1) whether or not the time could be spent to better advantage with supplementary visual aids; (2) whether there are special things to look for.

Dorris tells the advantage of a second showing:

The second presentation of a film often secures more valuable results than did the first. It is during this second study of the film that any erroneous impressions may be corrected, and a better opportunity for comparison and verification of data.³⁷

37. Dorris, Anna Verona, Visual Instruction in the Public Schools, Ginn and Co., New York, 1928; P. 193.

If there was a scene that especially caused difficulty, the film could be stopped at that position, and discussions could be made pointing to the parts in question.

Teachers can find an endless number of creative uses of the film. Examples of creative usage were given by Applegate.³⁸ In a science class the film "As Old As the Hills" was viewed. Afterwards the teacher turned off the sound and showed a cross-section of earth, using it as a chart to locate different layers. She asked the class questions such as "How does a geologist know where to look for oil?"

In an English class the teacher turned off the sound and let the children fill in the conversation to fit the scenes. She held scenes on the screen and asked, "How does a film writer describe this?"

Another method for creative writing has been suggested. The film is begun, starting a story. It is stopped and the children write their creative story-endings. Ingenious teachers will always find interesting ways of using various tools.

Evaluation. This final step is invaluable in helping the teacher to plan for future use of the film. A card or sheet to check points on the film should be kept.

38. Applegate, Stanley, "Creative Teaching Through the Creative Use of Films," Educational Screen, May, 1957; Vol. 36, No. 5, P. 236.

It can help her to recall to memory the most usable tools and references she has used previously. When teachers work together cooperatively on such an enterprise the pooling of information helps all to do their best.

DeKieffer and Cochran advise each teacher to keep evaluation records:

Every teacher should have an evaluation card or form to record important data related to the effectiveness of projected material.³⁹

In the school for which this study is made evaluation sheets are prepared and kept cooperatively with all the teachers in the building. This sheet is in need of much improvement; therefore a part of the next chapter will be devoted to its improvement.

Summary. This chapter has pointed out the need for in-service teacher training and dealt with film utilization as advocated by leaders in the audio-visual education field. The following procedures for teaching a film lesson were considered under these five headings:

1. Teacher Preparation, the planning of the unit, choosing the film, studying the guides, previewing the film, assembling the teaching aids, planning the follow-up work, and making worksheets or tests;

2. Preparing the Children for Viewing, reviewing

³⁹. DeKieffer, Robert, and Cochran, Lee W., Manual of Audio-Visual Techniques, Prentice-Hall, Inc., Englewood Cliffs, New Jersey, 1955; P. 218.

previous work if the film was not an initiation of the unit, setting the mood, establishing a purpose for viewing, clarifying new words and concepts;

3. Presentation of the Film, the physical set-up, classrooms being preferred but methods proposed for using the auditorium more effectively;

4. The Follow-Up Work, this being an important period in the utilization, a time for establishing clear-cut concepts and clinching the knowledge gained; and

5. Evaluation, the time for teachers to place on file notations which will be beneficial for future use of the film.

Chapter IV

IMPROVING THE FILE

In this chapter an analysis will be made of the evaluation sheets, and recommendations will be offered for their improvement. Suggestions will be given for additions to the file and references cited from audio-visual educators to support what are considered some of the best audio-visual practices. Practical and useful guide forms will be offered in light of research evidence.

Improving the Evaluation Sheet. From the fifty-seven evaluation sheets turned in by teachers during the 1957-58 school year only sixteen were entirely completed, fourteen were nearly completed, and twenty-seven gave very little information. This return obviously indicates that much more work needs to be done on the sheets if they are to be functional.

Champion makes some valuable suggestions for a file:

1. KEEP YOUR FILE SIMPLE. It is set up to store facts and to make them available on demand with minimum effort.
2. ANALYZE YOUR OWN NEEDS. The file can return only those facts which you choose to store in it. Careful and thorough planning will make available a tremendous range of information.
3. BE SURE TO ALLOW FOR EXPANSION. You will find your file growing with use and becoming more valuable

to you as it does so.⁴⁰

Perhaps notations could be made on the blank such as wrong concepts which arose among the students while viewing the film or other pit-falls to be avoided. Making the film lesson better for the next class should be the prime purpose of this cooperative enterprise.

Kinder, in one of his more complex evaluation blanks, has ten details to fill. At the bottom of this form are questions. He asks that each teacher write at least eighty words to answer each question. These are the questions he places on one blank:

1. What is this film about?
2. What idea or ideas are developed?
3. Who are the main characters?
4. What are the outstanding events?
5. What are the setting and time of the events?⁴¹

These questions are not completely suitable for our purposes, but it is likely a meeting should be called again to decide after a year of using the blank⁴² if it still is what the faculty wants. Another evaluation sheet similar to this school's sheet can be examined.⁴³ This sheet is more comparable to the Milan school blank than any other the writer could find.

40. Champion, Mary, "Film Guides," Educational Screen, November, 1955; Vol. 34, No. 9, P. 379.

41. Kinder James S., op. cit., P. 587.

42. See page 34.

43. See page 35.

(Blank used by Milan Grade School, 1957-1958)

TEACHING GUIDE FOR FILMS

FILM-

SOURCE-

LENGTH OF FILM-

GRADE LEVEL-

INFORMATION TO PRESENT BEFORE VIEWING-

GENERAL CONTENT-

SUGGESTED INTEGRATIONS-

(This evaluation sheet meets all of Champion's requirements. (1) It is simple, (2) it was made by those teachers who are using it, and (3) it allows for expansion. In the light of what has been learned by using it for one year, a re-evaluation should be made to analyze whether or not it still meets the needs of the Milan school teachers.)

EVALUATION BLANK⁴⁴

1. Film _____ Instructor _____ Date _____
2. Producer _____ Length _____
3. Source _____ Silent _____ Snd _____ Color _____ B&W _____
4. Used in grade _____ Subject _____
5. With unit on _____
6. For use with this unit the film is:
 Excellent _____ Good _____ Average _____ Fair _____
7. Student interest and reaction to the film:
 Excellent _____ Good _____ Average _____ Fair _____
8. Comments: _____

9. I recommend this film for use in grade _____ Subject _____

44. Kinder James S., and McClusky, F. Dean, The Audio-Visual Reader, Wm. C. Brown Co., Dubuque, Iowa, 1954; P. 309.

Denno also advises maintenance of a file of materials such as the Milan school has set up. He recommends that such an evaluation file be kept even though it might be only a simple loose leaf folder. He states:

The presence of such a file indicates the existence of a high order of utilization. With teachers continually contributing their findings to such a file, insights and discrimination with regard to various instructional materials are improved.⁴⁵

Bennet adds to this:

Through coordinated evaluation by teachers of aids and techniques as used within a school, two more benefits to utilization accrue. Teachers making subsequent inquiries for, and selecting materials find a resource in the evaluation records on file at the center. Again at the time a teacher fills out an evaluation form for himself, after using an aid, he is stimulated to make an analysis of both the material and educational result of his utilization. This self appraisal is good for any school.⁴⁶

The Milan school has a four-drawer file which can accommodate much material. It is strongly advised that the space be utilized to the greatest advantage for all.

Charts, maps, flat pictures, and other aids can be added.

Perhaps there will be a time when such labors by the teacher will be unnecessary. Suggestions have been made by Wagner for films which prepare the students and are a complete lesson within themselves. He describes this

45. Harcleroad, Fred, and Allen, William, Audio-Visual Administration, chapter by Denno, Raymond E., Wm. C. Brown Co., Dubuque, Iowa, 1951; P. 53.

46. Bennet, Walter A., "Coordinating the Audio-Visual Program," Educational Screen, March, 1948; P. 118.

film as one planned to integrate directly with textbooks, filmstrips, recordings, and other teaching materials on the same subject matter. He states:

As a result, the teaching film of the future will be a part of a battery of experiences in a better planned, better coordinated pattern of utilization.⁴⁷

A Proposed Plan. Until such a time when those films that Wagner describes are available, it is the author's hope that the Milan school can develop an integration of materials in the file using the evaluation and guide sheet as a key to finding other materials.

This is the proposed plan:

1. On the sheet where "Information to present before viewing" is listed, notes could be made which would guide a future usage away from pitfalls of misinterpretation. If children developed wrong concepts, a notation should be made. Such cooperation could make each successive lesson on that film more successful.

2. Where "General Content" is listed, only supplementation of the commercial guide need be added; it is assumed that both the commercial guide and the school guide will be used together.

3. Where "Suggested Integrations" are listed, various supplementary aids and teaching tools available to

47. Wagner, Robert W., "The Teaching Film of Tomorrow," Audio-Visual Communications Review, Summer, 1954; P. 17.

the Milan school should be listed. Some teachers have expressed willingness to share flat pictures from their personal files when the film is being used. For those teachers who wish to make such material available to the faculty, a notation should be made. A code could be agreed upon for a simplification of usage and for keeping facts in compact form.

4. In any place on the sheet where there is insufficient room for expressing what a teacher would like to add she could indicate by a simple notation such as "See (teacher's initials) for detail."

Adding to the Film Guide and Evaluation File. The audio-visual file since the 1957-1958 school year has had an almost complete set of commercial guides added to it. Twenty tests and worksheets have been developed for use with films to be added to the file. Explanations of these worksheets and tests will follow in the two succeeding chapters. It is hoped that more will be added during the coming year to make the file more complete and useful.

Any available contributions such as charts, maps, and flat pictures would be very useful. The writer proposes to add a personal collection of flat mounted pictures. However as the file grows a separate folder will have to be maintained for each film.

Summary. This chapter has pointed out the need

for improvement of the evaluation sheet by:

1. Making it complete.
2. Making it a key to other aids.
3. Suggesting a meeting for possible revisions.

Further suggestions also have been made for additions to the file such as:

1. Flat pictures, charts, maps, etc.
2. Worksheets.
3. Tests.

Chapter V

WORKSHEETS TO PLACE IN THE FILE

This chapter contains ten worksheets which will be mimeographed and placed in the audio-visual aids file for the use of any teacher who feels they will be adaptable to her group. Even though many of the worksheets will not meet the needs of the primary level, they may give inspiration to a more simplified version by the teacher to make it more usable. For further information of how to use the worksheets, see explanations on the sheets.

Pages 41 through 45 have as their first part points of discussion which need to be covered before viewing. If the children are to read and discuss the rest of the worksheet through before viewing, their motives for seeing the film should be well established. However, these sheets must be put away during the class discussion immediately following the film-viewing, or the children will ask for or "look up" the answers instead of taking an active part in the discussion.

Even though the test on page 46 covers knowledge of a rather advanced level for elementary pupils, the film "What is Science?" considers certain learning experiences in such an explicit manner that children may well be able to grasp the information if they know in advance what to look for.

THE HOPI INDIAN

I. After watching the film we shall talk about these questions:

1. Why did the Hopi Indians build their homes as they did?
2. Why did they plant twenty seeds of corn to a hill?
3. How are the Hopi different from other Indians about which we have read?

II. Show the correct order for the steps in the marriage ceremony by putting 1 in front of the first one, 2 in front of the second, and so on:

_____ The future mother-in-law washes the bride's hair and dresses it in married-woman style.

_____ The bride takes piki bread to her mother-in-law's house.

_____ Male members eat the piki bread.

_____ The couple's friends join in the wedding breakfast.

_____ The bride and groom go to the bride's home to live.

_____ The groom and his family make the bride's wedding garments of white cotton.

_____ The bride wears her wedding robe for the Snake Dance and her father-in-law fastens a roll of black yarn on her back.

III. Match the following by drawing a line to the word that means the same as the word in the first column:

piki

paper bread

mesa

apartment house

pueblo

used for soap

yucca plant

high table land or plateau

MEXICAN CHILDREN

I. As you watch the film think of how Mexican children like the same things as you do:

- A. Pets
- B. Games at school
- C. A holiday

II. Fill in the blanks. (You may want to know how to spell chipmunk, parrot, oxen, and donkey.)

The children help with the work. The boy cares for _____ and the girl cares for _____.

They like their pets. Mateo has a _____ and Aurora has a _____.

The father plowed his field using _____ to pull the plow.

When they went to the fiesta, they used a _____ for transportation.

III. Match each of the following Spanish words with our word for it:

- | | |
|----------|---------------------|
| olla | celebration |
| tortilla | hat |
| fiesta | water jar |
| sombrero | sleep |
| siesta | blanket |
| serape | large, thin pancake |

COLONIAL CHILDREN

I. These are questions we shall discuss after seeing the film:

1. What examples did we see of the family being devout?
2. Why do you think the "horn-book" was shaped the way it was?
3. Would you like to get your schooling the way Cynthia and Jonathan did?

II. Draw a line from the colonial name to the word we use now:

trestle board	cup
trencher	spoon
ladle	plate
beaker	corn mush
hasty pudding	table

III. With the help of the following word-list fill in the blanks: (wool, yarn, cutting wood, warmth, light, cooking, red birch, quilting, broom)

1. Jonathan made a _____ out of _____.
2. Mr. Adams got fuel by _____.
3. Mrs. Adams made cloth by spinning _____ and weaving _____.
4. The neighbor ladies helped Mrs. Adams with _____.
5. The huge fireplace was needed for _____, _____, and _____.

DENTAL HEALTH

I. After the film be ready to:

1. Show me how we should brush our teeth.
2. Tell me how decay starts.
3. Help me draw a tooth showing enamel layer, dentin, and pulp chamber.

II. Fill in the blanks. (You may need to know how to spell exercise, strong, rinsed, and carrot.)

1. At school Jerry could not brush his teeth after lunch so he _____ and _____.
2. At home Jerry brushed his teeth _____.
3. You should see your dentist at least _____ times a year.
4. Chewing hard food helps your teeth by giving them _____.
5. Eating a balanced diet makes your teeth _____.

III. Match the following:

incisors

cutting teeth

molars

crushing teeth

cuspidals

grinding teeth

bicuspidals

tearing teeth

A PLANTER OF COLONIAL VIRGINIA

I. Do you know what the following mean?

1. House of Burgesses
2. taxation without representation
3. worries are ominous
4. consigned him to the stocks
5. spreading malicious gossip
6. Culinary skills will be tested by critical palates.
7. letters from his constituents
8. indentured servant

II. Put an X before those things used in a blacksmith shop:

- | | |
|----------------------------------|-----------------------------------|
| <input type="checkbox"/> anvil | <input type="checkbox"/> culinary |
| <input type="checkbox"/> palate | <input type="checkbox"/> bellows |
| <input type="checkbox"/> cobbler | <input type="checkbox"/> forge |

III. Complete the following sentences:

1. Blood-letting was done in a _____
to _____.
2. The cobbler was a colonial craftsman. He made
_____.
3. A man was put in the pillory because he _____.
4. An indentured servant is one who _____.
5. The land was being cleared to plant _____.

IV. Think of a scene which impressed you. Underline the method in which you would like to describe it.

1. Writing
2. Oral talk
3. Art work

WHAT IS SCIENCE?

I. Match the following sciences with what is studied in that science.

- | | |
|---------------|------------------------------|
| 1. astronomy | a. plants |
| 2. zoology | b. heavens |
| 3. botony | c. earth |
| 4. physiology | d. living organs |
| 5. geology | e. matter and energy |
| 6. chemistry | f. animals |
| 7. physics | g. matter and how it changes |

II. Show the correct order of the scientific method by putting (1) in front of the first, etc.

- ___ Be curious
- ___ Decide what you think about the answer (called hypothesis)
- ___ Conclusion
- ___ Test your answer
- ___ Observe

III. Fill in the blanks with condensation or evaporation:

- 1. When clothes dry on the line this is _____.
- 2. When moisture gathers on a pitcher of cold water that is _____.
- 3. Rain fall is caused by _____.
- 4. When a mud puddle dries up that is _____.
- 5. When water disappears from the fish bowl that is _____.

SPOTTY: THE STORY OF A FAWN

(Fill in the blanks. You may want to know how to spell chipmunk, skunk, calf, deer, and forest.)

First we saw many trees in a _____. Up in the trees was a _____ which makes a loud noise to warn animals. On the ground was a little _____ with black stripes on his back. Then hidden in the grass we saw a baby _____. It had a short _____. It had many white _____. The spots look like sunlight coming through the leaves onto the _____. These spots helped Spotty to _____.

Spotty was very timid and _____. He was _____ by a black animal with a _____ stripe down its back. That was a _____. Spotty came to a _____ and saw a _____ in the pasture. The _____ chased Spotty back to the _____. There Spotty found his _____.

(This worksheet when typed on a primary size typewriter will cover most of the sheet. The filling of the blanks is aimed to challenge word meaning within the sentence and test continuity of story.)

COMMON ANIMALS OF THE WOODS

Draw a line through the phrases that are not correct about some of these animals:

1. A squirrel
uses his front paws like hands.
buries acorns.
is afraid of people.

2. A rabbit
twitches his nose.
buries his food.
is nearly the color of dead grass.

3. A raccoon
hunts crawfish.
father stays away from the young.
lives in a hollow tree.

4. A porcupine
has prickly quills.
likes tender leaves and twigs.
moves slowly.

5. An otter
eats fish.
glides down a waterfall.
has valuable fur.

6. A mink
has sharp teeth.
has valuable fur.
catches fish.

7. A beaver
gnaws down trees.
makes a dam.
lives in a tree trunk all winter.

8. An opossum
carries babies in a pouch.
eats fruit and farmers' chickens.
is dark brown.

9. A skunk
gets his food at night.
moves slowly.
is liked by people.

10. A woodchuck
is also called a ground hog.
lives in a hollow tree.
eats roots, weeds, and grass.

The following two pages are charts which will require much organization of thought. The worksheet on page 50 will need much discussion after viewing the film for recalling of facts. It would be less laborious for third and fourth grades if the children would fill in all the facts independently they can remember; then later work cooperatively to finish the chart.

For page 51 it is suggested that the teacher draw a diagram on the chalkboard of the mountain regions as is shown in the beginning of the film "Mammals of the Rocky Mountains" before the children see the film. This procedure will help the children to visualize the regions and prepare for the worksheet after the discussion. For grades three and four it would probably be wise to leave the diagram on the chalkboard and let the children place the names of the animals on the mountain diagram together. (This diagram has been placed on the back of the Milan evaluation sheet to simplify utilization of the worksheet for the Milan teachers.)

MAMMALS OF THE WESTERN PLAINS

Fill in this chart:

Animal	Food	Does it help or harm man? How?
1. Bison or Buffalo		
2. Prong-horn Antelope		
3. Mule Deer		
4. Timber Wolf		
5. Elk		
6. Cougar		
7. Jack Rabbit		
8. Prairie Dog		
9. Black-footed Ferret		

MAMMALS OF THE ROCKY MOUNTAINS

Fill in the chart:

Name	Number of Zone	Migrates, Hibernates, or Active*	Carnivore, Herbivore, or Rodent
a. Bighorn Sheep (or Rocky Mt.)			
b. Mountain Goat			
c. Pika or Coney			
d. Whistling Marmot (or Mt. Woodchuck)			
e. Mule Deer			
f. Timber Wolf			
g. Cougar			
h. Porcupine			
i. Grizzly Bear			
j. Moose			
k. Elk			
l. Beaver			

*meaning active
in same zone

Summary. Ten worksheets to accompany educational films have been submitted in this chapter in hope that they may be of help to busy teachers who do not always have sufficient time to prepare worksheets. These worksheets have as their function the establishing of goals for viewing the film by the children. During the follow-up work they should help to clinch the knowledge and strengthen the concepts. If they do not fit the level of the class, perhaps they will still be of help in adapting a worksheet on the correct level. Such a sheet could help the teacher to determine whether another showing of the film might be necessary.

Chapter VI

TESTS TO PLACE IN THE FILE

This chapter presents ten tests which will be mimeographed and placed in the file of audio-visual guides, aids, and evaluation sheets for the Milan school.

A variety of objective-type tests have been used. The directions on each are self-explanatory. For those teachers who want an essay question included in the test, they could request for that to be done on the back of the sheet.

The tests presented here could not serve all classes. Many adaptations will need to be made, but it is hoped that these tests will be a beginning or help to those teachers who are preparing tests.

The discussion after the film showing is always an integral part of the lesson. Any misconceptions can be cleared at that time. As soon as the teacher is reasonably certain that the majority of the class has a clear understanding, the test may be given; however this may not be for a day or two after the viewing of the film, depending upon how many intervening lessons need to follow to clear all concepts.

CHILDREN OF CHINA

I.

(Check the methods of transportation you saw:)

_____ wheelbarrows	_____ shoulder poles
_____ bicycles	_____ rickshaws
_____ sedan chairs	_____ automobiles

II.

(Fill in the blanks. You may want to know how to spell chopsticks, vegetables, scout, buffalo, and scribe.)

1. For breakfast the family ate _____ and _____.
2. They drank _____ for breakfast.
3. They ate food with _____.
4. The Lee family lived on a _____.
5. The father used a _____
to pull the plow.
6. Grandfather Lee could not _____, so he hired a _____.
7. The boys were proud of their _____ uniforms and wore them to school.
8. Many girls wore _____.
9. The Chinese children played two games that children here play. These were _____ and _____.
10. An abacus is used to _____.

ESKIMO CHILDREN

Complete these sentences. (You may want to know how to spell ring-around-the-rosy, warm clothing, drying, seal oil, basket, hunting, needles, bird skins, and shooting.)

1. The lamps burn _____.
2. The father's parka is made of _____.
3. Pads of grass are put into the boots to _____
_____.
4. The women spend much time making _____.
5. The men spend much time _____.
6. The boys prepare for a man's work and have fun _____
_____.
7. The girls play a game which children here like. It is
_____.
8. Wood is precious because _____.
9. Grandmother went to the trader's store and traded a
_____ for a _____.
10. The fish are saved for winter by _____ them.

FRENCH INFLUENCE IN NORTH AMERICA

I.

Match French words with their meanings.

- | | |
|---------------|-------------------|
| 1. filet | a. eating place |
| 2. boulevard | b. swampy streams |
| 3. bayou | c. cap |
| 4. restaurant | d. wide street |
| 5. beret | e. slice |

II.

Fill in the blanks with the names of these French explorers: Marquette, Joliet, Cartier, Champlain, and La Salle.

1. _____ reached North America and sailed into the Gulf of the St. Lawrence River.
2. _____ landed in what is now Canada and claimed that land for France.
3. _____ and _____ were two priests who traveled down the Mississippi by canoe.
4. The city of Quebec was founded by _____.
5. _____ followed the priests and called the land along the Mississippi Louisiana.

III.

What did you see in Quebec that shows French influence?

What did you see in New Orleans that shows French influence?

FLATBOATMEN OF THE FRONTIER

(Underline the correct answers. There is more than one to underline for some topics.)

1. To make a flatboat the men had to first:
 - a. buy lumber.
 - b. cut down trees.
 - c. make the sweeps.
2. Tools used in building the flatboat were:
 - a. wooden maul
 - b. screw-driver
 - c. hammer
 - d. ax
 - e. chisel
 - f. sweep
3. In the cabin you could see:
 - a. puncheon floors.
 - b. a trundle bed.
 - c. a coal bucket.
4. The flatboat came to which river first:
 - a. Missouri River
 - b. Ohio River
 - c. Mississippi River
5. The trip to New Orleans took:
 - a. many months.
 - b. many days.
 - c. many weeks.
6. Why did they travel by flatboat?
 - a. Train fare was costly.
 - b. There were no good roads.
 - c. They enjoyed drifting along.

7. Difficulties of the journey were:
 - a. snags in the river.
 - b. angry farmers on the banks.
 - c. swiftly moving currents.
8. A hogshead is:
 - a. a huge wooden container shaped like a barrel.
 - b. a large square wooden box.
 - c. the head of a big pig.
9. Products sold in New Orleans by the farmers were:

a. hemp	e. corn
b. cloth	f. candles
c. tobacco	g. wheat
d. meat	h. fruit
10. The farmers would travel back home by:
 - a. paddling the flatboat up the river.
 - b. traveling over the overland trails.
 - c. riding back upstream on another boat.

EARLY SETTLERS OF NEW ENGLAND

Fill in the blanks. You may want to know how to spell Salem, dugout, tobacco, pitch-pine splints, turkey, shingles, bricks, animal, and herbs.

1. Naumkeag of 1626 became the town of _____ in 1629.
2. In 1626 we saw houses made of _____ and a home called a _____.
3. We saw two crops being grown-- _____ and _____.
4. In the hills of corn _____ were placed to give the new plant _____.
5. Because tallow was scarce, _____ were used for light.
6. From the sea they got _____, and the children dug _____ along the shore.
7. From the woods the men and boys hunted _____, _____, and _____.
8. By 1629 craftsmen had come from _____.
9. They made _____, _____, and _____ so that better homes could be built.
10. We saw soap being made in big _____ kettles.
11. Soap was made from _____ and _____ from wood ashes.
12. Medicine was made from _____.

PUNCTUATION MARK YOUR MEANING

I.

Place correct punctuation in this story as it was done in the film:

We have a puppet theater at our school which has been the source of enjoyments to our whole class we think it is a wonderful theater this is just the first scene of one of the plays we produced.

Johnny and mary met in the middle of the gloomy stage johnny sat down on the rustic bench by the door mary said johnny what on earth are you talking about ,

Explanation of the above:

The punctuation for the above story was explained very thoroughly in the film. The children should be able to place corrections independently.

Explanation for the following four pages:

The following four pages are true and false tests. It is suggested that children make corrections on the negative statements or to write why they marked them as they did.

KENTUCKY PIONEERS

(Write yes or no for each of the following sentences:)

- _____ 1. In the year 1870 the pioneers set out for Kentucky.
- _____ 2. The Revolutionary War was over.
- _____ 3. They traveled along the Wilderness Road.
- _____ 4. The road was rough but they didn't have to worry about the Indians.
- _____ 5. They arrived safely at Fort Boone.
- _____ 6. Candles were made from blackberries.
- _____ 7. Soap was made from animal fat and lye.
- _____ 8. The man who said fifty bushels of corn could be grown on an acre without planting was exaggerating.
- _____ 9. The children didn't have to go to school.
- _____ 10. For entertainment the people danced.
- _____ 11. The sentry was glad to have time off for the dance.
- _____ 12. Mr. Taylor planted his corn crop after the family left the fort.
- _____ 13. Friends helped to build the Taylor cabin.
- _____ 14. Animals were prized possessions.

(It is suggested that the children write on the back of the sheet their reasons for the "no" answers or cross out the "no" answers and indicate correct answer.)

CHILDREN OF SWITZERLAND

(Write Yes or No in the blanks:)

- _____ 1. Many visitors go to Switzerland each year to see the beautiful mountains.
- _____ 2. The visitors come by automobile.
- _____ 3. The Swiss are known for their woodcarvings.
- _____ 4. Swiss watches and clocks are sold in many parts of the world.
- _____ 5. William Tell was a famous Swiss hero.
- _____ 6. Hans and Trudi didn't want to go up the mountains because it was a long, hard climb.
- _____ 7. Grandfather didn't go because he didn't like mountain-climbing.
- _____ 8. They listened to the radio while they ate their lunch at home.
- _____ 9. Trudi's climbing shoes felt very heavy.
- _____ 10. When Father made the cheese he let the milk boil in a big copper kettle for a long time.
- _____ 11. Swiss cheeses are sold to faraway lands.
- _____ 12. Some mountain tops have snow on them all summer.
- _____ 13. Hermann made hay for the cows to eat at night.
- _____ 14. Father and Hermann were used to going home each week-end.
- _____ 15. Father was glad to get the newspaper.
- _____ 16. When winter comes the mountain hut will be covered with snow.

BIRDS OF THE DOORYARD

(Write Yes or No in the blanks:)

- _____ 1. In one spring and summer the robins will build several nests and raise several broods.
- _____ 2. Robins eat leaves, apple blossoms, cherries, and many insects.
- _____ 3. The bronze grackle has a strong bill and cracks nuts with it.
- _____ 4. The bronze grackle belongs to the sparrow family.
- _____ 5. Often wrens try to carry a long stick into a narrow doorway of their house.
- _____ 6. The yellow warbler likes seeds.
- _____ 7. The yellow warbler likes to build a nest in shrubbery near homes.
- _____ 8. Purple martins are social birds and like to have neighboring martins visit in their apartment.
- _____ 9. Martins belong to the swallow family.
- _____ 10. Martins catch insects while they are flying.
- _____ 11. A yellow warbler might build a nest in a tin can.
- _____ 12. A bronze grackle will not eat bread.
- _____ 13. The English sparrow goes south in the winter.
- _____ 14. Martins spend the winter in the southern part of the United States.
- _____ 15. The white throated sparrow likes to go to Canada for the summer.

THE APACHE INDIAN

(Write Yes or No in the blanks:)

1. The Apache wickiup is made of lumber, canvas, and yucca leaves.
2. The Apache medicine man chose the camp site far away from water, it was said, so that the women could be kept busy.
3. The Apache women eat with their husbands.
4. When Apaches marry they go to live near the groom's parents.
5. It is considered bad luck for an Apache man to even look at his mother-in-law.
6. The Apache babies are still put in cradle boards so they can ride on their mother's back or on the saddle horn of the father's horse.
7. The men grow good crops.
8. They raise large herds of cattle.
9. The Apaches are good cowboys.
10. The Puberty Dance is supposed to bring good luck to all the community.
11. The Puberty Dance is given in honor of the boys.
12. If the parents have enough money the dance continues for four days.
13. When night comes, the Indians all go to sleep around the campfire.
14. The Spirit Dance is also held at the time of the Puberty Dance.

Summary. This chapter has presented a variety of tests as examples of what might be done after the discussion in a succeeding follow-up lesson. The test is not intended to be used for a disciplinary measure to see who watched carefully, but rather as a final step in the lesson to clinch the knowledge that has been gained. A variety of film content has been used. Different films seem to adapt better to certain types of tests. Those tests submitted here are intended in most cases only for help in inspiring other tests. In many cases a teacher-made test will fit the group better than any pre-made test.

Chapter VII

PUBLIC RELATIONS ON EDUCATIONAL FILMS

In this chapter an attempt is made to ascertain the status of public relations in regard to the utilization of educational films in the elementary school.

If a school enterprise is to succeed, it should be generously supported by the community. Even though children may thoroughly enjoy a film lesson, they may not consider it important if parents make disparaging remarks about this type of lesson. Hand states the importance of home-school relations in the following:

It is axiomatic that the success of the school is in direct proportion to the quality of its home-school relations. These relations will be improved to the degree that the school does an effective job in keeping the parents adequately informed of its work.⁴⁸

Too often misunderstandings and suspicions develop over conditions and situations which are different in today's schools from what they were when the parents attended school. Since many of today's parents did not view films in school, they may consider movies as recreation; therefore they may have the mistaken idea that their children are being entertained rather than educated. Sands corroborates

48. Hand, Harold Curtis, What People Think About Their Schools, World Book Co., New York, 1948; P. 67.

this in the following:

They (Adults) have the idea that movies are entertainment pure and simple; that they are devoid of educational value; that the standards must be pretty low in an age that welcomes motion pictures in the classroom.⁴⁹

He brings out the idea that parents want children to use their time in school wisely. The implication is that they think that children are not really working if they are enjoying themselves too much. It is of utmost importance, therefore, that parents realize the value of teaching with films in order that they will understand that their children are being well-educated. Hand confirms this:

...The attitude of parents toward the school are of great concern to teachers. It is a truism that the school's effectiveness is enhanced in proportion to the degree that teachers and parents harmoniously work together. Since cooperation is necessarily based on understanding, it follows that teachers need to know as much as possible about the educational attitude of the parents.⁵⁰

Much of the information which the public has about the schools and about the quality of instruction given in them reaches the parents by the way of the children. Then, the information the child relates to the parent is important. If he goes home with a statement that he may not have had to do much work for part of the day, i.e., that all the class did was watch a movie and talk about it, the parent may get a very mistaken idea about the place of films in the teaching

49. Sands, Lester B., op. cit., P. 346.

50. Hand, Harold Curtis, op. cit., P. 18.

procedure.

A common criticism of the schools today is brought out by Grinnell and Young:

The schools have abandoned the time-tested methods of drill and discipline and have substituted inefficient and easy methods. Work has been taken out of school.⁵¹

This fact points out the necessity for revealing to parents that the work being done with film utilization is sound educational procedure.

Doremus brings out the necessity of public relations for audio-visual aids:

Children's attitudes toward their school determine not just parents' thinking, but to a very large extent community reaction to educational and school issues. . . . Making learning more concrete and realistic hence becomes a major task for all teachers interested in the child as an individual in the community as a source of moral and financial support of the school's program. . . .

To be sure, equipment and materials are an important part of any audio-visual program. It does not necessarily follow, however, that the school with most has the best educational program in operation. It is more a question of how effectively the materials and equipment are being used by the teaching staff.⁵²

Since children keep the parents aware of what goes on in the school, the learning experiences in school that are meaningful and significant to the children are those that the parents are likely to hear about.

51. Grinnell, J. E., and Young, Raymond J., The School and the Community, The Ronald Press Co., New York, 1955; P. 184.

52. Doremus, Albert F., "Learning is a Teacher-Pupil-Community Affair," The Instructor, June, 1956; Vol. 65, No. 10, P. 18-19.

The Association of School Administrators states:

The public relations influence of the pupils should stem from something more than accidental learnings. Their attitudes toward the school and their understanding of its program should result from positive and systematic study.

Parents are quick to recognize and appreciate genuine achievement on the part of their children and to want the best possible experiences for them, according to their understanding of what is most important.⁵³

The opinion of some educators that film utilization may not be appreciated to the fullest extent by the public, and that the public relations in connections with audio-visual aids should be improved has revealed the need for a survey of public opinion.

It is necessary that educators make a diagnosis and take inventory of what the public considers worthwhile in school activities. In unsystematic methods of appraisal as personal observations and interviews it is difficult to get a true picture of what the parents really think. The reason for this is two-fold, (1) that parents are reluctant to be frankly critical for fear it will injure the child's standing, and (2) those parents who do come to school for P. T. A. meetings and visits are usually the better informed and more cooperative who do understand the underlying purposes quite well. The teacher may feel too optimistic from this type of

53. American Association of School Administration, Public Relations for America's Schools, Washington D. C., The National Education Association of the United States, 1950; P. 62.

appraisal. The only way to get frank responses is to guarantee anonymity to a survey taken.

Procedures Used in Determining Public Relations Status.

An anonymous survey has been taken. Fifty letters were sent out to parents of children in elementary school. A copy of the letter is found in the appendix. A fifty per cent return was received on this survey. The following table shows the results of the survey:

TABLE I⁵⁴

PERCENTAGE OF REACTION OF PARENTS IN USE OF
EDUCATIONAL FILMS

Question Number	Positive Reaction	Negative Reaction	Positive Per Cent
1	25	0	100
2	24	1	96
3	13	12	52
4	19	6	76
5	17	8	68
6	22	3	88
7	24	1	96
8	15	10	60
9	20	5	80
10	15	10	60

54. See Appendix A for questionnaire.

The questions asked fall into two main categories:

1. Those which indicate favor of educational films. (The following numbers fall into this category: 1, 2, 4, 5, 8, and 9.)

2. Those which indicate knowledge of correct usage of film lesson procedures. (The following numbers fall into this category: 3, 6, 7, and 10.)

In averaging those percentages in category number one, it is found that 80% of the answers were in favor of the use of educational films. The average of category number two reveals that 84% of the answers indicate that the parents understand the correct usage of film lesson procedures. This survey which has very definite limitations can be considered only an indication of public thought.

Interpretation of the Survey. This poll has revealed that the public is quite well enlightened on the use of the motion picture as a teaching tool. Two magazines popularly read by the lay-public have revealed some pertinent facts on the subject. One is the Reader's Digest⁵⁵ which stated the need for more teacher training in the use of motion pictures, the other Better Homes and Gardens in which Adams tells that men who were in the service have been aware of the effectiveness of films for teaching. These men are the fathers of school children now and are advocates of film

55. Wolfert, Ira, op. cit., P. 185.

usage. Adams relates quite plainly:

This drives home what must be clear before any film is shown--the reason for its study. Watching a film without knowing what you're watching for is lazy and no good.⁵⁶

These words in the common vernacular make it very clear that the lay-public has a greater understanding of proper film usage than some educators may have thought.

Summary and Conclusions. In the light of this survey the following conclusions have been drawn:

1. The public knows what is proper film utilization. Teachers should put forth vital effort to prepare lessons well so that enthusiastic children will be the best promoters of improved public relations.

2. Ways of showing the public how the films are being used can be devised. A demonstration lesson is strongly advised by Kinder⁵⁷ as being an effective manner to show parents the progress being made.

3. Landis suggests a P. T. A. meeting with a panel discussion and a display of the audio-visual aids, which are used. He lists the outcomes for the parents for such a meeting:

a. They were much better informed about the audio-visual program.

56. Adams, Walter, "Can Our Schools Teach the G. I. Way?" Better Homes and Gardens, 1944; Vol. 22, No. 6, P. 20.

57. Kinder, James S., op. cit., P. 563.

b. They got some definite ideas on coordinating activities in this area at home with those at school.

c. They developed a feeling of helpfulness by seeing the need for bringing in specific materials from the community.

d. They were more willing to support the whole educational program.

e. They saw that audio-visual aids were means of enriching the child's life and not substitutes for good teaching.⁵⁸

4. An important method of school-community relations in the Milan school is the weekly school page in the local paper. When the children help to write these articles, they seem to consider the news about a film, if they saw one, as one of the top activities of the week. What they studied previous to seeing the film and the follow-up work done should be told also so that the public knows that proper procedures are being followed.

5. Using the projector in community meetings with films that show the public the advantages of film usage is advocated by several educators. Many schools have made their own films of worthwhile projects completed in the school and have shown this at meetings. Kinder is one who suggests this:

The film is a public-relations project of prime value. Such a film may include a variety of school activities such as actual classroom work, or it may take some particular project and develop it in more detail. Community interest is likely to be high in such a film.⁵⁹

58. Landis, Kenneth M., "Interpreting the Audio-Visual Program," The National Elementary Principal 35th Yearbook, Sept., 1956; Vol. 36, No. 1, P. 210.

59. Kinder, James S., op. cit., P. 563.

6. A method such as the Michigan State University⁶⁰ has used for public relations would be quite usable. They published a picture book Gateway to Learning and a filmstrip set, "The Case of the Curious Citizen", which explained instruction in audio-visual aids.

60. Von Christerson, Jean, "How Can Taxpayers Be Told the AW Story?" The Nation's Schools, Sept., 1957; Vol. 60, No. 3, P. 100.

Chapter VIII

SUMMARY AND RECOMMENDATIONS

This study has been made to find more effective methods of film utilization by elementary teachers. The study has been limited to the use of educational films as a teaching aid.

1. It has endeavored to point out that films are a most important means of conveying knowledge and understanding to elementary children if the films are properly presented.

2. Proper utilization has been defined as it was advocated by leading audio-visual educators. A necessity for adhering to proper procedures was stated and documented by educators who are recognized authorities in the field of audio-visual education.

3. Suggestions have been made for using and improving an evaluation sheet that will be a constant help to teachers working both cooperatively and in individual effort to raise the standards of film utilization. (Such an enterprise as the Milan school has undertaken could be helpful in any elementary building.) Having a file of such guides and evaluation sheets could be the key to new levels of attainment in audio-visual education.

4. Worksheets and tests have been submitted with the

hope that they will inspire teachers and pupils to new goals.

5. It has also been noted that public relations are very important in any undertaking of the schools. It is, therefore, very necessary that teachers enlist the help and cooperation of the home. Methods for attaining this end have been suggested. A survey has been taken that revealed parents are more aware of the importance of educational films than some educators have accredited them. This data revealed that there is an 84% understanding of what is good film utilization. It is imperative, therefore, that teachers attain a high standard of film lesson procedures if they are to maintain the respect of their teaching public.

Recommendations for Attaining a High Standard of Film Utilization.

1. The teacher should plan the film as one material to fit into a content of other work. She should use the commercial guide sheet, preview the film, plan a worksheet, test, and have other follow-up work for the lesson ready.

2. The children should be prepared for viewing the film by reviewing previous work (if this is not an introduction to the unit), by having a mood set, by having a purpose for viewing established, by being introduced to the film and its setting, and by having concepts of new words and places clarified.

3. The film should be presented in an atmosphere of the schoolroom with as little disruption as possible for the physical set-up.

4. The follow-up work, the vital period for clinching knowledge and stabilizing concepts, should be very meaningful. Pupils should help with the planning of many worthwhile activities.

5. An evaluation record should be made by the teacher to file for improved utilization of the film in the future. Such a file will mean progression toward higher standards of teaching with educational films.

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APPENDIX A

Dear Parents:

Would you please help me in a survey on educational motion pictures? I would like your opinions on the following questions. Please fill in the blanks with "yes" or "no" and return to me as soon as possible.

1. Do you object to your child's watching educational movies in school time? _____
2. Do you feel that educational movies have a definite place in the teaching program? _____
3. Do you think that using movies makes less work for the teacher? _____
4. Would you rather have your child do other types of school work such as reading about the subject in reference books, writing about the subject, or drawing pictures of the subject being studied? _____
5. Would you say the use of two films a week would be too much? _____
6. Do you think the film should fit in with a lesson being studied? _____
7. Do you think the teacher should review or test the child on the information he has learned from the film? _____
8. Would you advocate using films in all areas of the curriculum? _____
9. Do you think your child learns a lesson better if a film is used? _____
10. Do you think if a lesson is unpleasant it is remembered as long as a pleasant one? _____

Enclosed is a self-addressed, stamped envelope.

Thank you for your cooperation.

Yours truly,

Gloryl Parchert