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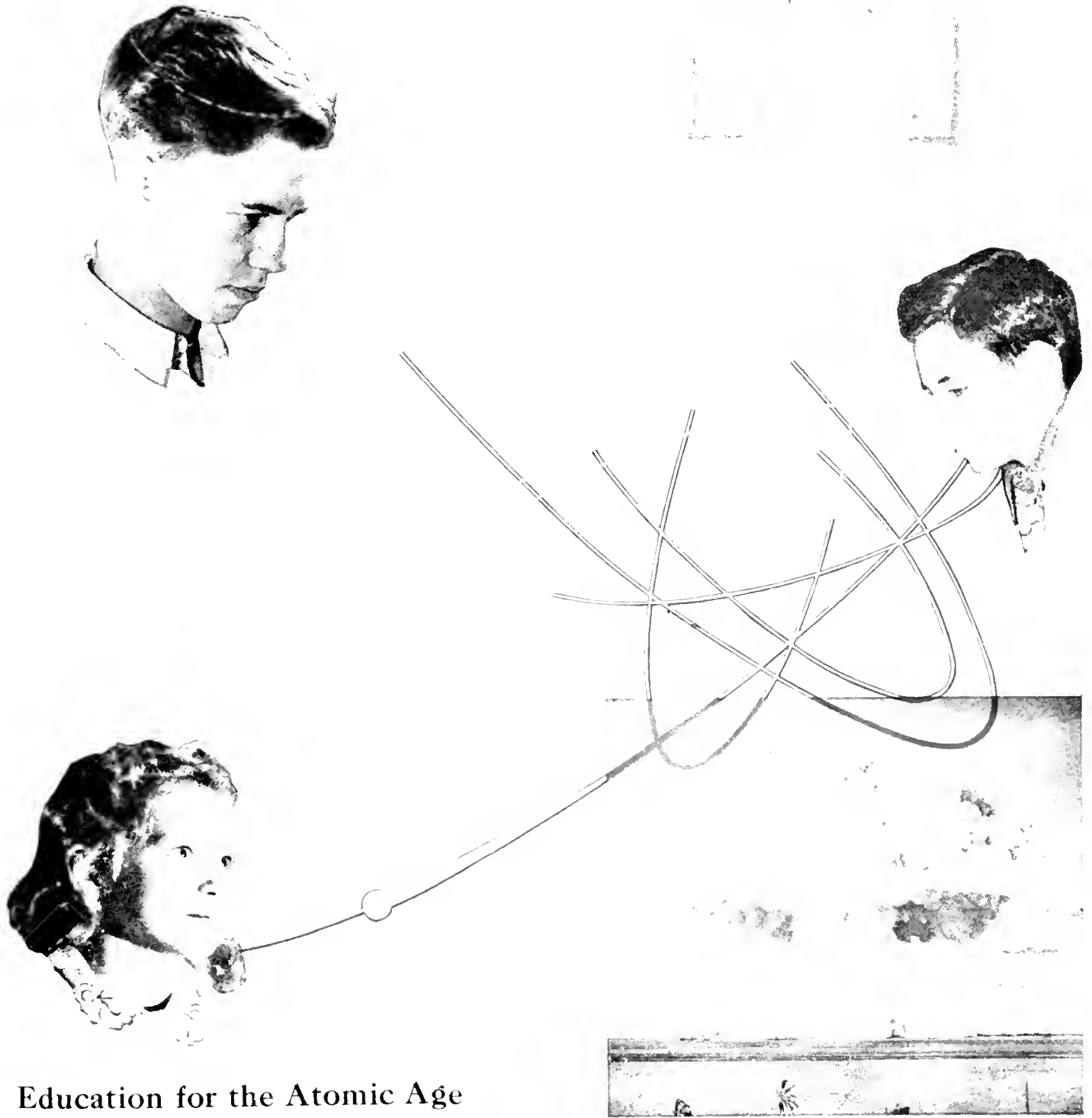
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See & Hear

INTERNATIONAL JOURNAL OF AUDIO-VISUAL EDUCATION



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October • 1946

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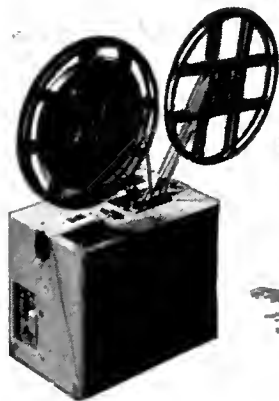
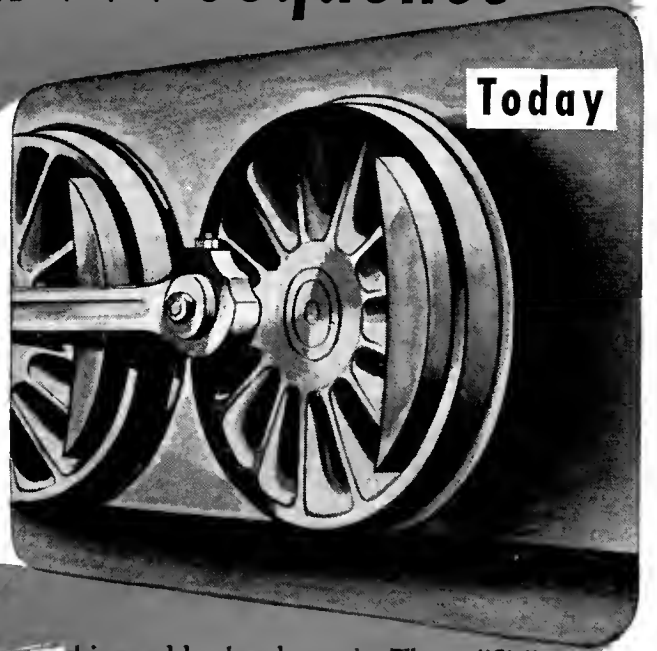
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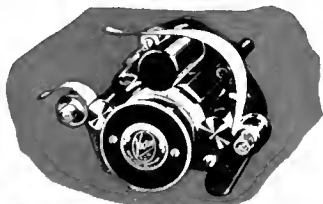


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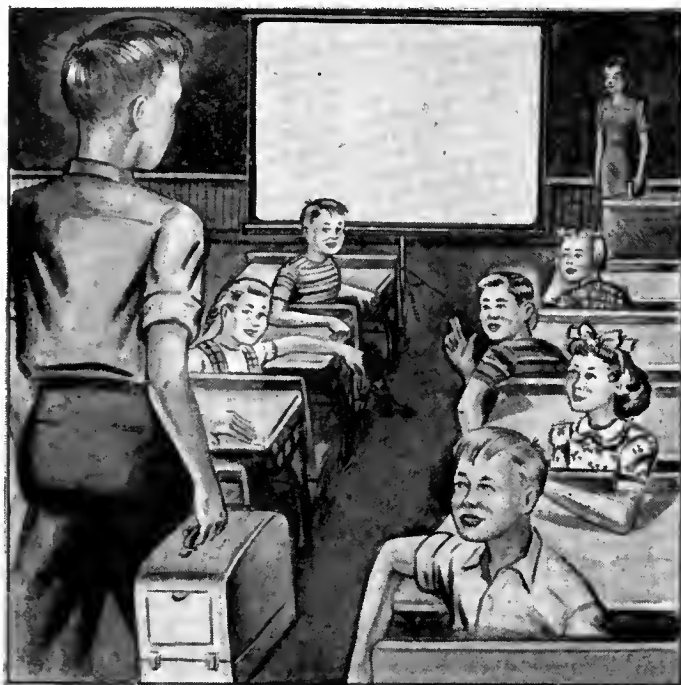
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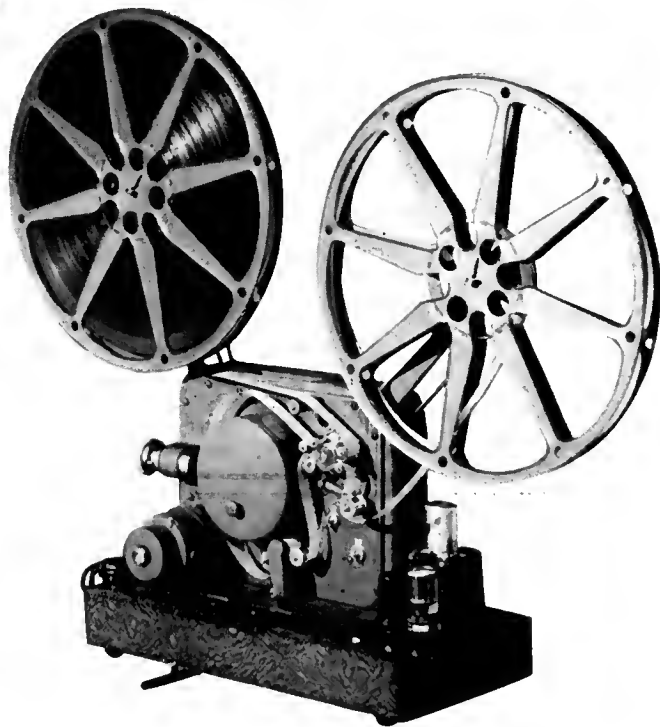
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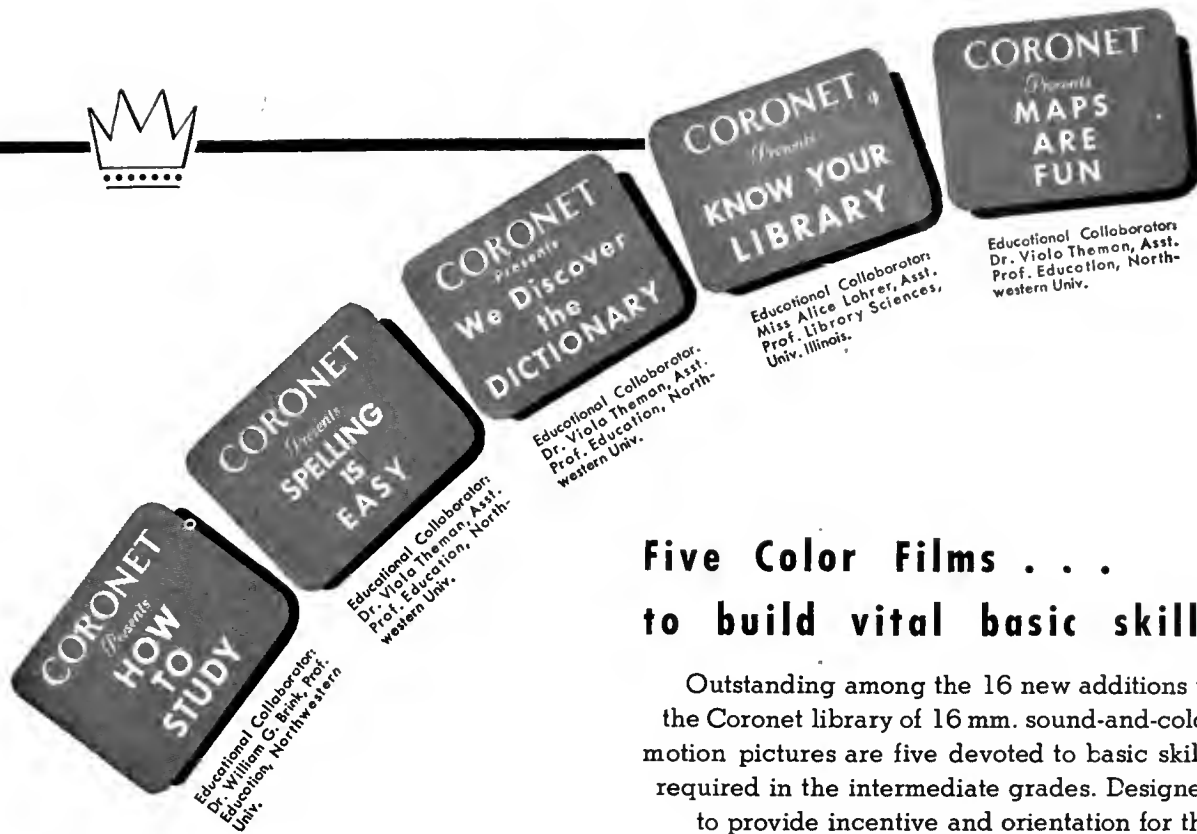
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See & Hear

INTERNATIONAL JOURNAL OF AUDIO-VISUAL EDUCATION

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EDITORIAL

★ WANTED: A place in general education. While it is very true that the last ten years has witnessed a terrific upsurge in the production of materials and equipment in the field of visual education, there is still much to be gained and much still to be explored. There are persons who rank high in the field of general education who say briefly: "Visual education has been born. It is a healthy baby, but as yet it is only in its first years of growth and has yet to occupy its place in the field of general education."

Now, that statement comes somewhat as a shock to those of us who have spent years in the field of visual education and believe that it is already occupying a significant place in the educative process. However, let us be realistic. Let us depart from the sanctity and security of our own chambered halls, and examine carefully the place which visual education today occupies in general education.

At a recent meeting of a projector maker's sales force, it was estimated that some sixteen percent of the schools of this country have access to 16mm. sound projectors. It was also their very candid admission that less than six percent of the schools of this country has what could be termed a functioning program of visual education insofar as continual and effective use of sound motion pictures is concerned.

Let us look at the developments in Virginia, Illinois, Wisconsin, Michigan, and California. The work, the responsibility, and the challenge that lie ahead mean that, if visual education is really to function as a part of general education, it must be taken up as a serious program for investigation, selection, and utilization by the subject-matter fields which visual materials so ably serve.

In the past we have received articles from the nineteen subject-matter areas with which education is concerned. In the future it is our hope that we can continue to challenge the interest of representatives from these curriculum subject areas which comprise the broad classifications into which formal education, particularly at the high school and college level, has allowed itself to be categorized. This, then, is one viewpoint that will influence the editorial planning and content of SEE & HEAR for the year ahead.

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NEW BOOKS

The Art of the Motion Picture: by Jean Benoit Levy (Coward-McCann \$2.50).

♦ Jean Benoit-Levy has succeeded in writing a book which gives the general reader a clear idea as to the categories of the Cinema and the technique and art of bringing them into being but perhaps its greatest value will be to those engaged in the production, distribution and use of instructional-films. Certainly, if his book were prescribed reading in all teachers colleges, no new teacher would have any doubt as to the true function of films in the school. It covers the motion picture in the classroom and in post graduate education: the documentary motion picture—publicity, life and informational films; organising the production and distribution of teaching, educational and informational films, and it contains a number of chapters on the motion picture entertainment business. The author is well qualified to write such an authoritative book as this because of his varied and exceptional experience in the motion picture field before being appointed in 1946 Director of Films and Visual Information for United Nations.

Mr. Benoit-Levy not only understands and appreciates children and their point of view, but has made and used films for classroom teaching, as well as films to educate in the wider sense. His first step in making a film for classroom use is "to set a goal, and then to find the idea that will permit this goal to be attained."

He stresses that the motion picture is an instrument placed in the teacher's hands to lend added strength to his teaching. It can "not only instruct but open the classroom windows to the world and sweep away prejudice and outdated methods—waken the children's minds to all the wonders of the world—and from the teachers point of view (CONTINUED ON PAGE EIGHT)

ORDER BOOKS from SEE & HEAR School and individual orders for books reviewed and listed in these pages will be filled by the See & Hear Bookshelf, 157 E. Erie Street, Chicago (11).



SOCIETY FOR VISUAL EDUCATION, INC...

in co-operation with...



The National Safety Council

and

CORONET Magazine



Here is a new filmstrip offer of exceptional value and timeliness:

Each month, for 8 months, starting with October, 1946, the Society for Visual Education, Inc., will make available not only the regular 35 mm CORONET filmstrips of 25 pictures taken from Coronet Magazine, but in addition an authoritative filmstrip of 40 frames or more on SAFETY EDUCATION. This added, new 35 mm filmstrip feature, prepared by the National Safety Council, presents a striking and effective argument against the tragedy and damage caused by disregard of fundamental safety rules.

Each of the filmstrips on SAFETY EDUCATION will be accompanied by a separate teacher's manual prepared by the National Safety Council. Each filmstrip of the CORONET Picture Stories will be accompanied by a reprint of the Picture Stories, to serve as a teacher's manual.

Both the films and the reprints become the permanent property of the subscriber, to be used from year to year as desired.

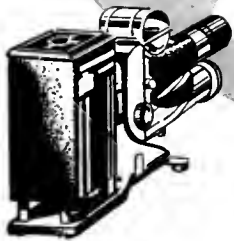
educational groups, 1,000 churches and 750 different units of the 4 branches of the Armed Forces.

Now, through the courtesy of the National Safety Council, the Society for Visual Education, Inc., has arranged to send out simultaneously with the Coronet films the series of 8 urgently needed films on SAFETY EDUCATION. These films are especially designed for Intermediate and Secondary Schools.

Subject Matter:

The first two CORONET Picture Stories in the new series are "I Fight Fires" for October and "A World in Action" for November. Others to follow each month through May, 1947, will be equally or more interesting.

The filmstrips on SAFETY EDUCATION present 40 to 50 frames on subjects that need urgent attention. These are "Fire Safety," "Recreation Centers a Community Problem," "Traffic Safety," "Safe Practices with Laboratory and Electrical Equipment," "Small Machine Tools," "Home Safety," "Bicycle and Pedestrian Safety," and a Summary on the Accident Situation.



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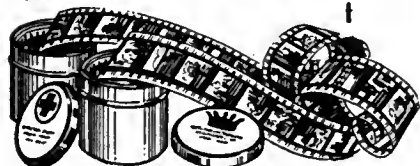
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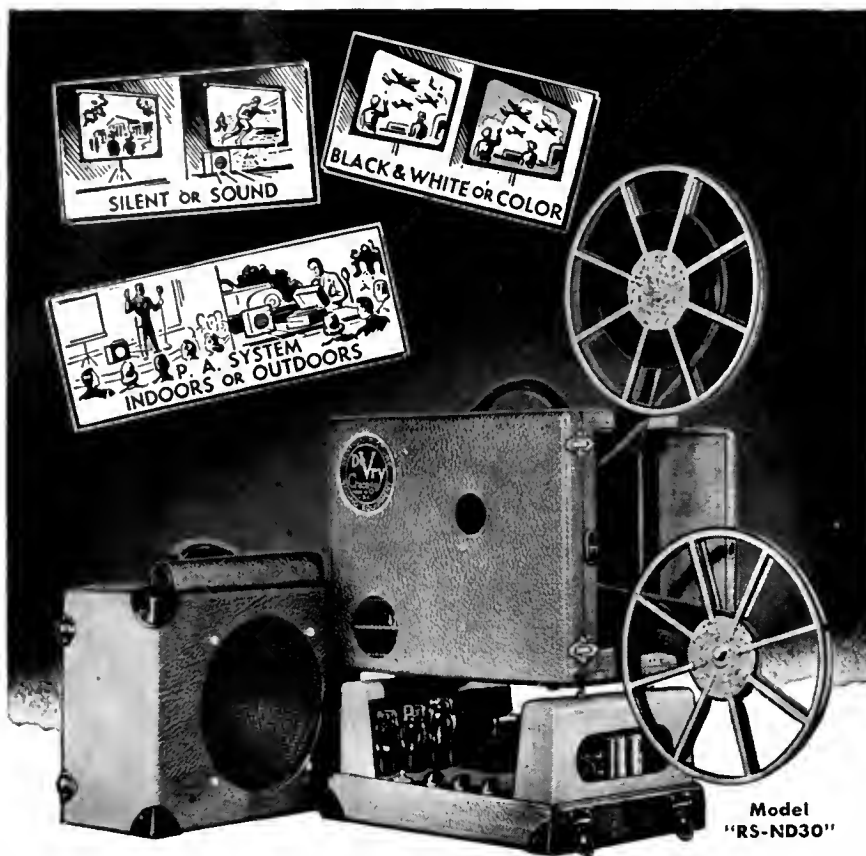
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See & Hear
Is Being
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More Than
10,000
Schools

(CONTINUED FROM PAGE SIX)
furnish material for not one but many lessons".

His chapters on the production of films and the stress he lays on the necessity for teamwork at its most selfless best are especially interesting, as here he draws on his own experiences in the productions of the films he made in France—"La Maternelle", "Pasteur" and "Ballerina". "The motion picture represents the most powerful means for the dissemination of human thought. For that reason it is important that its influence be utilized to sustain the spiritual life of the world".

The author's message is primarily one of hope for the realization of the high destiny of the motion picture as an art—intimately bound up with every phase of the life of man—and it rings throughout with his own unquenchable enthusiasm and warm hearted idealism.

—TOM HODGE

* * *

Audio-Visual Paths to Learning: by W. A. Wittich & John Guy Folkes (Harper & Bros. \$2.00). Reviewed by Dr. Joe Park.

◆ This book reports an attempt to discover which of three teaching methods results in the greatest acquisition of knowledge from classroom sound films. The experiment was conducted during the 1942-43 school year.

Using the rotation method of experimentation, the authors showed 27 films to 264 fourth, fifth, and sixth grade children of the Marquette Elementary School in Madison, Wisconsin.

The first method of teaching included preparing the group for the presentation of the film in "the course of casual and unorganized classroom work. After seeing and hearing the film, the class answered test questions."

The second method required the class "to read a brief story-like description conveying a general impression or mood prior to seeing the sound film; to study difficult words and phrases . . . to anticipate further the content of the film . . . to view the film" and "to take a test immediately after seeing the film."

The third method included the (CONTINUED ON PAGE TEN)

F.O.N.

A CLEAR PICTURE OF OTHER NATIONS

THE KRUGER NATIONAL PARK

This educational film takes the audience on a trip through the world's greatest wild life sanctuary located in the north-east portion of the Union of South Africa. Anyone who has ever experienced even the slightest twinge of sympathy upon viewing the caged animals in a crowded zoo will thrill to see similar animals roaming the country, living as they please, unafraid of man, his firearms and his cities.

This film is the first in a series depicting the South African scene.

An attractive 12 page **INFORMATIVE GUIDE** is included free of charge with each copy.

16 mm. bl/wh sound
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AMERICAN COMMENTARY

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Rhythmic Gymnastics in Sweden

The Sofia Girls are so called because they are pupils in the public school of Sofia parish in Stockholm. Their skill in gymnastics and rhythmic is the result of their training in that school.

They exemplify the happy outcome of imagination, intelligence and high ideals when these qualities are brought to bear on physical training. The girls are shown with their teacher, Miss Maja Carlqvist, to whom in large measure they owe their skill and their enthusiasm.

Clearly, the Sofia Girls are the product of something more than drills in a city gymnasium.

This educational and highly interesting film illustrates well what we mean when we speak of "a sound mind in a sound body".

16 mm. bl/wh sound
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AMERICAN COMMENTARY

TORADJA

In the Heart of Celebes.

TORADJA is an educational film, depicting the Toradjan country in the heart of the Celebes, an island of the East Indies Archipelago.

One of the country's oldest handicrafts, the making of delicate silver jewelry, is depicted in detail.

The Toradja tribe and its typical villages are clearly illustrated.

This is the intriguing film of a land of mystery. It is informative, unusual and most interesting, suitable for groups of all ages.

16 mm. bl/wh sound
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to show, with films, how people in other countries live, their particular problems in the postwar world and their position in international relations;

to promote, encourage and stimulate circulation of educational films of foreign countries in the United States and abroad, on a *non-profit basis*; to have a central organization on behalf of various nations where inquirers may apply for films on several countries simultaneously; to pool the experience, knowledge and resources of nations so as to arrive at better films and for these a complete and efficient nationwide system for distribution.

FRIESLAND

Holland's Northernmost Province

This beautifully photographed film is the first of its kind to reach the United States from Holland since the end of the war.

The film is concerned with the northern province of Friesland and is a splendid illustration of the courageous Dutch coping with their particular reconversion problems. It depicts their acceptance of the challenge of "insurmountable" obstacles. It shows their determination to regain normal life and conditions in the shortest possible time.

The film illustrates the typical Dutch countryside.

It is suitable for elementary and high schools, colleges and adult groups.

16 mm. bl/wh sound
2 Reels Rental \$2.00

Sale \$37.50
AMERICAN COMMENTARY

THE COCONUT TREE

(Source of Wealth)

A highly educational film showing the coconut tree and its importance in relation to India's economy. Not only does this tree supply food and drink, but the fibres of the shells are the base of some of India's important industries. The oil, the leaves, the shrub, the shell, in short, every part is used to advantage.

The many uses of the coconut tree are explained in comprehensible language with beautiful photography. The information given is most revealing. This is a constructive film, stressing also particular problems of India's population.

16 mm. bl/wh sound
1 Reel Rental \$1.00

Sale \$22.50
ENGLISH COMMENTARY

UNITED STATES

This film was originally designed for the British soldier to correct his muddled impression of the American, his comrade-in-arms. Perhaps to the Tommie, long fed on the products of Hollywood's imagination, the USA was a land of gangsters, cowboys and fabulously rich common citizens.

The picture tells a true story of the United States, historically from Plymouth Rock to present power, geographically from coast to coast. The story of America could be summed up as a great conflict, a battle against pioneering dangers, against the forces of nature. **UNITED STATES** depicts this battle for control of a continent.

16 mm. bl/wh sound
4 1/2 Reels Rental \$5.00

Sale \$85.00
ENGLISH COMMENTARY

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Since this plate was made, higher prices for film raw stock have necessitated an increase of 50c on each reel for above mentioned sale priced films.

(CONTINUED FROM PAGE EIGHT)
 above enumerated steps and, in addition, required each class, following a 24 hour lapse "to respond to a prearranged set of discussion questions, to see the film a second time." And, "to take the test a second time. . ."

Some of the conclusions arrived at were: (1) When the second method was used there was a 50 per cent increase in learning over the results obtained when the first method was used. Likewise, when method three was used there was a 50 per cent increase over the results obtained when the second method was used.

(2) Through the use of experimental methods two and three, the children became "increasingly able observers." (3) Children with a low I.Q. and those with a high I.Q. seem to be motivated equally and to learn to a comparable degree. . . and (4) Movie going has conditioned children so that they regard movies as fun and relaxation, not work.

While the findings are significant, as they give scientific support to what formerly was mere contention, the book has numerous other values. The first chapter presents an extremely well written statement of the development of the motion picture, a discussion of the place of the silent and sound motion picture in the classroom, as well as certain psychological concepts concerning "directed or undirected seeing." Also, the book includes a carefully prepared list of the "literature cited," and carries a sample learning guide prepared on the film *Water Power*.

Certainly this brief but interesting and informative book will be widely read by those in the field of audio-visual education.

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RECORDINGS

NOT NEW but well worth talking about are the Teach-O-Disc classroom recordings we heard again at this summer's NAVED Trade Show in Chicago. Produced by the Audio-Visual Division of the Popular Science Publishing Company, New York, these 12-inch double-faced 78 rpm recordings cover both literary classics and important events in American History. Altogether 75 discs, comprising 134 titles, were listed this summer.

Titles include *Macbeth*, *A Christmas Carol*, *Evangeline*, *Drafting the Constitution*, *The Courtship of Miles Standish* as well as other great classics of English literature. The dramatizations of American history were scripted by Marquis James. Price of each disc is \$2.50 which includes a Teaching Guide.

Columbia Recording Corporation has released eight new children's albums. Five of the new sets feature movie star Gene Kelly. Best of these are *Peter Rabbit* (Set J-30), *Nursery Songs—Volume I* (Set J-26), *The Little Red Hen* (Set J-MJ-27), and *The Shoemaker and the Elves*. Mr. Kelly has also recorded for Columbia *The King Who Couldn't Dance* (Set J-25) a long-time best seller.

"In making children's records we work for a very critical audience," says Goddard Lieberman, vice-president in charge of Masterworks, children's and educational records. "Children have clearly defined tastes and know what they like. In fact, if a child takes a fancy to a record, he will play it over and over again."

Five years ago less than two million children's records were pressed by the industry. This year more than 27,000,000 will be produced!

We follow with the month's Inventory of other new discs of note:

MOSTLY CLASSICAL

- Beethoven: *Quintet in C Major, Op. 29*. 1-12" Records, \$1.85. Columbia.
 Budapest String Quartet \$107
 Beethoven: *Sonata No. 7 in C Minor, for Violin and Piano*. 4-12" Records, \$1.85. Columbia.
 Isaac Stern, violin, and Alexander Zakin, piano.

Use the Handy Reply Form on Page 51

- Brahms: *Symphony No. 1, in C Minor*. 5-12" Records, \$5.85. Columbia.
 Philharmonic Symphony Orchestra of New York, Artur Rodzinski, conductor.
 Franck: *Symphony in D Minor*. 5-12" Records, \$5.85. Columbia.
 Philadelphia Orchestra, Eugene Ormandy, conductor.
 Haydn: *Symphony No. 97, in C*. 3-12" Records, \$3.85. RCA
 London Philharmonic Orchestra, Sir Thomas Beecham, Bart., conductor.
 Le Cid—*Ballet Suite*. 3-10" Records, \$3. RCA
 Boston "Pops" Orchestra, Arthur Fiedler, conductor.
 The Merry Widow *Waltz*. 1-12" Record, \$1. RCA
 Eleanor Steber, soprano, with orchestra, Jay Blackton, conductor.
 Rachmaninoff: *Concerto No. 2, in C Minor, Op. 18*. 5-12" Records, \$5.85. RCA.
 Artur Schnabel, pianist; NBC Symphony Orchestra, Vladimir Golschmann, conductor.
 Schuman: *Symphony No. 1 (Spring)*. 4-12" Records, \$1.85. Columbia.
 Cleveland Orchestra, Erich Leinsdorf, conductor.
 Four Szymanowski *Mazurkas, Op. 50*. 1-12" Record, \$1. RCA
 Artur Schnabel, pianist.
 Tchaikovsky: *Nutcracker Suite*. 3-12" Records, \$3.85. Columbia.
 Philharmonic Symphony Orchestra of New York, Artur Rodzinski, conductor.
 Tchaikovsky: *Symphony No. 5 in E Minor, Op. 64*. 6-12" Records, \$6.85. RCA
 Boston Symphony Orchestra, Serge Koussevitzky, conductor.
 Wagner: *Die Walkure—Duet (Act I, Scene 3)*. 3-12" Records, \$3.85. Columbia.
 Helen Traubel, soprano, and Emery Darcy, tenor; Philharmonic Symphony Orchestra of New York, Artur Rodzinski, conductor.

NARRATION & MUSIC

- Rendezvous with Destiny. 12-12" Records, \$16.65. NBC \$108
Up Elem. HS, Col: Hist.
 • Excerpts from the speeches of President Franklin Delano Roosevelt in the late Chief Executive's own voice, taken off the air at the time he made the speeches. With an original musical score by Cesar Saerchinger, these excerpts are blended into a chronological sequence of historical events in the decisive years preceding and during the Second World War.
 Includes speeches from Mr. Roosevelt's inaugural address on March 4, 1933 to his March 1, 1941 report to Congress on the Crimea Conference. The complete recordings represent a two-hour program. The speeches may be selected from an index to be played singly as desired. The last record is a eulogy by President Truman.

FOUR NEW DECCA SETS

- Cinderella. 3-10" Records, \$2.75. Decca.
 Narration by Edna Best. \$109
 The Happy Prince. 2-10" Records, \$2.50. Decca. \$110
 Bing Crosby as the Happy Prince; narration by Orson Welles.
 Pied Piper of Hamelin. 2-10" Records, \$2.50. Decca. \$114
 Ingrid Bergman recreates the spell of this legend.
 Tales of the Olympian Gods. 3-10" Records, \$3.50. Decca. \$112
 Adventures of Apollo and other heroes brought to life by Ronald Colman.

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... a new 16mm sound COLOR movie by



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"Winky the Watchman" stresses only care and watchfulness. Boring, detailed particulars are avoided. Attention to the film is thereby assured, and the teacher may herself prescribe specific methods applicable in accordance with individual programs and needs. You really can't appreciate "Winky" until you meet him in person. In fact, he's so delightful that you can run him as a straight entertainment film.

Running Time: Approximately 8 Minutes

Purchase Price: \$100.00 - 16mm Sound Only - Technicolor

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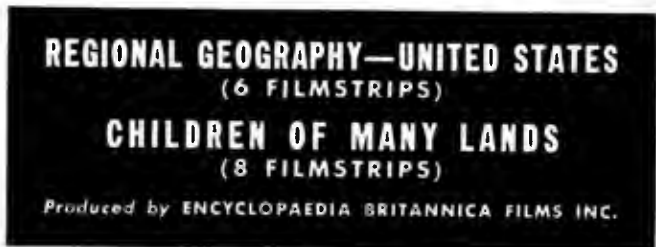
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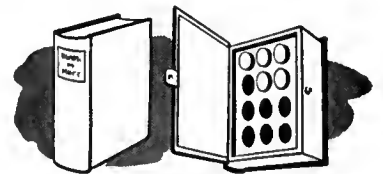
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CHILDREN OF SWITZERLAND
CHILDREN OF CHINA

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See & Hear News Letter

SHARPER FOCUS on the specialized interests of education in the field of audio-visual materials is the keynote of this first issue in the second volume of the new SEE & HEAR MAGAZINE.

The best features of a successful first year have been carefully retained: only a broader outlook on the greater aspects of education's responsibilities in the world and domestic scenes has been set forth. Functionally, however, the new SEE & HEAR serves the reader with greater effectiveness. To that end, every page and every picture in this justly pictorial journal, has been designed with care just as every feature has been written to serve and edited by a thoroughly capable, experienced staff and Advisors.

Mark that this is only a beginning. Already the editorial budget for fall and winter is heavy with important, useful material. Next month, for example, we bring you DESIGNS FOR VISUAL EDUCATION, a year-long research project in the audio-visual architectural problems of the classroom, demonstration room, school auditorium, audio-visual department and the school library!

In This Current Month:

◆ "Education for the Atomic Age" is the theme of American Education Week. It is also the feature of this issue. Behind these pages are the words of President Truman:

"We are now faced with the pre-eminent fact that if civilization is to survive, we must cultivate a science of human relationships—the ability of all people of all kinds to live and work together in the same world at peace.

"There must be a rebirth of education if this new and urgent task is to be met. All of our educational resources—all, note you—must be pledged to this end."

We dedicate to this task of youth and adult education, the classroom teacher and the influential leaders in the field of audio-visual materials.

To such agencies as the Film Council of America, now mushrooming across our land, the subject is a special challenge. Vernon G. Dameron of the NEA, Chairman of the Council's Committee on Atomic Information, has cooperated well with the Editors of SEE & HEAR. Now it remains for the producers, potential sponsors and public information and government groups to make available more films for school and public showing.

That portion of our research will be provided the readers of SEE & HEAR in a listing of all printed and filmed reference sources to appear in November. A word of thanks also to John Skinner, educational coordinator for the Atomic Scientists of Chicago for his assistance in the authoritative article on Page 14.

The Inventory of New Materials:

◆ Nearly eight and one-half pages of eight-point type were required to merely list in very efficient short form, the new audio-visual materials produced for the classroom. These comprise 70 motion pictures, twice that number of filmstrips, slides, charts and other projected aids. It is worth noting that all these were created and produced especially for classroom use. Many useful and well-produced free materials have appeared in this period but first emphasis is justifiably given on behalf of those producers whose capital and effort has been devoted to making these text films and filmstrips.

Headlines and Guide-Lines:

◆ The appointment of Dr. Robert M. Hutchins to the special new post

A Challenge to Education

"Man now has in his hands a force so great, both in its potential for good and its potential for evil, that the time has come for him to do something else. He has to stop what he has been doing."

ROBERT P. PATTERSON
Secretary of War

in which he will now serve the Encyclopaedia Britannica organization made nationwide news headlines in September. Dr. Hutchins is taking a leave of absence as chancellor of the University of Chicago to specialize in the all-important field of adult education.

◆ According to announcement by Eric Johnston, a new Department of Educational Service has been established in the Motion Picture Association. The new department, under the direction of Roger Albright, will coordinate all of the Association's activities in the educational field.

15 Films on Latin America

◆ Of interest to visual educators is the announcement by Harry C. Grubbs, Vice President of Hollywood Film Enterprises, of the new Sound Film Division of the company with 15 classroom instructional films in sound and color on South America ready for release this fall.

Mr. Grubbs, who joined Hollywood Film Enterprises in March of this year, has had many years of experience in the visual education field, including ten years as Vice President of Erpi Classroom Films, and is well known to visual educators throughout the country.

See & Hear Advisory Board

◆ Three more outstanding American educators have accepted the responsibility of SEE AND HEAR Advisory Board membership. They are: Floyde E. Brooker, U. S. Office of Education; Stephen M. Corey, University of Chicago; and Arthur Stenius, Detroit Public Schools.

BIS Adjusts Rental Rates

◆ The British Information Services Film Division has announced a new scale of rental charges for their 16mm films effective October 1st. B.I.S. 16mm films will be available on loan at service charges based on \$1.00 per reel, the maximum charge being \$5.00 for films even when the subject exceeds five reels. 16mm color films will be rented at \$1.50 per reel.



"MAN NOW HAS IN HIS HANDS A FORCE SO GREAT"

Education for the Atomic Age

by Professor Thorfin R. Hogness



This exclusive article for SEE AND HEAR is by the Chairman of the Executive Committee of the Atomic Scientists of Chicago; Professor of Chemistry at the University of Chicago; former Director of Chemistry, Plutonium Project, University of Chicago (a section of the Manhattan Project); formerly Scientific Liaison Officer in the American Embassy in London.



THE SCIENTIFIC PRINCIPLES involved in releasing limitless amounts of force by nuclear fission are beyond the understanding of the average layman or student. But the realization of what this force can and cannot do in terms of our social and economic existence and security must be learned by a perplexed world that is faced with the necessity of deciding how and to what extent this new force is to be controlled.

It is the prerogative of citizens of the democracies to be masters of their own fate.

If the people are not someday to resign their fate to a handful of demagogues—to the military, or science itself—then they must be prepared by the educational resources of our democratic systems. The people must *will* to live. Education must reinforce that will with the *time* implications of nuclear energy. Education must help provide a *sound* foundation, based on facts, upon which the people can base their decisions.

Since the first atomic bomb was exploded at Los Alamos, N. M., little more than a year ago, the American people have formed ideas and have developed fears about the future and how it is to be affected by atomic energy that was later so dramatically demonstrated as a weapon of war at Hiroshima and Nagasaki.

In the past year we have witnessed a congressional battle that eventually resulted in a law providing for domestic control of this newly

available energy—a force that can be used either for destruction or for the constructive benefit of mankind.

Various erudite reports covering the destructive and constructive potentialities of this scientific marvel—atomic energy—have been prepared by staffs of scientists and government representatives. These have been made public. They include the Smythe and the Acheson reports. But does the man on the street read this type of informative material? Could he understand it if he did?

Thousands of words and hundreds of pictures have been printed in newspapers, magazines and even in books that describe this newly developed source of power—what it is—what it can do to us—what it can do for us. Motion pictures, the radio, in fact practically all channels of human communication have been used to tell the people *something* about atomic energy.

This country has submitted a proposal to the world, via the United Nations, that might be used to develop international controls over a weapon of war potentially capable of destroying our civilization. The Russian government has also submitted a proposal.

The recent tests conducted at Bikini atoll by the Army and Navy marked a new high in publicity relative to atomic energy. *These tests also marked a new high in the general confusion about a scientific development that will directly affect the future of every person in the world.*

The explosion at Los Alamos—the first public notice of the development of methods to release atomic power—produced all kinds of predictions. Some of these were made by scientists and were based on cold scientific logic and fact. Others were made by pseudo-scientists and persons seeking publicity and had no basis in fact. The man on the street and the student—even today—in fact to a greater extent today, find it hard to differentiate between the possible and the impossible.

The bombs dropped at Hiroshima and Nagasaki showed the power of this energy. However,
(CONTINUED ON PAGE FIFTY-TWO)

Atomic aftermath at Hiroshima: August 6, 1945



ATOM FACTS: True and False

ALL MAJOR POWERS HAVE ACCESS TO THE RAW MATERIALS NECESSARY TO PRODUCE ATOMIC ENERGY AND ATOMIC BOMBS.

[T] Uranium, the critical material, is fairly widely scattered throughout the world.

THE COST OF ATOMIC BOMBS IS PROHIBITIVE:

[F] Any nation that can afford an army or navy can afford atomic weapons which are relatively inexpensive.

THIS NEW FORCE IS PRIMARILY A WEAPON OF DESTRUCTIVE WAR.

[F] If free research and development of new uses of atomic energy and the by-products of nuclear fission fulfills present expectations they can be used extensively in industry and medicine for the benefit of all mankind.

WE CAN KEEP THE SECRET OF THE ATOM BOMB AND THUS MAINTAIN OUR SECURITY.

[F] Most of the information necessary to the production of atomic weapons already has been published. Any country with scientists and industrial organization can make atomic bombs within a few years. What our scientists have done, others can do.

MORE POWERFUL AND DESTRUCTIVE ATOMIC WEAPONS ARE IN PROSPECT.

[T] Scientists who helped develop the atomic bombs already used in warfare and in test explosions state that bombs many times more powerful can be constructed with little trouble.

DISPERSAL OF OUR CITIES WOULD PROVIDE A PRACTICAL DEFENSE AGAINST ATTACK WITH ATOMIC WEAPONS.

[F] Dispersion of cities might prove an *effective* defense against such attack but such a plan would not be practical because of the enormous cost (estimated to be more than \$300 billion for one such plan) and the time it would take to reorganize our industry and way of living.

WE SHOULD TAKE OUR TIME IN MAKING DECISIONS RELATIVE TO THE CONTROL OF ATOMIC ENERGY AND HOW IT IS TO BE USED.

[F] Other nations are bending every effort to develop atomic weapons. Scientists predict that this will be accomplished within from three to five years. It also is predicted that the armament race is likely to lead to another war unless effective means of controlling this new weapon are adopted on an international scale.

THE McMAHON BILL, AS PASSED BY CONGRESS, PROVIDES FOR THE CIVILIAN CONTROL OF ATOMIC ENERGY WITHIN THE UNITED STATES.

[T] This is a true statement. The law provides for a civilian commission that will handle details of the domestic control of atomic energy.

ATOMIC

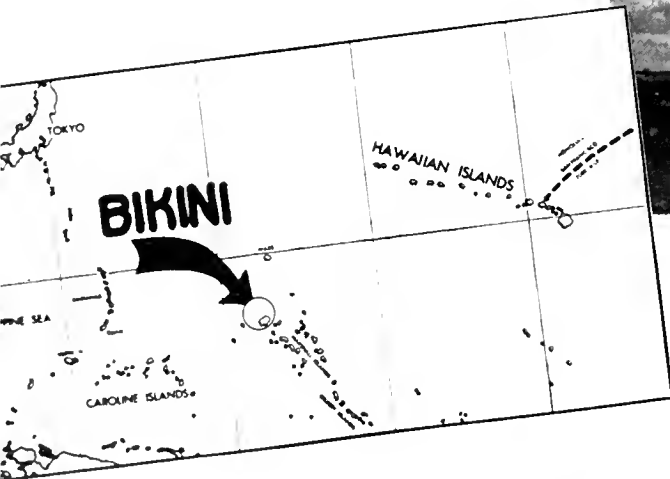
PICTURE STORY

Editor's Introduction: Mr. and Mrs. Average Citizen and their children are caught inextricably in the web of atomic circumstance. They do not understand the complexities of atomic energy. But the question is: Can they express themselves about how atomic energy should be controlled and used?

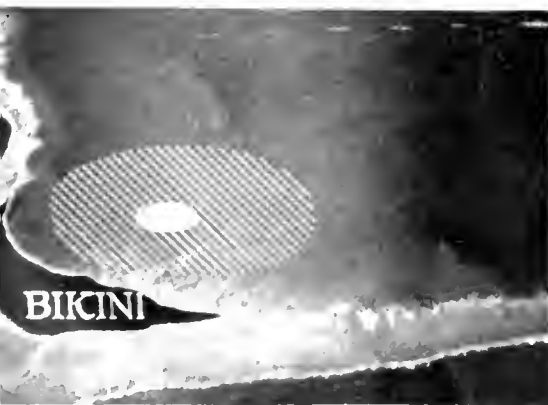
Our school responsibility is not to make atomic scientists out of Johnny and Mary, but to help them decide in what form of existence they are going to place their faith and their trust.

This is our schools' responsibility today, and why we have presented the inspiring photography for your bulletin board display, your discussions of atomic power and its control, your consideration of Johnny's and Mary's *tomorrow*.

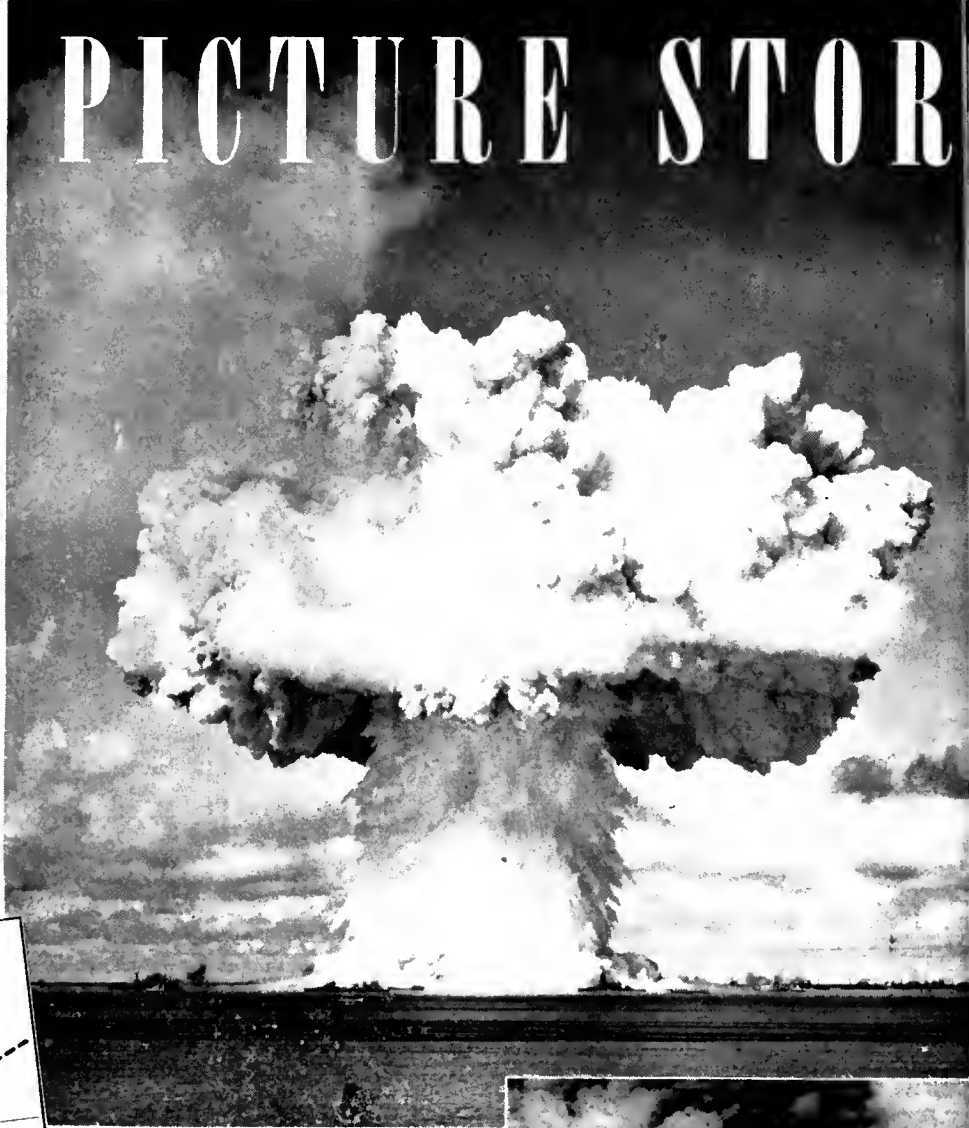
1. So that man could see again what tremendous power atomic energy releases, he chose Bikini atoll in the Pacific Ocean.



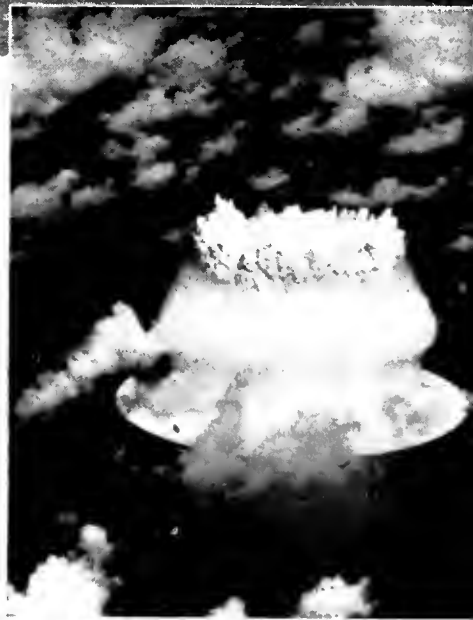
2. Let's look closer at Bikini! All living things on the island were removed and a target of water was decided upon (lined area) in the map below.



3. Now, let's look even closer! In the target area many kinds of ships were anchored. Man wanted to see what the effect of a bomb would be on materials, on structures, even on animals placed aboard the ships for experimental purposes. Under the center of this area, the bomb would explode. (See picture at right.)



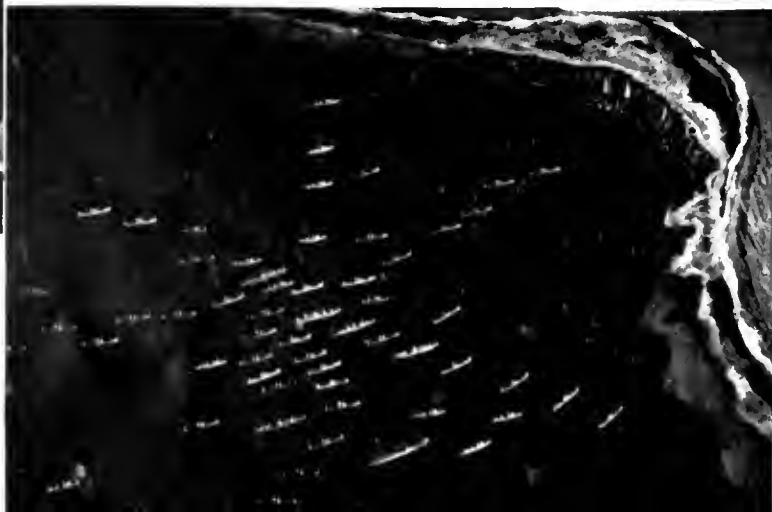
5. The next instant the explosion's skyward path was photographed with an automatic camera on the shore of the atoll. Compare the long line of battleships with the tremendous column of steam and water that rises above them.



BULLETIN BOARD FEATURE by the Editors of See & Hear

First of a series of Picture Story pages for your school bulletin board. Additional copies are available on request.

NEXT: THESE UNITED NATIONS



4. Under the water of this peaceful lagoon the fifth atomic bomb was exploded. An instant after—this immense mushroom of water, spray and steam boiled skyward out of the lagoon. (Above.)

Bikini Atoll: 1916

6. Within seconds the mushroom cloud had risen to a height of ten miles. (Picture at left)

[PICTURE AT RIGHT]

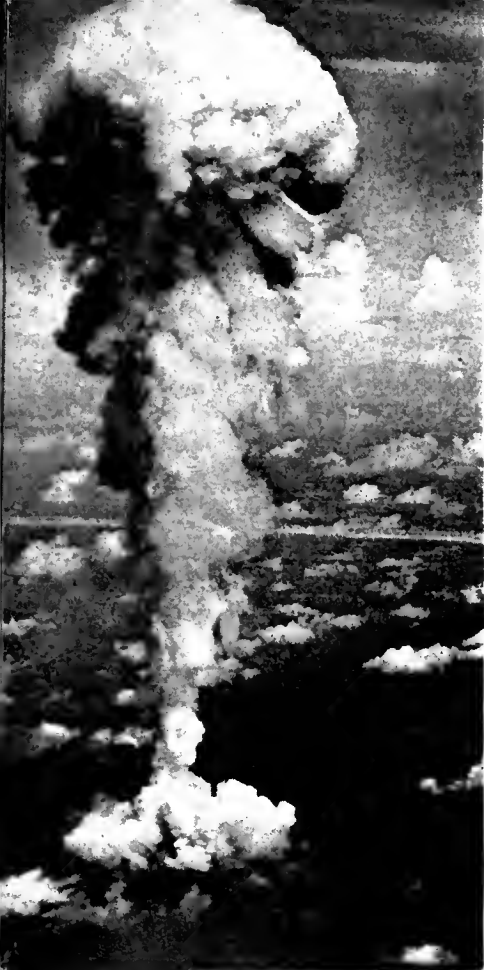
7. Goats and other animals were placed on the ships so the effects of radioactive waves upon living creatures could be tested. To make this possible, special precautions were taken to prevent all the ships from being sunk. (Picture at right).

[PICTURE AT RIGHT]

8. Days later, following the first terrifying blasts and concussion waves, all equipment in the area remained deadly to human touch or examination because of radioactivity, the aftermath of atomic fission. (Right).

[THE PICTURE BELOW]

9. In an earlier blast at Hiroshima, only a reinforced concrete skeleton remains. Without wise control of atomic energy, your schoolhouse may look like this some day.



10. Without wise use of atomic power, will some future dictator send children to school like this: (1) and (2) Radioactive proof helmet and inhalator. (3a) and (3b) Impermeable protective clothing. (4) Gloves. (5) Puttees. (6) Shoes. Atomic power can achieve a higher standard of living or complete destruction. What can you do about it?



Contemplating RURAL EDUCATION

Introduction by Dr. Howard A. Dawson, Director of Rural Education, National Education Association.

IN THE ORGANIZATION of the program of instruction in a small school in a rural community, or neighborhood, two problems are outstanding: (1) How to organize class instruction and activities so as to reduce the number of classes (recitations) to a minimum and thus give the maximum instructional time to each pupil. (2) How to make the instructional program closely related to the experience of the pupils and to the social and economic needs of the community. Many films exist today which graphically show how these problems have been or can be met in rural schools.

It is suggested that these films be

used to aid teachers in planning what activities and units of study should be utilized in their classrooms, and how to plan their time in such a way as best to accomplish the objectives of meeting the needs of each student while at the same time, making the school program meet the needs of the community concerned.

The following film list includes demonstrated situations which can challenge teacher groups in all parts of the country. Under good leadership selected films from this list should give rise to discussion following film showings. Such discussions may well concern themselves

with the problem of how the local schools in question can more nearly achieve the instructional program which will be of real challenge and usefulness to the local children. One additional comment should be made: many of these films portray activities in schools which are not exactly like the ones in which you teach. However, many of these films include the principles of sound educational philosophy and method which may be found to be applicable in any rural or urban community of which the viewing teacher groups find themselves to be a part.

This list of films is not the result of any one person's thinking. It is a composite of the suggestions which many people have been willing to submit to SEE AND HEAR. In this list have been included films that deal with program planning and teacher techniques in rural schools. We want to acknowledge the helpful suggestions that we have received

from the following people: V. C. Arnspiger, Encyclopaedia Britannica Films; Mrs. Esther Berg, New York City Schools; Mrs. Camilla Best, New Orleans Public Schools; James W. Brown, Virginia State Department of Education; Robert H. Burger, San Diego City Schools; Amo DeBernardis, Portland, Oregon, Public Schools; Joseph E. Dickman, Chicago Public Schools; W. H. Hartley, Towson, Maryland, State Teachers College; John R. Hedges, University of Iowa; W. F. Kruse, Bell & Howell Company; Charles F. Milner, University of North Carolina; Edgar L. Morphet, Florida State Department of Education; C. R. Reagan, Film Council of America; Kingsley Trenholme, Portland, Oregon, Public Schools; Lelia Trolinger, University of Colorado.

FILM SELECTIONS

AND SO THEY LIVE Sound, 24 minutes
Description of the conditions in which some of the farm families of the rural south live and go to school. Points up the need for re-educating the adults to a wiser use of the land, and for providing education that is closer to their needs outside of the school. Source: New York University Film Library. Recommended by Best and Morphet.

AS OUR BOYHOOD IS Sound, 18 minutes
An accurate account of the best in education for negroes in rural areas with enough indication of the worst to show that while progress has been made, there is much work yet to be done. Source: Educational Film Library Assn. Recommended by Trolinger, University of Colorado.

CHILD EXPLORES HIS WORLD

Silent, 30 minutes

Demonstrates the use of museum materials in instruction. The museum way of acquainting boys and girls with the outside world. The use of exhibit materials and specimens would be worth-while in rural schools. Source: Harmon Foundation. Recommended by Brown.

CHILD WENT FORTH Sound, 20 minutes
The film shows two- to seven-year-olds in a nursery camp where children have a well-rounded program of eating, rest, and play with freedom to exercise their curiosity and make-believe. Living and playing in a natural setting, these children show a keen understanding and pleasure in their relations with one another and with their teachers. Source:

(CONTINUED ON NEXT PAGE)

Isn't this rather typical of too many school rooms? Poor lighting, dreary decoration, cause Johnny to carve his initials in his desk next to those of his father who sat in the same place and under almost the same circumstances nearly a generation before.

Cooperative effort—a sense of individual responsibility to the group can set pupils to feeling that they have a job to do in improving their own learning environment. Scenes are from "Lessons in Living"—National Film Board of Canada.



The community must feel its responsibility for creating a better school environment. The local carpenter and fathers of the children as much as the teacher have a responsibility toward making the school function as part of the community.

Here is the executed plan—a school environment which "lives." It is the village show place, not the discarded relic. Bright fences, gay window boxes, a barn gymnasium help make a place in which vivid learning experiences can be carried on.



New York University Film Library.
General Recommendation.

CHILDREN MUST LEARN

Sound, 14 minutes

The future hope of the community shown to lie with the children; emphasis on the necessity for bringing the school program into more direct line with community problems. Source: New York University Film Library. Recommended by Best, Morphet.

ELEMENTARY SCHOOL OF

TOMORROW Silent, Color, 12 minutes

A picture of progressive education in Greenbelt, Maryland, showing activities in art, rhythm, nature studies and other subjects. Of interest to teachers for comparative purposes. Source: Film-Tel Inc. Recommended by Berg.

HOMETOWN, U.S.A.

Sound, Color, 22 minutes

A splendid description of life in a typical small town. Photography and sound track excellent. Purpose of picture: to raise problems which inevitably confront the social living in every community in the United States and to suggest the responsibilities that city planners and city councils must face if we are to arrive at the standard of living capable of 13 See and Hear 6541 9-17

being achieved in this country. Source: Look Magazine. General recommendation.

JEAN'S TEACHER AND HER WORK

Sound

Work of the supervisors of rural negro schools in the South showing original conditions and improvements. Source: Southern Educ. Foundation, Washington, D. C. Recommended by Brown, Trencholme.

LEARNING TO LIVE Sound, 15 minutes

A summary of the educational system in Britain today without special reference to emergency conditions. A family of three children represent the five million in British schools today. The film portrays enlightened aspects of a modern co-educational senior school in which the children run the library and look after games organization. Source: British Information Services. Recommended by Kruse.

LESSONS FROM THE AIR

Sound, 11 minutes

Every day, educational programs are radioed to schools all over Britain

by the British Broadcasting Corporation. Vivid lessons in history, geography, architecture, and music are broadcast right into the school room. The film shows how these programs are planned, executed and received. Source: British Information Services. Recommended by Reagan.

LESSONS IN LIVING Sound, 22 minutes

The story is told of a run-down, tradition-bound, Canadian rural school situation in which, under the active leadership of the visiting supervisor, the teacher, the community and the children, an outstanding reorganization of physical plant and educational purpose was achieved. The film stresses the opportunities which co-operation holds for any rural school district to better itself with respect to physical surroundings, place in the community, and social as well as educational accomplishment. Source: National Film Board of Canada. General recommendation.

LIVING AND LEARNING IN A RURAL SCHOOL Sound, 25 minutes

After a brief survey of the community and the homes of the children, the film shows the daily coming together at school. Group activities depict the practice in social living. The fine teacher-pupil relationship, the methods of instruction, and the use of the community as a source of curriculum material are illustrated in an interesting fashion. The last part of the film presents the experiences of the children as they carry through to completion a study of Indian life, significant because of the rich Indian lore of their community. Source: Teachers College, Columbia University. Recommended by Best, DeBernardis, Hardley, Milner, Wardlaw.

BEAVERTON CONSOLIDATED SCHOOL Sound, 11 minutes

Emphasizes the advantages of consolidated schools for rural districts, and the safety of modern school bus transportation. The film is dedicated to better education for rural children. Source: International Harvester Co. Recommended by Wardlaw.

ONE TENTH OF OUR NATION

Sound, 11 minutes

Education of negro children in the rural South from one-room shacks and trade schools to universities.

Source: N.Y. University Film Library. Recommended by Best.

PRIMARY TEACHER AT WORK

Sound, 20 minutes

Delineates the philosophy of a progressive teacher in a classroom setting, including a description of the room's equipment and furnishings which stimulate creative thinking and activity. Source: Encyclopaedia Britannica. Recommended by Best.

PRINCIPLES OF THE ART AND SCIENCE OF TEACHING

Sound, 55 minutes

Three basic principles of teaching utilized in the cooperative development of an assignment are illustrated in this film. They include: formulation of immediate and ultimate objectives; selection of content and activities; adaptation of method. Especially designed for training pre-service and in-service teachers, the film shows the unrehearsed activity of a class of 11th grade pupils in American History. Source: University of Iowa College of Education graduate thesis. Recommended by Hedges.

PROGRESSIVE EDUCATION

Sound, 11 minutes

The old method of learning by memory drill contrasted to the new method of learning through individual projects. Various critics in the field of education citing their reasons for believing or disbelieving in the progressive education method. Source: March of Time. Recommended by Best.

SCHOOLDAYS IN THE COUNTRY

Sound, 21 minutes

Filmed in typical country schools, pictures health problems common to the one-room and two-room school, and gives practical suggestions for solving them and for making the best use of equipment and facilities at hand. Source: University of Wisconsin. Recommended by Berg, Hartley.

SCHOOLS OF MEXICO

Sound, Color, 11 minutes

This film presents a comprehensive view of educational institutions from (CONTINUED ON PAGE FIFTY)

About "MAN: One Family"

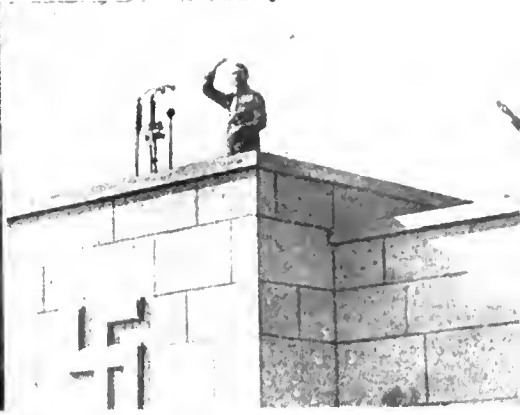
Pictures on the page opposite are from new British Information Service film (17 minutes) now widely available from consulates, film libraries and dealers for local showing.

MAN THE FAMILY

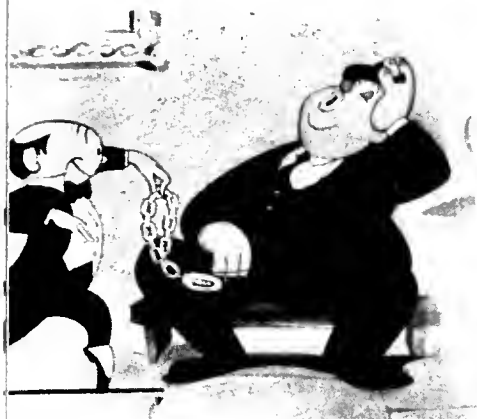
reel 16mm sound motion picture dis-
tributed by British Information Services.



"There is neither Jew nor Greek, bond nor free,
for ye are all one in Christ Jesus"—St. Paul



Fascism created a new doctrine—the ma-
jor race entitled to all living space it wanted.



...er wasn't original. "The Welsh are
the shonest," wrote a 16th century theorist.



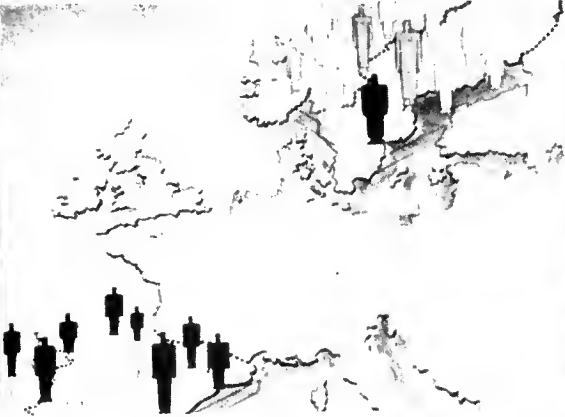
Can you recognize some of the so-called
"races" of Europe from these photographs?



Some 10% of Jews in Alsace and Poland
are fair. Others red headed and blue eyes.



...mans are like young gods—blue eyes
fair hair". How about his blue eyes?



The peoples of Europe are of mixed origin,
so those of any nation are not identical.



"All right, but isn't one mixed people
general better than another?"



...s representative of a superior mixture
(van) is hardly superior to an Einstein.



Laval was the traitor. Governor Eboué
fought on at France's darkest hour. Who
was the better Frenchman?

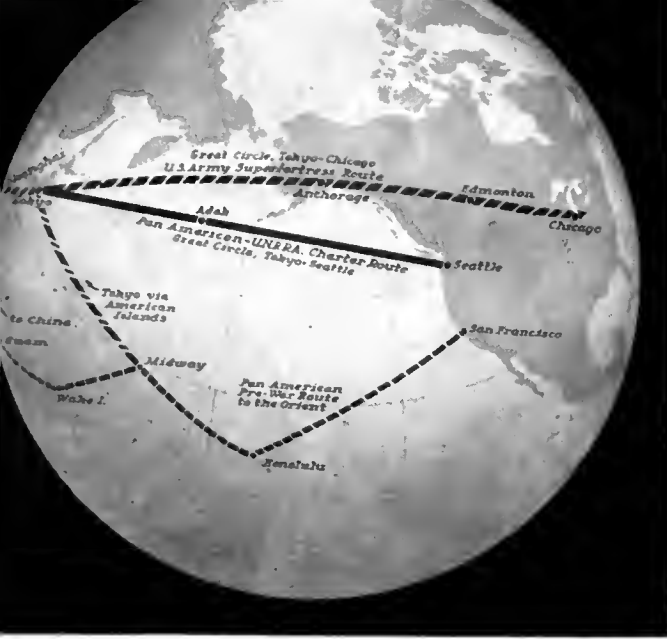


The democratic way holds that humans
are noble, not by blood or descent, but
by what they do.

Now That We Have = WINGS =

By Daniel L. Lionel

Aviation Editor, Brooklyn Eagle



Areas of the earth omitted in geography texts of five years ago now rush into prominence as our Air-Age world continues toward "oneness."—Courtesy P.A.A.

NOT SINCE Christopher Columbus brought his gaudy pelf back to Spain as proof of the global character of the earth have maps received as much attention as they are getting today. Venerable cartographers, skilled in the tradition of rococo furbelows and hills that for a fistful of centuries characterized the more expensive maps, have very little to sell today. This is the air age.

The map is the key to an understanding of the implications of 250 to 350 mile-per-hour air transportation. Traditional two-dimensional maps are inadequate when contemplating our new era. They are cluttered with boundary lines and physical barriers such as oceans and mountains. The air lanes know only space and time. Stretch a tape across the traditional map to measure miles and great errors occur. The greater the distance, of course, the greater is the error. These maps do not reflect the earth's curves, and calculus just never occurred to the average "respectable" map maker. Now that we have wings, there is ever increasing need to measure huge distances accurately.

The globe has hitherto provided the layman with the only accurate means of measuring distance between points on the earth's surface. Globes, however, have numerous disadvantages, many of which are evident in the classroom. Illustrative

printed material cannot utilize the globe either. Only the flattened out globe, known as the aximuthal equidistant projection, can accurately serve to chart point-to-point distances over the earth's surface.

With such a map before one, it becomes a simple matter to observe that a plane enroute from New York to Moscow flies north until the apex of the earth, right alongside the North Pole, is reached; and then flies south, to the Russian capitol. During the war, thousands of lend lease planes beat a steady path to Russia via this route instead of by the circuitous path that those familiar with only the traditional maps might consider logical. So, too, with the planes that flew to the "north" eastern Orient and the south sea islands which played so great a part in the war. Over the roof of the earth they went, straight to their destinations with little regard for glittering blue glaciers and ice-locked wastes, which

(Below) Scene in the EB Film "The Airplane Changes the World Map"



since recorded time have blocked man's paths.

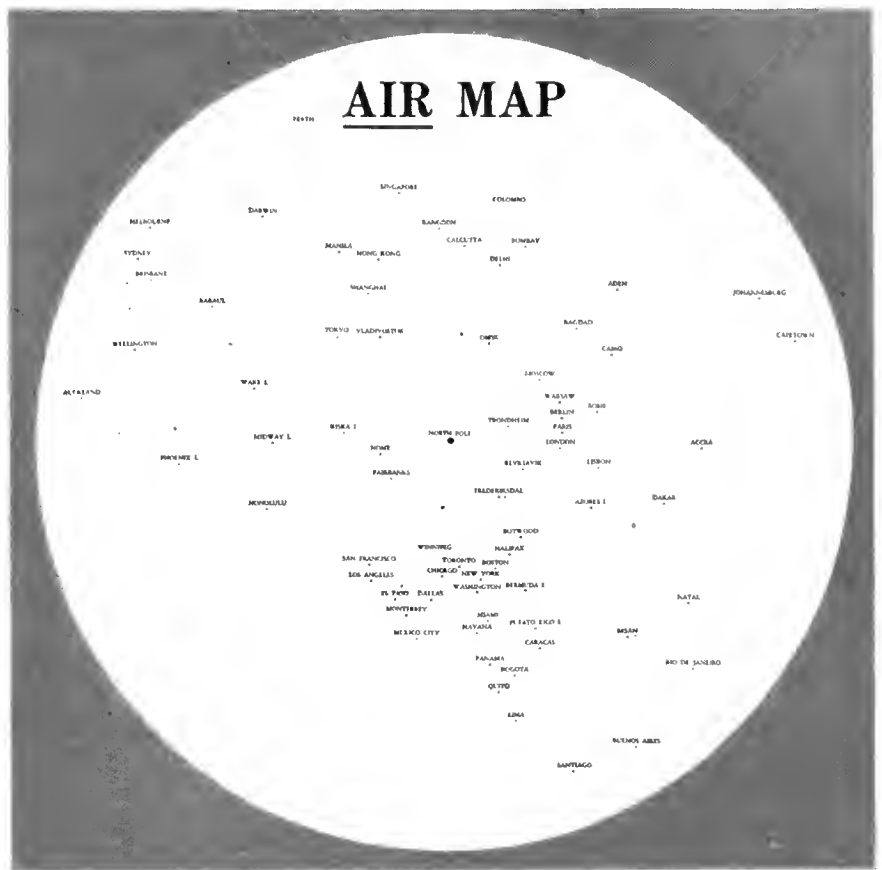
In preparing a booklet *Your Airlines*,* the writer thought it necessary to utilize as many of these maps as were obtainable. An airline is known chiefly for "where it goes." That the maps received great attention was attested by the surprising number of letters received referring to them. Two of the best of these maps are reproduced here.

With the earth shrinking rapidly to a point where a round trip flight from New York to Paris can be accomplished within 24 hours, the study of geography leaps out of the realm of books into everyday life. New problems in sociology, too, have arrived along with our proximity to ancient European and Oriental cultures. As the time factor of flight recedes, so will the cost factor. Soon, almost now, our English cousins will be our neighbors; our Peruvian friends our weekend guests, and so on, until man-made boundaries of the earth will become meaningless sociologically and ultimately per-haps, politically.

Most maps of the air age have no boundary lines; they reflect the international trend of modern economic, political, and social thought. Geography today cannot be adequately taught without them.

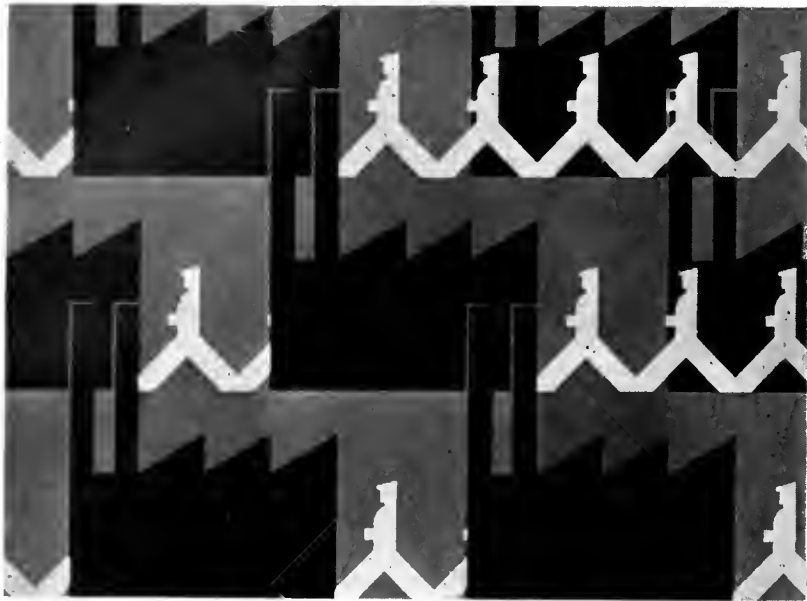
* "Your Airlines" contains articles which ran over a period of 16 weeks in the *Brooklyn Eagle* and presents the background and future plans of the airlines that come into New York City.

• After years of studying the map built to the north and to the south of the equator, let's see how the world looks as viewed from the North Pole. This new kind of map helps us ask children where they believe travel routes of tomorrow will lie. Air cruisers are travelling great circle routes and observing check points on a map like this. Courtesy American Airlines.



• Great circle routes which disregard land barriers, surface climate, or season reveal entirely new facets of economic geography. In the stratosphere, air travel is more easily accomplished near the poles than at the equator. This is of significance in our air age. Globe by Rand McNally.





by Edith West
 University High School,
 University of Minnesota

Editor's Note: *The problem of current economics represents a controversial issue. This film presents one side. In the hands of a good teacher, controversial subjects can be handled impartially and result in a search for all the information upon which ultimately the students shall make their own judgments.*



AN OPA FILM FOR THE CLASSROOM

IN SPITE of the number of social studies films available, many teachers still find a dearth of films in certain fields. One of the great needs is for short, stimulating films on current issues. There are newsreels, of course, but by the time the teacher can get hold of them, they are way out-of-date. Furthermore, what is needed is not films which present a series of unrelated events, but films which deal with some one topic in such a manner as to motivate discussion and further study. Too few films of this latter type are produced. Teachers of twelfth-grade social problems or of economics are also confronted with a lack of films explaining certain

economic processes such as the causes of price rises or of depressions.

Which Way This Time?, an OPA film, helps to fill the need for films in both of these general areas. It deals with the current problem of price control in such a manner as to stir up a lively discussion and an interest in pursuing the matter further. It also shows very clearly the process by which prices are bid up and by which postwar deflation is brought about.

Which Way This Time? is done almost entirely in animation. Moving charts and lines show the wartime inflation and postwar deflation of the Napoleonic wars, the American Civil War, and the First World War.

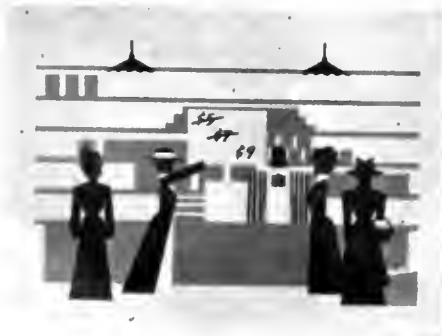
The after-effects of World War I are then examined more closely. Immediately following the war, prices rose to the highest point in American history. The causes of this inflation are portrayed by animated charts. Reconversion to peacetime production was slow. Wartime wages left workers with more than their usual amount of money. Returning veterans bought many of the goods that were available. Goods also had to be sent abroad to those countries which had been damaged by the war. Thus there was a great demand for goods at a time when goods were scarce. Prices were bid up. The result was inflation.

The film then shows the causes of

In World War I, as prices soared and fewer people could buy, deflation took place. Fewer purchases reduced production and unemployment increased . . .

War without price control teaches us the bitter lesson of inflation. Unemployment, closed factories, business failures and fore-closed mortgages tell the story of uncontrolled prices.

Price control, argues this OPA film, brings more customers into stores, increases employment and production until controls are unnecessary. Pix-Courtesy Office Price Administration.



the deflation which followed. After a time, prices became so high that fewer and fewer people could afford to buy. The goods piled up in stores. Orders to factories were cut. Factories laid off men, thus reducing purchasing power and so the demand for goods. Stores cut prices and cancelled orders. Factories laid off more men. Animated charts now show us the increase in farm foreclosures, in business failures, and in unemployment. The depression, the com-



mentator tells us, resulted because we lacked adequate price control during and after the war.

Which Way This Time? then contrasts the price rises of World Wars I and II. During World War II, prices began to rise, but the government established effective price and rent controls, thus checking the rise until victory came in 1945. Two lines compare the rise in prices in the two wars, and we are asked to choose between postwar inflation and deflation or effective price control. We are then shown that price controls in themselves are not enough, that people must cooperate by not paying more than ceiling prices. If one person pays more, others do also, and black markets spring up. Then price ceilings are of no avail. If price controls are not made effective, we will end with deflation and millions of people unemployed. During the period of reconversion people can help bring goods back to the stores at prices people can pay by refusing to buy on the black market. If prices do not rise, there will continue to be customers, so that the stores can place more and more orders. Factories can employ more people to produce an increasing flood of goods. Then controls will no longer be necessary; we will have full production at prices people can afford. Our resulting higher standard of living will contribute to the peace and prosperity of the whole world.

Which Way This Time? is cleverly

done. In spite of the fact that there is only one shot of real people—that the film consists of a series of animated charts and pictures—the film holds the interest of students better than many teaching films. It gives the lie to those critics who have said that films relying heavily on animation are of little value. The film is excellent for direct teaching on the reasons for price control and on the causes of postwar inflation and depression. As with other films, however, the students should do some reading ahead of time if the class discussion following the use of the film is to be of the greatest value. The film proves very effective in stimulating discussion of the pros and cons of price control and an interest in reading further to find out more facts about the way in which OPA has worked. On the whole, the film tends to build attitudes favorable to price regulation during the reconversion period. The film will not cease to be of value when the present debate over price control is at an end. Teachers will continue to find the animated description of the steps leading to inflation and depressions very useful.

The reaction of students to the film throws some light on its value as a teaching instrument. Twenty-eight students in a twelfth-grade social problems class were asked by the author to rate the film and to explain the reasons for their ratings. Thirteen marked the film excellent; nine, good; four, fair; and two, poor. Those rating it "poor" did so

because they felt it was propaganda. One stated: "It was just a line of propaganda and much of it can be doubted." He criticized the movie because the animated charts showing price rises did not show the real percentage rises and thus presented a false comparison between the price rises in the different wars. One or two students disliked the animation. Most found it interesting. One student felt the film made things too easy: "I got the impression that it was being explained to me as if I were a child. This may be effective for some people but not educated ones." By and large, however, students commented on the effectiveness of the film: "An interesting method of presentation, but one is enough in any one day." "Very well done—good arguments and examples. I liked the animation, but the constant turning of pages bothered me." "I liked this film because it was easy to understand and interesting to see as well as educational." "I enjoyed watching the animation very much. It gave a clear picture of what the OPA can and will do. The animation held your interest very much: It went from one thing into another so you could follow it very easily." Whether they agreed or disagreed with the film, the students all reacted to it; they made use of former reading and study to criticize or defend price regulation. Most important of all, they recognized the need for further investigation into the problem of price control.

The Editors of See & Hear Present

Michigan's Proposal for an Audio-Visual Program

FROM a lengthy and detailed document of the Audio-Visual Committee proposal for the advancement of these tools for learning in the State of Michigan, the Editors of See & Hear have prepared this entirely original graphic analysis of the significant details and financing of this proposal.

We recommend the plans of

this Committee to the attention of all Michigan educators and public officials as well as those in *other states* not yet having adequate facilities.

Some thousands of pre-printed copies of the section containing this program have been supplied by See & Hear to aid in this effort in Michigan. Our hopes go with them.

—THE EDITORS



The Michigan State Plan

FIVE PROBL

STATE-WIDE LEADER- SHIP, Guidance, Coordina- tion and General Supervision

State Department of Public
Instruction, Audio-Visual
Division

1. Assist in writing the use of audio-visual materials into local courses of study.
2. Stimulate and guide teacher use of audio-visual materials.
3. Provide information about available audio-visual materials.
4. Coordinate distribution of audio-visual materials.
5. Aid teacher-training institutions in preparing teachers in the use of audio-visual materials.
6. Encourage and assist in local production of audio-visual materials by teachers and students.
7. Produce needed audio-visual materials not commercially profitable or too complicated for local facilities by:
 - a. cooperation with commercial producers.
 - b. actual production within state division of audio-visual materials.

STIMULATING Local Or- ganization and Development of Audio-Visual Programs

Locally Appointed Director
or Supervisor

1. Demonstrate audio-visual techniques to parent groups.
2. Supervise teacher in-service training.
3. Build adequate and needed collections of visual materials.
4. Request and secure annual appropriations for purchase of projection equipment and materials.



TEACH

Pre-Service Training

1. Audio-visual materials center in teacher training institutions.
2. Methods courses in audio-visual materials.
3. Library-laboratory workshop experience which will provide:
 - a. Historical and philosophical orientation to field.
 - b. Acquaintance with all types of visual materials.
 - c. Competency in utilization techniques.
 - d. Knowledge of relative advantages and limitations of each type of visual material.
 - e. Production of simpler materials.
 - f. Sources of free and rental materials.
 - g. Application of selection and evaluation criteria.
 - h. Skill in handling all mechanical apparatus.
 - i. Observation of utilization methods by subject fields and levels.
 - j. Familiarity with important problems and functions of administration and supervision in visual materials program.



Audio - Visual Materials

MUST BE MET

EDUCATION

In-Service Training

1. Teacher-training institutions to provide summer courses, extension classes, short courses, regional conferences, clinics, workshops and school visitation service.

2. State Department organization and supervision of state, regional and local conferences.

3. Individual school system in-service training programs.



DISTRIBUTION

A State-Wide System

1. State-wide library of audio-visual materials.

2. Auxiliary or regional audio-visual materials center.

3. School-owned audio-visual materials libraries in larger systems.

Responsibilities and principles governing distribution agencies:

- a. Distribute projected visual aids and recordings.
- b. Serve both school and community organizations.
- c. Charge a uniform scale of rental rates or service charges.
- d. Be developed and coordinated by state division of audio-visual materials.
- e. Receive help on problems from state division of audio-visual materials.

FINANCING a State-Wide Audio-Visual Program

Possible Financial Sources

1. Annual state appropriation.
2. Partial support from school funds paid as service fees and rental.
3. Gifts from philanthropic foundations.
4. Industrially sponsored production and distribution.
5. Federal support to education.

BASIS

\$1.00 to \$3.00 per pupil per year as minimum expenditures on an audio-visual materials program depending on size of school system. A minimum program costs more in the small school.



COMMITTEE

Arthur Stenius, Chairman
Carl Horn, Secretary
Mary Aceti
John Ackerman
Paul Briggs
Merland Kopka
Ford Lemler
Vern Stockman

Financing the Michigan State Plan

State Legislative Appropriation on a per-pupil-per-year index of \$1.50* — 1,000,000 pupil population yielding \$1,500,000

1. Establishing and maintaining audio-visual centers in teacher-training institutions.....	15%
2. Purchasing audio-visual materials, subsidizing and building the central state distribution system.....	35%
3. Financing activity of state division of audio-visual materials.....	10%
4. Reallocation to local or county schools on a per-pupil-per-year basis for personnel**, materials or equipment.....	40%

Explanation

Obstacles to the development of an adequate state-wide audio-visual program are many. Some are minor, even personal, in nature. Others are of major importance and need complete support from various agencies if the program is to become a reality and function properly. Some of the problems are interlocking in nature, so that the solution of one is of little value while others exist. As in the case of a tripod, all legs must be sound or none function. Specifically, motion picture projection equipment is without benefits if films are not available. The plan submitted by the Michigan Audio-Visual Aids Committee attempts to meet five major problems, all of which have a direct bearing on each other, as well as on the program in its entirety. Support of no single phase of the plan is considered as being *most* important.

One cannot argue that materials are more important than skill in using them.

The plan, obviously, may need to be balanced differently than outlined, according to the financial support given it. Although the figure of \$1.50 per-pupil is an entirely justifiable request, such an amount may or may not be a possible appropriation at present. Roughly, however, the allocations of any appropriation to the different phases of the program should follow the percentages given.

From such a program as that here presented, the children of Michigan stand to gain much. The advantages to their growth have been the primary goals of the plan. Its submission to the people of the State is made on the same basis.

*The \$1.50 per child is more or less for purposes of illustration only. Additional study might well show that \$1.25 or \$1.75 per child would be a more justifiable amount.

**Concerns only personnel which is assigned to the direction of the audio-visual program. A school system might apply such money to the salary of a full-time audio-visual director, or to a part of a person's salary, if the individual carries audio-visual direction responsibilities only as a part-time assignment.

Educational Radio

Program Notes for School Listeners
Emphasize United Nations' Broadcasts



They listen to learn in Michigan

THE UNITED NATIONS' Assembly, referred to as "Civilization's next rendezvous with destiny," has scheduled its first meeting in the United States during the week of October 20th. The National Broadcasting Company, with the cooperation of the American Association for the United Nations and the National Education Association, is devoting seven days of its broadcasting schedule, October 20-26 to programs and special events dedicated to fostering a spirit of unity and understanding among the United Nations. The billion and one-half members of the United Nations over the face of the earth must decide now what the future is to hold—world peace or world destruction. In simple, straightforward language it is Peace Now—Or Never, and the United Nations organization is the channel through which the objectives of an enduring peace will have to be achieved.

Important coast-to-coast N. B. C. programs include *The Pacific Story*, a dramatic series relating the influence of developments in the Pacific and far East on U. S. and world affairs, *Our Foreign Policy*, which will cover the United Nations' Assembly meeting, *United Nations Program* dealing in documentary fashion with the outstanding issues of the United Nations' each week. *Home Is What You Make It*, pointing out the basic underlying characteristics of the peoples of the world in terms that respect their differences and accent their human likenesses.

In addition to N. B. C. special broadcasts on a nationwide scale many N. B. C. affiliated stations will observe United Nations' week with programs and local events especially planned to create interest in the purpose of the United Nations Assem-

bly. We suggest that you consult newspaper listings during the week of October 20-26 for full information.

Two New CBS Programs

★ This fall when Columbia Broadcasting System opened its 17th consecutive year of broadcasting the *American School of the Air* two new programs were added. *World Neighbors* dramatizing contemporary life in important countries of the United Nations and *Opinion Please*, a forum devoted to discussions on current public issues in the United States.

The *School of the Air* will be broadcast daily Monday through Friday at 5-5:30 P. M. Eastern Standard Time in five major fields of interest: science, literature, music, current opinion and contemporary life in the countries of the United Nations.

Monday's Program *World Neighbors* will dramatize stories about individuals in other lands: October 14th, France—October 21st, Norway—October 28th, Brazil—November 4th, Phillipines—November 11th, Great Britain.

Gateways to Music, Tuesday's program—will include the familiar classics as well as the new, the odd, the exciting, the unfamiliar. Brief comments by Deems Taylor, distinguished composer and critic, will present the noteworthy in human interest in the lives and times of great musicians. October 15th, Work & Sing—October 22nd, The Wood Winds—October 29th, Invitation to the Dance—November 5th, Brass Bands—November 12th, Music for Marionettes.

Wednesday, *The March of Science* dramatizes the exciting stories of the research behind scientific develop-

ments. October 16th, My House—October 23rd, All Dressed Up—October 30th, A Clean City—November 6th, What's The Time?—November 13th, Fair & Warner.

On Thursday *Tales of Adventure* dramatizes the best in literature of the past and present. October 17th, John Henry and the Double-Jointed Steam Drill—October 24th, A Ship to Remember—October 31st, The Gold Bug—November 7th, Westward Ho and November 14th, And To Think That I Saw It On Mulberry Street.

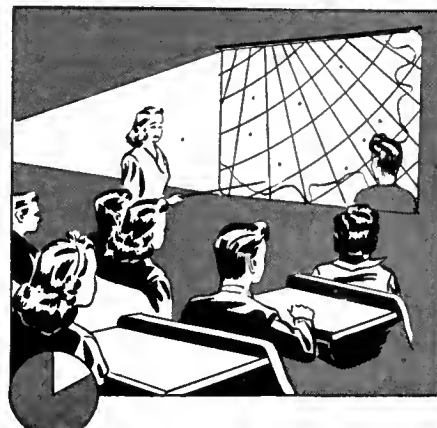
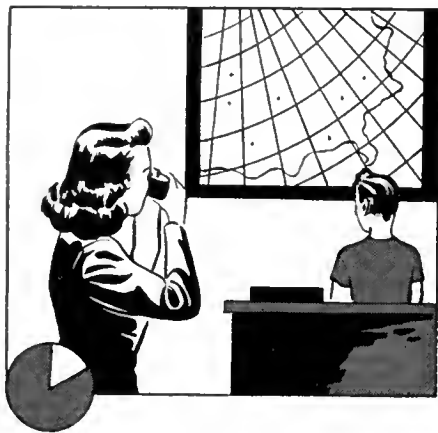
Friday's *Opinion Please* invites consideration of important questions of the day; and by arranging for discussions from college campuses as part of each broadcast, it will feature the participation of intelligent young veterans and other youth in a nation-wide forum.

MBS' "Reviewing Stand"

★ Mutual's *Northwestern University Reviewing Stand*, on the air at 11:30 Sunday Morning, (E. S. T.) enters its 12th year this fall. The Reviewing Stand presents members of the university faculty and distinguished guests from business, government, education and the press in round table discussions of contemporary problems.

Tuesday at 9:30 P. M. the *American Forum of the Air* continues to stimulate unbiased discussions of both sides of a particular question of national significance by outstanding personalities in government or business; and immediately following an extemporaneous and informal panel discussion by persons recognized as authorities on the subject of the evening.

Editor's Note: A Complete Program Guide in Bulletin Board form will appear in these pages next month.



WE MAKE A FILMSTRIP

By Kingsley Trenholme
Portland, Oregon Public Schools

RECENTLY I was asked to experiment with a unique assignment by the Editors of SEE & HEAR—to find out what I could do about documenting a field trip into the community. More than this, I was interested in discovering the actual cost of producing a filmstrip, recording or document of a well-organized field trip. I wanted to discover if it could be done easily, and with comparatively little expense.

For many years I have been taking children out into our community, and have been encouraging my teachers to utilize the splendid community resources that lie all about us. We want to establish the feeling that the classroom extends beyond the four walls that too often confine our activities. We want to take them out into our environment and to see things as they actually exist, as they actually operate, and as they really influence our living. The problem, of course, is to get the children ready to take the field-trip—to give them a good idea of what they are to see, what they are to look for, how they are to behave, how they are to divide themselves up into small committees so that they can go about their business of discovering information as small groups rather than as large,

milling crowds. Always, of course, we are confronted with the problem of bringing back evidence of what we have seen, and it is here that I have experimented with the pictorial record taken right during the progress of the field trip. What could be more effective than to produce a filmstrip of the things we have seen and studied while taking the field trip, and then bring this whole back into the classroom for our further detailed and leisurely study? It should be noted that this discussion will be largely on how it is possible to make such a filmstrip record, taken on the spot during the field trip, and developed during the following evening so that the children can see and study this record the next day.

It should be noted that the whole process of making the filmstrip took less than a day, and the cost was low. It would be quite possible to make a filmstrip or a set of slides within an hour after the pictures have been obtained. The preparation of filmstrip is an easy affair, well within the abilities of any competent amateur, whether student or teacher.

The equipment needed can be narrowed down to a 35mm camera, a lens shade, a tripod, a table and

a supplementary lens. Ordinary dark-room equipment consisting of a 35mm developing tank and a water supply would complete the needed materials.

This outfit would cost approximately as follows:

35mm camera	\$60.00 and up
Tripod	5.95 and up
Portra lens #3	1.75
Lens shade	2.25
35mm tank	2.50

\$72.45 and up

A very desirable addition would be a lightmeter at about \$25.00.

A copying stand is quite helpful and is easy to make, consisting of an upright support on which the camera can be moved vertically and a base upon which to place the material to be copied.

The simplest method of making a filmstrip (and there are several) consists of taking the pictures on direct positive film (\$1.35 a roll of 36) and developing the roll with a direct positive kit (\$2.50). After this is developed the teacher has a filmstrip ready to project. Variations in exposure is a problem here, however.

In the particular filmstrip under discussion, the recording of a field trip, two techniques were used. I

accompanied the children on a trip to the local airport, equipped with a 35mm camera (G filter in lens shade) loaded with direct positive film; a 2 1/4 x 2 1/4 camera (A filter in lens shade) loaded with Plus-X; and a lightmeter. The day was bright: high clouds and bright weather conditions were favorable for indoor photography without flash. As we pursued our planned trip I took pictures at each stage. I was careful to include the children because this created interest. Exposures were metered but with good judgment the pictures could be taken without such aid. When the field trip was completed, the cameras and film were taken to the darkroom.

A decision had to be made about captioning. Instead of explanatory captions, it was decided to use participation or question captions. A teacher using a filmstrip or slides in her own class would be so familiar with the subject she would not really need to use captions. The simplest available method of captioning was to type words on a 4 x 5 sheet of paper used lengthwise. Mat paper and large typing, or a regular titler, would yield better results. This completed, a mask was cut from an ordinary dark green desk blotter and the edge masked with black photographic tape.

The 35mm camera, still loaded with the remainder of the original direct positive roll, was then placed on the rack of the copying stand. A Portra #2 lens was secured in the lens shade ring and the camera adjusted for height. Precise instructions as to stop and height of camera above the material come with the Portra lens. A meter reading of the first caption, in place under the mask, was then taken. A stop of F-16 at 1/10th of a second was indicated for this direct positive film having a shutter speed of 50. The largest numerical stop should be used since the depth of focus with supplementary lenses is less than one inch. The lights used consisted of two #1 photofloods in reflectors. These were placed about four feet from the stand at a forty-five degree angle. Number 212 enlarging lamps would be better, or diffusion screens over photofloods. Anything that will evenly light the material on the copying stand is suf-

(CONTINUED ON THE NEXT PAGE)



We were notified that the bus had arrived and the children climbed aboard. Previously, of course, we had decided what things we were going to look for, and what main points of information we hoped to bring back.



We had heard a little about weather-maps, but now we were told just how important knowledge of the positions of moving storms is to air transportation. We even got to know what the symbols on these maps meant.



Before we arrived at the airport, we had broken up our group into smaller committees. Dividing ourselves up in this way worked well because each small group went along with a different officer—thus could ask more questions.



Our trip had been arranged so that we could be there when one of the coast-to-coast airliners came in. As soon as the passengers got off the stewardess very kindly allowed us to enter and see what the DC-3 was like.



One of our first stops was the ticket office. Here we discovered that reservations were made. Airlines today are so crowded that sometimes passengers who wait to buy tickets as they would at a railroad window are left behind.



Here we are aboard! We experimented with the ventilating system. We discovered sometimes it got so cool aboard that blankets were necessary, and we found out, too, about seats and belts. The stewardess answered questions.



We found out all about check points through the ship-station inter-communication system. The dispatcher can know within a moment or two the exact position of the airliner in flight. We saw the teletype also.



After the passenger list had been checked everything was ready for the take-off. We hadn't realized what great power those motors had. We returned to the classroom, and the next day saw pictures of the things we'd seen.

ficient. Also, a tripod set above a low table or stool may be used instead of a copying stand, and often is very successful. The captions were then photographed in sequence.

The roll of direct positive was removed from the camera, inserted in a tank, and put through the direct positive development. The kit contains adequate instructions and the process is simple. The net result was a sequence of pictures and a sequence of captions (ready to project). In this case two projectors were used, one for captions and one for pictures, a somewhat clumsy arrangement which can be eliminated by using a slightly lengthier and somewhat more costly method.

In order to make a filmstrip having a better sequence, this method was employed: The pictures taken during the trip with the second camera (Plus-X film) were developed and printed on glossy 8 x 10 paper. This introduced a new cost of about \$1.50 for paper and chemicals, and took about two hours of time.

The 8 x 10 prints were then arranged in the proper order with the previously used captions. As an alternative, it would be quite easy at this point to paste a caption strip on the bottom of each picture instead of using separate frames for each caption. Numbers might also be put upon each picture if captions are not desired.

The 35mm camera was loaded with a new roll of direct positive film and the captions and pictures, in sequence upon the copying stand, were photographed. The direct positive was developed as before and a completed filmstrip ready for projection was the result of this method of photography, enlargement, arrangement in sequence, and final photography on direct positive 35mm.

The whole process was finished during the same day and the filmstrip made ready for use with the class the following day. This filmstrip was double-framed and limited to thirty-six frames, which is probably an advantage since most filmstrips seem far too long for good class use. Any standard double-frame projector can be used to place this type of filmstrip before the class.

It should be emphasized that the

preparation of a set of slides involves the same process and is on the whole as satisfactory as making a filmstrip. The process can be used for any type of photographable material and requires only a little practice for success. Many teachers are already making active use of school prepared teaching aids.

Refinements of this process of production are unlimited. Art classes may prepare captions, social studies groups seek subjects,—the range is infinite. Technically the procedure here outlined is the absolute minimum and can easily be improved, but the effort was kept on a home darkroom level.

The use of color is becoming easier all the time and where a series of shots can be made from life or colored prints (in place of 8 x 10 black-and-white prints), it is preferable. The cost is somewhat higher

and the development slightly more complex, but not sufficiently so as to deter any teacher from the attempt.

The advantages of recording a field-trip, to return to the original subject, lie in an emphasized review for the students who took the trip and a mode of preparation for future classes who may make the same expedition. Children like to see each other in pictures and such a preparation enables the class to understand the various stages of the trip in better fashion. It also enhances their interest in the place to be visited.

Class preparation of filmstrips or slides is another activity open to the teacher with a camera, once the production process is mastered. It is easy,—the cameras and equipment are improving in quality and ease of use; teachers should avail themselves of a technique which is both valuable and a lot of fun.

Special Feature: the Inventory of New Materials

• EVALUATIONS TO FOLLOW ON SELECTED SUBJECTS •

PRactical help for the classroom teacher and visual aids leader who wants one complete source list of all that is new for the past few months in the fields of motion pictures, filmstrips, slides, globes, wall charts, recordings and other audiovisual tools is for the first time provided by the Editors of SEE & HEAR.

In the following pages are listings of nearly 70 16mm sound motion pictures and twice that number of filmstrip titles, slides and other materials. Together with other pages of selected films (such as pps. 13, 18, 19, 21, 24) the Editors fulfill a first responsibility: *more news on new materials than any other existing source*. The news is given in the most convenient form, alphabetically arranged by titles, with prices, time, source, curriculum applications, etc.

Another new service is the Reply Form to obtain data from the producers with a minimum of delay and correspondence. *These forms also serve to guide the Editors on subjects to select for evaluation*. Abbreviations should not be difficult to interpret: a key to source abbrevia-

tions is given below. Curriculum and subject areas such as *elementary, high school, college, etc.* will be readily noted where they appear in *italics* immediately below titles.

KEY TO SOURCE ABBREVIATIONS

A Barr: Arthur Barr Productions
AF Films: A. F. Films
Air Age: Air Age Education Research
B & H: Bell & Howell-Filmosound Lib. Castle: Castle Films, Inc.
Coronet: Coronet Instructional Films, Inc.
EB Films: Encyclopaedia Britannica Films, Inc.
FoN: Films of the Nations
Frith: Frith Films
J Handy: The Jam Handy Organization
HoF Ent: Hollywood Film Enterprises
Int FF: International Film Foundation
Know Bldrs: Knowledge Builders
Curr Films: Curriculum Films, Inc.
Pictorial: Pictorial Films, Inc.
Phillip: Phillip Photo Visual Service
Pop Sci: Popular Science
SVE: Society for Visual Education, Inc.
Smith: Russell J. Smith
TFC: Teaching Film Custodians
T & K: Trindl-King
USDA: U. S. Dept. of Agriculture
M & C: Munday & Collins
Yng Amer: Young America Films
Globes, Maps and Wall Charts
Air Age: Air Age Education Research
Garden Club: Garden Club of America
Nat Forum: National Forum, Inc.
Nystrom: A. J. Nystrom Co.
Welch: Wm. M. Welch Mfg. Co.

Inventory of New Materials

NEW MOTION PICTURES • FILMSTRIPS • SLIDES • CHARTS • GLOBES AND RECORDINGS

MOTION PICTURES

Achimota. (19 min) \$37.50; rent \$2. B1S
Sr HS, Col, and Adult Groups. □ S1

• During the last generation throughout the African Gold Coast, many educational centers have sprung up. One of these colleges was built at Achimota and endowed by the government. The college is co-educational and residential; the staff both European and African. Their purpose is to train teachers to meet the dire need of new schools.

Adventures of Huckleberry Finn. (45 min)
(Apply for Price) TFC □ S2
Jr and Sr HS: English.

• The Hollywood portrayal of Mark Twain's story of Huckleberry Finn includes Mickey Rooney. The cutting maintains the basic plot continuity and represents the emphasis on the social mood of the time, the slave issue and the typical social climate of the river towns.

Anna Karenina. (42 min) (Apply for Price)
TFC □ S2a
Sr HS and Col: English.

• This is a screen play starring Frederic March and Greta Garbo. The cutting is conceded as being well executed. Useful in English as a portrayal of Tolstoi.

Art Survives the Times (10 min) (Apply for Price) AF Films □ S3
Sr HS and Col: Art, Foreign Lang., and European History.

• This picture shows how the end of World War II meant the resurgence of French art. The priceless paintings that had been carefully stored are being hung again in their rightful places in the museums. In the same way the contemporary French artists begin to work once more in the Parisian atmosphere that has inspired many. Utrillo, Foualt, Braque, Picasso, Janniot, Le Corbusier and Perret are shown.

BASKETBALL SERIES □ S4
Ball Handling in Basketball (10 min) \$50-10% EB Films □ S1a

Phys Ed, Recreation, Playgrounds, Camps.
• Fundamentals of ball handling in basketball: stance, grip, "feel" of the ball, fingertip control, adjustment before shooting, catching the ball, and how to meet passes. Includes game shots to illustrate all points. Uses slow motion, stop motion, and superimposed animation to illustrate principles and point up action. *Produced in collaboration with Wilbur Johns, basketball coach, University of California at Los Angeles; supervised by Norman Sper.*

Defensive Footwork in Basketball. (10 Min) \$50-10%. EB Films □ S1b
Phys Ed, Recreation, Playgrounds, Camps.

• Fundamentals of good defensive footwork: proper stance, striding with an opponent, watching, checking, maneuvering him out of position, correlating arm movement with footwork, turning, pivoting and getting into position for taking the ball on the rebound. Includes game shots to illustrate all points. Uses slow motion, stop motion, and superimposed animation to illustrate principles and point up action. *Produced in collaboration with Wilbur Johns, basketball coach, University of California at Los Angeles; supervised by Norman Sper.*

Shooting in Basketball. (10 min) \$50-10%. EB Films □ S4c

Phys Ed, Recreation, Playgrounds, Camps.
• Fundamentals of basketball shooting, concentrating on the set-shot. Stance, the action of the throw, aim, trajectory, and fingertip control are demonstrated. Special attention is given to the fine coordination of all parts of the body required for accurate shooting, especially the inward rotation of hands and arms in making the throw. Includes game shots to illustrate all points. Uses slow motion, stop motion, and superimposed animation to illustrate principles and point up action. *Produced in collaboration with Wilbur Johns, basketball coach, University of California at Los Angeles; supervised by Norman Sper.*

Bill Garman, 12-year-old Business Man. (10 min) Color \$65. Frith □ S5
Elem Grades: Soc Studies, Agric.

• Bill is a typical American boy who likes to be independent and earn his own money. He raises rabbits and a few hogs. Bill takes good care of his stock and plans carefully how he will sell them. We see him tying up his rabbit skins and taking them to market. He figures his accounts carefully, banks his money, and plans with his father how he will invest his profits. The film shows the relationship of a boy with people outside his school and family. It is simply presented and adapted to young people.

Breathing. (10 min) \$10; rent \$2. B & H □ S6
Sr HS and Col: Gen Sci, Biol, Chem.

• Shows experiments in the chemical process of burning and oxygenation and illustrates by growing plants that oxygen is essential for life. Various methods of recording the inhalation and exhalation of breath are explained by moving diagrams. Produced by G. B. Instructional, Ltd., distributed by B & H.

Candle Making. (10 min) (Apply for Price) A Barr □ S7
Interim, Jr, Sr HS: Soc Studies, Home Ec.

• The means of making fire without matches, using fire board, thunderbird, and tinder is explained. The complete process of candle making by dipping is reenacted in a frontier cabin setting. The process involved in the melting of the tallow, wicking, stringing wicks on the candle rod, and dipping twenty or thirty times allows the student to witness the complete process of candle making.

From Coronet's "Catching Fundamentals"



Catching Fundamentals. (10 min) B & W \$15; Color \$75. Coronet □ S8
Phys Ed, Baseball.

• The essential catching skills are presented as the film points out that the catcher is one of the most important members of the ball team and is responsible for coordinating team play. The points covered are stance, footwork, signals, catching high fouls, fielding bunts, and backing up first base. *James Smilgoff served as educational collaborator. Mike Tresh, star catcher for the Chicago White Sox, was technical advisor and appears in scenes.*

Children of Russia. (13 min) \$50. Int FF *Elem, HS and Col: Soc Sci.* □ S9
• Shows how the Russian children go to school...garden...play...parade...visit museums and art galleries...and live in the summer Pioneer camps, comparable to our youth camping programs.

Consumption of Foods (World Food Problems—Part I. (10 min) \$50-10%. EB Films *Jr, Sr HS, Col and Adult Groups: Gen Sci, Biol, Soc Studies, Econ.* □ S10

• Presents the food needs and deficiencies of the world's peoples. Standards for caloric intake and a balanced food consumption guide are developed. The adequacy of food consumption in the major population regions of the world is analyzed and compared with the caloric standard and the balanced food consumption guide. Problems related to bringing consumption levels up to desirable standards are posed and ways of solving them are depicted. One of a series of three films on World Food Problems, the other two being "Production of Foods" and "Distribution of Foods." May be used for levels ranging from junior high school to and including adult groups. *Produced in collaboration with O. E. Baker, Ph.D., University of Maryland.*

Cotton. (10 min) \$50-10%. EB Films *Prim Gr: Gen program and Reading; Interm. Gr: Soc Studies, Geog, Elem Sci, Gen program of Sci.* □ S11

• Story of the making of cotton cloth, from the picking of the boll in southern fields to the packing and shipping of the finished cloth as it comes from the looms of a modern mill. Hand picking of cotton is contrasted with the work of a modern mechanical picker. The cotton is shown being ginned and baled, shipped to the mill, where it is carded, spun into yarn and woven into cloth. The operation of each machine in this process is vividly portrayed. Close views of carding and spinning machines and the great power looms in motion reveal the intricacy, speed and precision of modern large-scale spinning and weaving. *Produced in collaboration with Harriet L. Herring, M.A., University North Carolina.*

Cyprus is an Island. (31 min) \$75; rent \$1. BIS □ S12
Sr HS, Col and Adult Groups.

• The film opens with a brief history of Cyprus from the days of the ancient Greeks to the present time. The cities are cosmopolitan places whose inhabitants speak many different languages, but the real Cyprus is to be found in the villages and farms, where the people till the soil in the traditional manner and only very gradually accept modern methods of agriculture.

A Defeated People. (20 min) \$37.50; rent \$2. BIS S13

Sr HS, Col and Adult Groups.

• This is the first official film on occupied Germany. It explains the problems of government in the British zone, which are many and complex—transportation facilities are completely disrupted, there is no material for repair work, there are few schools and fewer teachers, Nazis have to be screened and isolated and the danger of mass malnutrition and disease must be combated.

Democracy. (10 min) \$50–10%. EB Films

Jr & Sr HS: Soc Studies and Soc Sci courses, including Problems of Democracy, Sociol, Civics and Hist. S14

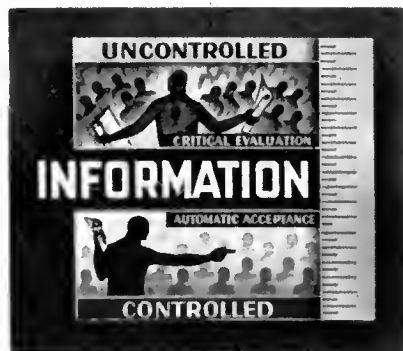
• Presents the nature and meaning of democracy. The two unique characteristics of democracy—*shared respect* and *shared power*—are defined and described in simple terms. The film then goes on to discuss two important conditions which have historically promoted the growth of democracy: a *balanced economic distribution* and *enlightenment*. Like its companion film, "Despotism," this film makes a unique contribution by presenting basic social science concepts in simple and clearly understandable form. *Produced in collaboration with Dr. Harold D. Lasswell, Yale.*

Despotism. (10 min) \$50–10%. EB Films

S15

Jr & Sr HS: Soc Studies and Soc Sci courses, including Problems of Democracy, Sociol, Civics, and Hist.

• The film presents the thesis that all communities can be ranged on a scale running from democracy to despotism. Animated drawings and direct photography introduce the student to the technique of



Animation in the EB Film "Despotism"

observing communities intelligently to determine where they would stand on such a scale. The two chief characteristics of despotism—*restricted respect* and *concentrated power*—are defined and illustrated. Two of the conditions which have historically promoted the growth of despotism are explained and exemplified. These are a *slanted economic distribution* and a *strict control of the agencies of communication*. Like its companion film, "Democracy," this film makes a unique contribution by presenting basic social science concepts in simple and clearly understandable form. *Produced in collaboration with Dr. Harold D. Lasswell, Yale University.*

The Desert. (10 min) (Apply for Price)

A Barr

S16

Interm, Jr & Sr HS, Col: Soc Studies, Geog, Biol.

• To those students who have not had the opportunity of experiencing desert country, the film answers the questions: What is a

desert? What are the climatic reasons for it? What does its terrain include? The film shows specimens of desert plant and animal life; cactii, yucca, creosote plants, the kangaroo rat, coyote, scaly lizard, horned toad, desert tortoise, chuckwalla.

Distributing America's Goods (What Does It Cost?) (10 min) \$50–10%. EB Films

Jr & Sr HS: Soc Studies and Soc Sci courses, including Problems of Democracy, Econ, and Elem Bus Trng. S17

• Based on a comprehensive study of The Twentieth Century Fund, this film shows why it costs as much as it does to distribute America's goods. Sequences are devoted to the distribution costs of the producer, the wholesaler, the retailer, and transportation. The film shows how fifty-nine cents out of each purchase dollar goes to pay for the distribution of the article. A final sequence indicates ways in which distributors and consumers can cooperate to reduce distribution costs. *Produced in collaboration with J. Frederic Dewhurst, Ph.D.*

Distribution of Foods (World Food Problems—Part III) (10 min) \$50–10%. EB Films S18

Jr HS to and including Adult Groups: Gen Sci, Biol, Soc Studies, Econ, and Adult Education.

• Presents technical developments in the preservation and transportation of foods, the economic problems involved, and the world flow of foods. A photographic sequence depicts how the developments in food transportation and food preservation have enormously increased the possibilities for distributing perishable foods on a world basis. Other sequences pose the problem of family income; the problem of maintaining a flow of food from producer to consumer; the problem of tariffs; and depict the inter-continental movement of major foods on an animated map background. One of a series of three films on World Food Problems, the other two being "Consumption of Foods" and "Production of Foods." *Produced in collaboration with O. E. Baker, Ph.D., University of Maryland.*

Drunk Driving. (20 min) (Apply for Price) TEC S19

Jr and Sr HS, Col: Safety, Ind Arts, Civics.

• A most forceful argument for the statement, "If you drive, don't drink; if you drink, don't drive." A young business man celebrates his promotion by drinking too many cocktails before going out to a country place with his wife and mother-in-law for dinner. The accident which his condition caused presents a lesson which should be learned by every driver.

Eggs. (10 min) \$50–10%. EB Films. S20
Prim. & Interm. Gr: Reading, Soc Studies, Elem Sci.

Mechanized handling in the EB Film "Eggs"



• Story of egg production on a large, commercial egg farm. Emphasizes (1) the care and feeding of large flocks of hens in laying houses, (2) the gathering of eggs from open nests and tray nests, and (3) the cooling of eggs, and the automatic candling, grading, cleaning and packing of eggs for the market. *Produced in collaboration with G. F. Stewart, Ph.D., Iowa State College.*

FOOTBALL SERIES S21

Ball Handling in Football. (10 min) \$50–10%. EB Films S21a

Phys Ed, Recreation Programs, Playgrounds, Summer Camps, Etc.

• Fundamentals of ball handling in football: stance, grip, "feel" of the ball, fingertip control, adjustment before throwing or kicking, receiving passes from center or from your own back, catching passes and punts, ways of carrying the ball and changing from one hand to another. Includes game shots to illustrate all points. Uses slow motion, stop motion, and superimposed animation to illustrate principles and point up action. *Produced in collaboration with Andrew Kerr, football coach, Colgate University; supervised by Norman Sper.*

Blocking in Football. (10 min) \$50–10%. EB Films S21b

Phys Ed, Recreation, Playgrounds, Camps.

• Fundamentals of good blocking: position, speed, drive and follow-through, timing, and body control. Describes the two basic kinds of blocking—shoulder and body—and demonstrates half a dozen variations of these. Emphasizes the importance of practice, experience, and good physical condition. Includes game shots to illustrate all points. Uses slow motion, stop motion, and superimposed animation to illustrate principles and point up action. *Produced in collaboration with Andrew Kerr, football coach, Colgate University; supervised by Norman Sper.*

Tackling in Football. (10 min) \$50–10%. EB Films S21c

Phys Ed, Recreation, Playgrounds, Camps.

• Fundamentals of good tackling in football; physical condition, speed, body placement, drive, sure grip, timing and body control. Describes the two basic kinds of tackling—shoulder and cross body—and demonstrates a half dozen variations of these. Ways of reducing the shock of tackling are shown, and special instructions are given for practicing with attention to safety measures. Includes game shots to illustrate all points. Uses slow motion, stop motion, and superimposed animation to illustrate principles and point up action. *Produced in collaboration with Andrew Kerr, football coach, Colgate University; supervised by Norman Sper.*

Father and Son. (14 min) \$37.50; rent \$2. BIS S22

Sr HS, Col and Adult Groups.

• In the villages of Africa, the older generation is still haunted by ancient fears and superstitions. Education has broadened the view of the younger people. This is the story of a young Petty Officer who returns to his village on leave. In the face of much opposition, he is able to introduce modern ideas on agriculture, medical treatment and navigation.

Fenlands. (18 min) \$37.50; rent \$2. BIS S23

Up Elem. HS, Col and Adult Groups.

• A recent addition to the Britain series, this film traces the history of East Anglia's marshlands from their original reclamation by Dutch engineers to their present day status as a first-class agricultural area. The high standard of produce is only maintained by constant alertness to the

menacing waters which continually threaten to inundate this low region.

Freezing Fruits and Vegetables. (16 min)

Color (Apply for Price) USDA □ S21
Jr & Sr HS, Col: Home Ec, Chem, Physiol.
 • This film shows how to freeze two common vegetables, corn and broccoli, and two every-day fruits, strawberries and peaches. Through color photography, the film demonstrates how to prepare, blanch, and pack in containers; how to seal the containers, freeze, and store for next winter's use.

Freight Train. (10 min) (Apply for Price)

A Barr □ S25
Interm. Jr & Sr HS: Soc Studies, Geog.
 • The story of handling freight is explained from the time that bills of lading and way-bills are made out, through the loading of the freight cars with motor trailers, the classification and assembling of the freight train according to destination, and the final departure of the freight train from the rail terminal. Shows what it means to load and assemble the great freight carriers that travel across the continent.

Friesland, Holland's Northernmost Province.

(18 min) \$37.50-10%. FoN □ S26
Up Elem, HS, Col and Adult Groups.
 • Account of one small nation's diligent tackling of problems that beset all ravaged countries in Europe. It is a story of folks pitching in to help their less fortunate neighbors in more war-torn sections of Holland, and of young people emerging from long-time hiding to take stock of their land and future.

Home Cookery of Fish. (10 min) \$50-10%.

EB Films □ S27
Jr & Sr HS, Col and Adult Groups: Foods, Nutrition & Cooking Classes.
 • Shows three basic methods of cooking fish in the home: boiling, broiling, and baking. The boiling sequence shows how to keep a cod fillet from falling apart. In the broiling sequence the importance of basting a lean fish is discussed. The baking sequence shows how to prepare an entire meal with a single heat unit. Nutritional values and ways to enhance eye appeal are considered. Use of sauces and garnishes are included. Emphasis is laid upon a variety of materials and kitchen equipment to inform students of what is available and to stimulate classroom discussion. Produced in collaboration with Rose G. Kerr, Div. of Commercial Fisheries, U.S. Fish and Wildlife Service.

How Man Made Day. (10 min) B & W \$45;

Color \$75. Coronet □ S28
Elem, HS, Col: Gen Sci, Hist, Soc Studies.
 • Traces man's development of light from primitive to modern times. Sequences include: how the cave man used fire for light as well as heat; methods of reducing the heat and increasing the light of fire discovered during the Middle Ages; use of kindle-lights and teapot lamps; how improved lighting equipment such as the Argand burner and gas lamp made possible the first lighting of cities; recent developments such as the neon and fluorescent which make it possible for man to flood his homes and cities with artificial light almost equal to the natural light of day. Produced in collaboration with Hla Podendorf, University of Chicago Laboratory School.

How Russians Play. (18 min) \$65. Int FF

Up Elem, HS, Col and Adult Groups: Soc Sci. □ S29
 • Pictures Russian people in their amusement parks, zoos, theatres, museums and art galleries, excursions, and camps. It follows them to the bathing beaches and

goes with them on their mountain hikes. It introduces the popular Russian game, Gorodki, and gives a glimpse of Russian soccer. Russians like their demonstrations on a grand scale and the film closes with a sequence on an International Youth Day celebration.

Kentucky Rifle. (10 min) (Apply for Price)

A Barr □ S30
Interm. Jr & Sr HS: Soc Studies, Geog.
 • Description of the mechanical operation of the muzzle-loading Kentucky rifle and the part that it played in the lives of the frontier people. Photographed in the setting of frontier log cabin and wilderness, the processes pictured include molding shot, preparing greased cloth loading patches, charges of flash-pan powder and gun powder, and finally the actual operation of the gun.

Kruger National Park. (10 min) \$22.50-10%.

(Apply for Rental Charge) FoN □ S31
Up Elem, HS, Col and Adult Groups.
 • This is the first in a series of one-reel motion pictures depicting the South African scene. Takes the audience on a trip through the world's greatest wild life sanctuary located in the northeast portion of the Union of South Africa. Like American national parks, this one too is reserved particularly for the safety of the wild life, both flora and fauna, and generally for the enjoyment of visitors who respect Nature unspoiled. A 12-page Informative Guide giving the history, location, seasons, and other features of the park, together with a detailed description of all animals appearing in the picture is included with the motion picture.

Letter from Paris 1946. (20 min) (Apply for

Price) AF Films □ S32
Sr HS, Col: Foreign Language, European History.
 • In a combination of documentary and newsreel style, this film gives a picture of a cross-section of a day in Paris. Although much of the atmosphere of pre-war Paris is again evident, many of the scars of war and difficulties of readjustment are also pictured.

Life Cycle of a Plant (The). (10 min) \$40;

rent \$2. B & H □ S33
Sr HS and Col: Biol, Bot.
 • A general study of a plant, in this case the Lupin, from seed to seed, including the processes of pollination and fertilization. Produced by G. B. Instructional, Ltd., distributed by Bell & Howell.

The Loom. (10 min) (Apply for Price) A

Barr □ S34
Interm., Jr & Sr HS, Col: Soc Studies, Home Ec, Art.
 • A complete description of setting up the loom, operating it, and weaving cloth is shown amid a setting of colonial costumes and furniture. Leasural and close-up photography reveal the process from preparing the warp on the warping board through all the steps involved in actually preparing hand-woven cloth.

Making Cotton Clothing. (10 min) \$50-

10%. EB Films □ S35
Prim Gr: General program and Reading. Interm Gr: Soc Studies, Geog, Elem Sci, Gen Sci, Home Ec.
 • Story of a child's cotton print dress from the designing of the original to the pressing and packing of garments in a modern mass production garment factory. Hand methods are contrasted with quantity production techniques. Shows the contribution made by efficient workers and emphasizes the close relationship between workers and

machines. Produced in collaboration with Isabel B. Wingate, New York University.

Man—One Family. (17 min) \$37.50 (Includes

Mot. Pic. and Supplementary Filmstrip); rent \$2 (Mot. Pic. only). BIS □ S36
Sr HS, Col, and Adult Groups: Discussion-type film.
 • A hard-hitting refutation of the theory of a master race. It breaks down the belief that there is such a thing as racial distinction. This film has been translated into sixteen languages to be shown to the countries of liberated Europe. Scientific advisors: Dr. Julian Huxley and Prof. J. B. S. Haldane.

A filmstrip and "discussion manual" have been prepared to be used with the motion picture. The filmstrip has been designed so that it may be used with or separately from the motion picture. (The filmstrip may be purchased for \$2.50.)

Maps are Fun. (10 min) B & W \$15; Color

\$75. Coronet □ S37
Interm Gr: Geog.
 • Introduces the fundamental concepts of map reading through the story of Ronnie,



Ronnie and Dick learn "Maps Are Fun"

who is trying to draw a map of his paper route for his friend Dick. His map isn't satisfactory, so they call on Mr. Donaldson, a kindly old cartographer. At Mr. Donaldson's suggestion, the boys build a scale model of Ronnie's neighborhood at a sand table. By creating their own map and examining other maps in Mr. Donaldson's workroom, the boys learn the principles of scale, symbols, physical and political maps, various uses of color, and how to use a map index. Produced in collaboration with Dr. Viola Theman, Asst. Prof. of Education, Northwestern University.

Mary Visits Poland. (10 min) \$35. Int FF

Elem & Jr HS. □ S38
 • Mary, an American elementary school girl, describes to her class her experiences in visiting her grandparents in Poland. In her own language she takes her class into a Polish school, into Polish homes, and into the fields where agricultural activities are seen. She shows them the beautiful costumes and colorful dances of the Polish people and gives her class an insight into the cities of Lowicz, Krakow, Zakopane, and Gdynia.

Matter and Energy. (10 min) B & W \$15;

Color \$75. Coronet □ S39
Jr & Sr HS: Science.
 • Directed to beginning students of science, this film presents the basic concept that everything in the universe is composed of matter and is affected by energy. Matter in its different forms is presented, and elements, compounds, and mixtures are defined. Physical and chemical changes of matter are explained with familiar examples, and the law of conservation of matter is demonstrated. Although no at-

tempt is made to explain the molecular or atomic properties of matter and energy in this elementary film, it ends with a brief exposition of atomic energy to serve as a challenge to the student and as a basis for more advanced study. *Produced in collaboration with E. C. Waggoner, Director of Visual Education for the State of Illinois.*

Meats with Approval. (15 min) (Apply for Price) USDA \$40
Jr & Sr HS: Civics, Hist, Agric, Home Ec.
 • Shows the purposes of the Federal meat inspection program and how it helps to assure wholesome, clean meat for the consumer. It shows the steps of inspection—from live animal through slaughter house and cannery. The film tells how the meat inspection law came into being, how it is administered, and what it means to the consumer in terms of health and safety.

Meeting the World. (10 min) \$50–10%. EB Films \$41
Sr HS, Col, and Adult Groups: Soc Studies, Human Relations, Child Development, Mental Hygiene, Child Psych, H. Ec.
 • Shows how the personality begins to emerge in the first year of life. The human infant, entering the world as a helpless



"Meeting the World" studies development

dependent organism, is transformed into a member of society, by the way he is cared for and treated. Feeding satisfies his hunger, makes him feel safe and secure. Parental care protects the child; shows him what to expect from the world. Love helps him to develop desirable human relations. *Produced in collaboration with Lawrence K. Frank, Director, Zachry Institute of Human Development, New York City.*

The Nature of Color. (10 min) Color \$75. Coronet \$12
HS, Col: Gen Sci, Physics, Art, Photography, Printing.
 • Designed primarily for use in physics and general science classes, this film defines color as mental reactions to varying wave lengths of visible light. It begins with a scene of an actual rainbow and then leads the student in logical sequence through an explanation of the nature of color in physical terms. The final part of the reel is devoted to application of scientific color principles in the arts, color painting and photography. *Produced in collaboration with Dr. Ira M. Freeman, Asst. Prof. of Physics, Swarthmore College.*

Paper. (10 min) \$50–10%. EB Films
Prim & Interm Gr: Reading, Elem Sci, Soc Studies, Geog. \$13
 • Story of modern paper making, from the forest to finished sheets. Trees are cut and sawed in the forest. Logs are hauled to the mill where they are barked and cut into chips. The chips are then made

into pulp. The machine that makes paper from pulp is carefully explained. Selected scenes show paper being made into items familiar to children. *Produced in collaboration with E. C. Libby, New York State College of Forestry.*

Partners. (18 min) \$37.50; rent \$2. BIS
HS, Col and Adult Groups. \$11
 • The needs of East Africa are generally being met by a partnership of the European with his skill and experience and the native African with his desire to help himself and his backward country. The Africans are learning engineering, medicine, science, and agriculture and are passing this knowledge on to their fellow countrymen.

Patty Garman, Little Helper. (10 min) Color \$65. (Also Filmstrip—B & W—\$3.50. Complete alone or for use with film.) Frith \$45
Kindergarten, Elem Gr: Soc Living, Nature Study, Elem Sci.
 • Patty is an unusually attractive, self-reliant little girl. The setting is a small farm where Patty helps with the animals. Shows family relationships and responsibilities, how the family lives together and how the child helps her family. This film will serve to orient children to farm life.

Peoples of the Soviet Union. (33 min) \$100. Int FF \$46
Up Elem, HS, Col: Soc Sci.
 • This film, photographed by American cameramen, pictures the many racial groups which make up the Soviet Union. It required several years of photographic expeditions and covered more than 150,000 miles of travel. The film shows many of the more than 100 different nationalities included in the 190,000,000 people comprising the Soviet Republics. It begins with the people of Moscow and Leningrad and then, in quick succession, there follow pictures of the Karelians, the Armenians, the Georgians, the Tartars, the Buryat-Mongolians, the Jews, the Ukrainians, the Uzbeks, and others.

Placer Gold. (10 min) (Apply for Price) A Barr \$47
Interm, Jr & Sr HS, Col: Soc Studies, Geog, Gen Sci, Chem, Ind Arts.
 • The film develops the story of placer mining techniques following James W. Marshall's discovery of gold in California in 1849. Close-ups show the construction and use of gold pans, the rocker or cradle, the long tom, and the sluice box. Explanation is also made of the staking out of claims as was typical of the methods used by the hundred thousand gold seekers who came to California in 1849.

PLANE GEOMETRY SERIES \$48
Lines and Angles. (10 min) \$40; rent \$2. Know Bldrs \$18a
HS: Geometry.
 • It is the purpose of this film to help the student visualize the mathematical applications of basic geometry. Beginning with the erection of a perpendicular, the film illustrates the relationship of the perpendicular with the ordinary plumb bob, level and square. Shows how angles are formed and measured, the relationship of angles to each other, and to the complete circle.

Angles. (10 min) \$40; rent \$2. Know Bldrs *HS: Geometry.* \$48b
 • This film will help the geometry student understand all the various types of angles and their relationship to each other. After the student has become familiar with the construction of angles by means of intersecting lines and to measure them with a protractor, this film can be used to clarify concepts concerning angles.

Congruent Figures. (10 min) \$40; rent \$2. Know Bldrs \$48c
HS: Geometry.
 • A concise demonstration of the geometric principles for finding and proving that triangles with "equal sides," "equal angles," or the combinations of both are equal and congruent.

Similar Triangles. (10 min) \$40; rent \$2. Know Bldrs \$48d
HS: Geometry.
 • Presents similar triangles in a graphic manner. Begins by showing practical uses. Shows properties of similar triangles and demonstrates the "two angles equal" proposition. Gives an application in a new geometric situation.

Quadrilaterals. (10 min) \$40; rent \$2. Know Bldrs \$48e
HS: Geometry.
 • It is the purpose of this film to illustrate and explain the chief properties of the important quadrilaterals, such as: parallelograms, rectangle, rhombus, square, trapezoid, and trapezium.

Locus. (10 min) \$40; rent \$2. Know Bldrs *HS: Geometry.* \$48f
 • The entire concept of locus is clearly visualized and explained by this combination of animated drawings, regular photographic motion and the spoken word.

The Circle. (10 min) \$40; rent \$2. Know Bldrs \$48g
HS: Geometry.
 • The circle is a rather simple geometric figure, yet it presents many problems to the geometry student. In this film such important phases as radii, diameters, chords, tangents, secants, arcs and central angles are presented and clarified. Theorems and proofs are introduced.

Chords and Tangents of Circles. (10 min) \$40; rent \$2. Know Bldrs \$48h
HS: Geometry.
 • This is a further advanced phase of the film on "The Circle" and is intended to follow it as the next lesson. It deals with the theorem on a perpendicular to a chord within the circle. All types of tangents are dealt with in detail.

Angles and Arcs in Circles. (10 min) \$40; rent \$2. Know Bldrs \$48i
HS: Geometry.
 • This film deals with the measurement of central angles, arcs, inscribed angles and angles formed by two chords. Theorems and proofs are introduced and demonstrated.

Areas. (10 min) \$40; rent \$2. Know Bldrs *HS: Geometry.* \$48j
 • Presents the needs and uses for finding areas of various figures. Shows clear graphic demonstrations of recognized methods for computing areas of rectangles, parallelograms, triangles and circles. The film will help the student fix fundamental principles in his mind by showing how relationships in the figures result in relationships in the formulas.

Play Ball, Son. (18 min) (Apply for Price) Yng Amer \$19
Jr & Sr HS, Col: Phys Ed.
 • The straight-forward demonstration of the fundamentals of hard ball batting, catching, pitching, fielding, and base running done under the supervision of a size-zone coach and executed by 14-year-old boys who work together with amazing teamwork makes this film an excellent teaching experience.

Poland. (18 min) \$70. Int FF \$50
Up Elem, HS, Col: Soc Sci.
 • An overall picture of Poland—as it existed

prior to the destruction wrought by the German invaders and as it will exist again when the current reconstruction program is completed. The primitive methods, so common in agricultural and manual labor are contrasted with the modern methods of construction in Warsaw. This contrast is typical of the pictures drawn between the old and new Polands throughout the film. Provides an insight into Polish historical backgrounds as well as into the varied business, agricultural, educational, religious and social life of the Polish people.

Pony Express. (10 min) (Apply for Price) A Barr \$51
Interm, Jr & Sr HS; Soc Studies, Civics, Geog.

• This film re-enacts the operation of the 2,000-mile pony express of 1860. In very satisfactory fashion the travel difficulties, the postal control arrangements, the changes of horse and rider are shown as they were supposed to have existed along the 190 stations from St. Joseph, Missouri, to Sacramento. The equipment used is described along with the postal rates of \$3.00 per half ounce, which was the fee for carrying mail over the 10-day, 2,000-mile route.

Pride and Prejudice. (45 min) (Apply for Price) TFC \$52
Jr & Sr HS, Col: Eng, English History.

• This is the Hollywood film of Jane Austen's novel with Greer Garson as one of the actresses. The scenes portray the emergence of a strong middle-class and the conflict which existed with the upper strata of English society.

Production of Foods (World Food Problems -Part II). (10 min) \$50-10%. E B Films
Jr & Sr HS, Col, and Adult Groups: Gen Sci, Biol, Soc Studies, Econ. \$53

• Presents technology and geography of food production. Photographic and animation sequences depict the role of land in production; the methods employed in the production of plant and animal products; and the relation of animal food production to plant food. Problems concerning the increase of world production of foods are posed and possible solutions suggested. One of a series of three films on World Food Problems, the other two being "Consumption of Food" and "Distribution of Foods." *Produced in collaboration with O. F. Baker, Ph.D., University of Maryland.*

Property Taxation. (10 min) \$50-10%. EB Films \$54
Up Elem, Jr HS: Arith, Soc Studies, Civics.

• Applies fundamentals of arithmetic to solving problems of property taxation. The film portrays the types of government expenditures supported by property levies, public financing through bond issues, and procedures of levying taxes on property. Arithmetic problems involved in these activities are demonstrated in a series of animated scenes which show the calculation of interest on bonds, the setting of annual interest payments and repayments on the principal of bonded debt, the fixing of an assessed valuation on property, the calculation of a tax rate, the conversion of a percentage tax rate into equivalent monetary units, and the calculation of a property owner's tax bill. *Produced in collaboration with H. F. Alderfer, Ph.D., Pennsylvania State College.*

The Reindeer People. (8 min) \$35. Int FF
Up Elem, HS, Col: Soc Sci. \$55

• One of the interesting peoples of Siberia—the Tungus, inhabiting the region from the Yenissei to the Sea of Okhotsk—live primarily by reindeer breeding, fishing and hunting. Their primitive form of living is unfolded in this single reel, photographed by American cameramen.

A Russian Children's Railway. (7 min) \$30. Int FF \$56
Elem Gr.

• The story of one of the fifteen Children's Railways built by the Soviet Government, not as a pure entertainment device, but as a motive for furthering interest of youngsters in railroads, thus helping solve one of Russia's major problems—transportation.

Simple Stunts. (10 min) B & W \$45; Color \$75. Coronet \$57
Interm, Jr HS: Phys Ed, Recreation Groups.

• This film was produced to meet the express needs of physical instructors for material for group activities with boys or girls from intermediate through junior high grades. Requiring little or no equipment, stunts demonstrated in the film lend themselves equally well to organized gym classes, clubs or other informal groups, or unsupervised play. Stunts are grouped under three classifications: Stunts for Strength, Stunts for Skill, and Stunts with Sticks. Safety precautions are emphasized throughout the film. *Produced in collaboration with Otto Ryser, physical training instructor at Indiana University.*

Spelling is Easy. (10 min) B & W \$45; Color \$75. Coronet \$58
Interm Gr: Spelling.

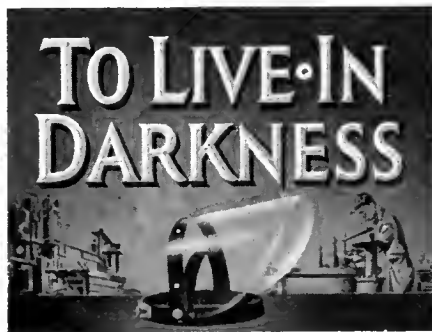
• This film presents the five rules for learning to spell, building the action around the story of Tom Stafford, who is writing a report of a fifth grade science experiment for the school paper. *Produced in collaboration with Dr. Viola Theman, Asst. Prof. of Education, Northwestern University.*

Spinning Wheel. (10 min) (Apply for Price) A Barr \$59
Interm, Jr & Sr HS, Col: Soc Studies, Home Ec, Art.

• Photographed in a pioneer setting, a grandmother and her granddaughter go through the steps involved in converting wool into thread. Close-up photography shows the wool being carded, the wool curls prepared from the card, the stretching of the curl, the actual spinning, and the winding of the thread on the bobbin.

To Live in Darkness. (13 min) \$11.81 see Castle \$60

• Tells the stories of three men who lost their eyesight through carelessness. They forgot to wear their safety goggles for a



Safety first in "To Live in Darkness"

few minutes. It took only a few seconds for metal particles to hit their eyes. Although this film was intended primarily for industrial workers who wear goggles while working, it is a powerful argument for safety in school shops.

The True Glory. (81 min) \$5; rent (Apply for Price). BIS \$61
HS, Col, and Adult Groups: General Int.

• The 1945 Academy Award winner for distinctive achievement in documentary production. Produced by the governments of

Great Britain and the United States, this is the official film document of the European phase of World War II.

Some Pickin'. (18 min) \$16.93. Castle
HS, Col: Agric, Soc Studies. \$62

• Photographed at the 1915 National Cotton Picking Contest, this film demonstrates how experts pick cotton. Through slow motion and close-up photography, the picture shows how the pickers stand, use both hands, "palm" the bolls, and make use of other techniques in picking cotton. *Produced by the Department of Agriculture.*

Typing and Office Practice Film Series. Castle \$63
HS, Col: Commercial courses.

• Three years ago, the U.S. Navy Dept., through the U.S. Office of Education, released for civilian use eight films dealing with typing and other office skills. A large demand resulted in the wearing out of duplicating negatives so that the film could no longer be provided. New duplicating negatives have now been made so that the following sound motion pictures are again available:

Basic Typing: Methods	31 min.	\$29.31
Basic Typing: Machine Operation	29 min.	27.53
Advanced Typing: Shortcuts	35 min.	32.63
Advanced Typing: Duplicating & Manuscript	26 min.	24.53
Maintenance of Office Machines	37 min.	35.01
Machine Transcription: Machine Operation	15 min.	15.13
Machine Transcription: Transcription Technique	22 min.	20.51
Take a Letter Please	22 min.	21.10

Crop Insurance. (2 min) \$2.26. Castle
HS, Adults: Agric. \$64

• Only two minutes in length, this film shows how farmers can protect their future by insuring their crops against flood, fire, drought, insects and other calamities. Produced by the Department of Agriculture.

Home On the Range (Revision). (9 min) \$8.23. Castle \$65
Elem, HS: Soc Sci.

• Shows the workaday range country of the West—land, grass and water, sheep and cattle, and, most important, the men of the ranges. All scenes and reference to war have been omitted. Produced by the Department of Agriculture.

LATEST INVENTORY ADDITIONS

Chilean Nitrate: Gift of a Desert
 HoF Ent. (Prices on request) \$105
Up elem. Jr. & Sr. HS, Col.

• A new sound color film visualizing the mining, refining and transportation of Nitrate of Soda, Chile's basic industry. Relates legendary story of discovery of Nitrate in introductory sequence.

Geography from the Air. (10 min) \$40
 Air-Age \$104
Up Elem, Jr & Sr HS, Col: Geog, Sci.

• From footage taken by the Air Transport Command, scenes from all over the world have been selected to illustrate outstanding geographical elements. The content and sequence of the film is based on land geography, ocean geography, and man-made geographical features.

For Inventory Reference

• A new See & Hear service feature is inaugurated on Page 51 of this issue. Title numbers used may be checked for the listings in which you are interested. Return this form to the Editors of See & Hear for further data.

—The Editors

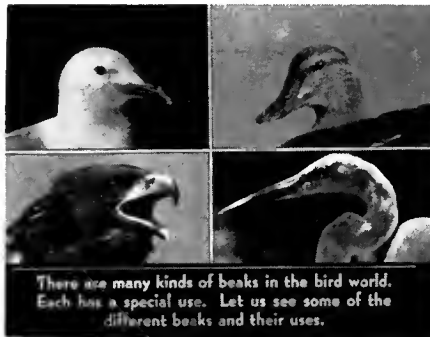
FILMSTRIPS

All Aboard the Punctuation Express. (Series of 6 Filmstrips) \$30 per set; \$5 per filmstrip. Pop Sci □ S66
Elem Grades.

- Shows the use of each punctuation mark. Abstract conceptions are made concrete and understandable by especially created cartoon figures and other visible techniques. Individual filmstrip titles follow:
The Comma—Part I (Approx. 40 frames)
The Comma—Part II (Approx. 40 frames)
The Comma—Part III (Approx. 40 frames)
Colon, Semicolon, and Dash (Approx. 40 frames)
Apostrophe (Approx. 40 frames)
Quotation Marks (Approx. 40 frames)

Basic Bird Study. (Series of 6 Filmstrips) \$27.00 per set; \$4.50 per filmstrip. J Handy □ S67
Elem, Jr HS: Science

- This series was designed for use in elementary grades and junior high school.



Scene from JHO "Basic Bird Study" set

Titles of individual filmstrips follow:
Structure of Birds 54 frames
Adaptations of Birds 62 frames
Bird's Nests 65 frames
Migrations of Birds 63 frames
How Birds Serve Man 65 frames
Helping the Birds 79 frames

Behind the Counter (Series of 5 Sound Slidefilms) \$150 per set with records; \$35 per filmstrip with recording. J Handy Sr HS, Col: *Distributive Education Courses.* □ S68

- The recordings which accompany these slidefilms are for record players operating at 33 1/3 rpm. Titles of individual slidefilms follow:

Friendliness—	Behind the Counter
Attentiveness—	Behind the Counter
Helpfulness—	Behind the Counter
Sincerity—	Behind the Counter
Enthusiasm—	Behind the Counter

Children of Many Lands. (Series of 8 Filmstrips) \$21.60—10% disc. per set; \$3.00—10% disc. per filmstrip. EB Films □ S69
Elem: Geog, Soc Studies, Arts and Crafts.

- These eight filmstrips are based on the motion picture series, "Children of Many Lands," produced by Encyclopaedia Britannica Films, Inc. The filmstrips are designed to be used with, or separately from, the instructional motion pictures. They will have their greatest value when used in conjunction with the motion pictures, either as an introduction or a review.

Self-contained teaching units planned to stimulate active class discussion as the pictures are shown, each filmstrip has three main parts: introduction, main subject

material, and overall review with suggested projects.

The subject material portion is divided into sections to provide natural stopping places for class discussion. Special attention is given to everyday activities of the children, their families, and their neighbors. The filmstrips also call attention to traditional and environmental influences on daily living. Summary questions have been placed at the end of certain sections to emphasize specific material.

The series includes the following subjects:
Children of China 66 frames
Mexican Children 71 frames
Eskimo Children 68 frames
Navajo Children 68 frames
Children of Switzerland 68 frames
French-Canadian Children 68 frames
Children of Holland 72 frames
Colonial Children 62 frames

City Birds. (50 frames) Color (Apply for Price) Philp □ S70
Elem: Nature Study

- Stresses types of birds, seed eaters and insect eaters. Pictures taken in California but subject matter is applicable nationally. Alternate titles frames and pictures. Title vocabulary planned for elementary level. Prepared in collaboration with Visual Education Dept., Los Angeles Public Schools.

C.A.A. Aviation Filmstrip Series (see prices below) Castle □ S71
HS, Col. Adult: Aviation, Transport.

- This series includes five sound filmstrips, produced by the Civil Aeronautics Administration, U.S. Dept. of Commerce. Although the series was planned for airlines personnel, it may be used for the study of aviation and transportation in schools. Each filmstrip is accompanied by a single-face, 16" recording playing at 33 1/3 rpm. Titles and prices of the individual filmstrips are as follow:

Approach Control	Color Sd. \$9.10
Air Traffic Rules	Color Sd. 9.10
CAA Communications System	Color Sd. 9.10

Federal Airways Service	B&W Sd. 4.72
Planned Developments	Color Sd. 9.10

The Classics Series (New Additions) Color Filmstrip (Approx. 100 frames — \$9.75)
2" x 2" Glass Slide Set (Approx. 100 slides) —\$15.75. Pictorial. □ S72
Elem: Reading.

- Designed to stimulate interest and to supplement the reading of popular classics. Explains customs, food, clothes, means of transportation and other facts of interest in certain historic periods of mankind. The series was planned to supplement a year's reading schedule. Each subject in the



Good art features Pictorial's "Classics"

series is available in filmstrip, full color, approximately 100 frames, or in sets of approximately 100 2"x2" individual color slides. New additions to the series are as

follows: Alice in Wonderland; Rip Van Winkle; The Odyssey.

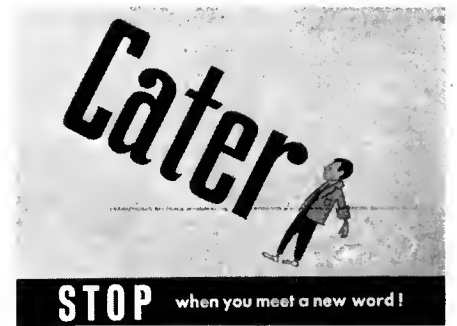
Conditioning Exercises (Series of 4 Filmstrips) \$10. SVE □ S73
Jr & Sr HS, Col: Phys Ed.

- Incorporates calisthenics widely used in the U.S. Army. Exercises presented are: The Warm Up, Bend and Reach, Squat Thrust, Rowing Exercise, Bottoms Up, Squat Bender, Pushups, Side Bender, Body Twist, Turn and Bounce, Squat Jumper, Trunk Twister, Stationary Run, and 8-count Pushup. In addition to the text on each filmstrip, a manual is provided with the set as an aid to the instructor.

English (Series of 10 Filmstrips) Color \$50.
Curr Films □ S74
Elem Gr.

- Series of ten filmstrips, four on spelling, three on grammar, and three on vocabulary. Individual titles follow:

Spelling
1. Let's Look into Some of the Problems
2. Seeing, Hearing, and Spelling
3. How to Develop Aids for Remembering
4. Use of the Dictionary in Spelling
Grammar
1. Subject and Predicate



Animation typical of "English" filmstrips

- 2. Modifiers—Adjectives and Adverbs
- 3. Nouns
Vocabulary Building
1. The Importance of Vocabulary in Communication
2. Words and Their Background
3. How to Develop a Good Vocabulary

Fluids . . . A Unit of Air Age Physics. (Series of 13 Filmstrips) \$54.60 per set; \$4.50 per filmstrip. J Handy □ S75
HS: Gen Sci, Physics

- "Fluids . . . A Unit of Air Age Physics" is a series of thirteen slidefilms designed to meet the needs of the science classroom teacher. The filmstrips of this kit relate to the everyday interests and experiences of the student. Titles of individual slidefilms follow:

Liquid Pressure	75 Frames
Transmitting Pressure Through Liquids	62 Frames
Buoyancy and Archimedes' Principle	62 Frames
Density and Specific Gravity Flotation	65 Frames
Specific Gravity of Solids and Liquids	82 Frames
Atmospheric Pressure	70 Frames
Exploring the Atmosphere, Streamline Flow	80 Frames
Barometers and Weather	84 Frames
Gas Pressure	64 Frames
Measuring Fluid Pressure	55 Frames
Bernoulli's Principle	61 Frames
Reciprocating Pumps	89 Frames
Jet Pumps, Siphons, Rotating Pumps	90 Frames

CHURCH-CRAFT

FORMERLY CATHEDRAL PICTURES



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A NEW set of natural color slides on the Christmas Story that provides a complete Worship program — suggested Order of Service, well-known Christmas hymns, especially prepared recitations.

Beautifully tells the ageless story of Christ's birth in a NEW WAY. Four gripping episodes or chapters: Christmas Blessings—Lost—Promised—Provided—Proclaimed. 40 Glass Bound Slides to the Set—includes Church-Craft Story sets No. 6 "The Birth of Jesus" and No. 8 "The Visit of the Wise Men"—Complete with Program Guide \$23.50.

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Story Slide Sets. Free from your dealer on request.*

CHURCH-CRAFT PICTURES

St. Louis 3, Missouri

FORMERLY CATHEDRAL PICTURES

Horses on the Farm. (23 frames) Color
(Apply for Price) T & K S76
Prim Grades

• Designed to introduce farm animals and new vocabulary. Title vocabulary for second and third grades. Prepared in collaboration with the Visual Education Dept., Los Angeles Public Schools.

How To Build a Simple Fire. (22 frames)
\$2 SVE S77
Elem, HS, Scout Groups: Safety Project.

• Shows how to make, care for and put out a fire with particular reference to the Second Class requirement No. 7 for Boy Scouts. Girl Scouts and other groups have similar requirements for their tests.

Hunting Waterfowl With a Camera. (46 frames) \$2 SVE S78
All Gr Levels: Nature Study, Biol.

• Material for this filmstrip, prepared by W. G. Pearce, instructor in visual education, Winnipeg, Canada, and C. L. Broley of the Fish and Wildlife Service of the U.S. government, was obtained through the cooperation of Ducks Unlimited of Canada, the Fish and Wildlife Service, the U.S. Bureau of Biological Survey, and Stan Bentham, Outdoors Editor of the Winnipeg Free Press.

An Introduction to 19th Century American Literature. (35 frames) \$2 SVE S79
Jr & Sr HS, Col: Am Lit.

• Presents material on activities and writings of American authors including Washington Irving, William Cullen Bryant, James Fenimore Cooper, Walt Whitman, Edgar Allan Poe, Ralph Waldo Emerson, Henry Wadsworth Longfellow, Nathaniel Hawthorne, James Russell Lowell, Oliver Wendell Holmes, John Greenleaf Whittier, Mark Twain and others.

Iron and Steel Processes. (50 frames) \$2 SVE
Jr & Sr HS, Col: Sci. S80

• Shows method of refining and processing steel. The School of Mines and Metallurgy of the University of Minnesota and several of America's largest steel manufacturers assisted in making this filmstrip.

Living Natural History. (Series of 42 Filmstrips) \$75 per set; \$2 per Filmstrip. SVE S82

Up Elem, HS, Col: Biol, Zool, Nat Hist.

• This series of 42 filmstrips are based on pictures taken under the direction of Dr. Raymond L. Ditmars from the Collection of the New York Zoological Society. Although this was planned for classes in biology, zoology, and natural history, it may also be used for the elementary level for various "animal" and "visit to the zoo" units. Titles of typical filmstrips in the series of 42 follow:

1. Primates—Anthropoid Apes 59 Frames
2. Primates—New World Monkeys 53 Frames
3. Primates—Old World Monkeys 60 Frames
4. Carnivores—The Cat Animals 52 Frames
5. Carnivores—The Bears 57 Frames
6. The Canines and Smaller Carnivores 69 Frames
7. Carnivores—The Order of Seals 66 Frames
8. Rodents—The Smaller Species 48 Frames
9. Rodents—The Larger Species 60 Frames
10. Rodents—The Prairie Dog and the Beaver 75 Frames
11. Hoofed Animals—The Deer 79 Frames

Mother Hen. 20 frames Color (Apply for Price) T-K S83
Prim Grades.

• Designed for introduction to farm animals and new vocabulary. Title vocabulary for second and third grades. Prepared in col-

laboration with the Visual Education Dept., Los Angeles Public Schools.

National Park Series. (New Filmstrip Additions) SVE S84

All Gr Levels: Hist, Geog, Archeol.

• National Monuments of the Southwest—Arizona South of the Grand Canyon (42 frames) \$2

National Monuments of the Southwest—



From SVE's "National Monuments" Series

Southern Utah and Northern Arizona (38 frames) \$2

National Monuments of the Southwest—Southern Colorado and New Mexico (38 frames) \$2

On the Farm With Tom and Susan. (Series of 6 Filmstrips (Approx. 40 frames each) \$18 per set; \$3 per filmstrip. Pop Sci *Prim Grades.* S85

• Designed to give pupils a basic understanding of scientific phenomena experienced on the farm. The story in the series is developed by two children of primary grade level. Each filmstrip contains a number of questions and problems designed to stimulate discussion. Individual filmstrip titles are as follows: Visiting the Farm; How Plants Live and Grow; Animal Homes; Animals and Their Young; Tools and Simple Machines; Science Review

Plane Geometry. (Series of 16 Filmstrips) Color \$50. Curr Films S86

HS: Plane Geometry.

• This set was prepared on the basis of a survey of geometry teachers throughout the country. The titles are as follow:

1. Orientation to the concepts studied in plane geometry
2. Lines and Angles—I
3. Lines and Angles—II
4. Lines, Relationships — Direction, Perpendicular Lines
5. Triangles
6. Polygons
7. Circles—I
8. Circles—II
9. Postulates: Lines
10. Postulates: Triangles and Circles
11. Explanation of the concept of locus.
12. First of a series on applications of geometry to everyday life
13. Definitions and key words
14. Deductive reasoning
15. Induction
16. Mistakes in thinking

Plastics. (65 frames) \$2. SVE S87
Jr & Sr HS, Col: Sci, Ind Arts.

• Shows various characteristics and processes involved in the making of the product.

Primary Reading. (Series of 15 Filmstrips) Color \$22.50 Curr Films S88

Prim Gr: Reading.

• Series of fifteen favorite children's stories. The titles of the filmstrips are as follow:

1. The Animal Musicians
2. Change About
3. Cinderella
4. The Fisherman's Wife

5. The Gingerbread Boy
6. Jack & the Bean Stalk
7. Lazy Jack
8. Mr. Vinegar
9. Peter Rabbit
10. The Pied Piper
11. Push in Boots
12. Rumpelstiltskin
13. 3 Billy Goats Gruff
14. Thumbelina
15. The Ugly Duckling

Regional Geography—The United States.

(Series of 6 Filmstrips) \$16.20—10% disc.; \$3—10% per filmstrip. EB Films S89
Up Elem, HS: Geog, Soc Sci, Hist, Ec.

• This series of six filmstrips is based on the U.S. regional geography motion pictures produced by Encyclopaedia Britannica Films, Inc. The filmstrips are designed to be used with, or separately from, the instructional motion pictures. They will have their greatest value when used in conjunction with the motion pictures, either as an introduction or as a review.

The filmstrips are self-contained teaching units planned to stimulate active class discussion as the pictures are shown. Each filmstrip has three main parts: the introduction, the main subject material, and an overall review with suggested projects.

The subject material is divided into sections to provide natural stopping places for class discussion. Relief maps offer opportunities for group study of the detailed geographical features affecting agriculture, industry and commerce. Pictures and special maps, overlaid with symbols, illustrate and locate natural resources, industrial areas, agricultural belts and transportation routes. Summary questions have been placed at the end of certain sections to emphasize specific materials.

The series includes following subjects:

The Middle States	66 Frames
The Southwestern States	66 Frames
The Southeastern States	67 Frames
The Northeastern States	67 Frames
The Northwestern States	72 Frames
The Far Western States	72 Frames

Safe Practices in Woodworking. (Series of 22 Filmstrips) \$81.60 per set; \$4.50 per filmstrip. J Handy S90

Elem, HS: Shop Classes.

• "Safe Practices in Woodworking" was designed to help the woodworking shop instructor teach right techniques in the use of shop equipment. Eight of the slidefilms emphasize Basic Shop Safety; the remaining 14 outline the use of Woodworking Tools and Machines. Each slidefilm has been divided into complete instructional units and each unit concludes with a review and a set of test questions. Titles of typical slidefilms follow:

Basic Shop Safety

1. Play Safe and Work Safely 77 Frames
2. Maintaining a Safe Shop 61 Frames
3. Safety Inspection 53 Frames

Complete Kit-Set on "Safe Woodworking"



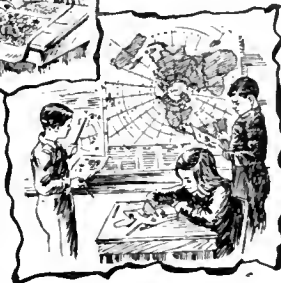
Pupils of the old Greek philosophers were taught by means of the Ptolemaic map of the ancient countries.



In the time of Columbus apprentice seamen learned navigation from the Portolan chart of the known world.



Today, pupils are taught to interpret many kinds of maps in the study of man's relation to his environment.



Maps BASIC THROUGH THE CENTURIES

From the days of the mud maps of Babylonia, man has used map symbolisms to represent the surface of the earth and matters pertaining to location and distribution. Map reading skills and map use were never so important as today. Modern geography, with its complex patterns of natural and cultural factors, requires many map symbols to present the relationships of environments to man.

Nystrom Globe and Map Publications

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- Project Globes
- Physical—Political Globes
- Political Globes

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- World Maps
- Physical-Political Maps
- Political Maps
- World Products Maps
- State Maps

LITERATURE MAPS

OUTLINE MAPS

- Wall Maps
- Desk Maps
- History Desk Maps

DEMOCRACY AT WORK CHARTS

HISTORY MAPS

- American History Maps
- World History Maps
- Desk Maps

SAFETY AND HEALTH CHARTS

- Safety Charts
- Health and Hygiene Charts

BIOLOGY AND ANATOMY CHARTS

- Anatomical Charts
- Physiology Charts
- Biology Charts

ATMOSPHERE AND WEATHER CHARTS

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The Nystrom catalog should be a part of your professional library. It gives you complete description and prices of all new types of maps, globes and charts—with many colored illustrations. Just paste the attached coupon to a penny postcard and mail for your copy.



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- | | |
|---|--|
| <input type="checkbox"/> Geography | <input type="checkbox"/> World History |
| <input type="checkbox"/> Health | <input type="checkbox"/> Biology |
| <input type="checkbox"/> Safety | <input type="checkbox"/> Civics |
| <input type="checkbox"/> American History | <input type="checkbox"/> Literature |

Name

School Grade

City State

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SCHOOL MAPS, GLOBES, AND CHARTS

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Chicago,
Illinois.

4. Training for Emergencies 101 Frames
 5. Treatment for Bleeding—Shock
 —Preventing Infection 101 Frames
Woodworking Tools and Machines
 1. Hand Tools—Hammers—
 Saws 67 Frames
 2. Planes—Bits—Knives—Chisels
 —Screwdrivers—Files 72 Frames
 3. Tool Grinder 63 Frames
 1. Drill Press 82 Frames
 5. Jig Saw 96 Frames
Safety Education and Coronet Picture Story Series. (16 filmstrips—2 each month) \$12. SVE S91

Elem and HS.

• Two filmstrips from this series will be made available to schools each month from October 1916 through May 1917. One filmstrip will be on Safety Education, prepared by the National Safety Council. The other will be the current picture story from Coronet.

Each filmstrip on Safety Education will be accompanied by a special manual. Each filmstrip on the Coronet Picture Stories will be accompanied by reprints for use as teacher manuals.

This low-cost filmstrip service has been made possible through the cooperation and financial support of the National Safety Council, Coronet Magazine, and the Society for Visual Education.

Sandy is a Ground Squirrel. 72 Frames (Apply for Price) Smith S92

Prim Gr: Nature Study, introduction to a museum, alphabetical vocabulary study.
 • Story of Sandy's trip through a museum. For first and second grades. Prepared by Russell J. Smith, Los Angeles County Museum, with the assistance of the Curriculum and Visual Education Departments, Los Angeles Public Schools.

South American Series (New Additions) SVE
All Gr Levels. S93

- Uruguay 39 frames \$2
- Paraguay 56 frames \$2
- Colombia 47 frames \$2

Sports—Baseball. Series of 10 Filmstrips Color \$50. Curr Films S91

Jr & Sr HS, Col and Adult Groups: Baseball, Phys Ed.

• Shows major league players in their respective positions, including Feller, Williams, Cooper, Reese and others. Illustrates elements and fine points of baseball. Produced in collaboration with Ethan Allen, ex-major league player and head baseball coach, Yale University.



T Formation Tactics in "Football"

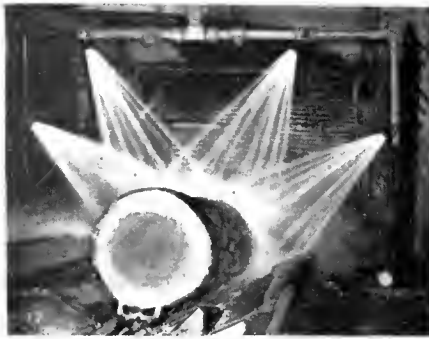
Sports—Football. (Series of 11 Filmstrips) Color \$50. Curr Films S95

Jr & HS, Col and Adult groups: Football, Phys Ed.

• Graphic analysis of 11 basic plays of the T formation. Use of color enables each player to follow his position. Produced in collaboration with Howie Odell, football

coach, Yale University. (Set of filmstrips with motion picture showing timing and rhythm—\$70.)

Wood—From Forest to Finished Product. (45 frames) \$2. SVE S96



Scene from SVE's "Wood" Filmstrip

Elem, HS, Col: Geog.

• Shows logging operations and methods of preparing wood for utilization. Material for this filmstrip was obtained from the American Forest Products Industries, Inc., California Redwood Association, U.S. Department of Interior, and the U.S. Forest Service.

SLIDES

Contemporary American Painting. Set of 116 2x2 Kodachrome Slides Color \$89.50 —10% EB Films S97

• The slides have been prepared from a collection of canvases, each by a different artist who has lived and worked in America during this century. The paintings trace the history of art development in the United States since the turn of the century, and, in so doing, vary from the academic to the abstract and show the emergence of American artists from a dependency on the "isms" of European painters to the formation of their own schools and traditions. With the 116 2x2 Kodachromes of the Collection of Contemporary American Painting, is a catalog which gives a picture of each artist, a sketch of his life, and a statement about his painting in the Collection by the artist himself, if living. Each painting is reproduced in the catalog. Included in the package are suggested lectures for use with the Kodachrome Slides—with many ideas for building instructional or lecture programs.

Here Is the New Landform Globe



Textile Workshop of Dorothy Liebes (Set of 18 Color Slides—Apply for Price) M&C Up Elem, Jr & Sr HS: Art, Handicraft Classes. S98

• Pictures of weaving, demonstrated by one of America's outstanding weavers and designers.

GLOBES

The Landform. 12-inch Physical-Political Globe. \$14.50—Cradle Mounting Brilliantly colored. Nyström S99

• The Landform Globe shows mountains, uplands, lowlands and plains, providing the first step in seeing the global physical pattern without distortion. The areas are strongly contrasted with a minimum of political names. It gives a simplified world view of environmental and cultural relationships.

WALL CHARTS

Aviation, Meteorology and Navigation. Set of 6 35" x 47" Full Color \$1 per chart; \$5 per set of 6 Air-Age S100

Jr & Sr HS, Ground School: Gen Sci, Physics, Preflight Aeronautics, Ind Art.

• Texts in booklet form are available for student use in connection with each subject at 25c each. Titles of individual charts follow. Aerodynamics; Aircraft; The Air Ocean; Meteorology; Navigation; and Radio Navigation.

Hyde Chart of Wild Flowers Needing Protection. 27"x42" Color \$2.50 Garden Club S101

All Gr Levels, Museums, Libraries, Scout Camps, Community Houses.

• Shows twenty-five flowers carefully selected by authorities as being the plants most in danger of extermination in many localities. (Outlines of 25 wild flowers on Hyde Chart to color are available—25c for 25; 80c for 4 sets of 25; \$5 for 1,000 outlines.)

National Forum Guidance Series. 132 Charts (Four sections — 33 each, mounted in self-contained easels) 20"x26" Color \$108 per set; \$27 per section. Nat Forum HS Guidance Programs S101a



National Forum Self-Contained Easel

• This series of charts cover the vital areas of social adjustment, boy-girl relations, career planning, emotional adjustment, study habits, and other phases of secondary school development in a manner which enhances their four-year effectiveness without limiting their application to a single year, if this is desired. A teacher supplement and one student text is provided with each section. Additional student texts are available.

Do You Agree With Your Secretary of State?

"Building the foundations of a people's peace in a war-shattered world is a long, hard process. A people's peace cannot be won by flashing diplomatic triumphs. It requires patience and firmness, *tolerance* and *understanding*."

... Secretary of State Byrnes
Page One, Publication 2537
Department of State.

Is an Attempt Being Made in Your Community to Develop Tolerance and Understanding?

Never in the history of the United States has the need for tolerance and understanding of other nations been more acute than it is today.

Are You Using the Power of the Documentary Film in Developing Such a Program?

One of the most effective methods of giving our people an understanding of other peoples is the documentary film.

In the belief that it is important that the people of the United States become better acquainted with the peoples of Russia, the International Film Foundation is happy to announce the release of a new *Julien Bryan Production* . . . **PEOPLES OF THE SOVIET UNION** . . . a 35 minute, black and white, 16 mm (and 35) motion picture providing an enlightening over-all concept of this vast country with its many separate and distinct peoples.

If You Really Believe in International Understanding . . .

you will want to purchase or rent this film for an early showing in your community. For purchase, consult your Visual Education Dealer. For rental, consult your Film Rental Library.

Note to Film Rental Libraries:

Have you enough prints of this film to meet your rental demands for the coming season?

INTERNATIONAL FILM FOUNDATION, Inc.

Julien Bryan, Executive Director

1600 Broadway, Suite 1000

New York 19, N. Y.

PEOPLES OF THE USSR



Russian Peasant



Great Russian



Ossetian

• Public and school library service, community and church utilization



Women's clubs are becoming actively interested in problems of current importance. More than ever before they are interested in the present-day problem film. Here a club leader is working out a year's program in which she combines books and films suggested partly by the librarian, who should always take into consideration the specific need of the borrower.

LIBRARY... 1946

by Bertha Landers, *Film Librarian, Dallas Public Library*

MANY TIMES it has been said that by their works we shall be able to know them. That is very true here in Dallas. During the last several years we have been compiling a month-by-month list of our different film users just for our information. It helps, you know, when we attempt to purchase new films which will meet directly the needs of our users, but I'm sure that others, too, will find the list enlightening. Let's look, for example, at

what happened during the month of May, 1946. Here is a chart which shows the number of showings for each type of borrower:

CHURCHES	230
SCHOOLS	182
INDUSTRIAL PLANTS	135
WOMEN'S CLUBS	128
HOSPITALS	92
YOUNG PEOPLE OUTSIDE THE SCHOOLS	85
COMMUNITY HOUSING PROJECTS	81

MEN'S CLUBS	53
HOME SHOWINGS	49
LIBRARY	30

This widespread use is quite recent, and as the cold statistics show, the churches of our area are becoming enthusiastic users of films in their religious programs. Four years ago in Dallas, only schools and defense plants were making use of visual materials. Now look at the chart again and see how the picture is changing.

The idea that visual materials have been produced in such types and such quantities that libraries will have them included as a legitimate source of information is quite new to many people. As recently as five years ago, libraries having fully equipped visual departments, or even beginning ones, were indeed difficult to find. But then the war came along. The government pro-



Here is one group of children who regularly attended one of the forty-hour programs held at the Dallas library. These programs combined the use of film and book information.

duced films in sound and color. They were deposited in libraries as well as in schools and university film collections. More films were produced and distributed to inform civilians as well as G.I.'s of the progress of the war and the progress of home-front activities. We learned to discover our neighboring countries through the medium of the sound film. At that time most libraries could never have purchased these films even though they had been for sale, for prices would have been prohibitive. The government, however, has given untold assistance by depositing these films free-of-charge in key library distributing points throughout the country.

In Texas, people often say, "How come?" when we tell them we have a film department in our public library. People have become accustomed to the idea that a public library is a collection of books, bound magazines, documents, pamphlets, pictures, and current periodicals. They are just beginning to realize that it is also the domain of the library to secure materials which present current information of social importance through the medium of the well-edited and well-executed 16mm sound film. For that reason we know that a librarian should have the ability to acquire a knowledge of the community's needs. Beyond that the librarian must have a knowledge of film sources and must be

Tickets for the Story Hour

• Children's story hour programs are one of the best and easiest ways to use films. The children's librarian will welcome motion pictures and filmstrips as added features to her story telling. In Dallas, a long ticket was printed for an entire summer program, with titles of stories and films for each week. Each child received a ticket and each week the ticket was punched for attendance. Prize books were awarded for regular attendance.

able, especially, to reconcile the existence of good films to the needs which the community holds for the information which those films include.

The care and handling of films is of paramount importance to the librarian. As in any kind of a library, the simplest forms giving complete information are the most suitable. In Dallas we have a 6 x 8 booking card on which all bookings are indicated, whether made in person or by telephone. Six months' record is on each side of the card, with a place for the title of the film, producer, length, sound or silent, color, owner, and number that is assigned to the film at the time it is purchased. This card is filed in a Kardex Index in alphabetical arrangement by the title of the film. A film report card is kept on each film, and this card has a place for the name of the borrower, attendance, and number of times shown. Another record we have (CONTINUED ON THE NEXT PAGE)

Film library form cards: Underlying principles will govern book cataloging apply to the film. One very important feature which should not be overlooked is the correct title and subject-card cataloging for films. We need to handle film catalogs as efficiently as we catalog books, titles and information.

HOLIDAY PARADE

Dallas Public Library Wednesday 10:30 a.m.

July 31
G-O-O
SURPRISE PARADE

July 24

Story: THE GREAT GEPY -- De Bole
Films: HERE COMES THE CIRCUS
WING, FANG AND CLAW

July 17

Story: SKITTLE-SKATTLE MONKEY -- Lathrop
Films: CHINA'S VACATION
THREE LITTLE BRUISS MAKE MISCHIEF

July 10

Story: DR. DOLITTLE'S ZOO -- Lofting
Films: ANIMALS OF THE ZOO
ELEPHANT ROUND-UP

July 3

Story: MY SONG, TANKER DOODLE -- Glick
Films: SING, AMERICA, SING
YOU'RE A GRAND OLD FLAG

June 26

Story: FETITE SUZANNE -- De Angeli
Films: FRENCH CANADIAN CHILDREN
PACIFIC CANADA

June 19

Stories: PECOS BILL, JOHN HENRY, PAUL BUNYAN
Films: TALL TALES
RIDE 'EM COWBOY

June 12

Story: THE LEAST ONE -- Sawyer
Films: MEXICAN CHILDREN
SUNDAY IN THE VALLEY OF MEXICO

June 5

Story: LITTLE NAVAJO BLUEBIRD -- Clark
Films: NAVAJO CHILDREN
NAVAJO INDIANS

DALLAS PUBLIC LIBRARY
DALLAS, TEXAS

FILM SHOWING RECEIPT

DATE _____

INITIALES _____

TITLE OF FILM _____

SIGNATURE _____

ADDRESS _____

DALLAS PUBLIC LIBRARY
Dallas, Texas
Length _____ Sound Silent

FILM REPORT

No. _____

TITLE	DATE			BORROWER	Att. charges	Fines	Res.
	Out	Out	In				
1							
2							
3							
4							
5							
6							
7							
8							
9							
10							
11							
12							

Sd 73 The river
Jimmie at D.L. 1937 B&W

The great Mississippi River system has influenced the land and people over two thirds of our country. Suggestions are made for improving the basin and for preventing future waste from floods with loss of lives and property. A documentary film directed by Irene Dorant.

1. Floods
2. Sources
3. Geography, Basin
4. Mississippi River Basin
5. Deforestation
6. Erosion
7. Documentary Film

(CONTINUED FROM PRECEDING PAGE)

found useful and necessary is a form listing the titles of films which the borrower signs when the films are issued to him. These forms are filed in an issue box, and are removed when the films are returned. From this form the films are checked in on the booking card. (See illustrations.)

The physical care of films is of great importance, for by their very nature they cannot be handled carelessly. Each time a film is shown it must be inspected for broken sprockets, then repaired and cleaned before it can be issued to the next user. A detailed report of each film is kept as a means of checking on persons damaging films and also as an assurance to the next borrower that the film is in proper running condition.

Libraries process film much in the same manner as books, using an accession record and a set of catalog cards. The catalog cards for each film carry complete information as to title, length, source, sound or silent, date, color or black-and-white, and also a short description of the contents of the film. Each film is carefully analyzed for subject matter covered, and each subject is brought out in the card file. Following this procedure the number and other identification marks are indicated on the film and on the outside of the film can. The film is then shelved by the accession number.

As in working with books, the borrowers of films always expect the librarians to know what they should have. Even the schools call on the film librarian to plan their programs. It is necessary, therefore, for the film librarian to preview the films before purchasing, in order to know for what type audience they will be best suited. In discussing the planning of programs, it is almost impossible to give stereotyped rules or examples. The various ways that films can be used are unlimited. Each borrower presents a different problem and therefore needs special attention.

Many organized groups in Dallas use films in their programs, and it has been difficult for us to find enough films to go around. Whether it is for instruction, such as churches, schools, club use; or whether it is for pure entertainment, such as the

city park summer programs, films seem to be the desired medium.

Women's clubs are using films more frequently. They are finding them of great value both as a focal point for the discussion of current events, and to provide helpful information on such subjects as child care, gardening, canning, planning of nutritious meals, flower arrangements, general health, and safety. Music and art films are of interest to club women, and may be used as a part of the program, or simply as the background material.

Book study clubs already accustomed to availing themselves of li-



Filmstrips make good library material: scene from JHO "Bird Study" set.

brary service for their programs, are an ideal, ready-made group where films may be used to supplement and add interest to meetings. A club using a directed series of books on "China, Its Background and Position in the World Today" would benefit from the film *Here is China* to point up this reading for them. There are similar films on other countries, films on great leaders of our country, films on music and art, films on science, films on drama. Whatever the subject, a good film will enrich the program and will be greatly appreciated by the members of the organization. The showing of a film in connection with book study sometimes means ingenuity and research on the part of the librarian, but we have found that in many cases a second showing is requested because of the interest aroused by the film. In several instances clubs have shown their appreciation by purchasing films for the library collection. Libraries having the proper place in their own buildings to show films, such as an auditorium available for club meetings, have a wonderful opportunity to use

other materials with film programs. This might include a display of posters and maps along with books. All this added material used in connection with book study clubs are means of increasing interest in reading.

Churches are another group finding films a great help to them in their services for both adults and children. Such divisions as the men's fellowship groups, the missionary groups, the Sunday-night, young people's meetings and morning Sunday school held for children are only a part of the many groups in the church using films. During the summer the churches are all busy planning programs to interest children and draw them into the vacation Bible schools. The study of nature, the arts and crafts, the manners and customs of other lands, along with the picture stories from the Bible as presented in films, all increase the attendance in the vacation Bible school classes.

Program planning for industrial and labor groups has not been mentioned. These two groups comprised a large majority of the users of films during the war. At that time our government was interested in keeping the people informed on the world events, and almost every state had a state-wide plan of showing films in defense plants during the lunch and rest periods. That it was a successful program has already been proved, and since the war there is much evidence that the films made a lasting impression. The people from the defense plants who are now employed in other types of work are asking for film programs. They naturally are interested in films on the UNO, labor problems and how to solve them, what causes shortages of houses and food, and why continue the draft, and why! why everything under the sun! In other words they are accustomed to having films help clarify their thinking on national and international affairs. They had this help for years, so why not now?

It is recognized that libraries should cooperate with other agencies in order to develop a better informed public. In Dallas, films have enabled us to work with other agencies more advantageously than heretofore, and the cooperation has been beneficial both to the library and the agency.

Films from Britain

MAN ONE FAMILY

Professors Huxley and Haldane discuss widely accepted beliefs on racial distinctions and emphasize that many so-called national characteristics are common to all mankind thus refuting the theory of the master race.

Direction and Script.....Ivor Montagu
Production and Editing.....Sidney Cole
Scientific Advisors
Professors Haldane and Huxley

TWO REELS 17 minutes



Colonial Development Films

CYPRUS IS AN ISLAND

The real Cyprus is to be found in the villages and farms, where the people till the soil in the traditional manner and only very gradually accept modern methods of agriculture.

FATHER AND SON

The introduction of modern ideas on agriculture, medical treatment and navigation is broadening the views of the African young people in spite of much opposition from their elders.

ACHIMOTA

A co-educational and residential college in West Africa whose aim is to add the benefits of Western civilization to the best of the African tradition.

PARTNERS

A partnership of the European with his skill and experience and the native African with his desire to help himself and his backward country is gradually meeting the needs of East Africa.

Pattern of Britain Films

WE OF THE WEST RIDING

The people of Yorkshire at work and at play. These solid industrial workers take a personal pride in the production of their factories and in the beauty of the hills and moors outside their towns.

FENLANDS

The history of East Anglia's marshlands from their original reclamation by Dutch engineers to their present day status as a first class agricultural area.

All 16 mm. Sound Films for sale or rent at the following **BRITISH INFORMATION SERVICES** offices

30 Rockefeller Plaza, New York 20, N. Y.
391 Sutter St., San Francisco 8, Calif.

360 North Michigan Ave., Chicago 1, Ill.
907 15th Street, N. W., Washington, D. C.

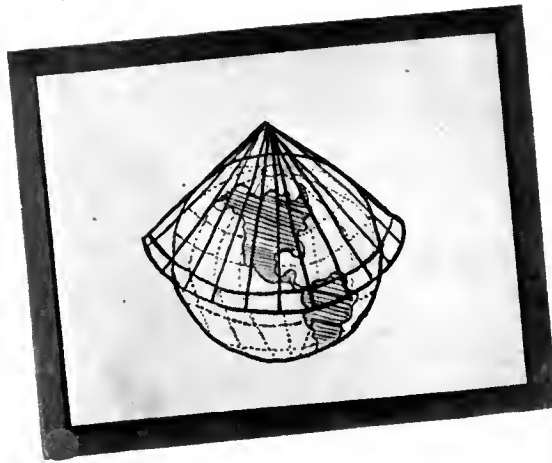
AND FROM **BRITISH CONSULATES** AT

Boston • Detroit • Houston • Los Angeles • Seattle



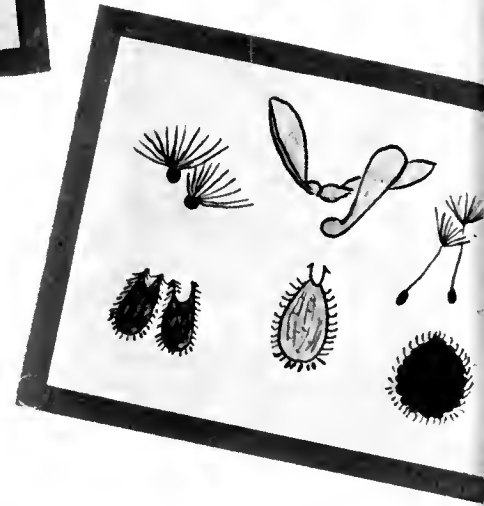


A. Coating cover glass with gelatine solution.



B. Gelatine coated slide and India ink.

C. Applying transparent water color on gelatine coated slide.



by Mary Esther Brooks
Bureau of Audio-Visual Aids
Indiana University

Homemade Lantern Slides and how to make them

CONSIDER the gelatine coated slide, a type which will allow the creativeness of child and teacher to be caught quickly and easily and displayed for all to see. Gelatine coated slides are made of plain cover glass coated with a gelatine solution. The solution adheres to the glass, making it possible to use India ink and slide ink successfully on the slide plate. With low-cost gelatine coated slides, it is possible to secure great detail in the drawing. While it takes some time to prepare the slide plate, the clear, brilliant images which result justify the extra time spent in preparation. It is very easy to draw on the gelatine surface with a fine pen; therefore detail work is possible. Since drawing on the gelatine surface with ink requires more than average skill, this type of slide is recommended for production by older

students and teacher. Once the slide plates are coated and ready for use, the production of these slides is quite rapid. Whenever finely detailed drawings are required, as in costume design, mechanical drawing, science, and mathematics, gelatine slides prove useful. They project successfully in a lighted room, since the India ink produces a clear dark outline which shows well in projection.

Supplies needed in the production of gelatine coated slides include drawing pens, brushes, slide ink, solvent, and India ink.*

Photographic gelatine and cooking gelatine can both be used to make the coating solution. The

photographic gelatine is more satisfactory because it flows easily to a smooth surface free of bubbles and streaks. Photographic gelatine can be purchased by the pound. It lasts a long time since about one fourth of a teaspoon coats at least two dozen slide plates.

Some type of a slide rack is needed for drying the slides after they are coated. (See photograph A). If a rack cannot be made or secured, some device is needed in which the coated slides can be dried without touching each other. It is well to coat several slides at the same time since they can be stored away for future use. Coated slides should stand several hours before using to insure complete hardening of the gelatine. Cover the drying slides with a cloth to prevent dust from settling on the gelatine. After they are dry, place a slip of paper between each slide

* Additional materials you will now have to buy and which you will want to add to the supplies recommended in Parts I and II, April and May issues of See and Hear, are: (1) Gelatine, Emulsion M Gelatine Eagle Brand. Photographic gelatine gives satisfactory results. Cost: \$2.31 per pound. Used in coating cover glass. (2) Transparent water colors, Velox Watercolor Stamps. Ordinary water colors will not project satisfactorily. Cost: \$1.00 color outfit. Used for coloring gelatine slides.

to prevent scratching or marking as they are stored for future use. Be sure to indicate which side of the slide is coated. It is difficult to determine which side of the glass has been coated once the slide is dry.

In preparing the cover glass for coating, the glass must be free of all smudges, finger prints, dust, and lint. If these are present, the glass does not take the solution smoothly, and the results are disappointing. Wash the cover glass in hot soapy water. Rinse in a hot ammonia solution and dry with lint-proof cloth. Handle the glass by the edges; when it is cleaned and polished, stand it in the slide rack to await coating.

To prepare the coating solution, pour a small amount of cool water over one-fourth teaspoonful of photographic gelatine which has been placed in a clean, lint-free container. Shake or stir until gelatine is dis-

solved. After the entire surface of the glass is covered, quickly tilt the glass so that the excess solution runs off of one corner. Stand the glass in the drying rack with this corner down. Be sure to note which direction in the rack the coated side faces.

As soon as the slides are dry, it is possible to begin the creation of an India ink drawing on the gelatine coating. As the situation demands, use black or colored India ink. (See photograph B.) The coated surface holds the ink in place, thus making it easy to trace on the slide with a fine-pointed pen.

Let's begin by laying the coated slide, gelatine side up, over the drawing to be traced. Use a slide holder to steady the slide and to avoid finger prints. Use a fine-pointed pen such as a Crowquill or Esterbrook pen. Dip the pen in the ink, allowing the point to carry about half its usual load. Start tracing on the slide. Work rather quickly, keeping the pen moving towards you as

much as possible. This avoids scuffing the gelatine which sometimes projects with a ragged line. If colored India ink is to be used with a black ink outline, first trace the drawing and allow the outline to dry before applying the colored ink. To apply color, use a fine brush which can be brought to a point when moist. Use quite a bit of the ink so that it remains fluid until the whole desired area is covered. Be sure to wipe the brush each time before dipping into another color. Allow each color to dry before applying the next one. When this slide is projected, it will cast a brilliant image. If a softer effect is desired, colored cellophane can be bound inside the cover glass.

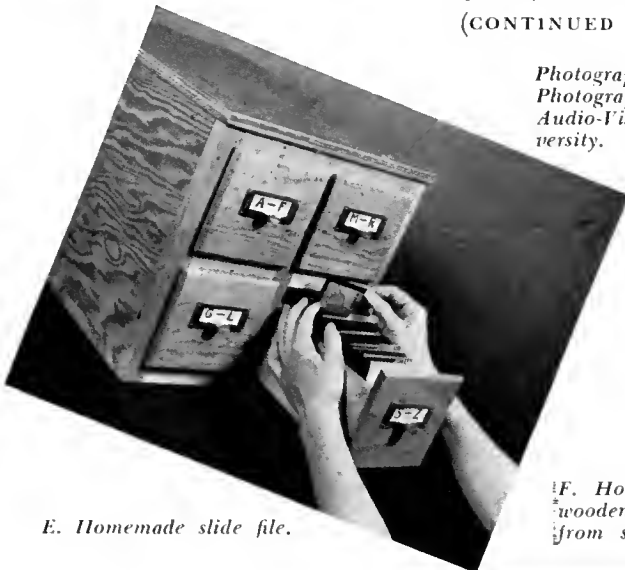
To obtain even a more brilliant effect, use regular slide ink. (See photograph C.) First lay the coated slide, gelatine side up, on the drawing and trace with India ink as in the first type of slide. Allow the outline to dry before applying the slide ink. Apply the slide ink with a brush as in the other slides—work quickly as the ink dries rapidly. The

(CONTINUED ON THE NEXT PAGE)

Photographs through courtesy of Photographic Laboratory, Bureau of Audio-Visual Aids, Indiana University.



D. Applying transparent water color on gelatine coated slide.



E. Homemade slide file.

F. Homemade slide file showing wooden stops which prevent slides from slipping forward.

solved. Add one cup of hot water, continue stirring until solution is clear.

The next step is to coat the carefully cleaned glass. Hold the glass by its edges between the ball of the thumb and index finger. Drop about a tablespoonful of the solution on the center of the glass. Gently tilt the glass, allowing the solution to run all over the surface. Oftentimes, the solution runs over the edges and across the other side of the glass. If this happens, start over. The surface tension sometimes prevents the solution from covering all the areas of the glass. If so, jar the glass until

Reprints Wanted?

• When these articles are completed it is planned to edit and supplement them for issuance as a complete book on the subject.

Are you interested in such a publication? If so write the Editors of See & Hear. Your interest will hasten this project.

—THE EDITORS



slide ink will pile up on the gelatine surface unless it is thinned slightly. Use solvent sparingly as it tends to dissolve the gelatine. It is hard to cover large areas with the ink; however, the roughness produced by the ink can be utilized in modeling or shading.

Still another color technique is possible. Let's try gelatine coated slides using transparent water colors. (See photograph D.) On a coated slide first draw the outline with India ink and allow to dry thoroughly. Using the padform Velox watercolors, tear out the desired colors and place each color in a separate container. Small glass coasters or individual salt cellars make good containers. Place about a table-spoonful of water on the stamp in the containers. Allow the stamp to soak for a few seconds; then stir with the end of the paint brush and remove from water. Apply the color solution with a fine brush. Follow the directions outlined above for using slide ink.

Anyone who builds up a collection of handmade slides for personal or school use must make provisions for adequate filing; so let us consider the filing of slides. Slides which are to be kept for permanent use should be classified and filed in a methodical manner. Each slide should be numbered and accompanied by a card cut to slide size. The card should include the following information: Slide number; Slide title; Grade placement; Brief description of the material on the slide; Brief notes as to its utilization; Date of production; Name of person producing slide.

At first it is satisfactory to use some type of simple homemade filing methods. One method is to use letter-size envelopes. Each slide and card is filed in a single envelope with the slide title typed on the front of the envelope in the upper right-hand corner. The envelopes can then be filed in an upright position alphabetically by subject in a letter-size box or a drawer separated by homemade dividers.

Another method is to make a simple slide file of 3" x 5" file cards. Cut a tablet-back into strips 1/4" x 3". Glue a strip to each end of a 3" x 5" card. Place slide with accom-

panying card between the two strips on the card. This provides a separate section for each slide. The slides can then be filed by subject; 3" x 5" file dividers can be used for classifying each subject. The slides, carriers, and dividers can then be filed in a standard 3" x 5" file box.

A more permanent slide file can be constructed by any one familiar with wood-working. (See photograph E.) The file may be patterned after standard two, four, or eight drawer files. Slides are usually filed in the drawers by standing them on one end. The four-drawer file shown in the picture is a homemade one. Note that there is ample clearance at the top of the slides. In photo-

graph F note the wooden stops placed at intervals in the drawer. These stops keep the slides from slipping in the drawer.

Slides can be filed alphabetically by subject. Some type of cross index should be devised so that the slides can be easily located. A useful book for help with subject headings is "List of Subject Headings for Small Libraries," Minnie Earl Sears, H. W. Wilson Company, 1944.

Discovering new slide materials and developing slides along with new production techniques are continuous processes. If the pupils and teacher continue to develop their skills they will eventually make real contributions to the file of available slides.

ON RURAL EDUCATION

(CONTINUED FROM PAGE TWENTY) the ultra-modern Ministry of Education in Mexico City to remote one-room adobe schools far in the interior. It includes normal schools, vocational and agricultural institutions and kindergartens. The varied racial types which go to make up Mexico's polyglot population are shown in an interesting series of closeups of teachers and pupils alike. Source: Coronet Productions. Recommended by Hedges.

SCHOOLS TO THE SOUTH

Sound, 13 minutes

Problems peculiar to Latin American education: economic, geographic, and cultural. Universal education not yet a reality. Glimpses of rural schools, church schools, university, and trade schools. Source: Office of Inter-American Affairs. Recommended by Kruse.

SOVIET SCHOOL CHILD

Sound, 25 minutes

Education in the U.S.S.R. from nursery through high school. Much interesting material on various youth activities both in and out of school. Source: British Information Services. Recommended by Kruse.

START IN LIFE

Sound, 20 minutes

Broadly outlines what is being done in Britain to insure that every child receives the proper care from birth, the benefit of a full education and a healthy and happy preparation for life beyond the school gates. Source: British Information Services. Recommended by Trolinger.

TIME TO SPARE

Sound, 20 minutes

A fine film on the planning of the rural school program and rural school teaching methods. Filmed under actual teaching conditions in a one-room rural school. Shows what can be done and is being done through block program planning which allows for maximum individual pupil-teacher conferences. A "must" for all county superintendents, rural county normal schools, or state teacher training agencies. Source: Mercer County, West Virginia Schools. Recommended by Morphet.

VILLAGE SCHOOL

Sound, 10 minutes

This vivid film deals with life in a village school under the double impact of evacuation and the general war situation. It concentrates on the viewpoint of the teacher who comments and appears in the film. Source: British Information Services. Recommended by Kruse, Trolinger.

WILLIE AND THE MOUSE

Sound, 10 minutes

A comparative study which shows that experiments with laboratory mice have implications in educational procedure in the classroom. The mice are trained by sight, sound, and touch, and the commentary draws attention to the ways in which the experiments with mice illustrate the necessity for variety of approach in the teaching of children. Recommended for classes of teachers in training. Source: Teaching Film Custodians. Recommended by Hedges.

Reader Reply Form: A Convenient New Materials Check-List

To obtain full information from producers and manufacturers on all materials and equipment listed in Pages 33-42 of this month's Inventory Section, simply check numbers of titles in which you are

interested and mail this form with your name and address filled in below to the Editors of See & Hear, 157 E. Erie Street, Chicago (11). Listings checked guide our Editors in selecting materials for evaluation.

1. Motion Pictures: Pages 33, 34, 35,

- S1: Achimota
- S2: Adventures of Huckleberry Finn
- S2a: Anna Karenina
- S3: Art Survives the Times
- S4: Basketball Series
- S4a: Ball Handling in Basketball
- S4b: Defensive Footwork in Basketball
- S4c: Shooting in Basketball
- S5: Bill Garman, Business Man
- S6: Breathing
- S7: Candle Making
- S8: Catching Fundamentals
- S9: Children of Russia
- S10: Consumption of Food
- S11: Cotton
- S12: Cyprus is an Island
- S13: A Defeated People
- S14: Democracy
- S15: Despotism
- S16: The Desert
- S17: Distributing America's Goods
- S18: Distribution of Foods
- S19: Drunk Driving
- S20: Eggs
- S21: Football Series
- S21a: Ball Handling in Football
- S21b: Blocking in Football
- S21c: Tackling in Football
- S22: Father and Son
- S23: Fenlands
- S24: Freezing Fruits and Vegetables
- S25: Freight Train
- S26: Friesland, Holland Province
- S27: Home Cookery of Fish
- S28: How Man Made Day
- S29: How Russians Play
- S30: Kentucky Rifle
- S31: Kruger National Park
- S32: Letter from Paris 1916
- S33: Life Cycle of a Plant
- S34: The Loom
- S35: Making Cotton Clothing
- S36: Man—One Family
- S37: Maps are Fun
- S38: Mary Visits Poland
- S39: Matter and Energy
- S40: Meats with Approval
- S41: Meeting the World
- S42: The Nature of Color
- S43: Paper
- S44: Partners
- S45: Patty Garman, Little Helper
- S46: Peoples of the Soviet Union
- S47: Placer Gold
- S48: Plane Geometry Series
- S48a: Lines and Angles
- S48b: Angles
- S48c: Congruent Figures
- S48d: Similar Triangles
- S48e: Quadrilaterals
- S48f: Locus
- S48g: The Circle
- S48h: Chords and Tangents of Circles
- S48i: Angles and Arcs in Circles
- S48j: Areas
- S49: Play Ball, Son
- S50: Poland

- S51: Pony Express
- S52: Pride and Prejudice
- S53: Production of Foods
- S54: Property Taxation
- S55: The Reindeer People
- S56: A Russian Children's Railway
- S57: Simple Stunts
- S58: Spelling is Easy
- S59: Spinning Wheel
- S60: To Live in Darkness
- S61: The True Glory
- S62: Some Pickin'
- S63: Typing & Office Practice Series
- S64: Crop Insurance
- S65: Home On the Range
- S104: Geography from the Air
- S105: Chilean Nitrate

2. Filmstrips: Pages 37, 38, 40

- S66: All Aboard Punctuation Express
- S67: Basic Bird Study
- S68: Behind the Counter
- S69: Children of Many Lands
- S70: City Birds
- S71: C.A.A. Aviation Filmstrip Series
- S72: The Classics Series
- S73: Conditioning Exercises
- S74: English
- S75: Fluids
- S76: Horses on the Farm
- S77: How to Build a Simple Fire
- S78: Hunting Waterfowl With Camera
- S79: Introduction to American Lit.
- S80: Iron and Steel Processes
- S82: Living Natural History
- S83: Mother Hen
- S84: National Park Series
- S85: On the Farm With Tom & Susan
- S86: Plane Geometry
- S87: Plastics

- S88: Primary Reading
- S89: Regional Geog.—United States
- S90: Safe Practices in Woodworking
- S91: Safety Education Picture Story
- S92: Sandy is a Ground Squirrel
- S93: South American Series
- S94: Sports—Baseball
- S95: Sports—Football
- S96: Wood—Forest to Finished Product

3. The Newest Slide Sets: Page 42

- S97: Contemporary American Painting
- S98: Textile Workshop of D. Liebes

4. Globes, Maps, etc.: Page 42

- S99: The Landform, 12-inch Globe

5. Pictorial Wall Charts: Page 42

- S100: Aviation, Meteorology — Navigation
- S101: Hyde Chart of Wild Flowers
- S101a: National Forum Guidance Series
- S102: Organic Chemistry Chart

6. Latest Recordings: Page 10

- S107: Music (Recordings)
- S108: Rendezvous with Destiny
- S109: Cinderella
- S110: The Happy Prince
- S111: Pied Piper of Hamelin
- S112: Tales of the Olympian Gods

7. Selected A-V Books: Pages 6, 8

- Art of the Motion Picture
- Audio-Visual Paths of Learning

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- Record Playback Turntables
- Cameras & Photo Supplies
- Screens & Accessories
- Globes, Maps & Charts

To the Editors of See & Hear Magazine,
157 East Erie Street, Chicago (11) Illinois

We're interested in receiving further information about titles checked in the listings above. We do (do not) have projection equipment in our building. (Cross out one).

NAME _____ TITLE _____

INSTITUTION _____

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➤ Check subjects in which you are interested. Tear out and mail entire page to See & Hear today.

Atomic Education:

(CONTINUED FROM PAGE 15)
all the facts concerning the effects of those two bombs are not yet clear to most people. The tests at Bikini gave a different impression about the destructive potential of the atomic bomb to most people. This tended to add confusion to thinking about atomic energy as a weapon of war—a power for destruction.

The fight in Congress over the McMahon bill for the control of atomic power resulted in reams of publicity and editorial comment that was pointed toward military or civilian control of atomic energy. In spite of the fact that the bill, as it was finally passed, provided for civilian control, there still are large groups of our people who are puzzled as to *why* any control is necessary and puzzled as to *why* the control should be in the hands of civilians or of the military.

The government sponsored reports are not generally read by the layman or student. In fact, it would be difficult for the average layman or student to understand them because he does not have sufficient background—scientific or otherwise.

The American proposal for international control of atomic energy, submitted by Bernard M. Baruch, is the cause of much misunderstanding. Among other things, it proposes, in effect, that we, as a nation, give up a *small* bit of our sovereignty to permit certain types of inspections to be made by an international authority. Certain writers and commentators have distorted this feature of the proposal until many people believe we may lose most of our national freedom if this plan is adopted. The urgency for some sort of workable control has been de-emphasized in many cases and other features of the proposal have been slighted or overlooked completely. Likewise, the people do not understand the meaning of the proposal made for the Russian government by Mr. Gromyko. In fact, many of them do not realize what is being attempted by the United Nations Commission of Atomic Energy.

In addition to the misconceptions that have developed regarding the social implications of atomic energy, fantastic constructive uses of the

newly available energy are expected by many to occur within a short time. Hospitals, scientists, and physicians are being called every day and asked to provide "atomic" cures for various diseases and ailments, including cancer, which people believe are available. Some people foolishly expect to see atomic powered automobiles within a very few years—automobiles with cigar-box size power plants that will run for a year or more on a handful of uranium or plutonium. Others dream of smoke-free cities with



Scene in "World Control of Atomic Energy" cheap electricity and heat provided by atomic energy. Hopes and expectations for the impossible or the uneconomic are myriad. *They all emphasize the confused thinking being offered to the people.*

The scientists who helped to develop the methods used to release this greatest known force—a force that can destroy civilization or one that can be used for far-reaching constructive research and development—has created problems that are new to mankind. They are aware of the vast implications of atomic energy. *They call on you—the teachers of our future citizens—to help in the enormous task of straightening out the mental confusion regarding atomic energy and its implications and to bring about an awareness of this vital problem.*

This is no easy job. It is a necessary one because the thinking must be *straight*—must be based on fact rather than fancy—if the people are to have a sound foundation upon which they can base decisions which must be made if they are to remain masters of their fate in a democratic world.

NEXT MONTH: SEE & HEAR presents the first report on Mass Media and UNESCO by an eyewitness reporter at the European conference.



Ampro Slide & Filmstrip Projector

NEW Products

• Since most of the content material for this department will appear in the November SEE & HEAR Market Guide pages, only a brief overview of the latest in audio-visual equipment and accessories will be presented here.

See the new AMPROSLIDE Projector recently announced by the Ampro Corporation, Chicago and now in the hands of its dealers nationally. 300-watt projection, automatic snap-action, self-centering slide changer, F 3:5 anistigmat projection lens (5" focal length), and new condenser design are features.

Radiant Manufacturing Corp., Chicago, is showing the new RADIANT "EC" wall and ceiling screens now available in eight sizes from 6' x 8' to 12' x 12'. Seven advanced features are cited.

New model difficulties continue to plague makers of 16mm sound motion picture projectors. Keeping high quality production going on present models is today's first objective in most plants concerned with meeting back-logged orders. Prices for 750-watt models range between \$450 and \$550 currently.

A new 16mm professional camera by J. A. MAURER, INC. is now being delivered. Takes a 200', 400' or 1200' double magazine; operates either by motor or spring drive. Standard equipment includes a dissolving shutter with a maximum opening of 235 degrees which gives an exposure of 1/50 second. Fades and dissolves of any length may be made manually by the controllable shutter opening.

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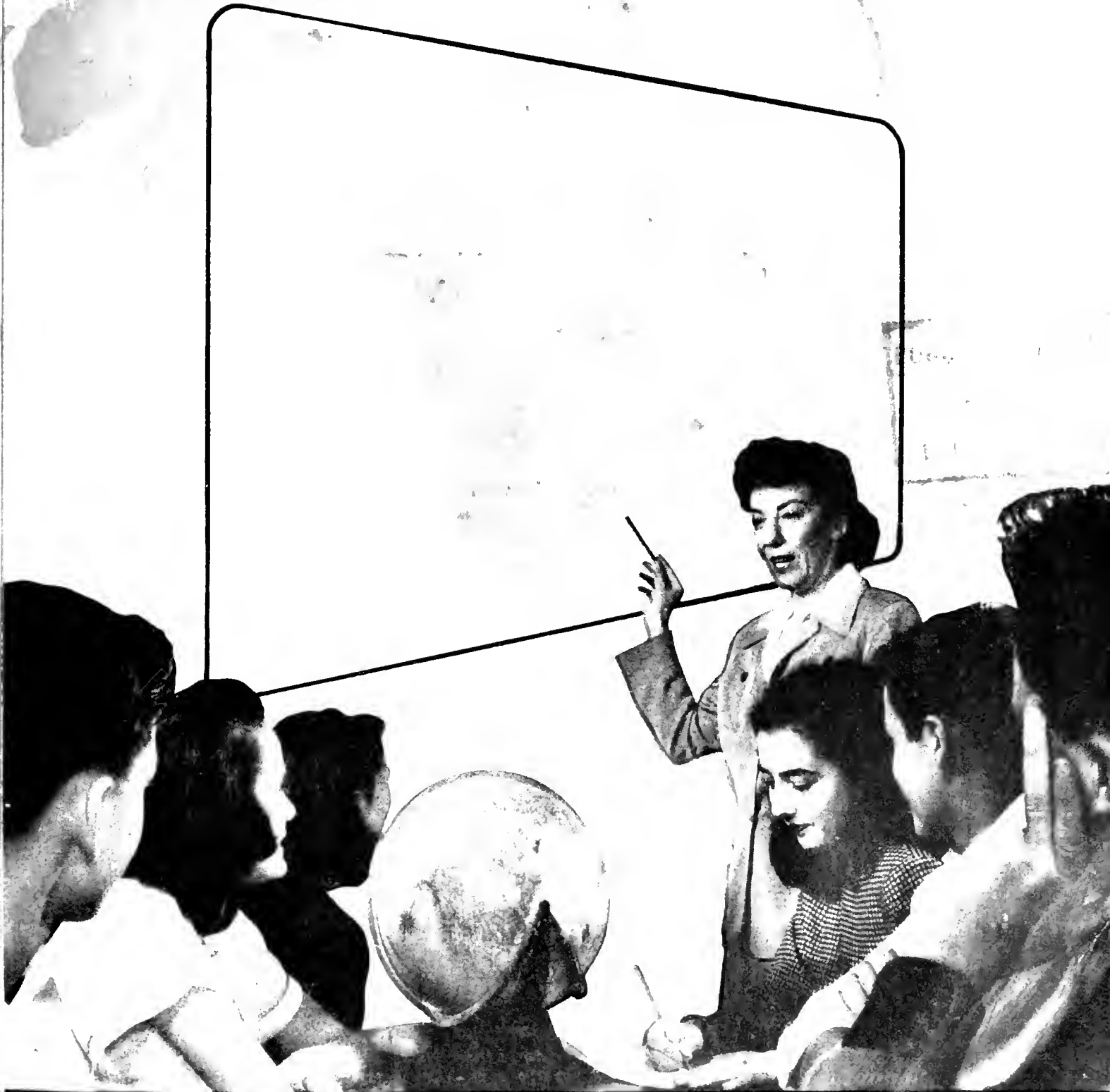
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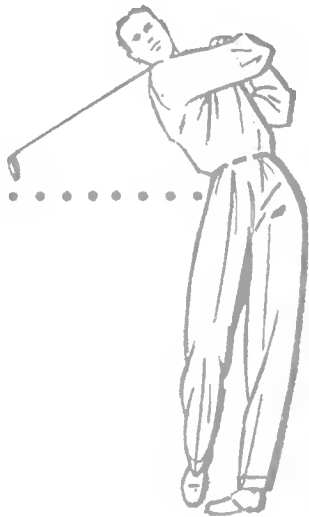
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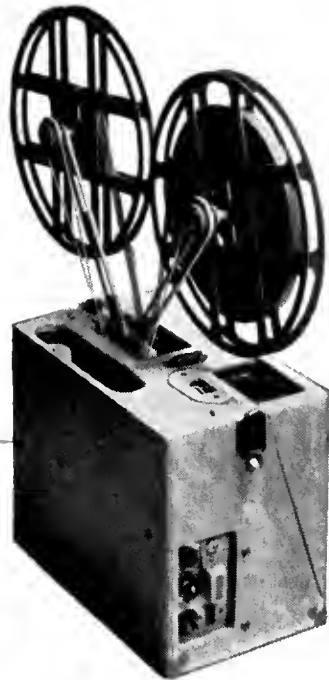
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DESIGNS FOR VISUAL EDUCATION

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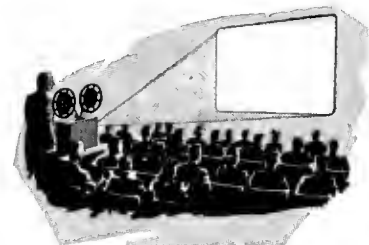
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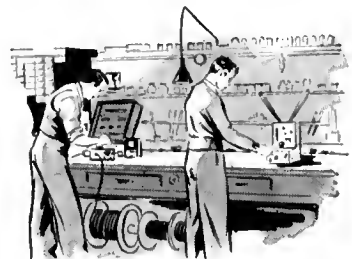
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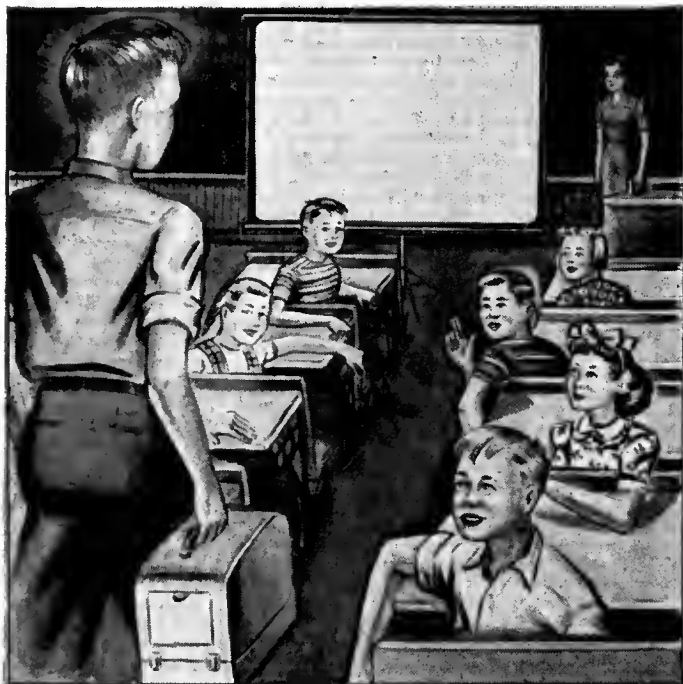
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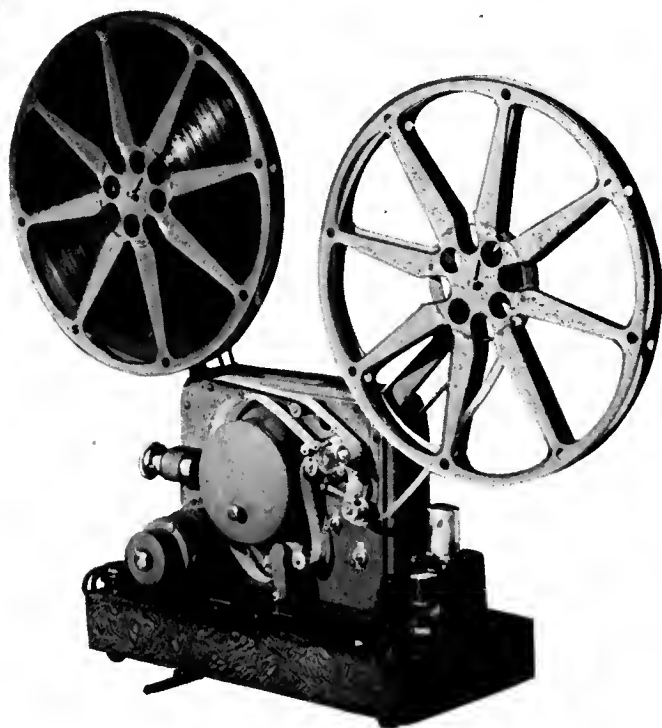
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NEW BOOKS

Building an Audio-Visual Program, Schreiber, R. E., and Calvert, Leonard. Science Research Associates, 228 South Wabash Avenue, Chicago 4, Illinois. Copyright, 1946. \$1.65.

◆ Author Robert E. Schreiber was formerly consultant on audio-visual education at Stephens College, Missouri. At the present time he is pursuing graduate study in the department of education at the University of Chicago. His co-author, Leonard Calvert, is at present director of vocational guidance in the Davenport, Iowa, public schools. Both of these men have been associated with the field of visual education because of their inherent interest and belief in this area, and are certainly entitled to speak intelligently on the subject they have chosen.

The most forward look in the organization of the book is included in the chapter entitled, "The Selection, Utilization, and Evaluation of Audio-Visual Materials." Particularly of use to administrators will be the material devoted to the administration and supervision of an audio-visual program.

Since recently many schools have become advanced enough in their organization and use of audio-visual materials to consider the problem of the production of locally-made audio-visual aids, Chapter III will particularly be of interest, since instructions are included which pertain to the production of motion pictures, slides and filmstrips, radio production, transcriptions and recordings.

In the words of Stephen M. Corey, professor of educational psychology at the University of Chicago, the book *Building an Audio-Visual Program* is "a rich storehouse of information. It should result in making guidance achievement activities markedly more meaningful. Truly helpful will be a well-worked out appendix which includes such head-

(CONTINUED ON PAGE EIGHT)

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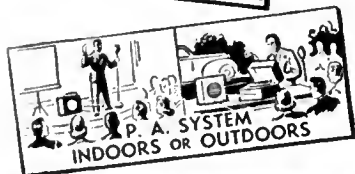
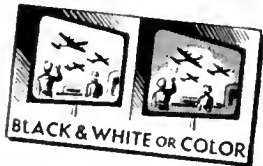
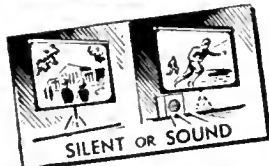
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(CONTINUED FROM PAGE SIX)
ings as 'Sources of Audio-Visual Materials and Equipment,' 'Sources of Recordings,' etc."

Modern Methods and Materials for Teaching Science by Elwood D. Heis, Ellsworth S. Obourn, and C. Wesley Hoffman. MacMillan Company, New York. \$3.00. 351 pages.

◆ The book serves a dual purpose, that of a textbook for a methods course in the teaching of science at the college and university level, and secondly, a very complete source book of information for those who are at present teachers of science at almost whatever level they may be assigned, and, particularly, for those persons who wish to keep up-to-date with the modern trend, and, more important, the modern materials of science.

Basically, the book is divided into three sections. The first section is devoted to the principles and philosophy of science teaching. It concerns itself with habits, motor skills, and knowledge, including such concepts, principles, laws or generalizations, and general patterns of behavior in terms of ideals, interests, tastes, and attitudes.

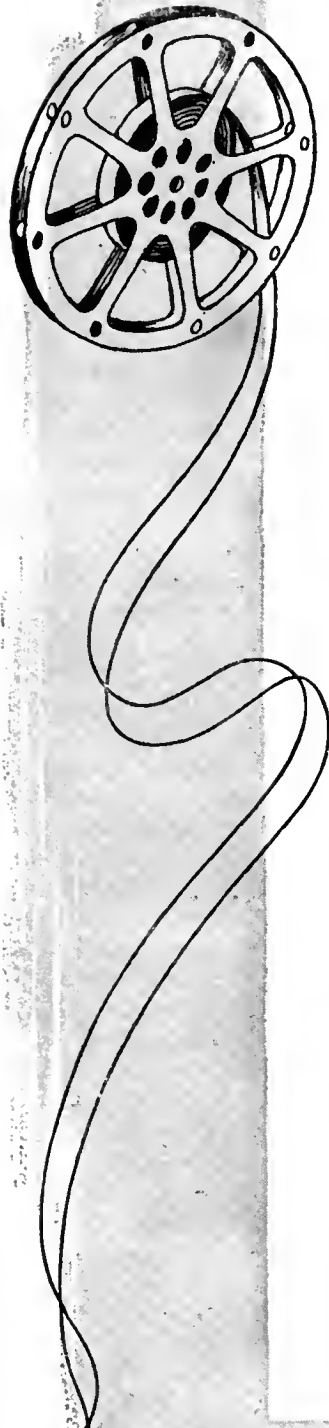
Of greatest interest to persons in the field of visual instruction is the second section, which is devoted to a treatment of visual and other sensory materials useful in the teaching of general science. As all of us know, the teaching of science has lent itself very naturally to wide utilization of visual materials, including scientific apparatus, microscopes, motion pictures, stereographs, graph models, and slide-filmstrips, all of which very logically contribute toward making more effective the concepts and information included within the science courses of study.

Section three deals in a very methodical way with the exact compilation of sources of materials, and the materials themselves briefly described.

Visual Aids in the Church by William L. Rogers and Paul H. Vieth. The Christian Education Press, Philadelphia. \$2.00. 214 pages.

◆ Publications in the field of visual education usually choose to approach the subject either from a

(CONTINUED ON PAGE 48)



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See & Hear News Letter

Omaha Institute in January

◆ The University of Omaha's fourth annual Educational Improvement Institute has been set for January 2, 3, and 4. Seven other organizations will co-sponsor or assist with the conference. This year's Institute will show teachers of all levels how they can, through the use of audio-visual aids in the classroom, keep themselves and their pupils up to date in this fast-moving air-age world. Several hundred school officials and members of their staffs from the territory in and around Iowa and Nebraska are expected to be on hand for the program.

This Institute has been expanded into seven separate training divisions including lower elementary grade school level, upper elementary, high school, school administrators, the college level, adult and religious education.

Demonstrations will be given of the classroom uses of sound film, silent film, radio, recordings, maps, globes, charts, slides, strip film, mock-ups and models. Emphasis is again being placed on practical classroom demonstrations, using actual classes of children, or substituting teachers for children, in some cases, rather than limiting the sessions to lectures.

At this year's audio-visual meeting new emphasis is being placed on the local production of films and slides. These demonstrations will be led by Dr. Walter Wittich, head of the Bureau of Visual Instruction at the University of Wisconsin and Editor of SEE & HEAR.

Dr. Wittich has appeared at these institutes on two previous occasions as a classroom demonstrator of film usage. Recently he has taken a great interest in the possibilities of local production of audio-visual materials by teachers themselves, and will be able to offer valuable assistance in clearing up the fear and uncertainty of local production.

Representatives of educational film, materials, and equipment producers will be present at exhibit booths for personal interviews with

teachers, purchasing agents, and machine operators. A full-time program of instruction in machine operation for teachers who desire to spend all three days in such activity is being planned.

Among the nationally-known authorities who will participate in this audio-visual institute are James Brown, director of teaching materials and visual education in the Virginia State Department of Education; Dr. Roger Albright, Director of the Educational Service Department, Motion Picture Association of America; Gael Sullivan, Second Assistant Postmaster General; Mrs. Elsie Adams who is a member of the curriculum integration committee for the Denver Public Schools; Miss Barbara Oxley, elementary school instructor in the Denver Public Schools; John Patterson of the Civil Aeronautics Administration, Washington, D.C.; Russell Porter, Radio Coordinator of the University of Denver; Dr. Frank Sorensen, Assistant Professor of Education, University of Nebraska; and Wayne O. Reed, Nebraska State Superintendent of Public Instruction.

Michigan Conference To be Held at Detroit in Mid-February

◆ On February 19-21, 1947, the second Michigan Audio-Visual Conference will be held at the Rackham Memorial Building in Detroit. Again, the sponsors will be the teacher-training institutions of the State and the State Department of Public Instruction. The conference promises to be even more successful than that of last spring which was attended by approximately a thousand persons from 97 localities in 11 states and Canada. The conference program will include sessions aimed to give opportunity for open discussion and close contact between producers, manufacturers, sponsors, distributors, and users of educational teaching materials. Details of the program will be announced at a later date. Inquiries should be sent to Mary Aceti, 12800 Kelly Road, Detroit 21, Michigan.

Film Foundation Crew to Europe

◆ The first American documentary film expedition to visit post-war Europe recently sailed. With the objective in mind of making realistic motion picture documents of the people of present day Czechoslovakia, Italy, France, and if at all possible, Yugoslavia, the camera crew headed by Mr. Victor Vicas has set out under the auspices of the International Film Foundation. Educators eagerly await the outcome of this expedition, and hope for better films on the culture and people of other countries.

Lincoln Miller to Air University

◆ Dr. Lincoln Miller, well-known Ohio and Pennsylvania educator, has joined the educational advisory staff at the new Air University, Maxwell Field, Alabama. Because of his experience with instructional materials and visual educational materials, Dr. Miller is well suited to his frontier educational responsibilities. Experienced in general education at Taylorcraft Aviation in Alliance, and experienced in many phases of training which in the past have successfully utilized visual education. Mr. Miller is expected to make the most of the new tools for learning; namely, audio-visual materials, at Air University, Alabama.

McGraw-Hill Text-Films Coming

◆ Users of French's "Engineering Drawing" and French and Svensen's "Mechanical Drawing" will, in the spring of 1947, be able to obtain from McGraw-Hill educational films specifically based on and correlated with these two textbooks. Both sound motion pictures and coordinated silent filmstrips are now in production. These are the initial offerings of a new type of product of the McGraw-Hill Book Company, to be known as McGraw-Hill Text-films. This activity is under the direction of Albert J. Rosenberg, Visual Aids Editor, and Alan Kellock, Associate Editor.

Additional News-Notes appear on Page 28 of this issue.

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The Challenge of Audio-Visual SUPERVISION

by James McPherson,
Director of Visual Instruction, U.C.L.A.

PERIODICALLY, ways of change sweep across the education front of this country. As new materials and new methods confront administrators, supervisors, and teachers everywhere, many questions are being asked, and rightly so. It would be sad, indeed, if every new idea were immediately placed into practice. It would be sad, indeed, if every new teaching material were immediately welcomed with open arms. It would be sad, indeed, were budgets revised every year to take

Below: The use of correlated printed materials to increase the effectiveness of audio-visual aids was also demonstrated.



into account every new whim that swept across the educational horizon. However, this is no longer the case with the materials of audio-visual education. Research has well established the place of these new materials of learning. Teaching techniques tried by precedent have now become recognized as effective in the accomplishment of educationally sound objectives of instruction.

Certainly today audio-visual education materials are conceded as being necessary curriculum material. The entire audio-visual program is being investigated by administrators and supervisors everywhere, and always the same problem seems to present itself: In what way may we effectively initiate these new teaching materials into our curriculum, into our classroom, into our specific units of work? In what way can we best acquaint good teachers who have spent years on the job with the new developments in a new field of instruction? If we believe that one answer is in-service training, then many implications arise. One implication is that audio-visual, in-service training must emphasize the ways in which audio-visual materials can be used by teachers on all grade levels and in all areas of learning if

they will accomplish these recognized aims of the curriculum.

At the outset of such a plan, one of the greatest difficulties to overcome is the feeling that the use and selection of audio-visual materials is the private affair of the director or supervisor of audio-visual education. It certainly is not true. It must be the direct concern of all the teachers, of all the supervisors, and of all the administrators since all are interested fundamentally in achieving newer tools for learning. All should be made to become interested in investigating the role that visual education can play.

In 1925 Strayer* pointed out that the problem of administering an audio-visual program is not merely one of administering a separate unit of the school system but rather the introduction of methods of instruction which encompass all areas of study.

In my situation the point of view was taken that the administration of the various audio-visual services should be the primary concern of the director of audio-visual education, but that the matter of aiding teachers to make good use of audio-

* Strayer, George D., "The Administration of Visual Education," *School and Society*, 22: (August, 1925), 234-5.



Above: Carefully prepared lecture-demonstrations were given before groups of teachers, school trustees and parents throughout the county.

visual materials in the classrooms of our schools must be a concern of all administrators and educational supervisors.

The actual development of in-service training activities was conducted according to the following plan:

1. During the first months of the program every emphasis was placed upon a demonstration of the educational values to be derived from the use of audio-visual materials in the classroom. During this period, carefully prepared lecture-demonstrations in which use was made of selected audio-visual materials were given before groups of teachers, school trustees, and parents throughout the county. When interest was created in the need for the use of audio-visual materials the groups were told frankly that a well-organized and well-supported audio-visual library would have to be established before audio-visual materials could be used in the schools as they should be used.

2. The second step in the program was the enlisting of the help of teachers and administrators and supervisors in the actual planning of our county-wide audio-visual program. Teachers were asked to suggest how the audio-visual program might best help them. Administrators were drawn into planning sessions with groups of teachers and supervisors, and supervisors were asked to review materials listed in their special areas and to suggest materials needed by teachers in the county.

3. A third step was the enlisting of the aid of experienced teachers, administrators, and supervisors in carrying on in-service training work with teachers. Since there are approximately 875 teachers in all schools in our county, the only possible way for one audio-visual supervisor to reach all of them in such a way as to give them personal help is through an ever widening circle of trained persons who are willing and able to assist other persons.

Although three stages in the development of the in-service training program are mentioned, it must not be assumed that they were three separate periods. Step one paved the way for the beginning of step two



Above: Distribution of teachers' manuals and bulletins was also a part of the program.

and steps one and two led into three, but at all times no occasion was skipped when it was possible to emphasize the value of using audio-visual materials in speaking to lay and professional groups.

After thirty additional organizations had been decided upon, trial and error led to the development of certain tested ways of achieving in-service attitudes towards visual education. Some of these tested ways are listed here.

a. The lecture-demonstration was widely used throughout the development of the audio-visual program. Equipment and materials can be explained and operated for all to witness.

The lecture-demonstration can easily be adjusted to the nature of the group to whom it is presented. Thus it can be used with teachers who already have some insight into the purposes behind the use of audio-visual materials or it can be used with lay groups including persons who have never heard the term "audio-visual."

b. The demonstration lesson given with the help of a class of pupils was found to be the most effective single means of giving practical training in methods of using audio-visual materials in the classroom. In this type of training session the whole matter of using audio-visual materials in the classroom is taken out of the realm of theory and is illustrated in practice. The observing teacher is able to see *how* everything is done and can

usually realize *why* it is being done that way.

This was the most realistic means of showing how audio-visual materials can be used in the classroom since it represented direct observation of the learning effect in pupils.

The demonstration lesson can be correlated easily with the curriculum development work being carried on in the schools. It should be taken into consideration, however, that the teacher who gives the demonstration lesson will do more harm than good if the presentation is poor.

c. Supervision of the use of audio-visual materials by teachers in their regular classroom teaching is a third effective means of giving in-service training. It has the great advantage of enabling the supervisor to see what help a teacher needs and to give suggestions that apply to specific situations.

4. A fourth means of carrying on in-service training is through the distribution of informative printed materials. In our county monographs describing methods of developing school radio programs, constructing daylight cabinet projection screens, making hand-made lantern slides, and similar aspects of audio-visual work have been distributed widely to teachers and administrators. The (CONTINUED ON THE NEXT PAGE)

Evaluation of available materials by teacher groups aided in-service training on audio-visual methods.



advantage of using printed materials is that accurate information can be given to all county teachers with relatively small effort and the information is given in a relatively permanent form so that it can be filed for future reference. Disadvantages are that comparatively few teachers take the time to read and digest such materials unless a personal message is given along with them.

5. A fifth technique in carrying on in-service training is to enlist the aid of teachers in connection with the development of various aspects of the program. When teachers are asked to help they realize that the director has a sincere desire to develop a program that will serve them, and they are usually willing to give generously of their time and energy. This is of enormous value in guiding the program so that it will actually serve the teachers best, and at the same time the teachers who take part in the work cannot possibly fail to learn more about the uses of audio-visual materials. By being brought into contact with materials being evaluated they come to recognize that these materials can be highly useful in their own teaching.

6. The very necessary part of the in-service training program includes bringing teachers together actually to experience the quality of the materials with which they are dealing. Usually teachers who have served

on textbook evaluation committees will report that they have spent years at such responsibilities and only then become reasonably familiar with the literature of their subjects. It is just as reasonable then to expect teachers actually to get together as preview committees and witness the audio-visual materials that are available in their subject areas. Only by experiencing through viewing or listening to the materials they are anticipating using in their classrooms can they become acquainted with the quality and usefulness of these materials. Preview or evaluation or selection committees become a very fortunate part of any in-service training program. It is very seldom in my experience that I have noticed teachers who do not become enthusiastic over visual materials after they have seen them, and through seeing them have become aware of their possibilities as an instructional tool. Teachers and administrators are very willing to assist in the evaluation and selection of new materials. The good teacher realizes that he must be perpetually on the look-out for new ways of making his subject responsibilities more meaningful to his students. To ask teachers to develop evaluation blanks, to ask teachers to keep records of materials they have previewed is all part of this evaluation responsibility.

7. The encouragement of school production of audio-visual materials

has served as another means of giving in-service training. In order to produce audio-visual materials intelligently teachers have to find out something about them and their uses. Invariably the teacher who has helped produce even the simplest audio-visual item develops a better understanding of the audio-visual program. Once a teacher has discovered the thrill of making a hand-made slide, or of producing a photographic slide, or of constructing a model, she not only becomes interested, but she begins to see the vividness with which these materials present the subject matter she has taught to her students. A part of any in-service training program should include opportunities for teachers to take part in production of visual materials in committees or groups.

8. The inclusion of teacher-training materials and study guides with the various kinds of audio-visual materials when they are sent to teachers is another means of in-service training. By "with" the materials it is meant that teacher-produced study guides are placed in the containers that hold the materials, such as the film can or filmstrip tube, and not merely in the same shipping package. When it has been found necessary to trim, roll, or bend the guide to get it in the container, this has been done cheerfully.

9. Inter-school visitation as a training method has been used in connection with the giving of demonstration lessons and lecture-demonstrations. It has definite value because it enables teachers to observe what is being done in other situations, and, also, gives the teachers in the school visited an opportunity to get some recognition for what they have been doing.

10. Membership and participation in professional organizations has been used to stimulate interest among those who have been most active in the work. Groups of teachers have been taken to meetings of the state Audio-Visual Education Association and have been encouraged to work on special committees of the Association. Announcements of audio-visual conferences have been made through the monthly bulletin and teachers have been en-



couraged to attend these meetings.

11. The organization by the director of regular courses in various aspects of the use of audio-visual materials and equipment has been used to a limited extent in our county and were at first restricted to lessons on the use of equipment. Later it was found that individual meetings which were complete training sessions in themselves were more widely attended.

12. Experimental curriculum studies were used to a limited extent for teacher training purposes. One group of teachers developed and carried out a limited program for the use of audio-visual materials in teaching large groups of students. Both the realization that they were doing something new in the county and the experience of working together and sharing experiences served to strengthen their interest in the use of audio-visual materials and their understanding of their uses. In another school a group of teachers undertook to visualize the curriculum as completely as possible. As much cooperation as possible was given by the audio-visual center, and the teachers were encouraged by the school administrator. Again a strengthened interest in audio-visual materials resulted. The value of this kind of in-service training is great because stress is laid on the use of audio-visual materials in the day-to-day work being done by teachers.

These twelve very practical suggestions are given with the knowledge that all of them have been tried in our schools, and all of them have been effective in their use. No one or two of these testings will attain the end desired; namely, an increase in the evaluation and use of the new audio-visual materials. In short, all of them must be used, not all in one school, but certainly those few which will interest good teachers and which will challenge their participation must be chosen wisely from the alternatives at hand. Certainly the problem is one of continuing helpfulness and inspiration in suggesting to teachers ways in which they can further increase already high levels of procedure.

Recordings for Children

by Ruth Lawrence Boller

A VALUABLE EXPERIENCE for youngsters of pre-school age is listening to well-transcribed recordings of their favorite nursery rhymes, folk tales old and modern, as well as special musical selections. Preferably such listening should be carefully and systematically supervised.

Children attentive with genuine interest may later react spontaneously in several ways to this listening experience. A characteristic reaction is playing out those parts of the story which particularly delight them. To illustrate with *The Story of Babar*, a translation from the French, consisting of a set of three stories in sequence by Jean de Brunhoff, children will play out dramatically with tom-tom in hand the cannibal dance where the natives are planning to have tea and elephant stew. Or again, children may relive the jungle scene where the little elephant is riding happily on his mother's back when a wicked hunter appears.

Recordings with Paul Wing as narrator are particularly fine. Some of these narrated recordings are:

The Five Hundred Hats of Bartholomew Cubbins

One String Fiddle

The Story of Little Black Sambo

Little Black Sambo's Jungle Band

The Little Engine That Could

If a child is familiar with the story book on which these recordings are based, his natural interest is thereby heightened. Visual material as a supplement does much toward enhancing listening skill.

In the story of *The Five Hundred Hats of Bartholomew Cubbins* there is an opportunity for youngsters to become acquainted with dialect differences, evidence of which is to be found in their mimicking certain of the characters. Too, young children are unmistakably thrilled when Bartholomew's hats pop off in the most disarming manner. The accompanying sound effects afford them keen listening pleasure. One phase of

humorous appeal that this story holds for most children, for instance, is the rapid sliding down the scale on xylophone to simulate Bartholomew's upsetting of the cranberries in the street, with one or two berries bouncing off last of all. Assuredly, there is immense satisfaction, moreover, for boys and girls to be able repeatedly to experience the retelling of a story in precisely the same way; further, a sense of balance, certainty, completeness grows out of progressively following the continuity of a narrative as it unfolds with sound effects and incidental music supplementing the presentation.

In the case of musical selections children may, while they are listening, compose word pictures to portray their feeling and to convey those images gained through association. To illustrate, a youngster not yet three years old, listening to Saint Saen's *Carnival of the Animals*, began spiritedly describing "an elephant and kangaroo coming out to eat peanuts" and experienced evident delight in imitating the way in which this hungry twosome "gobbled up the food." In this same suite of music the shrill tantalizing whistle of the cuckoo, reiterated again and again at unexpected intervals, provokes gay laughter and rich humor in the responsive heart of a child. The several musical characterizations such as the ambling along of the tortoises, the braying of the burro, the cackling of hens, cavorting of kangaroos, the running through scales, the double bass depicting the elephant lumbering ungracefully along and, lastly, the serene and world famous tone poem "The Swan" all inspire a real appreciation of this musical cavalcade.

In cultivating and maintaining desirable speech habits among children in this manner the following factors may well be taken into account:

The quality of oral and transcribed delivery (CONTINUED ON PAGE 43)

by Joseph E. Johnston,
Los Angeles City College



Toward a Higher "S.I."

"S. I."—SOCIAL INTELLIGENCE



PROBLEMS OF ETIQUETTE seem to students to be the concern of adults. Students are aware of their own blunderings on dates but are wary of older people trying to advise them as to how they should conduct themselves. The educator knows that the principles of etiquette apply to dating, but the students are inclined to think that a set of formal, stodgy rules is being foisted upon them.

The problem breaks down into three parts:

(1) To present the problems of the etiquette of dating in a manner which each student will recognize instantly as applying to himself individually;

(2) to offer solutions or alternative approaches to particular problems and at the same time to relate these to the principles of etiquette which are involved;

(3) to secure a motivational appeal which will lead to changes toward more correct behavior, and at the same time correct the student's attitude toward a study of the whole subject of etiquette.

Now let's examine the contribution of one well-purposed film in helping to accomplish these objectives. In the film, *Junior Prom*, the first element is secured by showing two couples as they make a date for a dance, make their preparations, check the correctness of their clothes, meet the parents of the girls, struggle with conversation, greet the sponsors or chaperons, spend the evening dancing, have an after-dance supper, and then make their farewells. The film reproduces what may be considered a typical date from beginning to end, starting with the classroom and going through scenes at home, at the dance, at the cafe, etc. The students who watch this experience have no difficulty in identifying themselves almost immediately with the problems and with the students portrayed. They become a part of the picture, and the date is also, by comparison and contrast, their own date.

The second element is carried both by photography and by narra-

Announcement of "The Junior Prom" is posted early in order to allow time for young men to ask for dates and arrange details.





Etiquette is the reasonable, friendly, and gracious way of doing things—in the classroom, as well as at social gatherings.

Junior Prom, a 20 minute sound and color film, was produced by Simmel-Meservey.

tion, in that the particular points of etiquette which apply to each phase of the date are pointed out: how to ask for a date, how to find out what type of corsage will be most appreciated, how to dress, how a "fellow" should call at the girl's home, and how the girl should greet him and introduce him to her parents. The film continues to reveal the pitfalls in conversation, the major rules of etiquette governing dances, and the social usages that apply at suppers. Possibly daring, but greatly appreciated by the learners, is the film's willingness to portray etiquette concerning the possibility of kissing a girl "goodnight." All these the students recognize as being their own problems.

In the film the objective is not only to point out both correctness and incorrectness in a typical situation but to make the students realize that their failure to learn proper etiquette has been to a large measure a protective rationalization.

The third objective, direct motivation, is most effective when an

emotional response is secured. So in the film, *Junior Prom*, there is no hesitation in showing one or another person as being embarrassed or even as jealous, but these are related to their knowledge of etiquette or their lack of it. However, the stress is, in the main, on a positive approach—that of showing correctness in etiquette as leading to the full enjoyment of a date. Incorrectness and error are shown to be the cause of misunderstandings and displeasure. The learners are urged to take action—not to hesitate in making dates, but to take a chance, and at the same time to study etiquette as a matter that definitely increases their chances of happy, well-balanced, social experiences.

There is, of course, nothing new in the use of motivational appeals in

Right: Jerry gives Frank a lesson in correct dress for the Junior Prom. The man's dress is in contrast to the more colorful gowns of the women.

teaching. Teachers have long been conscious of this.

It is my belief that visual education can be an instrument of tremendous help in the general problem of presenting information in terms which will be respected and understood. I believe that if the problems of motivation and learning are studied as carefully in the presentation of instructional material as are the factual aspects of the material, then films can be relied upon for the accomplishment of effective teaching. Through films, instructional materials can be presented as a part of a true learning situation which applies individually to each student who sees it.

The importance of motivation in the learning process is not a new idea, and the ideal of making films that are completely effective in producing a true learning situation is not new. I believe, however, that strong emphasis should be given to this new attack on an old problem.



Dignified demeanor is best, with friendliness to all, and no artificial attempts to be entertaining. In brief: relax, be yourself, but, at the same time, "put your best foot forward." ("Junior Prom" scenes)



MASS MEDIA and UNESCO

by Floyd E. Brooker,
Chief, Visual Education Section, United States Office of Education

WE ARE TODAY PARTICIPANTS in the contest between the destructive and constructive forces of our twentieth century civilization. As citizens in a democracy, one of the great nations of the world, each has a role to play.

The great forces of our day are forces that we have ourselves created—atomic energy, the airplane, the radio, the press, and the cinema. These forces are powerful. They do not have within themselves any inherent attachment to the forces of good or evil. They are not by nature tied up with either the constructive or the destructive forces, for they are of energy, of metal, of wavelengths, of the printed word, and of the moving picture.

These forces are neutral. But, *what we do with them never is.*

We do not need the creation of greater forces so much as we need to learn to control, for the betterment of civilization, the forces we already have created. We cannot change the forces, but we can change the men who constitute the world. In the best sense of the word, in the largest meaning of the word, this is a problem of education. And, in the final analysis, it is a problem of every school teacher of the world.

You can establish a peace and you can enforce it by superior armed forces. But such a peace is not a lasting one—it is only an interlude between wars. The building of a lasting peace goes deeper, for it must be based on respect for law and on respect for the fundamental freedoms of human beings. International armies can police the world only when they are enforcing a law which

is understood and accepted by the majority of the people, and when they are governing with the consent of the governed.

We know now, as we did not know in 1917, what can happen when people receive only distorted interpretations, when the schools become centers of indoctrination, and when a few uncontested theories are allowed to be poured into the minds of people through the modern media of communication.

It is the recognition of these problems that has led to the creation of the United Nations Educational Scientific Cultural Organization, which is usually known as UNESCO and which is one of the cluster of United Nations organizations. The role of UNESCO is stated very clearly in the Constitution. ". . . that since wars begin in the minds of men, it

The new medium of television looms over the sessions of the United Nations at Flushing Meadows. Through mass media such as radio, motion pictures and the press, an anxious world watches the struggle for peace.



is in the minds of men that the defences of peace must be constructed."

"The purpose of the Organization is to contribute to peace and security by promoting collaboration among the nations through education, science, and culture in order to further universal respect for justice, for the rule of law and for the human rights and fundamental freedoms which are affirmed for the peoples of the world, without distinction of race, sex, language, or religion . . .

"To realize this purpose, the Organization will: collaborate in the work of advancing the mutual knowledge and understanding of peoples, through all means of mass communication and to that end recommend such international agreements as may be necessary to promote the free flow of ideas by word and image."

The Constitution of this Organization is important for at least two reasons: (1) it undertakes the long term task of "constructing defences of peace in the minds of men," and (2) it recognizes the importance and the power of the mass media, the radio, the press, and the cinema.

At this particular time, there is another reason for its importance. The Constitution of UNESCO was drawn up at a conference of the delegates of some 44 nations in London in November 1945. It does not become operative until 20 nations have ratified it. (The United States ratified it July 30, 1946.) Now, plans are being made for a conference in Paris, November 1946, at which time UNESCO will formally come into being. A Preparatory Commission and a temporary Secretariat have, in the meantime, prepared a list of the proposals for concrete action that will be discussed and decided upon at the November conference in Paris.

Of particular interest to the readers of SEE AND HEAR are the proposals for the section dealing with Mass Media. In general terms, the proposals that will be debated and decided upon in Paris are as follows.

The role of UNESCO in restoring the means of mass communication in war devastated areas, in making

good the deficiencies, and the extension of these facilities into areas hitherto inadequately served.

◆ A study of the obstacles to the free flow of mass media across national boundaries, and the recommendation of international treaties and agreements leading to the lessening of these handicaps. This would include the promoting of plans for improving international telecommunication services, establishing priority for the transmission of news, the reduction of postage charges for books, films, transcriptions, and similar materials; also, a bettering of the international copyright situation.

◆ The submission of a new international treaty to facilitate the exchange of films and other visual and auditory material of an educational nature, freeing this exchange from customs, duties, and other restrictions.

◆ The promotion and encouragement of all activities in the field of mass communication which have a positive and healthy educational and cultural effect, especially those that tend to strengthen mutual understanding and good will between the peoples of the earth.

◆ The provision for a translation service to aid all mass communication agencies in securing accurate translations.

◆ The establishment of centers in the capitals of the world equipped to provide professional workers in the field of mass communication with necessary facilities.

◆ The stimulation of interchange of personnel and of foreign tours by groups of journalists and practitioners in the field of films and radio, to enable individuals of different countries to become better acquainted with each other and to discuss their common problems.

◆ The assistance in the development of standards of training and, in general, improving the training and quality of the personnel now available in the various areas of mass communication.

◆ The arrangement for periodic conferences and congress of persons working and interested in the production, distribution, and use of the mass media.

◆ The compilation of systematic data on the world audience of these materials, and the conducting of research and comprehensive study of all aspects of the problem.

◆ The study of the attributes, potentialities, and techniques of each media.

◆ The provision for a clearing house and information service about films, radio scripts, and transcriptions, and other organizations working in the field.

◆ The publication of a journal or news service for professionals and nonprofessionals interested in and working in the field of mass media.

◆ The stimulation of the use of all the educational and commercial phases of mass media that will further the understandings between peoples and international peace and good will.

◆ The issuance of annual awards of merit for outstanding contributions to the development of international understandings through all the media of mass communication.

◆ When the opportunity offers, provision for radio programs, and the stimulation of the production of specialized types of films; where necessary, the undertaking of the production of these programs or productions itself.

◆ The promotion and stimulation of the better use of all these media in providing adult education new ways of thinking and in freeing the children of the world from age-old prejudices.

◆ The development of an international radio network.

* * *

These are the ideas and projects that are being debated in Paris this November by the delegates of the nations, members of UNESCO. This debate will decide the projects and studies to be undertaken by UNESCO. In making this decision, the Paris conference will decide the very nature of UNESCO, the trends of the major influence in the international uses of mass media for many years to come.

The projects on the agenda are complete in providing for many services that will be of great assistance in promoting the use of films and radio for the development of
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international peace through understanding. The importance of the Paris conference comes then in (1) the extent to which this program is accepted as a basis for action, (2) the interpretation given the words used, and (3) the emphasis given the various projects.

There is considerable likelihood that the entire list of projects as given will be accepted, at least, in principle. Some of them, such as "the development of an international radio network," (which assumes the cooperation with the United Nations), may be vetoed; or, if accepted will require years for a complete development. Other projects, such as the publication of a journal or news service, may be modified, but the essence of "providing international news in the field of mass media" will probably remain and be accepted. This is likely to be true of many other projects as well. It should be noted that new projects cannot be added to the agenda.

A more serious problem that may arise is that of interpretation. The real importance of the organization and of its work in mass media may be dissipated and lost if "the compilation of systematic data on the world audience" limits itself to compilation of a series of box office figures or if the quantitative aspect is the only one considered. The final proof of these projects will be in the acute detail and comprehensiveness with which they are worked out and carried on.

Another aspect of interpretation is that of the meaning given to words. It must be noted that films have had quite different developments in various countries. In the United States, the largest development in the non-theatrical field has been that of the "instructional" film and its subcategory, the "training" film. The instructional film, as developed in this country, has a tradition which includes classroom showings, individual bookings, filmstrips, posters, charts, and working models. This refinement does not exist elsewhere. In most of the European countries, "instructional" films as such do not exist. They have educational films which are of general interest and which are usually run in the thea-

ters. In fact, in most of the countries of Europe, the same government officials who control the theatrical film also have full charge of all educational films. You will generally find that the educational film will fall under the jurisdiction of the government official in charge of "shorts."

In England, it is the documentary film that has flourished and that has chief prominence. Again, the major point of emphasis in the production of the documentary film in England is the showing of the finished film in theaters. In none of these countries is there a tradition of individual class showings of filmstrips, of stills, or of any of the other aids usually associated with the term "visual aids."

The actual interpretation which will be given the term "mass media," by the members of the Paris conference and by the staff of the Secretariat, and which will carry out the decision of the Paris conference will be of the utmost importance in deciding the breadth and scope of the work of UNESCO in the field of mass media in general and in visual aids, in particular.

The program of UNESCO will be most basically affected by the emphasis given the various projects. In the final analysis, the general field of mass media divides two ways—the educational and the cultural. We generally speak of the educational uses of these media as the noncommercial, the nontheatrical, or as visual education. We usually speak of the impact of these media on the general populace as the cultural impact or as the commercial. The fact remains that in this country the radio programs heard by the general public, the press they read, and the motion pictures they see are usually operated by commercial interests for a profit. This is not always so in foreign countries where the radio, the press, and the cinema are oftentimes state and governmentally controlled.

The emphasis of UNESCO can be given to the educational, to the commercial, or to an even distribution between the two. There are many who believe that the chief emphasis should be given to the commercial aspects of the radio, the

press, and the cinema on the basis that they reach the greatest audiences, and that we do not have the time to depend too much on the slow processes of these media as they apply to children. Undoubtedly, there are arguments that are positive and tenable on both sides. It should be understood, however, that if UNESCO places its primary emphasis on the commercial aspects of these media, we may not expect many new developments in the educational uses of these media, and that use will be hindered and handicapped.

This emphasis on the mass media as it applies to the general audiences stems in part from the reason given; namely, that time is short and we must work quickly. However, it also stems from the general lack of understanding of the tremendous growth that audio-visual aids have had in the United States in the past decade. Few people, even in this country, have any real comprehension of the size of the audience being reached daily by the purely instructional radio and cinema.

Finally, one additional point needs at least to be suggested. Underlying many, if not most of these projects, is the assumption that if we simply do more of what we are already doing, international understanding will develop almost automatically.

Undoubtedly, a portion of this belief comes through what we learned as a result of the propaganda techniques of Goebbels. There the lesson of what can happen—when news is distorted, when outside news is not permitted, and when new doctrines are put forth with no questioning—was so clear that many people today believe that the total problem of international understanding will be solved simply by permitting a freer flow of news. It is questionable whether this is so entirely. The task of UNESCO is given, "that since wars begin in the minds of men, it is in the minds of men that the defences of peace must be constructed." The question must be raised, "Do we know what the defences of peace are?" We know, for example, that the control of the evils of the international drug trade
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To Understand Christmas

by John R. Darling and Mrs. Virgil Bett



A CHURCH WORKER from a neighboring community was talking . . .

"Since we've installed our new projection equipment, things are running differently at our church school. Right on the hour we have our children seated properly, the room darkened, and then—we snap on the projector. We always have a good 'lesson.' We're relieved of bothersome preparations and the children like to watch pictures . . ."

As he went on, I had departed on private thoughts—Is that visualized religious instruction? It's as easy as that? Buy it by the package? No preparation? Just turn it on?

I couldn't help being disturbed.

No! *Visualized religious instruction just as visual instruction in general education must be based on sound pedagogical and psychological principles of learning.* Now, let us go back . . .

Visual materials should be in the program of the church school for the same reason that their use is being encouraged so tremendously in the public schools—to further the attainment of goals and objectives through the use of graphic visual information that helps children know the informational groundwork on which they can build those patterns of attitude and behavior which religious instruction experience seeks to achieve.

It is generally agreed that visual materials for religious instruction should emphasize and include the utilization not only of films and filmstrips but of all the means of bringing graphic portrayals of the things children seek to learn into the Sunday School or church school classroom. All means should be investi-

gated: models, flat pictures, materials for opaque projection, charts, blackboards, and attractively arranged bulletin boards.

Now—the next question in our search: "What is suitable visual material for religious instruction?" Certainly it is material which presents graphically the greater concern for the security, the right of self-expression, and the socially useful behavior of both the individual and groups. It includes, too, materials that graphically present explanations or examples of how man has achieved good social behavior.

Beyond all this, good visual materials for religious education must stimulate pupil interest. They must increase understanding, they must help young learners build their own ideas about good social behavior toward others.

Fortunately for us today, there are many fine examples of these materials. The recently produced *Man—One Family** is an outstanding example of the graphic portrayal which can be given to the cultural contributions of men everywhere. To understand man's patterns of living, his crafts, his skills, and his accomplishments, is to be completely understanding of them, and to accept them in terms of their social worth.

Another example is *The Good Samaritan*** which through the analogy of its teaching serves as a splendid model for behavior among the viewers, young learners.

In keeping with the season, we
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* *Man—One Family*, 16mm sound, 17 min., B&W, British Information Services, 360 North Michigan Avenue, Chicago 1, Ill.
** *The Good Samaritan*, 11 color 2" x 2" slides, Church-Craft Pictures, 3312 Lindell Blvd., St. Louis 3, Missouri.

Scenes from "Christmas Blessings" (right, top to bottom) remind us of our responsibility of knowing good existing religious visual materials. We insist on good photography (as in scene 1, top); on authentic costuming and easily understood visual situations (as in scene 2). In order to understand, children must not only be told about these events but should also have the opportunity of visualizing them graphically. For Christmas (as in scene 4) has meaning beyond the holiday and commercial. Its true meaning should be experienced vividly and graphically by children if they are to understand the real significance of Christmas.



(CONTINUED FROM PREVIOUS PAGE) must consider *The Christmas Story** and the film, *Peace on Earth*** To be completely practical and bring our study into the very community, and even closer, into the very room in which our young learner circulates, we would do well to consider such an interesting film as *You and Your Friends**** and the means it uses to probe into the problem of what makes one girl popular and well accepted, a completely enjoyable addition to any group, and what makes her companion present all the objectionable qualities of attitude and behavior which no one seems to appreciate and which some heartily dislike.

Once we have decided that some good materials exist, we come to the question of use.

Utilizing religious visual material in religious instruction requires not only knowledge and skill but a clear understanding of the purposes we are seeking to plan for and accomplish. Unless the materials we are seeking to use will accomplish specific objectives, there is grave danger that their use will become a mere show, or possibly even a boring experience. It must always be remembered that visualized materials of experience are not an end in themselves; neither are they a substitute for good instruction. Rather, they are a part of outstanding instruction. They do not take the place of either pastor or teacher. Their purpose is to supplement, not to replace. The strength of the film, or the film slide, or the slide particularly, is its ability to present information in an impersonal, unbiased manner, so that subsequent discussions can view it entirely objectively and apart from prepossessed feelings toward teacher or classmates. Another characteristic which makes visual material so essential is its ability to awaken interest through its dramatic, interesting, and completely understandable means of presenting information. Visual material is most necessary for good learning ex-

Editor's Note: *When visual materials are brought into the Sunday School, where can we look for help? Usually we can get "cues" from the school room "right round the corner." It is in this vein that two able persons in the field of religious instruction, John R. Darling, national director of education for the Church of Jesus Christ of the Latter Day Saints, and Mrs. Virgil Bett, educational director of the First Congregational Church, Madison, Wisconsin, present considerations that must be recognized in the choosing and using of religious instruction material.*



Nativity scene from "Child of Bethlehem" (Cathedral Films)

perience when we are probing areas of our environment with which our young learners are not at all familiar or of which they have only a superficial knowledge.

In order to select and use existing visual materials for religious instruction most profitably, it is very necessary that each Sunday School teacher or religious instruction teacher assume certain basic responsibilities. Among these responsibilities, may I suggest these:

1. *First discover what is available.* Recognize that two major sources of material for religious instruction exist: (a) Information which is designed to interpret graphically the psalms, parables, and stories of the Bible. Through these graphic interpretations, it is possible almost to turn back the clock and to relive with our young children episodes related in the Bible, which, although they happened centuries ago, can through the magic of the motion picture and the slide be almost re-cre-

ated. (b) Materials which deal with the interrelationships of man, his culture, his achievements, and his general way of living. Do not overlook excellent geography films which recount how children all over the world work, play, react toward their parents and toward their responsibilities. These films show that children everywhere are quite alike. Here, too, are films on intergroup relationships, which are certainly an important part of any Sunday School or religious instruction curriculum. The alert religious instructor will seek constantly to secure and preview these two types of new materials.

2. *Select those pictures, those materials, which can be understood by the child.* Consider the community, the age and the interests of the child, and certainly the background of experiencing which the child has already undergone, in order that the materials for instruction will challenge his interest and be understandable to him.

3. *Consider the appropriate time for presenting the information that you have selected.* Take into consideration the seasons of the year, the religious festivals to be observed, and most important, plan how the visual material is to be presented to the child. As a teacher, preview the visual material and decide what parts need to be discussed in advance or after the showing. A thorough study of the methods used in public instruction can well be taken into consideration.

4. *Be inquisitive in discovering, previewing, and trying out new visual material.* Allow your imagination to run full play in trying out new ways of awakening interest among children before or after the presentation of the film material: tell interesting experiences the teacher has had, tell the story which leads up to the film or slide presentation, carry on discussions among the children to uncover information which they now know and which will make the film or slide presentation mean more to all the children.

To illustrate the four church school teaching responsibilities just enumerated, Mrs. Virgil Bett has applied them to the selection and use of one outstanding religious instruc-

* *The Christmas Story*, color slides, Churchcraft Pictures, 3312 Lindell Blvd., St. Louis 3, Missouri.

** *Peace on Earth*, 16mm sound, color, 10 min., Teaching Film Custodians, 25 West 43rd St., New York 18, N. Y.

*** *You and Your Friends*, 16mm sound, B&W, 10 min., Association Films, 347 Madison Ave., New York 17, N. Y.

tional material. *Christmas Blessings*.* "Familiarity with films and slides is my responsibility as a church school teacher. I have previewed and selected many for my use. As I have gone along, I have learned to use my church organization as a source and also commercial organizations.

"One thing I have learned is very important: I should use no visual materials without first previewing, carefully selecting, and deciding how I will use them with my children. Among the materials I have recently selected are the Christmas slides, *Christmas Blessings*. Since no one can know what will interest the children in my Sunday School class, I should carefully select those which will give the interpretation we want to emphasize, in this case, the Nativity story. We will have in mind the understanding and age level of the children to whom the slides will be shown. Since using all of the slides in any complete series may not exactly fit the work my class is doing, we frequently make selections from among them so that we can gain the interpretation we desire to present in the program.

"Since the Christmas story never grows old, we are confident we have a material of interest and have selected that which will meet the requirements of understanding. We must now think together of how to tie the pictures into the entire thinking and experiences of the group. The experience of looking at the pictures is only a part of the program. Indeed, some of the pictures would have very little meaning to the child unless interpreted, and there are numerous interpretations for each of the pictures. There may be as many interpretations as there are teachers, and only the teacher knows which of those interpretations she wishes to bring to the attention of her youngsters. While there is a very fine program guide or class teaching guide accompanying this set of slides, I would prefer to build my own discussion and interpretation, which I am reasonably sure my class of children will be interested in and understand.

"Will we just show the slides we

(CONTINUED ON PAGE 45)

* *Christmas Blessings*, 40 color 2x2 slides, Church-Craft Pictures, 3512 Lindell Blvd., St. Louis 3, Missouri.



The Wise Men at the Manger—A Scene from "Child of Bethlehem"

Christmas Program Sources

MOTION PICTURES

My Beloved Son. (30 min) b&w \$6., Col. \$10. Foundation.

- Jesus heals the halt and the blind and delivers the Lord's Prayer, while John the Baptist preaches to the soldier, the rich man and the publican.

Bethlehem to Calvary. (5 Rls) rent \$12.50. Ideal.

- The life of Christ from the Taxation and journey to Nazareth to the Crucifixion and resurrection.

Childhood Favorites. (12 min) Si. Rent \$1. B&H

- Three four minute subjects including "Santa Claus' Toy Shop," "Three Pals," and "Red Riding Hood."

Child of Bethlehem. (22 min) Sd. December rent \$12.00. Cathedral.

- Dramatization of the boyhood of Jesus from birth to the age of twelve. Incidents are taken from the Gospels of St. Luke and St. Matthew.

Christus, or Life of our Saviour. (7 Rls) Sd. Rent \$12.50. Ideal.

- A complete, comprehensive Life of Christ with appropriate musical background of organ and choral music.

Crown of Thorns. (8 Rls) Sd. Rent \$12.50. Ideal.

- The life of Christ fully pictured from the birth in the manger to the Ascension.

From Eden to Calvary. (30 min) \$85. Rent \$6. Ideal.

- A history of the genesis of the world. Shows the Flood, episodes in the life of Moses, the exodus from Egypt, and salient events in the life of Jesus.

Golgotha. (8 Rls) Sd. Rent \$25. Ideal.

- A sincere, reverent presentation of the life of the Saviour, with a powerful picturization of the Resurrection.

The Holy Land. (11 min) Sd. Rent \$150. B&H

- Lowell Thomas supplies narration in this visit to the scenes of earliest Christianity. The camera brings to the screen scenes of Nazareth, Jerusalem, Bethlehem and Jericho, as they are seen today.

I Am the Way. (Series) (13 Rls) Silent. Rent Series \$23., Each \$2.25. Harmon

- These 12 films are made up largely of excerpts from the cinematic classic, "King of Kings." Recommended for use in Bible studies and Christmas programs. The complete listing of the reels and subjects:

When Jesus was Born	A Countryside
The Boyhood Home	Teacher
of Jesus	The Kingdom of
A Young Man of	Heaven
Nazareth	Jesus and the
The Day of Decision	Temple
Jesus Gathers His	Blind Leaders
Friends	The Hours of Trial
A Ministry of Heal-	(2 reels—rent \$4.50)
ing	The Living Christ

Jesus of Nazareth. (6 Rls) Sd. Rent \$12.00. B&H

- The story of Jesus Christ with many scenes made at the actual places where they originally occurred.

Journey to Jerusalem. (9 Rls) Sd. Rent \$25. Ideal, B&H

- Authored by Maxwell Anderson, this is presented as it was staged at the National Theater in New York. Shows Jesus on a pilgrimage to Jerusalem, His rescue from Herod by the prophet Ishmael, His counsels to His people, and His discussion with the elders of the Temple.

The Little Toy Soldier. (13 min) Sd. Rent: b&w \$3.25, color \$6.50. Baptista

- An animated cartoon which will appeal to adults and children alike. It presents the

(CONTINUED ON PAGE 44)

DESIGNS for Visual Education

An Introduction to the Forthcoming SEE and HEAR Graphic Feature Sections on Architectural Research and Planning for Audio-Visual Aids in Schools

SEVERAL BILLIONS of dollars will be expended within the next two years or so for new schoolhouse construction, long deferred by war material needs and badly needed to replace outmoded structures as well as meeting the needs created by population shifts. A total of nearly 800 such building projects for which Federal Works Agency funds have already been allocated for design was recently reported to the industry by the Editors of SEE & HEAR.

In addition, other millions will be expended in the coming year for remodeling and alterations to existing schools. All of these expenditures constitute a tremendous challenge in the field of audio-visual learning; the opportunity is now present for the *proper preparation of these buildings* for use of modern tools in the classrooms, lecture halls and demonstration rooms as well as school auditoriums, libraries and in special departments for the handling and distribution of audio-visual materials.

Such preparation embraces the minimum provision for electrical outlets, particularly in the classroom, acoustical treatment, darkening facilities, screen placement, as well as consideration of illumination, ventilation and seating arrangements.

Recognizing that physical data concerning such questions would soon be of extreme importance to American education (and to the many other nations making increasing use of audio-visual aids) mem-

Outline of Scope of Manual

- I. INTRODUCTION
 - (a) Purpose of manual
 - (b) The value and purpose of audio-visual aids in the educational program of schools.
 - (c) Types of equipment employed.
 - (d) Methods of use.
 1. In classroom.
 2. In special visual education rooms.
 3. In auditorium.
 - (e) Importance of planning in advance of construction.
- II. REQUIREMENTS FOR CLASSROOM USE.
 - (a) Electrical.
 1. Adequate power from outlets in the right places.
 2. Special circuits for public address system, projector, loud speaker, etc.
 3. Special lighting problems.
 - (b) Acoustics.
 1. Wall and ceiling treatment.
 2. Loud speaker placement.
 - (c) Classroom proportions.
 1. Relation of size of group to size of picture.
 2. Recommended limits of viewing area relative to picture size.
 - (d) Ventilation.
 - (e) Methods for darkening rooms.
- III. SPECIAL FACILITIES FOR PREVIEW OF AUDIO-VISUAL AIDS BY STAFF.
SUPPLEMENTED BY:—
 - (a) Room for storage and maintenance of equipment.
 - (b) Central control room for public address system, radio, etc.
 - (c) Photographic science facilities: darkroom, etc.
- IV. REQUIREMENTS FOR AUDITORIUM USE.
 - (a) Special problems additional to those described for classroom use including:—
 2. Dual projectors.
 3. Intercommunicating phones.
 4. Control of auditorium lights.
 5. Power outlets for portable equipment..
 - (b) Recommended design for projection booth or platform.*
- V. REQUIREMENTS OF OTHER SPECIALIZED "VISUAL EDUCATION FACILITIES."
 - (a) Special problems additional to those described for classroom use; i.e., the school library, science room, school shop, etc.
- VI. SUGGESTIONS APPLICABLE TO ALTERATIONS IN EXISTING SCHOOLS.

*According to legal prerequisites of geographical location.

bers* of the Visual Equipment Manufacturers Council authorized a broad research and design study in this field early in 1945. A Special Committee on Schoolhouse Construction and Audio-Visual Aids was appointed by S. G. Rose, Chairman of the Council, with Frank Carlson as its first Chairman. Ellsworth C. Dent, Adolph Wertheimer and Robert Engel were other members of this Committee. Mr. Dent succeeded Mr. Carlson as Committee Chairman in the later phase. O. H. Coehn, Publisher of SEE & HEAR, served as liaison member of the Committee.

Throughout the past year and a half, countless conferences and meetings were attended, both within the Council by the Special Committee and by its liaison member. For example, school building conferences, meetings of the Radio Manufacturers Association School Sound Systems Committee, as well as numerous governmental and educational meetings have been held with active Council participation. Hundreds of letters were exchanged with authori-

ties in the field of schoolhouse construction and architecture, state school building heads, equipment company engineers and educational leaders throughout the country. From this widespread exchange of information and advice has emerged the first comprehensive review of problems relating to the provision for audio-visual aids in schools.

This material has already been provided in part to the Editors of the AMERICAN SCHOOL AND UNIVERSITY annual publication for 1946, (Standards for Visual and Auditory Facilities in New Educational Buildings—16 pp. by Irvine H. Millgate and O. H. Coehn, Jr.), in CHRISTIAN HERALD (February, 1946); in the 1946 AUDIO-VISUAL HANDBOOK (by Ellsworth C. Dent) and in the ARCHITECTURAL RECORD (November, 1946 issue).

The complete study, featuring the Classroom as a primary problem with plates and recommendations for the Audio-Visual Demonstration Room, the School Auditorium, the Audio-Visual Department, the School Library and for special rooms such as Science, Music and Art facilities, will be presented in the December and January issues of SEE & HEAR. It will

later be offered through the members of the Council as a complete volume for distribution to architects, school officials and audio-visual administrators.

This complete manual, first presented in two sections in the forthcoming December and January issues of SEE & HEAR, will be lavishly illustrated with blueprint drawings and renderings. It will also contain supplementary text and illustrations on Suggestions for Room Darkening and Ventilation (two general problems) and an authoritative article by acoustical engineers on the vital problem of Sound Conditioning for Good Hearing.

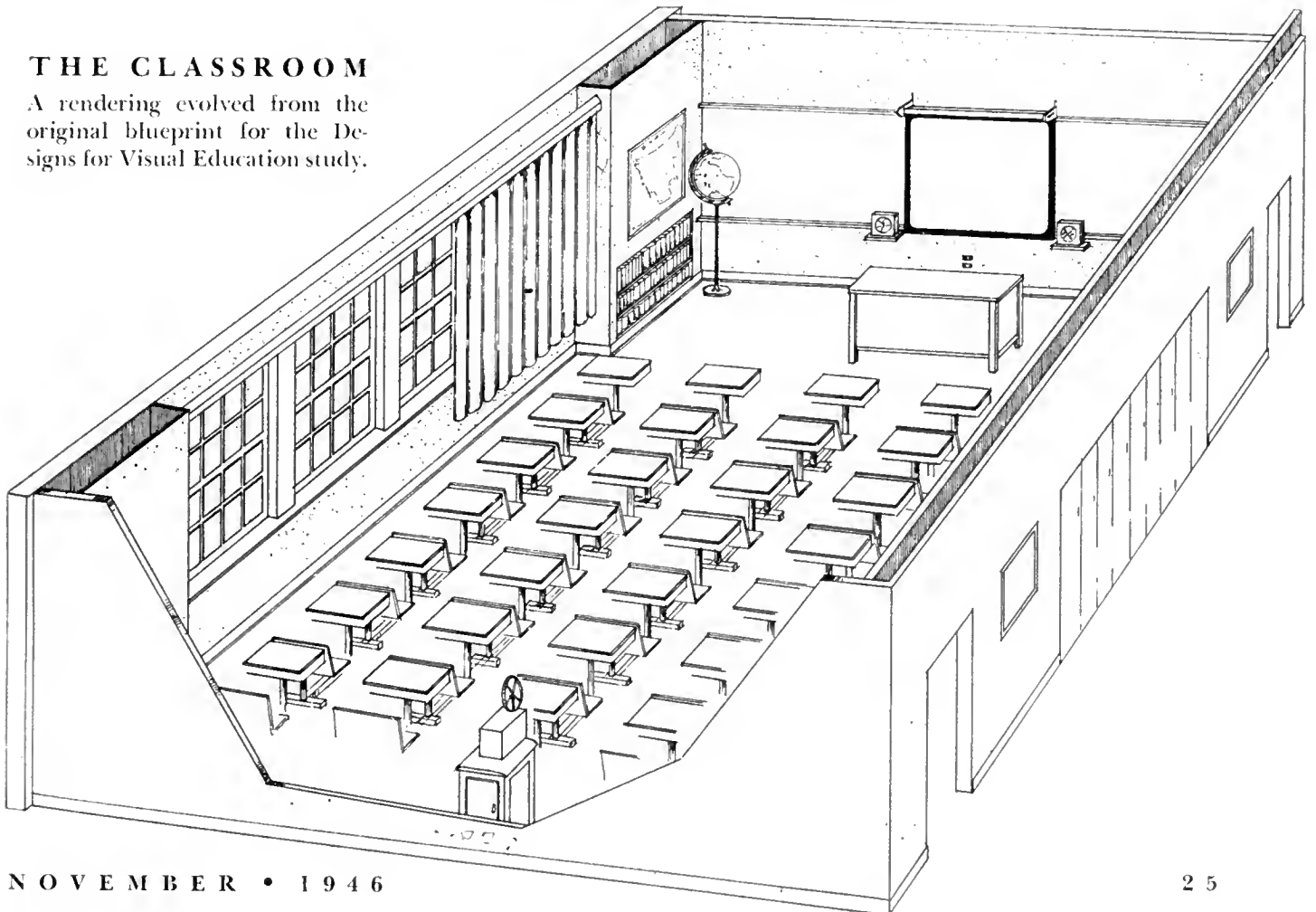
It is worth mentioning that copies of first blueprints furnished through the courtesy of the Manufacturers Council have been used at meetings and building conferences throughout the country. They have been proven accurate and useful in guiding present building programs through such widespread field use.

Consulting architect for the Council and SEE & HEAR is Clarence Newton. Original layouts for this program were made by Poetzing and Dechert, well-known visual consultants.

*Ampro Corporation, DeVry Corporation, Golde Mfg. Co., Lamp Dept. of General Electric Co., Illustravox Div. of Magnavox Co., Polaroid Corp., Radiant Mfg. Corp., Simpson Optical Co., Society for Visual Education, Inc., and Victor Animatograph Corp.

THE CLASSROOM

A rendering evolved from the original blueprint for the Designs for Visual Education study.





The locally owned and operated school radio station offers an opportunity to train students in some of the technical aspects of broadcasting.

A Superintendent Looks Ahead

Henry M. Gunn

Superintendent of Schools, Eugene Oregon

EVIDENCE is being rapidly presented to show that the schools are on the threshold of a new era in instruction. The superintendent generally recognizes the value of audio-visual aids in the learning process and appreciates the fact that a wise investment in such aids is as sound as any the district can make for the improvement of learning. But before making these investments he will be faced with several questions that are rather difficult to answer at the present time.

Question 1. How will sound films be obtained that are as effective teaching aids as those used in the Armed Forces?

Courses of study vary from city to city and from state to state. Films made for one type of a course are

frequently not suited to another type of course. This is particularly true in the areas of the social studies and the language arts. Films prepared for the natural sciences usually have a more universal application. Obviously, few districts can afford to make sound films for their own use. Since this is the case, film libraries will be built by purchase of films from companies which have had to prepare them for a wide sale, or they will be borrowed or rented from a central film library located in a large center.

The development of the film library will need considerable research. It is gratifying to see that several companies dealing in instructional aids are approaching superintendents, audio-visual directors, and

teachers for suggestions concerning the type of teaching films that should be prepared. Since the film library is becoming increasingly important, great care and thought should be given to stocking it and finding materials that will be real teaching aids.

Question 2. How many sound projectors are needed in the school system?

With the newer types of projectors, *completely* darkening rooms is not a major problem and films can probably be shown in any room in the building. Despite the fact that the transporting of a machine from room to room probably adds to the deterioration of it, it seems advisable to take the machine to the child rather than the child to the machine. Some type of car with rubber tires will assist in getting the machine from room to room with the least noise and wear and tear. One sound projector to a building, or, in larger buildings, one projector to a floor seems a desirable immediate goal. Newer building programs should consider this problem. School plants have been designed with a central projection control where seven or eight rooms can be served without moving the projector. Designs vary for this service. One recently recommended which seems to have merit is to have a central room with a projector which can be focused on a screen in each of seven or eight rooms that are built on the periphery of this central projection unit.

Question 3. How shall teachers be trained in the use of sound films and the operation of film projectors?

In some cases teachers who have been recently trained are familiar with the use of sound film and the operation of projectors. Many teachers, however, do not use the equipment because of lack of training. Surveys usually indicate that a teacher who knows how to use the projector will use it, those who do not will not. This condition necessitates some kind of in-service program. Such a program should be given by a trained person who is skilled in the use of the machine and who is enthusiastic about the value of audio-visual aids in teaching. Teachers should know how to operate the projector, be aware of the films avail-

able for use, and should know when and how to use films as teaching aids. This in itself is a major project in in-service training, but is only a minor part of the total course that should be offered concerning audio-visual aids. The well-trained teacher in the upper grades and junior and senior high school will see to it that she has student operators who are properly trained to operate the equipment for her. Machines should be kept in a good state of repair, preferably by a mechanic in the employ of the district.

This discussion of the sound projector does not mean that the superintendent should be unaware of the need for all of the other good audio-visual aids, maps, globes, charts, pictures, slides, museums, displays, exhibits, radios, and other such instructional materials. They are all important and teachers should be trained in their use. The school building construction program necessitates careful planning in arranging for the use of all types of audio-visual aids.

Question 4. Should the school system install its own broadcasting system?

With the rapid increase of FM broadcasting, the installation of local broadcasting systems in city school systems becomes an immediate possibility. The cost of installing such an FM station is not prohibitive. The erection of a local station pro-

Teachers should be familiar with the operation of the projector.



Schools should use all types of available material as audio-visual aids.

vides opportunity for training and using local school talent in broadcast production. It provides the opportunity for arranging local programs which can be closely associated to the local courses of study and makes the matter of programming for the reception of broadcasts relatively simple. In addition to the production and programming of broadcasts, the locally owned and operated school station offers an excellent opportunity to train students in some of the technical aspects of radio broadcasting.

Question 5. How extensively shall transcriptions be used?

The use of transcription broadcasts solves almost every problem in

providing for the programming of radio broadcasts. A good machine for cutting transcriptions and for playing them is an important part of the school system's equipment for audio-visual aids. Transcription libraries make an excellent supplement to the regular library in history, literature, and music in particular, and to practically all of the other subjects to at least some extent. With a central sound system and transcription player the individual school can reproduce any program at any time that it has value.

As the title to this article indicates, the foregoing problems of film libraries, number of projectors, in-service training of audio-visual aids, types of radio reception, provision for local broadcasting, and use of transcriptions are but a few of the multitude of problems which the superintendent must consider in the wise use of audio-visual aids. As careful studies reveal the most effective use of audio-visual aids in teaching, and as teachers become trained in the use of such aids, budgets should be provided to make such aids available to the school system.

About the Author

● **Dr. Henry M. Gunn** was athletic coach and instructor in social studies at Umatilla, Ore., for two years before entering the Portland Public Schools, where he served for 20 years in various administrative capacities. He has been superintendent of schools in Eugene, Ore., since July, 1911.

Dr. Gunn's interest in audio-visual education has extended over a period of more than a decade, and he has taught classes in this field at the University of Oregon for the past five years.





LEWIS S. BAER

Young America Appoints Baer

◆ Stuart Scheftel, President of Young America Films, Inc. has announced the appointment of Lewis S. Baer as Director of Foreign Sales.

Mr. Scheftel said, "It is our belief that the same factors which have made audio-visual teaching aids such an essential part of the American educational system are equally applicable to schools of other countries. The basic nature of our curriculum films (arithmetic, science, health, etc.) make them universally acceptable to educators. Plans are now being made to overcome language difficulties by dubbing in foreign sound track."

Professor of Motion Pictures

◆ Professor Robert Gessner has recently been elected to the position of full professorship in motion pictures at New York University. To our knowledge, this is among the first in the history of education to acknowledge such a professorial chair.

Bennett to Associated Colleges

◆ Ralph Bennett, until recently with the Army Information and Education film service in the ETO, has been appointed special assistant in charge of visual aids for the Associated Colleges of Upper New York. President Asa S. Knowles has announced.

Elizabeth Shamon to Omaha "U"

◆ Anne Elizabeth Shamon, Albuquerque, N. M., has been appointed director of the Bureau of Faculty Teaching Aids, it was announced recently by President Rowland Haynes of the University of Omaha;

People, Places and Events As Reported in the

News of the Month

Nebraska's Film Experiment

◆ Nebraska has been selected for an experiment to develop higher educational standards through the use of motion pictures in school classrooms.

Ten thousand dollars worth of specially selected films will be made available to the experiment through Teaching Films Custodians, Inc., New York.

The project recently received a \$15,400 grant from the Carnegie Corporation of New York to help finance this year's program.

The experiment is being developed by the University of Nebraska, in association with the University of Omaha, four state teachers colleges—Chadron, Peru, Kearney and Wayne—and 24 high schools which are now being selected.

Directing the experiment will be a policy committee composed of Dr. K. O. Broady, director of the University of Nebraska Extension Division; Dean F. E. Henzlik of the University's Teachers College, and Wayne O. Reed, State Superintendent of Public Instruction. Dr. Wesley Meierhenry, former assistant director of the Extension Division, has been named administrator.

"Nebraska, like a good many other states, has a system of small secondary schools, with one hundred pupils and a faculty of from three to six teachers," Dr. Frank Sorenson, associate professor of education at the University of Nebraska and ex-

ecutive secretary of the policy committee, said.

"As a result, the standard curriculum is narrow. We are anxious that pupils in these smaller schools have the same advantages as those in more adequately staffed city school systems."

Motion pictures will be introduced into the classroom in an effort to:

1. Stimulate student interest in such broad new subjects as aviation, the United Nations, and the principles of atomic energy.

2. Integrate other films into class work to dramatize history, science, mathematics, and other regular studies.

A master circulating film library is being set up at the University of Nebraska. Smaller libraries will be established at the five other centers.

EB Film Scholarships

◆ Announcement is again being made by Encyclopaedia Britannica Films of summer tuition scholarships for 1947. Applications by educational institutions wishing to apply for a scholarship grant should go directly to H. R. Lissack, vice-president of Encyclopaedia Britannica Films, 20 North Wacker Drive, Chicago 6, Illinois.

Applications will be considered by a board of four educators working with Professor Stephen M. Corey, director of the University of Chicago

(CONTINUED ON PAGE 46)

Confirming early reports that this summer's enrollment in teacher training classes set new records is this picture of Charles Crakes' audio-visual workshop group at Stanford University.



Homemade Lantern Slides

and how to make them



Part IV
by Mary Esther Brooks
Bureau of Audio-Visual Aids
Indiana University

Cover Glass Slides

IN THE PRODUCTION of handmade lantern slides, cover glass has a variety of uses. One of its principal uses is in the production of hinged slides. By hinging two cover glasses together along one side it is possible to use them as a holder for a number of slide plates simply by changing the plate before each projection. Cellophane, silhouette, and translucent paper can all be used in the hinged slide. The removable plates, however, must be filed carefully in separate envelopes or folds of paper to protect them. The hinged slide must be kept clean at all times so that the projection image will be clear and brilliant.

Uncoated cover glass can be used for the slide plate with certain types of media. Ceramic pencils or glass marking pencils can be used on uncoated cover glass. Slides made with these pencils are simple and quick. Because of their simplicity of production these slides can be made by primary children. Ceramic pencils or glass marking pencils can be secured in several colors for approximately 15c each. These pencils have a heavy wax lead which will adhere with reasonable success to a clean piece of cover glass. They produce a heavy, rather crude opaque outline so that the final product does not have the finished appearance of other types of slides.

After the copy has been decided upon and prepared, the cover glass cleaned, and the pencils sharpened, the production of the slides can

begin. Place the clean cover glass over the copy, using a slide holder to steady the glass. Trace the copy onto the glass with a ceramic pencil. Use a firm pressure, being careful not to remove the pencil from the glass when making a continuous line.

The ceramic pencil slide is useful in preparing map outlines for blackboard projection. Draw the map on the slide plate, project it on the blackboard, and trace with chalk. After the ceramic pencil slides have been used, simply wash the cover glass in hot soapy water and rinse carefully.

Uncoated cover glass can also be used with India ink. The glass must be clean. Use a sharp pen such as the crow-quill pen and point. Proceed as in all other slides; trace the material directly onto the glass with pen and India ink. Detail should be eliminated in these slides, since the ink is rather hard to handle on the uncoated surfaces. Black India ink is the most satisfactory color to use. These slides are not too permanent, for the dried India ink has a tendency to crack away from the uncoated surface.

Translucent Paper Slides

One of the slides more difficult to produce is that made with translucent paper which can be used in a hinged slide or bound with a permanent binding. Any good grade of translucent paper* can be used.

Translucent paper slides are especially useful when fine detail work

* Paper such as that sold by the Transolene Company of Barrington, Illinois. It is called "Traceolene" and sells for approximately 75c per package. 10 8" x 10" sheets.

is desired such as in graphs, diagrams, maps, biological subjects, costume design, and mechanical drawing. Now to make a slide—

The translucent paper serves as the slide plate and makes a satisfactory surface for India ink and slide ink. It is possible to obtain the same effect as in pen drawing by using this paper with India ink. The sharp, fine ink lines project with clarity and brilliance. Colored India ink gives a soft, almost pastel effect, and the slide inks give a brilliant clear effect. The plates after being used in a hinged slide, can be filed in envelopes which take little space.

Below: The teacher uses a projected image of the map to trace a large scale outline on the blackboard.



The techniques for production are similar to those already mentioned under cellophane and gelatin coated slides. (See 1946 April and May issues of SEE & HEAR.)

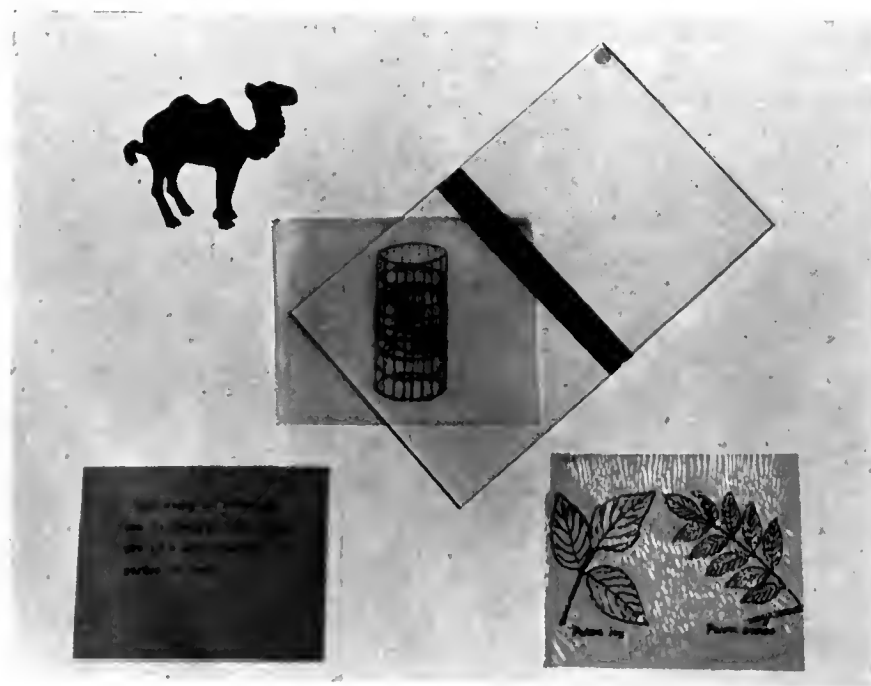
To start, cut a piece of the translucent paper to slide size. Be careful about finger prints. Erasures are not too satisfactory. Start over if errors are made. Now about using a pen on this paper. Because the frosted surface is rough the fine pen points which must necessarily be used to secure good detail work, catch on the roughened surface and splatter the drawing. Keep the strokes moving towards you as you draw. Do not use too much pressure. The colored India and slide inks are applied as in the cellophane slides. Slide crayons may also be used. Do not be disappointed if the value and shade of the colors change in projection; it is unfortunately true that the frosted surface of the paper causes a change in some of the colors as the light passes through them.

Plastic Slides

Plastic materials are coming into wider use in the production of handmade lantern slides. One of the plastics which has been successfully used is the material called "lumarith."* It is light weight, inexpensive, easy

* Secure from Visual Education Equipment, 10 Hill Street, Newark 2, N. J. Approximately 65c per 16½" x 20" sheet for clear lumarith, 85c per sheet for frosted lumarith. If lumarith is secured from other sources, be sure it is fireproof.

Below: the versatile hinged cover glass. In it can be inserted the opaque object; the camel in silhouette; the transparency or typewritten direction.



to draw upon, and it is unbreakable.

Lumarith slides are used for the same purposes as are all the other slides previously mentioned. Because they are inexpensive they make a particularly good temporary slide even though the material cannot be used again. These slides are light in weight, durable, and can be easily transported. Frosted lumarith with India ink makes excellent map slides for blackboard projection. Lumarith can be used together with silhouettes, colored cellophane, with India ink, slide inks and slide crayons.

Shipped in rolls, it is necessary to flatten the lumarith before starting production. Cut the lumarith to slide size. Use the same care in handling the lumarith as in all other materials used for slide plates. The techniques needed for production of the frosted lumarith slides are identical to those for etched glass slides with one or two exceptions. In drawing, use a medium hard pencil with a light pressure. In coloring, also, use a light pressure in order to avoid the white line which will result from too much pressure. The slide crayons do not project with as great a brilliance as they do when used on etched glass. Slide ink is easily used on frosted lumarith as is colored India ink. The slide ink projects with brilliance, and the India ink gives a soft effect. Slide plates of frosted lu-

marith should be protected with cover glass or clear lumarith.

Clear lumarith is used in the same way as white cellophane is used. When India ink is used on clear lumarith care must be taken that the lines are solid. On lumarith, the ink has a tendency to thin out in spots which will project as a brown smudge.

Another successful plastic medium is the material called "Slidecraft."* Pencil, ink, crayon, or typing may be used on this plastic material. The production techniques are the same as those outlined for lumarith or translucent paper slides. The material is fireproof and comes cut to slide size, 3½" x 4", and has a mat printed on the plate.

You are now ready to experiment with many interesting and valuable types of handmade lantern slides. Of course, you will have to refer again and again to some of the specific directions you have been told, but after a while, practice, providing it is good practice, will make perfect. There is no end to the ingenious applications that you can create, and for which the handmade slide will serve you as a means of dramatic and interesting visualization. Try out for blackboard illustrations! Study the possibility of illustrating oral reports, book reports and panel discussions! Investigate the possibilities of including slide-effect for feasible plays, or other creative dramatic occasion. Yours is the opportunity to develop the things that you want for occasions that you find yourself responsible for during the course of the school year. As you proceed through your work, we invite you to report outstanding successes and methods to the editors of SEE & HEAR.

* Obtainable from the Slide Craft Company, 237 Audley Street, South Orange, N. J. Box of 25 costs \$2.00 and a box of 100 costs \$6.00.

About the Author

● Mary Esther Brooks is on leave from the National Girl Scout Staff where she has held executive posts. Her interest in visual education came through the preparation of graphic aids which she used in training volunteer and professional workers.

She is now taking college work at Indiana University and is a part-time staff member of the Bureau of Audio-Visual Aids.

Pictures by the Photographic Laboratory, Bureau of Audio-Visual Aids, Indiana U.



A Bibliography of References on Making of Lantern Slides

◆ The following bibliography was used in preparing the material for the slide articles and will be useful as a guide for those wishing to develop their own projection and utilization techniques in the area of handmade lantern slides.

BOOKS

The Audio-Visual Handbook. Dent, Ellsworth C. Types of Visual Aids and their Uses. (Chicago, The Society for Visual Education, Inc. 1939. p. 52-58.)

Six pages of excellent instructions on the production of handmade lantern slides covering paper cut-out, etched glass, ceramic pencil, cellophane, and lumarith slides. The purposes slides serve, their limitations and uses are discussed in this section of the book.

Visualizing the Curriculum. Hoban, C. F., Hoban, C. F., Jr., and Ziaman, S. B. Arresting Life With the Camera—the Still Picture. (New York, The Dryden Press. 1937. p. 157-169.)

Glass slides, with emphasis on their utilization, are discussed in detail under this section dealing with still pictures. Handmade slides are covered briefly on page 161. Additional information is included on classifying, housing and projecting all types of glass slides.

Methods of Instruction in the Social Studies.

Horn, Earnest. Visual Aids. (New York, Charles Scribner's Sons. 1937. p. 368-370.)

Valuable guidance is given on the utilization of all types of slides including the handmade slide.

Audio-Visual Aids to Instruction. McKowan, Harry C. Projected Still Pictures. (New York, McGraw-Hill Book Company, Inc., 1910. p. 135-138.)

Within the space of a few pages, simple clear instructions are given on the production of handmade slides. Well illustrated by photographs showing different slides, the material covers all types of handmade slides. In addition, there is helpful information on teaching with projected materials.

Integrated Handwork for Elementary Schools. Newkirk, Louis V. Lantern Slides. (New York, Silver Burdette Company. 1910. Chapter VI.)

Chapter Six gives clearly stated directions on the production of all types of handmade lantern slides and includes well-illustrated drawings showing techniques. It also gives brief instructions on the projection of slides.

List of Subject Headings for Small Libraries. Sears, Minnie Earl. (5th Edition, Isabel Stevenson Monroe. New York, H. W. Wilson Co. 1914.)

A carefully worked out list of subject headings for the beginner in subject heading work. The list can be used as an aid in selecting headings in the filing of hand made lantern slides.

PAMPHLETS

How to Make Handmade Lantern Slides. Hamilton, G. E. (Meadville, Penna. Keystone View Company. 1939.)

An excellent guide book for the production of handmade lantern slides. Utilization notes are included for many subject-matter areas. Production techniques cover all of the common types of handmade lantern slides as well as instruction in the production of flash-meter mask lantern slides.

Suggestions for Making Handmade Lantern Slides With a Lantern Slide Kit Supplied to Schools by The Educational Museum. Klein, M. R. (Cleveland, Ohio. Cleveland Public Schools Educational Museum, 1913.)

A practical pamphlet which gives lists of necessary supplies and full production notes for leaf insert, paper cutout, etched glass, typewritten and colored ink slides. Suggestions are given for making cardboard slide holders, for using a lantern slide projector, for preparing drawings for slides and a seating plan for the classroom.

Visual Aids in Education. (A Syllabus for Use of Classes in Schools and Colleges of Education) Leman, G. Q. (Paterson, N. J. State Teachers College. p. 8-12.)

In the section on Handmade Lantern Slides, production details are clearly outlined, materials suggested, and utilization aids are given.

MAGAZINES

PRODUCTION

Social Education

Making Slides in Elementary School. Angell, Della M. (v. 3, p. 122-124. February 1939.)

Pupil-Made Lantern Slides in the Social Studies. March, Leland S. (v. 3, p. 609-611. December 1939.)

Educational Screen

Quick, Check Your Slide Sets. Becker, William J. (v. 19, p. 127. March 1911.)

Drawings for Hand Made Lantern Slides. Gale, Ann. (1937-1915 inclusive.)

Method for Holding Slides. Klein, Max R. (v. 28, p. 172. May 1939.)

How to Make Lantern Slides. Price, W. T. R. (v. 58, p. 501-507. April 1938.)

Science Education

Making Home Made Glass and Cellophane Slides. Cahoon, G. P. (v. 22, p. 251-256. October 1938.)

Journal of Chemical Education

Preparation of Slides Without a Camera. Goldblatt, L. A. and Bates, James E. (v. 17, p. 462-465. October 1910.)

Science

Visible File for Lantern Slides. Lazier, E. L. (v. 84, p. 92. July 1936.)

The Nation's Schools

Song Slides Are Easy to Make. Lang, G. W. (v. 31, p. 52-54. April 1913.)

Bulletin of the American Association of Petroleum Geologists

Preparation of Lantern Slide Copy. Moore, Carl A. (Bulletin 26, p. 1656-1657. October 1912.)

Educational Method

Adventures in Learning Through Pupil-Made Lantern Slides. Moor, La Verna. (v. 8, p. 32-33. October 1938.)

School Arts

Making Inexpensive Slides. Western, Cyrus W. (v. 39, p. 69. October 1939.)

UTILIZATION

Educational Screen

Standards for Selecting and Evaluating Still Pictures. Emmert, Wilber. (v. 26, p. 317-318. December 1937.)

Making Pictures Teach. Jayne, Clarence D. (v. 20, p. 233-235. June, 1911.)

Colored Slides Aid in Teaching Drawing. Klein, M. R. (v. 28, p. 344. November 1939.)

Safety Education in Hand-Made Lantern Slides. Motovich, Esau. (v. 19, p. 62-63, 77. February 1910.)

We Make Our Own Instructional Material. Van Horn, Mary. (v. 21, p. 233-234. June 1915.)

Varied Uses of Slides in the Intermediate Grades. Vauter, Sibyl. (v. 21, p. 178-179. May 1912.)

School and Society

The Value of Slides in Teaching Social Studies in the Junior High School. Park, Joe. (v. 48, p. 635-636. November 1938.)

Journal of the National Educational Association

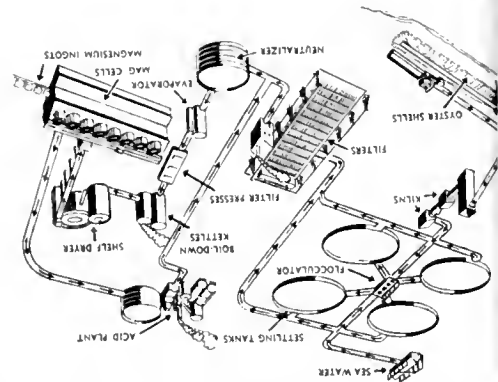
Making Lantern Slides to Illustrate Class Reports. Santa Barbara, California, Public Schools. (v. 27, p. 198. October 1938.)

Just to let you know that we saw it too, the top illustration on this page is reversed. We're sorry, but that's the way the world seems to be these days.

ALCHEMY

1946

by C. H. Sorum,
Professor of Chemistry,
University of Wisconsin



Most valuable as an overview of the magnesium claiming process is this animation which appears in the film, "Magnesium Metal From The Sea."

Having located the sea-water inlet in animation, the film continues to show the tremendous size of equipment and the large-scale operations. This view of the sea-water intake gate gives students a realistic idea of the construction.



In addition to sea water, the other principal raw material—oyster shells—is shown being brought in from the ocean depths in huge wooden barges. The limitlessness of the resources of the sea are appreciated by the student.



ALTHOUGH CHEMISTRY is particularly well adapted to the use of experiments, demonstrations, exhibits and data charts as teaching aids, there are at least two areas in which these aids in the lecture preparation room are inadequate. The first is the area of industrial plant practice, the second is the area involving the animation of abstract concepts such as catalysis, oxidation-reduction and kinetic-molecular theory.

The ideal way to acquaint a student with an industrial process would be to take him right out into the plant and to let him see and hear and feel what goes on. In most schools, such plant excursions are either impossible or impractical. An effective substitute for these plant excursions is to show moving pictures of the industrial processes. A number of such industrial motion pictures are available. One of the best of these, and one that has been used in my lectures to groups of engineering students each semester since it was made is the sound film, *Magnesium—Metal from the Sea*. In using this film, and other industrial films, the students are first made completely conversant with all of the technical and scientific details of the subject illustrated. Chemical reactions involved in the processes shown are explained and discussed. Any new terms are defined. Special pieces of equipment are described. In short, a student knows, before the film is shown, how magnesium is prepared. He can then follow the film intelligently. As a result, he remembers most of the details. This

SEE & HEAR

fact is shown by the higher-than-average grades which the students receive in the sections of the examination dealing with information covered by the film.

A film, such as *Magnesium—Metal from the Sea*, does what no word picture, however skillfully drawn, can do—it presents an exact account of a real industrial process. It shows the magnitude of the scale of operations. It brings a modern magnesium plant right into the classroom.

There are certain features of this particular film that are worthy of special mention. First of all, the animation strip is excellent; it is probably the most striking part of the film, and also the most instructive.

It happens to be a unique feature of this particular film, a feature which might well be used in all future films of this type. Following the animation, the student is confronted by a succession of very clear shots of the actual plant process. Exclamations of surprise when the students see such features as the enormous filtering devices, the reaction tanks, the molten magnesium being ladled out of the cells, can be heard all over the room.

After the film has been shown, about ten minutes are spent reviewing the highlights and answering any questions that the students wish to ask. Very few questions were asked, but it is of some interest to

note that at the end of both showings of the film someone wanted to know (1) the weight of the filter section and (2) where all the oyster shells came from.

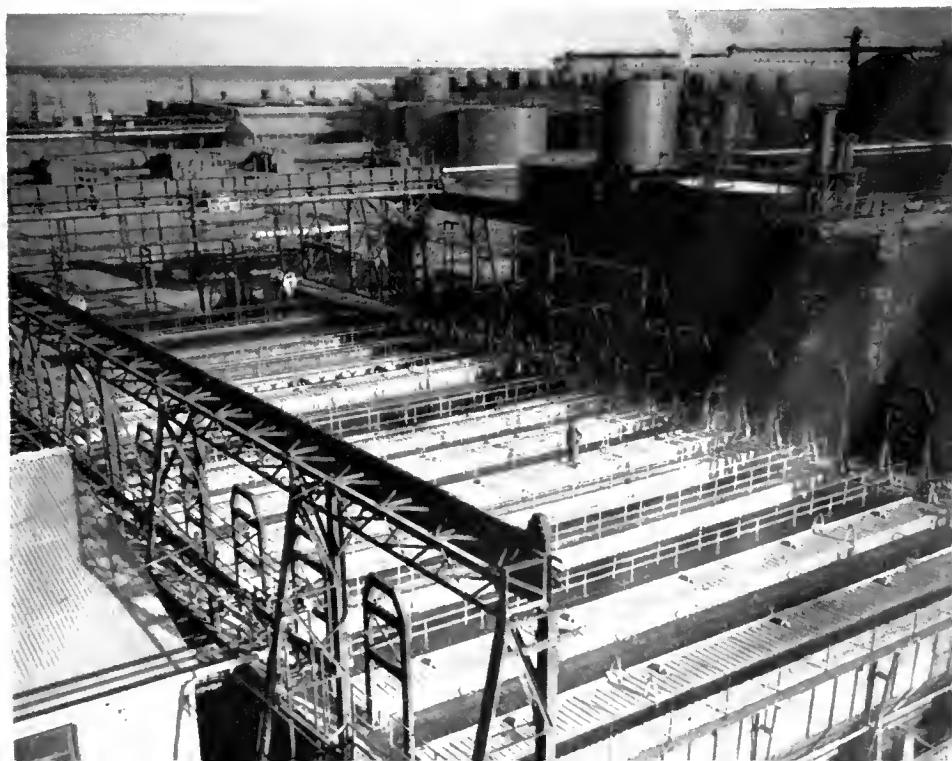
It takes time to show the film and still more time to prepare the class for the film and to review the processes involved, but there is no doubt that this time is well spent. The student has seen a modern, commercial, chemical manufacturing process, and at the same time, he has had a genuine thrill.

Just recently there has come to my attention a prepared film study sheet for use with the film, *Magnesium—Metal from the Sea*. When properly coordinated with the film study, it is said to increase materially the efficiency of the film experience. This film study sheet includes a recommended experience to be followed before the film itself is viewed. Such teaching method responsibilities as motivation, study of difficult vocabulary, and assignment of learning responsibilities are suggested as preliminaries to the showing of the film. It seems very logical that, if students prepare themselves adequately to overcome some of the difficulties which may otherwise exist, they will be in a much better position to view intelligently the contents of a film. The study sheet is not reproduced here but may be obtained from the sponsor, Dow Chemical Co. of Midland, Michigan for use with the film.



"I am just beginning to realize how commercial chemistry operates," one student responded after seeing the huge settling tanks or flocculators in this film.

As learners watch these filters weighing hundreds of tons being lifted bodily from their beds and being cleaned of their loads, a new understanding of industrial chemistry comes into being.



We Make Our Own World



by John Sternig,
Head of Science Department,
Glencoe (Illinois) Public Schools

INCREASED CONSCIOUSNESS of international affairs has practically demanded a global approach to the study of man and his earth. Globes became increasingly important as teachers began to use them in preference to flat maps, which usually distort. This is especially true of world maps.

Someone got the idea that using globes more purposefully was fine, but that actually making one would be even more effective in bringing the concept of the world as a globe into more graphic prominence. The

eight-grade pupils in the Glencoe, Illinois, Public Schools undertook this project—the construction of a world globe 60 inches in diameter.

No one person can claim the credit for our globe. Everyone contributed something—the superintendent, teachers, pupils, the arts, crafts, and science departments, the school engineer. Everyone had ideas which eventually became plans—under the general guidance of the science department.

The construction of the globe was largely a crafts project. Two large

rings of wood were made for the equator base, 60 inches in diameter, about one inch thick and three inches wide. Cross pieces were fastened to these and upon the center of the cross pieces hollow wooden cores were secured through which the axis pipe was to go. The globe was made in two sections, a northern and southern hemisphere. It had to be this way, since only then was it possible to get the sections through the doors of the classrooms.

From the equatorial ring to the top of the center shaft, the children bent flexible wooden strips which were braced where needed to create the proper curve. These wooden formers were then made rigid by wiring them to still wire hoops placed about 15 inches from equator to pole.

The next step was to cover the hemisphere with wire netting with a $\frac{1}{4}$ inch mesh. This was cut into gores which were wired to the framework.

Thus, the foundation was complete. We covered it with papier mache (newspapers soaked in water until pulp-like—then mixed with paperhangers' wheat paste to make a good sticky mixture). This we spread over the hemispheres as shown in the illustration.

We covered the foundation with papier mache in a good sticky mixture spread evenly over the hemispheres.



When dry this covering was light and yet quite tough. On this foundation we spread another layer of a new mixture— asbestos powder, sawdust, and wheat paste worked together to make a smooth mixture about the consistency of heavy plaster. It was applied with a trowel and gave a line smooth surface that required only a minimum of sanding when dry.

The hemispheres were ready to be put together. The next step was to prepare a base. Ours was made of five-foot timbers, three inches square and set crosswise. Into the center we inserted a one-inch pipe with a waxed wooden bearing at the bottom upon which the globe could turn. The hemispheres were then placed over the pipe and fastened together so that the globe could turn upon its axis. A final sanding was given as shown.

Next, at ten degree intervals we drew lines of longitude and latitude. Good arithmetic was required. We prepared flexible wooden strips for markers. The converging lines of longitude with the consequent change in circumference of latitude lines created practical arithmetic problems. Once the lines were drawn on the surface as shown in photograph 3, they were grooved into the surface with v-shaped woodcarving knives so that they were permanent and would show through the coats of paint we applied.

The whole globe was now given three coats of flat blue paint. Glossy paint is not suitable since one cannot draw on it. Blue was selected since in that way the ocean color was applied, and the continents—less in area—could then be plotted and filled in.

The continents and other land masses are put on by the system of transfer by squares. The lines of latitude and longitude were numbered and maps with the same 10 degree interval were used as a guide in transferring the land forms, section by section. Part of this process is shown in the illustration.

Once the outlines were plotted, the land forms could be painted in and political boundaries traced. Our globe was finished! However, we decided to add "relief". We built up each continent, elevation by elevation, with the asbestos mixture. Good relief maps were our guides. We feel that a globe is far more useful when it shows "relief", since political boundaries are of secondary importance insofar as the development of the earth as a home for man is concerned.

For those who may desire the exact and precise details of construction, the author suggests they obtain his booklet called *Pupils Build Own Globes* supplied through the Air Age Research, 100 East 42nd Street, New York 17, N.Y. at 25 cents. This booklet supplies additional information on the construction of the globe and also includes suggestions for the use of such a globe.

The values of a project of this sort are obvious. It makes for a unique kind of unity in the groups participating. Several classes of our eighth grade pupils have engaged in it in the past three years and they come back each year from high school to see how the present class is coming along. The educational values, very obviously, are numerous. In addition to the integration of arts, crafts, science, mathematics, and the social studies, a globe of this size is a very useful tool in making geographical ideas graphic. The feeling of the earth is much more real when one studies a large model of it— one that you can really see and feel.

All photographs by the author, John Sternig.

About the Author: *John Sternig brings a wealth of classroom teaching experience to his post in charge of the science department in the Glencoe Public Schools in Illinois. His hobbies include model-making, cartography, art work, photography (both still and motion), and astronomy. He assists the Dearborn Observatory in Evanston to operate the large telescope on nights when the observatory is open to the public.*



• Opaque projection and still-picture reference feature for See & Hear



by A. Curtis Wilgus
*Professor of Hispanic American History,
George Washington University*



JUST RECENTLY, I was reading a course of study which is typical of the ones used in our schools before the outbreak of World War II. It was most interesting. Geography had been a matter of European backgrounds—quite naturally so, too, when we consider that these were the lands from which a large segment of the present population of our own country had sprung.

But now consider what has happened in the few years that have passed. The war news has referred to places south of us, the location of which, I admit, very few people had any knowledge. Spots on the Pacific, heretofore unknown, have rushed into prominence. Our known world has suddenly become important in the most fascinating and unusual spots and not always because they were the location of some battle, some political turmoil, or some strategic stand.

Recently, materials, supplies, and the thinking of people have influenced the conduct of the war from regions which five years ago were

never included in news releases and, more significantly, were never mentioned in the textbooks in our schools. Today attention has swung dramatically toward the south. Curriculum committees are including the study of the South American republics in recently revised plans as an important phase of their courses. To accomplish this it has been necessary to search for materials.

In this connection, may I suggest that no teacher of history or geography can afford to overlook the valuable reservoir of illustrated information published in the *National Geographic Magazine*. The teacher of Latin American life, especially, will find an almost inexhaustible mine of information about people and places in our neighbor republics. Innumerable maps, as well as hundreds of photographs, many superbly colored, add zest to the reading and studying of these articles by students at all grade levels.

It is for the purpose of helping the teacher of Latin American civilization to find useful visual aids that

this list has been compiled. It is hoped that it may have wide and full use.

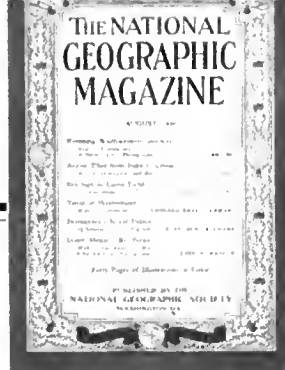
Because files of back issues will be most complete during recent years, the notations in the bibliography which follows have been limited to the period of 1930 to the present.

Articles treating of the early inhabitants of the southwestern portion of the United States have been included because of their connection with the Spanish frontier advance and because of their early ethnological association with the Indians of Mexico.

The arrangement of the items is by geographical divisions, as follows:

- I. Northern Latin America
 - A. Southwestern United States
 - B. Mexico
 - C. Central America
 - D. West Indies and Caribbean
- II. Southern Latin America
- III. Latin America as a whole
- IV. Miscellaneous

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Indian Tribes of Pueblo Land. Sterling, Matthew W. LXXVIII (November, 1940), 519-597.

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Travels With a Donkey in Mexico. Bevan, Bernard. LXXVI (December, 1934), 757-788.

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A Land of Lakes and Volcanos (In Nicaragua). LXXXVI (August, 1944), 161-192.

To Market in Guatemala. LXXXVIII (July, 1945), 87-104.

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(CONTINUED ON NEXT PAGE)



Pictures on these pages were supplied by the National Geographic Society and represent the work of Ernest G. Holt, Luis Marden, W. Robert Moore, Richard H. Stewart, B. Anthony Stewart, Jacob Gayer.

Education for the A T O M I C A G E

• MOTION PICTURES • FILMSTRIPS • PAMPHLETS •

IN THE WORDS of Dickens, "It is the best of times, and it is the worst of times." It is the "worst of times" because many feel that we are tottering on the brink of an abyss, about to plunge again into turmoil and destruction.

It is the "best of times," because never before have such tremendous challenges been hurled at the feet of education.

It is the "best of times" because there is "plenty" for all of us on every hand. Science has developed the means of raising the standard of living for those who "want" it, and education has the opportunity of developing in children the realization that the environment in which they live can be bent toward social usefulness.

This is the social scene as we conclude another American Education Week. The themes that were selected for this period look forward. They direct every teacher, supervisor, and administrator to re-examine the role which education must and can play in the future.

The following films have been nominated for use during and after this week by the membership of the *See and Hear* advisory board.* In cases where two or less people nominated materials, the item was not included. Some recommendations had to be omitted because of incomplete information concerning source.

FILMS**

Airplane Changes Our World Map
(Sound) 10 minutes

◆ Overview of the evolution of maps, with particular reference to the effect which the airplane has had on distance, direction and time concepts in map making and interpretation. (*Encyclopaedia Britannica*)

* Suggestions are included from the following: Messrs. Albright, Anderson, Araspiger, Brown, Cochran, Corey, Crakes, DeBernardis, Eye, Goodrich, Hankammer, Hedges, MacKenzie, Morphet, Rakestraw, Rogers, Rowland, Sechrist, Stenius, Tiemann, Trenholme, Wardlaw, Wendi, and Mesdames Best, Carter, Goudy, Hamilton. Others who gave suggestions were: Thomas Brandon, Gerald Bench, and Robert Schreiber.

** Ask for these films at your nearest film library.

Americans All
(Sound) 16 minutes

◆ The film shows how a forward-looking city like Springfield, Mass., offers an inspiring plan to other communities for combating prejudices. (*March of Time*)

Assignment—Tomorrow
(Sound) 30 minutes

◆ A description of the all-around community and teaching responsibility of teachers. A film suitable for revealing the very general yet highly specific responsibility of anyone associated with the teaching profession. Available from all state education association offices. (*National Education Association*)

Brotherhood of Man
(Sound) (Color) 11 minutes

◆ The scientific facts of the biological commonness of all peoples explained with deftness and humor in color cartoon animation. Based on "Races of Mankind" by Benedict and Weltfish. (*Brandon*)

Children of Russia
(Sound) 13 minutes

◆ In this film we see how the Russian children go to school, garden, play, parade, and live in the summer pioneer camps, comparable to our youth camping programs.

Defeated People, A
(Sound) 20 minutes

◆ The first official film on occupied Germany. Explains the problems of government in the British zone—disrupted transportation, no material for repairs, few schools and fewer teachers, screening and isolation of Nazis, and the danger of mass malnutrition and disease. (*British Information Services*)

Democracy and Despotism
(Sound) 19 minutes

◆ The film identifies democracy by its signs—shared respect and shared power. It shows that these signs flourish or wane in the presence or absence of enlightenment and economic balance. The second half of the film shows how one can identify one's own community with respect to the degree that it lives under a complete or incomplete democratic form. (*Encyclopaedia Britannica*)

Don't Be a Sucker
(Sound) 10 minutes

◆ An Army-produced film starring Paul Lukas, carrying a powerful message against religious intolerance.

Food, Secret of the Peace
(Sound) 20 minutes

◆ A forceful picture of the impoverishment of Europe and the desperate need for food which only the United States and Canada can provide. The film presents the necessity for rebuilding the transportation, manufacturing, and agricultural facilities of war-torn lands so that people can begin to support themselves. The threat to world



The U. S. Government's program on atomic research was set in motion when Dr. Albert Einstein (upper left) wrote FDR on the significance of German studies. From *March of Time* film "Atomic Power".

peace while hunger stalks the world is clearly demonstrated. (*National Film Board.*)

Freedom and Famine (Sound) 11 minutes

◆ The film shows the desperate struggle that a typical French girl and her mother have in supplementing their monthly ration allotment. With restraint and dignity the film portrays the complete destitution of European populations. (*U. S. Dept. of Ag.*)

Geopolitik
(Sound) 22 minutes

◆ The film shows how, after World War I, a German professor began to study geopolitics in connection with another world war to come, and how, when Hitler came into power, the professor was put in charge of the German Academy which immediately set about getting all sorts of information about different countries which Germany would invade some day. (*Teaching Film Custodians*)

House I Live In, The
(Sound) 10 minutes

◆ Frank Sinatra makes a dramatic and effective plea for understanding of minority groups in this picture. (*Young America*)

Man—One Family
(Sound) 17 minutes

◆ A hard hitting refutation of the theory of a master race. It breaks down the common and persistent belief that there is such a thing as racial distinction. (*British Information Services*)

Molecular Theory of Matter
(Sound) 19 minutes

◆ Evidence of molecular activity in gases, liquids, and solids is presented in support (CONTINUED ON PAGE 43)

Harvard University's President James B. Conant and Dr. Vannevar Bush, Director of USSR, watch the first atomic explosion.



by Elizabeth Goudy Noel
President, Southern California
Audio-Visual Education Association

THE SAME TECHNOLOGY that has given man jet-propelled planes, the atom bomb, and radar has given the teacher a variety of tools that he can use to better prepare boys and girls and men and women for life in the modern changing world. Two such tools are the phonograph record and the electrical transcription. Phonograph records are not new; they have been successfully used by music teachers for a long time. Stories, dramas, and poetry are now also available in record form, and the teacher's choice ranges from Kipling's *Jungle Book* to the recorded radio speeches of Franklin Delano Roosevelt. Added to the rapidly growing number of phonograph records are many electrical transcriptions.*

Transcriptions and records, attainable even now, can make significant contributions to classroom instruction and adult education. There are talks by recognized authorities that can add measurably to the consideration of important current topics. Often the information presented by them cannot be found in books either because of its immediacy or because the experts have not published their findings. Recorded interviews with researchers and scientists in the Department of Agriculture are examples.

Some transcriptions have preserved excellent radio programs which otherwise would have been lost after the initial broadcast. Barrymore's performance in *The Man Without a Country* and Paul Muni's in *The Murder of Lidice* are illustrative of

* Transcriptions differ in size and the speed at which they are played. The discs are usually 16 inches in diameter and turn at 33½ revolutions a minute while the smaller records turn at 78 revolutions per minute. Transcriptions require a special playback and cannot be used on the ordinary phonograph. However, since more and more educationally worth-while transcriptions 33½ r.p.m.) are becoming available, schools should seriously consider purchasing playback equipment which operates at both 78 and 33½ revolutions per minute and will play both sides of discs. Such equipment will make it possible for teachers to take advantage of this dynamic educational resource.

Education for the A T O M I C A G E

• RECORDS AND TRANSCRIPTIONS •

this type. Records like those in the series *Exploring the Unknown* bring to the classroom the latest scientific information, information which would require many long hours of research by the instructor,—if indeed he could obtain the information at all. Others present controversial issues in dramatized or discussion form, thus making it possible for student listeners to gain many viewpoints as they study current problems and seek competency in solving them.

Teachers today are more than ever concerned with the building of attitudes because they recognize that attitudes give direction to behavior. For example, teachers are concerned with building certain attitudes toward the democratic way of life,—common attitudes toward minority groups, toward law obedience, toward high standards of honesty and service

in industry, in business and government, toward the acceptance of responsibilities to the group, toward relationships in the world community. But attitudes, the psychologists point out, do not generally result from the accumulation of facts. *Emotions are the most important single factor in the development of attitudes.* This means, then, that teachers must use those materials which carry on emotional impact. Many records and transcriptions by the nature of their content and the dramatic quality of their presentation do carry an emotional impact and will, when skillfully used, help develop attitudes.

If schools are to keep their place among the agencies which men have set up to aid in shaping and directing the destinies of civilization, they must help young people and adults to live in a community which now
(CONTINUED ON THE NEXT PAGE)

Verbal experiences dramatized for the moment over the radio can today be preserved through recordings and transcriptions as supplementary learning information for every classroom in the country.



RECORDS AND TRANSCRIPTIONS

(CONTINUED FROM PRECEDING PAGE) encompasses the entire world. American Education Week has appropriately taken for its theme, "Education for the Atomic Age." It is most appropriate to call the attention of teachers to many existing records and transcriptions which carry information that can be useful in helping schools to carry through this theme. These materials, if properly used, help students and adults to understand the interrelationships of our interdependent society and to appreciate the new patterns of life which are rooted in the latest scientific discoveries and technological developments. Teachers and adult groups must help young learners build those attitudes of cooperation so essential to world peace and security. The following recordings and transcriptions are recommended:

Theme for Sunday and Monday—**Building World Brotherhood and Security.**

(Grade level code: S—Senior High School; J—Junior High School; I—Intermediate Grade; A—Adult)

It's Your State Department—Building the Peace Series. 33 1/3 r.p.m., 30 min., 16" diameter. Loan from F.R.E.C.,* J, S.

A presentation of the organization and functions of the State Department.

The Level Land—Books Bring Adventure Series. 78 r.p.m., 15 min., 12" diameter. Purchase from World Broadcasting Co.; \$3.50 per program. I, J.

The German Invasion strikes terror into the hearts of the Dutch family and the Jewish boy portrayed in this story of fifth columnists.

State Department Speaks—A series of four programs. 33 1/3 r.p.m., 30 min., 16" diameter. Loan from F.R.E.C. S, A.

- a. The functions of the State Department, how it is attempting to attain a lasting peace.
- b. How the State Department is set up and operates, the recruitment policies, and the basis for eventual reorganization.
- c. How the State Department enacts economic warfare—sanctions on a foreign country, black list, etc.; excellent on world trade and world freedom, trade, tariffs, free trade.
- d. Relationship of Congress and the State Department in the formulation and execution of foreign policy.

A Scientist Looks at Atomic Energy—Beyond Victory Series. 33 1/3 r.p.m., 15 min., 16" diameter. Purchase from World Wide Broadcasting Co., \$2.00. S, A.

Dr. Harlow Shapley, Harvard University, internationally famous astronomer and scientist, gives views on atomic power.

Social Progress—Americans All, Immigrants All Series. 78 r.p.m., 8 min., three 12" diameter records at \$4.75 per set.

33 1/3 r.p.m., 25 min., one 16" diameter record at \$3.75 each. Purchase from Linguaphone Institute. J, S, A.

Sketches immigrant contributions to social welfare, government and politics, philanthropy, religion, and education. Shows how concepts of law and liberty were brought from other countries and adapted to the needs of the United States.

This New World of Peace—33 1/3 r.p.m., 30 min., 16" diameter. Purchase from F.R.E.C., \$3.75. J, S.

A clearly told story of the relations of South America and Spain during Spain's control of those countries. Venezuela, Colombia, Peru, and Chile are emphasized.

United Nations Work Together for Social Reform—Beyond Victory Series. 33 1/3 r.p.m., 15 min., 16" diameter. Purchase from World Wide Broadcasting Co., \$2.00. S, A.

Dr. W. A. Neilson, Dr. C. E. Winslow, Ruth Bryan Rohde, Herbert May, Clark M. Eichelberger talk on reform of world conditions.

We Hold These Truths—A series of four. 33 1/3 r.p.m., 30 min., 16" diameter. Loan or purchase from F.R.E.C., \$2.50 per record. J, S, A.

Presents history of the Bill of Rights, the first ten amendments to our Constitution.

World Trade and Enduring Peace—Beyond Victory Series. 33 1/3 r.p.m., 15 min., 16" diameter. Purchase from World Wide Broadcasting Co., \$2.00. S, A.

W. L. Clayton, Assistant Secretary of State, discusses the difficulties of establishing world trade.

Introducing the Peoples of Asia—A series of seven talks. 33 1/3 r.p.m., 15 min., 16" diameter. Loan from F.R.E.C. S, A.

- a. The People of the Philippines—General Carlos P. Romulo, Resident Commissioner of the Philippine Commonwealth.
- b. The People of Russia—Admiral William N. Standley, U.S.N. Retired, Former Ambassador to Russia.
- c. The People of Thailand—His Excellency M. R. Seni Pramoj, Minister of Thailand.
- d. The People of China—The Honorable Walter H. Judel, Congressman from Minnesota.
- e. The People of India—Dr. Horace I. Polemon, Chief, India Section, Library of Congress.
- f. The People of Japan—The Honorable Joseph C. Grew, Under Secretary of

State, former Ambassador to Japan.

g. The People of Korea—Dr. J. Kyuang Dunn, Secretary of United Korean Committee in America.

Freedom's People—A series of eight on the contributions of the Negro to our culture. 33 1/3 r.p.m., 30 min., 16" diameter. Loan or purchase from F.R.E.C., \$1.50 per record. J, S, A.

a. Contributions to Music; b. Contributions to Science and Discovery; c. Contributions to Sports; d. Contributions to Military Service; e. Contributions to Industry; f. Contributions to the Arts; g. Contributions to the Theater.

Wendell Willkie—Radio Talk after "One World" Trip. 33 1/3 r.p.m., 15 min., 16" diameter. Purchase from U.S. Recording Co., \$5.00 each. S, A.

Theme for Tuesday—**Facing New Tasks**

Age of Flight—Air Transportation Series. 78 r.p.m., 8 min., 12" diameter. Loan from F.R.E.C. or United Airlines. J, S, A.

Teenagers pose questions to experts about the future of flying and its importance in the coming age. The implications of flight to social understandings are reviewed. Job opportunities for youth also discussed.

America's Vanishing Soil—This Land We Defend Series. 33 1/3 r.p.m., 15 min., 16" diameter. Loan F.R.E.C. J, S.

Reports on the misuse of the soil by man, possibilities of repair, use of protective vegetation and methods of erosion control.

Democracy at Work on the Land—This Land We Defend Series 33 1/3 r.p.m., 15 min., 16" diameter. Loan from F.R.E.C. S, A.

Discusses erosion problems, planning, terracing, flood control, reforestation and the labor supply necessary to carry on this work.

Floods—This Land We Defend Series. 33 1/3 r.p.m., 15 min., 16" diameter. Loan from F.R.E.C. I, J, S.

Portraying a graphic picture of the Ohio Flood of 1937. Emphasizes flood control and dam building.

Future Power Sources—Adventures in Research Series. 33 1/3 r.p.m., 15 min., 16" diameter. Loan from F.R.E.C. S, A.

Side 1—Discusses America's fast diminishing petroleum reserves, which at the rate of pre-war consumption will probably be exhausted within less than a generation.

Side 2—Present limitations of potential sources of power, hydro-electric, solar, atomic, are discussed.

New Age of Wood—Adventures in Research Series. 33 1/3 r.p.m., 15 min., 16" diameter. Loan from F.R.E.C. I, J.

Research in plastics, methods of obtaining each, and new uses for each are given.

Plastic Developments—Adventures in Research Series. 33 1/3 r.p.m., 15 min., 16" diameter. Loan from F.R.E.C. J, S.

The developments of plastics now and in the future.

YOUR PUPILS WILL WANT TO BE

Good Citizens and Good Neighbors

when they **SING A SONG**
of **FRIENDSHIP**



TEACH-O-FILMSTRIPS are particularly valuable for classroom use because they make learning and teaching easier. Each filmstrip was conceived, planned and written by experienced teachers.

Each is a self-contained teaching unit with motivation, concept teaching, problems and questions for discussion. Combined with unbreakable vinylite TEACH-O-DISCS they constitute an integrated sight and sound teaching device that produces splendid classroom results. The two kits described on this page are excellent examples. You may order them in coupon below.



And they'll Sing a Song of Safety too!

FRIENDSHIP KIT: A group of audio-visual teaching aids based on Irving Caesar's sensational book "Sing a Song of Friendship." 19 delightful and easily-understood songs that stress the importance of World Friendship and Human Rights. For use in *Middle Grades*.

Kit is made up of 3 main elements: (a) 5 color TEACH-O-FILMSTRIPS—\$5 each, (b) 4 unbreakable vinylite 12-inch double-face TEACH-O-DISCS in album, \$12, (c) The book, "Sing a Song of Friendship" containing words and music of 19 songs fully illustrated, School Price, \$1.50. *Full Kit Price, only \$38.50.*

SAFETY KIT: Another group of audio-visual teaching aids based on the Irving Caesar book of 19 songs. These deal with safety habits and help develop an alert, safety-conscious attitude. For *Primary Grades*.

Kit is made up of (a) 5 black-and-white TEACH-O-FILMSTRIPS—\$3 each, (b) 2 unbreakable vinylite 12-inch double-face TEACH-O-DISCS in album \$6, (c) the book, "Sing a Song of Safety" containing words and music of the 19 songs fully illustrated, School Price, \$1.25. *Full Kit Price, \$22.25.* Use coupon at right to order.

TEACH-O-FILMSTRIPS READY SOON

- Primary Arithmetic (for use in Primary Grades), 6 filmstrips, black and white. \$18.00
- Community Helpers (for use in Primary Grades), 6 filmstrips, black and white. \$18.00
- American History (for use in Middle Grades), 8 filmstrips, black and white. \$24.00
- English Literature (for use in Junior and in Senior High Schools), 3 filmstrips, black and white. \$7.50
- Food and Nutrition (for use in Junior High Schools), 5 filmstrips, color. \$25.00

AUDIO-VISUAL DIVISION

POPULAR SCIENCE PUBLISHING CO. SH-11
353 Fourth Avenue, New York 10, N. Y.

I WISH TO ORDER the audio-visual teaching aids checked below:

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| FRIENDSHIP KIT | SAFETY KIT |
| <input type="checkbox"/> 5 TEACH-O-FILMSTRIPS in color, 4 12-inch double-face records, and Irving Caesar's "Sing a Song of Friendship"— <i>Complete Kit, \$38.50</i> | <input type="checkbox"/> 5 TEACH-O-FILMSTRIPS in black-and-white, 2 12-inch double-face records, and Irving Caesar's "Sing a Song of Safety"— <i>Complete Kit, \$22.25</i> |

I wish to order the following separate elements of the FRIENDSHIP or SAFETY kits: (prices are listed in description above)

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PAYMENT ENCLOSED C.O.D. BILL

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<input type="checkbox"/> TEACH-O-FILMSTRIPS	<input type="checkbox"/> Portable Electric Phonograph and Dual-speed machines (33-1/3 and 78 r.p.m.)
<input type="checkbox"/> TEACH-O-DISC Classroom Recordings	
<input type="checkbox"/> Tri-Purpose Projector	

Name..... I Teach

Name of School

School Address

City..... Zone..... State.....

Saga of the Forest—This Land We Defend Series. 33 1/3 r.p.m., 15 min., 16" diameter. Loan from F.R.E.C. I, J, S.

A clear, easy presentation of the decline of the fertility of the soil through forest stripping and erosion.

Soil Conservation Comes of Age—This Land We Defend Series. 33 1/3 r.p.m., 15 min., 16" diameter. Loan from F.R.E.C. J, S.

A history of soil conservation from George Washington to the present.

Some Interesting Aircraft Development—Air Transportation Series. 78 r.p.m., 8 min., 12" diameter. Loan from F.R.E.C. or United Airlines. J, S.

Interpretations of the Flying Wing, the Helicopter, glider trains, and the jet propelled plane; cites the advantages and disadvantages of each.

Synthetic Rubber, Newest Major Industry—Adventures in Research Series. 33 1/3 r.p.m., 30 min., 16" diameter. Loan from F.R.E.C. S, A.

Side 1—Explains synthetic rubber.
Side 2—Compares outstanding properties of several types of synthetic rubber.

Wildlife G-Men—Life for Wildlife Series. 33 1/3 r.p.m., 15 min., 16" diameter. Loan from F.R.E.C. I, J.

Dramatization of the evolution of the Federal Laws for the protection of wild life as well as enforcement.

Exploring the Unknown—Series on the latest scientific and technological developments. 78 r.p.m., 8 min., 12" diameter. Purchase from N.Y.U. Film Library, \$4.75, per set of three. J, S, A.

1. The Flying Blowtorch—Rockets and Jet Propulsion;
2. Plastics—Nature Gone Modern;
3. What is the Atom?
4. The Battle That Never Ends—Pests.

Theme for Wednesday—Developing Better Communities

Contributions in Science—Americans All, Immigrants All Series. 78 r.p.m., 30 min., 16" diameter. \$3.75 per program. Purchase from Linguaphone Institute. S, A.

The varied racial backgrounds of our American scientists are emphasized. Their inventions are shown to be the results of many who have gone before.

Downright Dencey—Books Bring Adventure Series. 78 r.p.m., 15 min., 12" diameter. Purchase from World Broadcasting Co., \$3.50 per program. I, J.

Dencey lives up to her Quaker training by befriending the town's outcast orphan.

- Americans All, Immigrants All—a.** French-speaking People in the United States; **b.** Germans in the United States; **c.** Irish in the United States; **d.** Italians in the United States; **e.** Jews in the United States; **f.** Near Eastern People in the United States; **g.** Negroes in the United States; **h.** Orientals in the United States; **i.** Scandinavians in the United States; **j.** Slavs in the United States. 78 r.p.m., 8 min., 12" diameter, \$4.75 per set of

(CONTINUED ON THE NEXT PAGE)

RECORDS AND TRANSCRIPTIONS

(CONTINUED FROM PRECEDING PAGE)

three. 33 1/3 r.p.m., 15 min., 16" diameter, \$3.75 per program. Purchase from Linguaphone Institute. J, S, A.

Each racial group is presented through their contributions to American life in agriculture, education, business and industry, science, as well as their personality traits as being an integral part of American life.

Industrial City—Americans All, Immigrants All Series, 78 r.p.m., 8 min., 12" diameter. \$4.75 per set of three. 33 1/3 r.p.m., 30 min., 16" diameter. \$3.75 per program. Purchase from Linguaphone Institute. S, A.

The emergence of an American culture out of the many folk-ways of foreign peoples who have crowded our cities is dramatized.

New England Town—Americans All, Immigrants All. 78 r.p.m., 8 min., 12" diameter, \$1.75 per set of three. 33 1/3 r.p.m., 30 min., 16" diameter, \$3.75 per program. Purchase from Linguaphone. S, A.

The process of cultural integration is emphasized as being much the same in one part of the country as in another, in one

group as in another. A dramatized version of life in a New England town is an example.

Robin on the Mountain—Books Bring Adventure Series. 78 r.p.m., 15 min., 12" diameter. Purchase from World Broadcasting Co., \$3.50 per program. I, J.

Under pioneer conditions, Robin and his family struggle in the Tennessee Mountains. At last, through Robin's determination, land is won for the group.

Jane Addams of Hull House—Cavalcade of America Series. 78 r.p.m., 30 min., 12" diameter. \$4.50 per set of three. 33 1/3 r.p.m., 30 min., 16" diameter, \$3.50 per record. Purchase from N.Y.U. Film Library. J, S, A.

Dramatization of events, including scenes at Hull House, during the life of Jane Addams as she struggled to improve the living and working conditions of the people.

Theme for Friday—Investing in Education

Forest Patrol—Books Bring Adventure Series. 78 r.p.m., 15 min., 12" diameter. Purchase from World Broadcasting Co., \$3.50 per program. I, J.

Set in the Alleghany, this story tells of a boy's determination and grit which win for him the goal of forest patrol.

Middle Button—Books Bring Adventure Series. 78 r.p.m., 15 min., 12" diameter. Purchase from World Broadcasting Co.,

\$3.50 per program. I, J.

Maggie McArn, the "Middle" button, shows her family that doctoring is respectable for women. Fighting the taboos of fifty years ago, Maggie courageously continues in the face of many difficulties.

Nancy Hanks—Cavalcade of America Series. 33 1/3 r.p.m., 30 min., 16" diameter. Purchase from N.Y.U. \$3.50 per program. I, J.

The story of Nancy Hanks from Tom's proposal to her death is dramatized, her great love for her children and their education is shown.

Research Engineering—Air Transportation Series. 78 r.p.m., 8 min., 12" diameter. Loan from F.R.E.C. or United Airlines. S.

An introduction to research engineering in air transportation is made by discovering the duties, projects, employment opportunities, and educational requirements of the occupation.

Science as a Career—Adventures in Research Series. 33 1/3 r.p.m., 30 min., 16" diameter. Loan from F.R.E.C. J, S, A.

Side 1—The acceleration of scientific research is shown to have opened vast new opportunities for careers.

Side 2—Various abilities, personality traits, and skills which the scientist should have are considered as well as other factors which are important in deciding on research science as a career.

Theme for Saturday—Promoting Health and Safety

Better Health for Rural America—Consumer Time Series. 33 1/3 r.p.m., 15 min., 16" diameter. Loan from F.R.E.C. S, A.

Emphasis is placed upon the vast lack of medical facilities in the rural areas as contrasted with the urban areas.

Killing the Killers—Help Yourself to Health Series. 33 1/3 r.p.m., 15 min., 16" diameter. Loan from F.R.E.C. S, A.

This recording presents a picture of the killer diseases that take the highest toll of American lives. Ways of recognizing their symptoms and of combating their effects are given.

Men of Tomorrow—Health for America Series. 33 1/3 r.p.m., 15 min., 16" diameter. Loan from F.R.E.C., use in health, sociology, physical education. J, S, A.

Through the interest of a teacher, a youth who thought his failures made him useless sees that they are due to the lack of proper food and correct health habits.

Our Town Is Your Town—Help Yourself to Health Series. 33 1/3 r.p.m., 15 min., 16" diameter. Loan from F.R.E.C. S, A.

A dramatization of the "blindness" commonly displayed by intelligent people on the problem of venereal diseases.

Virus, Enemy of Life—Adventures in Research Series. 33 1/3 r.p.m., 15 min., 16" diameter. Loan from F.R.E.C. J, S, A.

The long search for the viruses which

NEW "SERIES ONE" RECORDINGS LAUDED BY EDUCATIONAL LEADERS

HAILED AS OUTSTANDING FIRST IN TRAINING AIDS FOR SCHOOLS

Under the auspices of the School Guild Theatre, Elizabeth Goudy Noel and William Bower, nationally prominent in the audio-visual field, have collaborated on a remarkable new group of transcriptions. Specifically created for class-room use, the new "SERIES ONE", depicting the lives of great Americans, offers a new concept of transcriptions as teaching texts. Each is a complete teaching unit.

The unique feature of the recordings is AUDIO-GUIDE, a "built-in" teacher-student listening guide. Background material is included to save the teacher's valuable time on research. Pre-listening and follow-up activities are recorded for use by students. The transcriptions are extremely flexible, and have diversified application in the school. The dramatic episodes are of high level commercial radio standards.

Educational leaders, who previewed "SERIES ONE", have acclaimed these recordings an important step forward in training aids for our schools.

FOR COMPLETE INFORMATION, WRITE TODAY TO —

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cause such diseases as influenza, colds, infantile paralysis is here dramatized.

Exploring the Unknown—Series on the Latest Scientific and Technological Developments. 78 r.p.m., 12" diameter. Purchase from N.Y.U. Film Library, \$1.75. J. S. A.

1. Hidden Hunger—Vitamins; 2. Pneumonia; 3. Eyes—Windows on the World.

JUST RELEASED

"The Atomic Bomb"

◆ A complete educational program consisting of 20-minute record album (4 sides-78 rpm only) with technical narration by Dr. Glenn T. Seaborg, world-famous nuclear physicist, and Neil Hamilton, dramatic narrator, plus a supporting cast, up to fifty 20-page illustrated brochures for classroom use; State Department Report on Atomic Energy; instruction sheets; discussion material and special phonograph needles.

Sold as a complete kit by the producer: Lewellen's Productions, \$12.50 for the entire kit. Write Reader Service Bureau, See & Hear, 157 E. Erie, Chicago for full information.

(CONTINUED FROM PAGE 15)

Recordings for Children

Rate of utterance
Emphasis on voice inflection
Skillfully-managed transitions indicated by a pause or change of voice as well as word-phrasing.
A voice free from monotone; one that conveys spiritual accompaniment, shade of meaning and implication as well as one that merely transmits well-articulated sound.

Failure in the past to give deference to listening as a communication skill equal in importance with that of reading, writing and speaking has been a signal omission. Since the spoken word as well as the written word is an index to literacy and good breeding, it is corollary that words must ever be thoughtfully spoken and thoughtfully listened to. More far-reaching implications obviously would be difficult to encompass. In any event, more intensive and extensive effort in cultivating ear-mindedness on the part of the child will yield returns rich beyond our sincerest hope.

MOTION PICTURES FILMSTRIPS • PAMPHLETS

(CONTINUED FROM PAGE 38)

of the theory. Animated drawings explain such phenomena as the diffusion of gases, the evaporation of liquids, and the transformation of liquids into solids in terms of the theory. (*Encyclopaedia Britannica*)

Now the Peace

(Sound) 20 minutes

◆ The film clarifies the basic aspects of the structure and program of the United Nations Organization. The question of an international pool of natural resources and food products is one of the vital problems treated in this film. (*National Film Board of Canada*)

Our Shrinking World

(Sound) 10 minutes

◆ The development of many phases of transportation and communication through the ages. Emphasizes the necessity of appreciating the problems of all the peoples of a world in which we live closely together. (*Young America Films*)

Peace Builders

(Sound) 10 minutes

◆ Traces the work of the peace builders—Stalin, Roosevelt, and Churchill, from 1911: Atlantic Charter, Casablanca, Ottawa Conference, Moscow Pact, Cairo-Teheran Conferences, Dumbarton Oaks. Presents problems handled at the various meetings. (*National Film Board of Canada*)

Peoples of the U.S.S.R.

(Sound) 33 minutes

◆ Portrays the many racial groups that make up the U.S.S.R. Gives a truly over-all concept of this vast country. (*International Film Bureau*)

Principles of Electricity

(Sound) (Color) 22 minutes

◆ The answers to what electricity actually is and what makes a motor turn are revealed through meaningful animation. The film is built around the development of an understanding of atomic structure with relation to the behavior of electrons and nucleus, the concept of unbalanced positive and negative relationships, and the behavior of electrons in magnetic fields in conductors and non-conductors. (*General Electric*)

Scientists for Tomorrow

(Sound) 20 minutes

◆ The objective is to acquaint educators and students with the concentrated efforts being made to find high school pupils with scientific ability. How to discover this native talent and how to counsel, guide, and help these students is portrayed. (*Westinghouse*)

Suffer Little Children

(Sound) 10 minutes

◆ A realistic portrayal of the plight of sixty million sick and starving European children. An urgent plea for assistance to be extended to young children who are now homeless, diseased, and sufferers of indescribable privation. (*U. S. Dept. of Agriculture*)

The Town

(Sound) 11 minutes

◆ A well-planned film showing a cross-

section of the average American community. It illustrates architectural forms, occupations, nationalities, and typical civic activities in the community, the school, and the everyday life of the citizenry. (*Library of Congress*)

Watchtower Over Tomorrow

(Sound) 10 minutes

◆ Explains the Dumbarton Oaks international security organization in effective yet simple terms. Growth of United Nations' peace plan summarized step by step from the Atlantic Charter to the present. Visualizes the international Court of Justice and the security council acting in one hypothetical situation of aggression. (*Teaching Film Custodians*)

We, the Peoples

(Sound) 8 minutes

◆ Shows need for and purpose of United Nations Charter and describes the organization to carry it out. (*Young America Films*)

World of Plenty

(Sound) 45 minutes

◆ Food production, distribution, and consumption in the prewar, wartime, and postwar world, with special emphasis on the role of the United Nations and the importance of nutrition in the reconquered countries. (*British Information Services*)

World We Want to Live In

(Sound) 10 minutes

◆ A plea for understanding of the other fellow's viewpoint. Shows the Protestant, Catholic, and Jewish viewpoints as well as those of heretofore conflicting groups being brought together on the basis of mutual understanding. (*Natl Conference of Christians and Jews*)

FILMSTRIPS

CHARTER'S ORGANIZATION — *Young America Films, Inc., 18 East 41st St., New York 17.*

HOW TO CONQUER WAR — *Federalist Films, 391 Bleecker Street, New York 14.*

HOW TO LIVE WITH THE ATOM—*Film Publishers, Inc., 12 East 44th Street, New York 17.*

NEEDS AND PURPOSES OF UNITED NATION'S CHARTER — *Young America Films*

UNITED NATIONS CHARTER — *Film Publishers, Inc.*

UP AND ATOM—*Film Publishers, Inc.*

WE ARE ALL BROTHERS—*Public Affairs Committee, Inc., 22 East 38th St., New York 16*

WORLD CONTROL OF ATOMIC ENERGY—*Film Publishers, Inc.*

PAMPHLETS

"Atomic Information"—Bulletin by National Committee on Atomic Information, 1621 K Street, N. W., Washington 6, D. C.

"Brotherhood of Man"—Public Affairs Pamphlet, Public Affairs Committee, Inc., 22 East 38th Street, New York 16

"The Teacher and The Atom"—Teachers' Guide, Young America Films, Inc., 18 East 44th Street, New York 17

"The World Within the Atom"—Little Science Series booklet, Westinghouse Electric Corp., P. O. Box 1017, Pittsburgh 30, Pa.

YULE MOTION PICTURES

(CONTINUED FROM PAGE 23)

story of a toy soldier who searches for a Christian home, his adventures, and eventual success.

A Note of Praise. (18 min) Sd. Rent: b&w \$3.25, color \$6.50. Baptista

• An animated cartoon showing musical notes which rise to Heaven and meet Jesus. The notes tell the audience how songs are loved in Heaven. Some community singing in this film.

Passion Play. (4 Rls) Sd. Rent \$7.50; 3 reels \$4., 5 reels \$10, 6 reels \$12.50. Ideal.

• Presenting the life of Christ from His birth in Bethlehem to the Ascension. Taken from the Passion Play masterpiece of the Oberammergau Players.

The Saviour is Born. (30 min) Sd. Color. December rent \$15. Foundation

• The picture opens with Micah's prophecy of the coming of Christ, then progresses through Caesar's taxation, the arrival in Bethlehem of Mary and Joseph, the Birth in the Manger, and the Wise Men's gifts.

Suffer Little Children. (30 min) Sd. Rent b&w \$6., color \$10. Foundation

• The Pharisees hear Jesus relate the parable of the prodigal son. Thereupon He proceeds to heal the sick and to discuss with his disciples the high importance of children in God's eyes.

Thine is the Kingdom. (6 Rls) Sd. rent \$12.50. Ideal.

• Shows in reverent and beautiful treatment how the Life of Christ fulfilled the promises of the Old Testament.

Toy Shop. (10 min) Sd. Color. Rent \$2. B&H

• A poor child is befriended by a kind toy-maker. She is so delighted by the wonderful toys that when she falls asleep she dreams the toys have come to life. Background music of Christmas Carols is inspiring.

CHRISTMAS SONG SHORTS

(16MM SOUND MOTION PICTURES)

Ave Maria—A (9 min) Sd. Rent \$1.50. B&H
• Canterbury Cathedral is shown in its breathtaking beauty, while the organ plays Ave Maria for a background.

(CONTINUED ON PAGE 46)

KEY TO SOURCE ABBREVIATIONS

Baptista: Baptista Gospel Films

B&H: Bell and Howell Filmosound Library

Cath: Cathedral Films

C-C: Church-Craft Pictures

(See advertising on Page 11)

Foundation: Foundation Films

Harmon: Harmon Religious Motion Picture Foundation

Ideal: Ideal Pictures Corporation

(See advertising on Page 47)

Pictorial: Pictorial Films, Inc.

(See advertising on inside back cover.)

SVE: Society for Visual Education, Inc.

(See advertising on Page 1)

Other Film Rental Sources

• The extensive film library of the DeVry Corporation as well as the nationwide branch libraries of Ideal Pictures Corporation are recommended sources in addition to your school and church film libraries.

SLIDES & FILMSTRIPS

The Adoration of the Shepherds. (5 colored slides) Purchase \$2.50 per set, 50c per slide, each in Ready-Mounts. Manual provided with set. SVE

• Includes Watching Their Flocks, Angel Announces the Glad Tidings, Let Us Go to Bethlehem, Birth of Christ, and Presentation in the Temple.

The Boyhood of Jesus. (Filmstrip—35 frames) \$2.50. Cath.

• Shows Jesus in His father's carpenter shop, and proceeds to His experience in the Temple with the High Priests.

The Child of Bethlehem. (Filmstrip—34 frames) \$2.50. Cath.

• The Gospel pictured according to St. Luke, showing the Journey to Bethlehem, The Nativity, and the Visit and Adoration of the Shepherds.

Christmas Blessings. (40 glass bound slides) \$23.50 per set, with program guide. C-C.

• The story of the birth of Christ is presented in beautiful color, with four main divisions, or episodes: Christmas Blessings Lost, Promised, Provided, and Proclaimed.

A Christmas Carol. (Filmstrip—100 frames) \$9.75. Pictorial.

• A Christmas special picturing the events of Dickens' immortal and beloved story of Scrooge. An invaluable addition to any Christmas program.

Christmas Customs in Many Lands. (10 color slides) Complete set with manual \$5., separate slides 50c ea. SVE

• An educational and entertaining series showing how Christmas is celebrated in America, China, Syria, Norway, France, England, the Philippines, and other countries.

The Christmas Story. (Filmstrip — 27 frames) \$7.50. Cath.

• Kodachrome reproductions of the original "The Christmas Story" provide a series of lovely pictures which are a "must" for the church Christmas program.

Life of Christ. (37 color slides) For price apply Ideal.

• Thirty-seven Kodachrome slides (2 x 2), the entire series of which depicts the life of Christ. These are taken from paintings by Elsie Anna Wood, made in the Holy Land, and painted with authentic background.

Life of Christ. (Filmstrip—82 pictures) \$2.00. Ideal.

• A filmstrip which covers, comprehensively, the holy story of Jesus Christ on earth.

Madonna and Child. (5 color slides) Complete set \$2.50, 50c each. SVE

• Five portraits of Madonna and Child as interpreted by such renowned artists as Raphael, Sichel, Bodenhausen, and Kaulbach.

The Nativity. (5 slides) \$2.50 per set, with manual. 50c ea. SVE

• The five slides include Zacharias and the Angel, the Annunciation, The Arrival at Bethlehem, the Nativity, and the Adoration.

The New Testament. (Filmstrips—single frame) \$2. ea with manual. \$20. for full set with manuals. Ideal.

• Twelve filmstrips depicting the interesting story of the New Testament for all churchgoing audiences.

Night Before Christmas. (5 color slides) \$2.50 per set, 50c each. SVE

• Illustrating in vivid water color the story of the popular children's poem of the same title. Children will love it, and adults will experience happy memories.

Our Country at Christmas Time. (10 color slides) \$5.00 per set, 50c each. SVE

• Ten winter scenes of the United States with Christmas the keynote. Beautiful scenic pictures.

The Passion Play. (20 slides) \$10. per set with manual, \$12. with SVE slide binders. 50c each. Ideal.

• Scenes from the famous Passion Play as it was presented in America by the Oberammergau Players.

Scenes from the Nativity. (5 color slides) \$2.50 per set, 50c each. SVE

• Reverently painted pictures by artist Elsie Anna Wood, with characters drawn from selected living models.

The Story of Christmas. (15 color slides) \$7.50 per set, 50c each. SVE

• A valuable manual is included with the purchase of 10 or more of these slides. These are reproductions of the great works of great artists who have portrayed the story of the Nativity in oils.

The Three Wise Men. (Filmstrip—32 frames) \$2.50. Cath.

• Shows the Nativity, the visit of the Three Wise Men, the Flight into Egypt, and other interesting reverential scenes.

The Visit of the Wise Men. (5 color slides) \$2.50 per set with manual. 50c each. SVE

• Five colored slides showing the following scenes: The Star of Bethlehem, Magi Following the Star, Adoration of the Magi, Flight Into Egypt, and Rest in Flight.

SONG SLIDES & STRIPS

Christmas Carols. (9 b&w slides) \$2.50 per set, 30c each. SVE

• Words and music to nine favorite Christmas carols for community singing in church meetings and gatherings.

Christmas Songs. (8 b&w slides) 30c each. Baptista.

• Eight Christmas songs with words and music, but no illustrations. Facilitates group singing in the real Christmas spirit.

Hymns (Filmstrip — 27 pictures) \$3.00 double frame, \$2.00 single frame. Ideal.

• Three songs, Abide With Me, When I Survey the Wondrous Cross, and Christ the Lord is Risen Today, are included in this strip, with 11 pictures devoted to the first, and 8 each to the latter two songs.

Hymns on Glass Slides. (62 b&w slides) 30c each. Ideal.

• Words and music are printed on glass slides to facilitate the singing by groups of the world's favorite hymns. Sixty-two titles are included.

Hymns—Dr. Frank Dell Arrangements. (Filmstrip—color) Single frame \$3.55 ea. Double frame \$3.75 each. Ideal.

• A series of twenty hymns arranged by Rev. Dell for use of churches and clubs. Each film has two hymns.

Six Christmas Carols. (Filmstrip b&w) \$2.50. Cath.

• Six of the most familiar and most beloved Christmas Carols are shown on this strip, including "O Come, All Ye Faithful," "Silent Night," and others.

To Understand Christmas

(CONTINUED FROM PAGE 23)


have selected and let it go at that. No, we must motivate or interest our children. Perhaps we start off with some of the Christmas carols to help set the mood and give group participation and fellowship.

"If it is small children we are working with, we begin with the conversation of birthdays. Birthdays are joyful, happy times in the lives of children. Christmas is Jesus' birthday. Immediately the children understand and are happy with the thought as we talk to them about the story of His birth and His father and mother and the place in which He was born.

"'No room in the inn' is readily understood by our children of today.

"We are ready for the slides, and the children are prepared to receive them. We will continue conversation as the slides are shown, thus helping to guide the thoughts and imagination of little minds.

"We must remember always that the use of visual aids can only be successful if we can adapt them to the ideas and the feelings that we hope to convey to the children. One thing is certain—better and better religious visual materials are being produced, but always it will be the teacher's job to select the best, and even within those selections to decide just how her specific group of young children can best benefit through their use."



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SCOPE OF THE FILM'S USE:
Primary and intermediate grades.

COURSES IN WHICH FILM MAY BE USED: Reading, elementary science, social studies and geography.



LENGTH: One reel; safety stock; 16mm., sound.

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**ENCYCLOPAEDIA
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HARRY GRUBBS

◆ Educational production activities of Hollywood Film Enterprises, now under the direction of Mr. Harry Grubbs, well-known to the entire field of audio-visual materials, are being widened. A first subject, *Chilean Nitrate* is already in use.

* * *

National Council of Teachers of English Features Visual Education and Multi-Sensory Aids at Their Atlantic City Convention

◆ The National Council of Teachers of English held its thirty-sixth annual convention in Atlantic City, November 28, 29, and 30. Miss Lillian E. Cosad, English Department, Atlantic City Senior High School, was the general chairman.

With the general theme of "English for These Times," several sessions were scheduled to consider the multi-sensory aids to teaching the language arts. Here is the program:

FRIDAY, NOVEMBER 29

2:00-4:00 p.m.—*Values in the Modern World: Studying Periodicals and Television*. Presiding — Max J. Herzberg, Chairman of the Council's Committee on Radio.

2:00-4:00 p.m.—*Values in the Modern World: Studying Motion Pictures and Other Audio-Visual Aids*. Presiding: Nathan A. Miller, Little River Junior High School, Miami, Florida, Chairman of the Council's Committee on Audio-Visual Aids.

SATURDAY, NOVEMBER 30

12:30-3:00 p.m. — Annual Luncheon. Presiding: Helene W. Hartley, University of Syracuse.

CHRISTMAS SONG SHORTS

(CONTINUED FROM PAGE 40)

Ave Maria—B (10 min) Sd. Rent \$1.50. B&H

• Gounod's music with organ and soprano provide a stirring background for a descriptive film showing the Cathedral of Our Lady of Chartres. Sculpture representing the Crucifixion and Resurrection is also shown.

Ave Maria—C (11 min) Sd. Rent \$1.25. B&H

• Schubert's Ave Maria is sung inimitably by the great Elisabeth Schumann, while the camera studies beautiful scenes of churches and ceremonies.

Hymnologies. (3 min each) Sd. Color. Rent \$1.50 each. B&H

• The favorite hymns of churchgoers are exquisitely sung by a mixed choir against a pictorial background of rich, natural color beauty. The words of the hymns are superimposed over the film in order that the audience or congregation may take part in the singing. Eighteen titles are included in this series.

Hymnologies—The Chapel Singers. (1 Rl) Sd. Rent 75c, \$1.50 ea. Ideal.

• The Chapel Singers, an excellent mixed quartet, sing the favorite hymns of millions of churchgoers. Ten titles are listed in this series.

Hymnologies—Hamilton Quartet. (1 Rl ea) Sd. Rent b&w 75c, color \$1.50 ea. Ideal.

• Each reel presents three minutes of hymns sung by the internationally renowned Hamilton Quartet, while the screen shows lovely scenes of Yosemite National Park and the American desert. The words are superimposed on the film. Eighteen titles are listed in this series.

Hymnologies—Wade Lane, Baritone. (3 min ea) Sd. Rent b&w 75c ea, color \$1.50 ea. Ideal.

• Wade Lane sings seven beautiful, inspiring hymns, to the accompaniment of the organ.

Hymnologies—Welsh Chorus. (3 min ea.) Sd. Rent 75c b&w, color \$1.50 ea. Ideal.

• Twenty-two titles are included in this popular series of church music and spirituals that all the world loves. Sung by the Welsh Chorus in beautiful, sympathetic renditions.

Hymns For Group Singing. (3 min) Sd. Color. Rent \$1.50 each. B&H

• Beautiful color photography of scenic wonders are presented on the screen, while the words to the music are superimposed on the film to facilitate group singing. Titles include: "It Came Upon a Midnight Clear," "Little Town of Bethlehem," "Peace! Be Still," "Silent Night," and "There's A Wideness in God's Mercy."

Write See & Hear's Reader Service Bureau

• For further information on film or equipment sources, write, wire or phone the Reader Service Bureau of See & Hear, 157 E. Erie Street, Chicago (11) Illinois.

UNDERWRITING TOMORROW

(CONTINUED FROM PAGE 4)

be steep enough to provide classroom learning experiences in this country which will make possible the perpetuation of our way of life and our standards, which will be able to withstand the pressure and increased buffeting that ideologies from across the ocean will doubtless exert.

If education is to assume the responsibilities that are being heaped upon it, these responsibilities must be matched in budget appropriations which are commensurate with the costs of fulfillment. From many quarters we hear of small communities which during the last two years have doubled their previous normal budgets. Do you have what you need in your community to carry on the educational program in 1950 style? Do you have a budget adequate to secure the new learning tools—16mm projectors, films, filmstrips, and slides? If you do not, upon whom are you relying to secure this budget?

The Editors

EB Film Scholarships—

(CONTINUED FROM PAGE 28)

Audio-Visual Instructional Materials Center. They are:

W. A. Wittich, director of the Bureau of Visual Instruction, University of Wisconsin Extension Division, Madison, Wisconsin;

L. C. Larson, director of the Audio-Visual Center of Indiana University, Bloomington, Indiana;

Charles F. Hoban, Jr., special assistant in the Philadelphia, Pennsylvania, Board of Education;

Francis W. Noel, chief of the Division of Audio-Visual Education, California State Department of Education, Sacramento.

Radiant's Pict-O-Screen

◆ "Pict-O-Screen" is a new idea developed by a Chicago manufacturer, Radiant Manufacturing Corporation.

It combines a lithographed painting and an invisible projection screen. Concealed in the upper section of the frame is a specially designed projection screen. This screen can be instantly raised or lowered. When not in use, the screen disappears in a flash, allowing a decorative painting to appear in its place.

NEA Consumer Education Study Begins A-V Research

THE CONSUMER EDUCATION STUDY of the National Association of Secondary-School Principals, with which business has for four years been collaborating through the National Better Business Bureau, is now undertaking a constructive program in the field of audio-visual education.

This program is to help discover, develop, and promote the best methods in producing and using audio-visual materials for learning. The interest of business is being enlisted together with that of educational and scientific organizations.

The Consumer Education Study has devoted a considerable part of its work to cooperative efforts in making graphic arts materials supplied to schools by business concerns more adaptable to school needs, and therefore more effective as educational aids. Effectiveness in audio-visual materials for education involves new factors, all of which demand careful study if similar satisfactory cooperation is to be given to sponsors and producers.

The Study is under the direction of Dr. Thomas H. Briggs, a distinguished leader in modern education. During the past four years it has made important contributions to education. These include:

1. *The formulation of the first comprehensive "definition" outlining the broad objectives of consumer education.*

2. *The preparation and publication of a series of objective factual teaching-learning textbook units for high school use on such subjects as advertising, insurance, money management, consumer credit, and standards and labels.*

3. *Securing agreement by educators and representatives of business on criteria for acceptable commercial supplementary teaching materials prepared by graphic arts for school use.*

4. *Giving advisory service to business when preparing such commercial supplementary teaching materials so that they may be educationally effective.*

The Audio-Visual Education Project is a natural development in the work of the Consumer Education Study. It will be supervised by the same Administrative Committee of experienced leaders in secondary education, and it will be supported by funds from business made available through the National Better Business Bureau to the Consumer Education Study of the National Association of Secondary-School Principals, to use as it sees fit.

The Audio-Visual Education Project will be under the direction of Orville Goldner, who has had many years of experience in the field of audio-visual instruction. During the war he was Head of the Training Film and Motion Picture Branch of the United States Navy. For his work in this capacity, he was awarded the Commendation Ribbon by the Secretary of the Navy. His training film work with the British Armed Forces was recognized by the British Government by the award of the Order of the British Empire.

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Explains the factors involved in the making of baked products. One reel, 16mm sound.

PRINCIPLES OF HOME CANNING

Shows the steps in food canning that involve operation of scientific principles. One reel, 16mm sound.

HOME COOKERY OF FISH

Using close-ups, this film shows three basic methods of cooking fish at home. One reel, 16mm sound.
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1600 Broadway, New York City 19, New York

(CONTINUED FROM PAGE 37)

A Journey by Jungle Rivers to the Home of the Cock-of-the-Rock. (Brazil and Venezuela). Holt, Ernest G. XLIV (November, 1933), 585-630.



I Kept Home in a Jungle (In Venezuela). Langley, Anne Ramey. LXXV (January, 1939), 97-132.

Caracas, Cradle of the Liberator. Marden, Luis. LXXVII (April, 1940), 477-513.

Hail Columbia! LXXVII (September, 1940), 505-537.

The Incas: Empire Builders of the Andes. Means, Philip Ainsworth. LXXIII (February, 1938), 225-264.

As Sao Paulo Grows (Brazil), Moore, W. Robert. LXXV (May, 1939), 657-688.

Brazil's Potent Weapons. LXXXV (January, 1944), 41-78.

Capital and Chief Seaport of Chile. LXXXVI (October, 1944), 477-500.

Chile's Land of Fire and Water. LXXX July, 1941), 91-110.

From Sea to Clouds in Ecuador. LXXX (December, 1941), 717-740.

Rio Panorama (Brazil). LXXXVI (September, 1939), 283-324.

New National Geographic Society Map Charts South America's Wartime Importance. LXXXII (October, 1942), 537-540.

Bolivia, Land of Fiestas. Overbeck, Alicia O'Reardon. LXVI (November, 1934), 645-660.

Tin, the Cinderella Metal (In Bolivia). LXXVIII (November, 1940), 659-684.

Air Cruising Through New Brazil. Phillips, Henry Albert. LXXXII (October, 1942), 503-536.

Bolivia: Tin Roof of the Andes. LXXXIII (February, 1943), 309-332.

The Pith of Peru. LXXXII (August, 1942), 167-196.

Air Adventures in Peru. Shippee, Robert. LXIII (January, 1933), 81-120.

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The Lure of Lima, City of Kings. Showalter, William Joseph. LVII (June, 1930), 727-784.

Gigantic Brazil and Its Glittering Capital. Simpich, Frederick. LVIII (December, 1930), 733-778.

Life in the Argentina Pampa. LXIV (October, 1933), 449-491.

Flying the "Humps" of the Andes. Stevens, Albert W. LIX (May, 1931), 595-636.

Through Brazil to the Summit of Mount Roraima. Tate, G. H. H. LVIII (November, 1930), 585-605.

Stone Idols of the Andes Reveal a Vanished People (in Colombia). Walde-Waldeg, Hermann von. LXXVII (May, 1940), 627-647.

Buenos Aires: Queen of the River of Silver. Williams, Maynard Owen. LXXXVI (November, 1939), 561-600.

The World's Highest International Telephone Cable (between Chile and Argentina). LVIII (December, 1930), 722-731.

Ambassadors of Good Will (Birds from Latin America). Allen, Arthur A. LXXXI (June, 1942), 786-796.

Tropical Fish Immigrants Reveal New Nature Wonders. Chute, Walter H. LXV (January, 1934), 93-109.

Map of Northern and Southern Hemisphere. LXXXIII (April, 1943), 481-483.

Pieces of Silver. Simpich, Frederick. LXIV (September, 1933), 253-292.

Sky Paths Through Latin America. LIX (January, 1931), 1-79.



Flying the World's Largest Air-Mail Route. From Montevideo, Uruguay, over the Andes, up the Pacific Coast, across Central America and Caribbean to Miami, Florida in 67 thrilling flying hours. Wood, Junius B. LVII (March, 1930), 261-325.

Bonds Between the Americas. (Latin American products and trade) Simpich, Frederick. LXXXII (December, 1937), 785-808.

A Frog That Eats Bats and Snakes. Vinton, Kenneth W. LXXXIII (May, 1938), 657-664. 664.

* * *

About the Author

◆ Dr. Wilgus is an authority on South American countries. He has lectured throughout the United States, and besides being the author of many Hispanic-American history books and maps and atlases, he is contributor to many books, articles, monographs, bibliographies and encyclopaedias, and has to his credit about 1000 book reviews. Presently he is editor of the *Modern Hispanic-America* magazine, and several others.

He was the Latin-America expert in the United States Office of Education in '42.

(CONTINUED FROM PAGE 20)

starts with the control of the growing of the poppy. Indeed, this control starts with the general elimination of the opium producing poppy from the customary seed catalogs. It is doubtful that we know the "beginnings of war" or the "defences of peace" with the same clarity or definiteness. If this is true, then one of the primary tasks is to ascertain facts and then use mass media to build them into the minds of men.

Whatever the outcome of the Paris conference, we may be assured that a most important step in the solution to the development of international peace has been taken. Important to note is that the Constitution of UNESCO pioneers in its recognition of the cultural revolution that has come about and is still possible through the use of the mass media. As UNESCO undertakes to develop the use of these tools in the promotion of international understanding, we face the equally important task of gaining an understanding of the mass media themselves.

BOOKS (Cont'd from Page 8)
review of the techniques by which visual aids may be used or through a delineation of the various aspects of the church's educational program, and the possible contributions that visual materials and methods can make to each. In a very pragmatic manner this book speaks to both of these possibilities. It might be called a basic primer for those persons who are interested in contemplating the role of visual materials in the whole responsibility of religious instruction.

Visual material is interpreted in its broad sense to include films, film-strips, dioramas, models, charts, slides, and all manner of visual presentation. Since it considers the historical background of religious materials in visual instruction, the vocabulary of visual materials and equipment, the psychology of learning through visualization, and a very practical series of typical situations demonstrating how many aspects of religious instruction can be made more meaningful to children through visualization, this book ranks high among existing literary works in the field.

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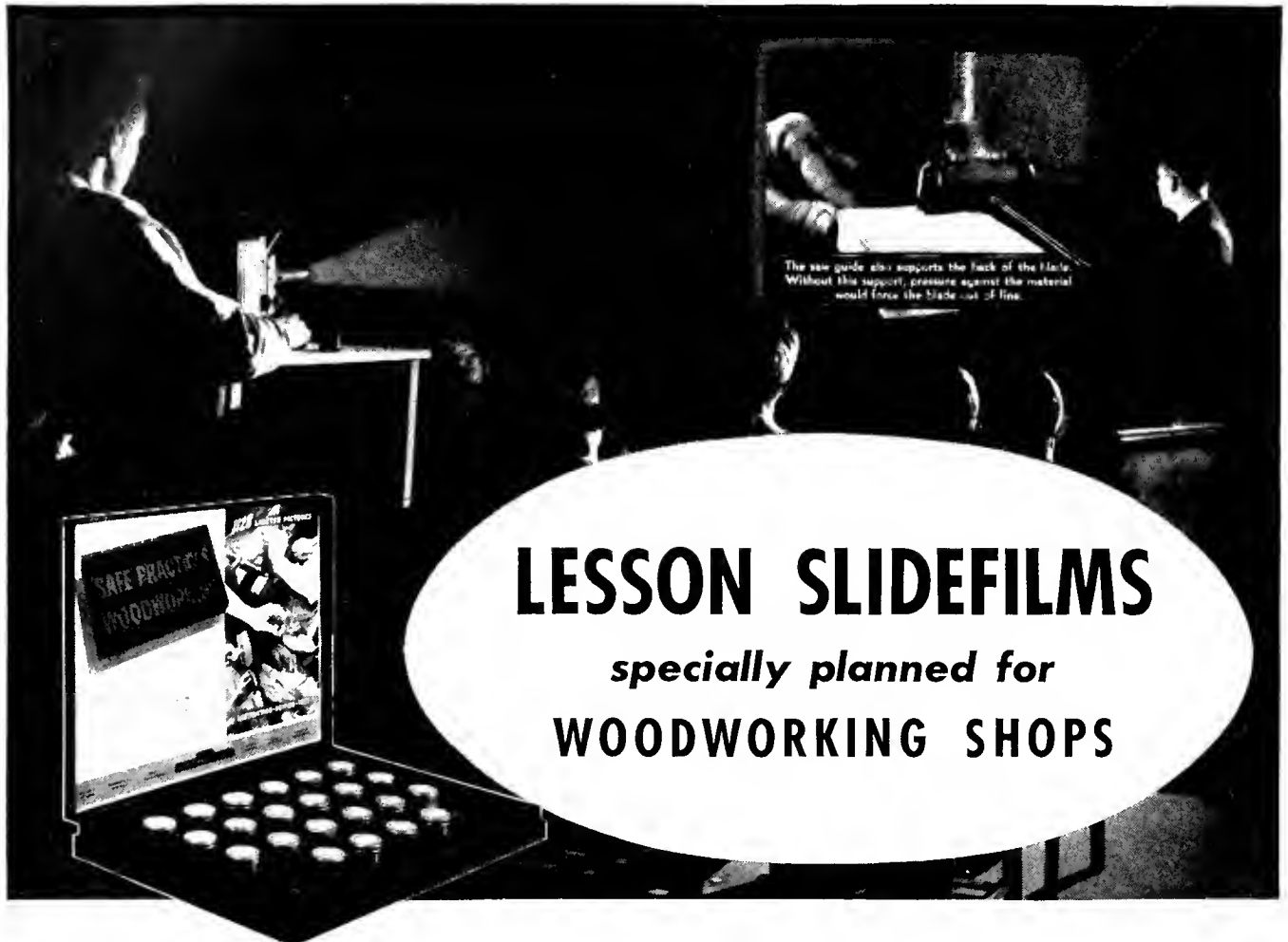
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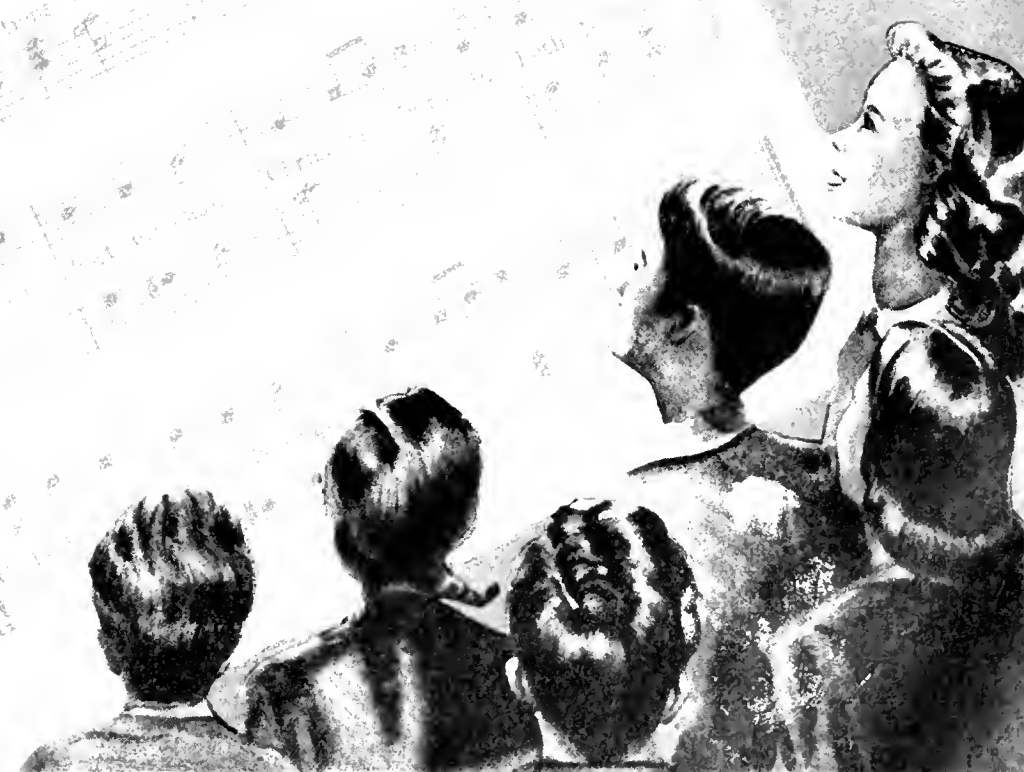
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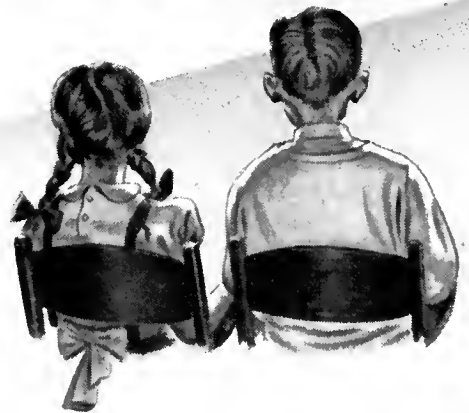
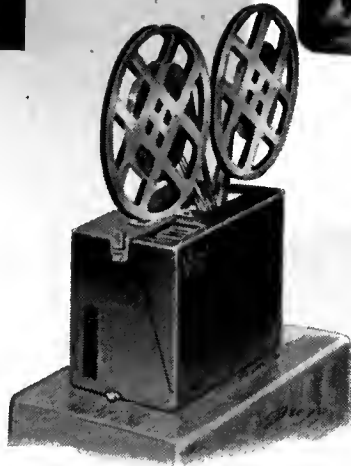
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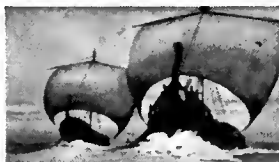
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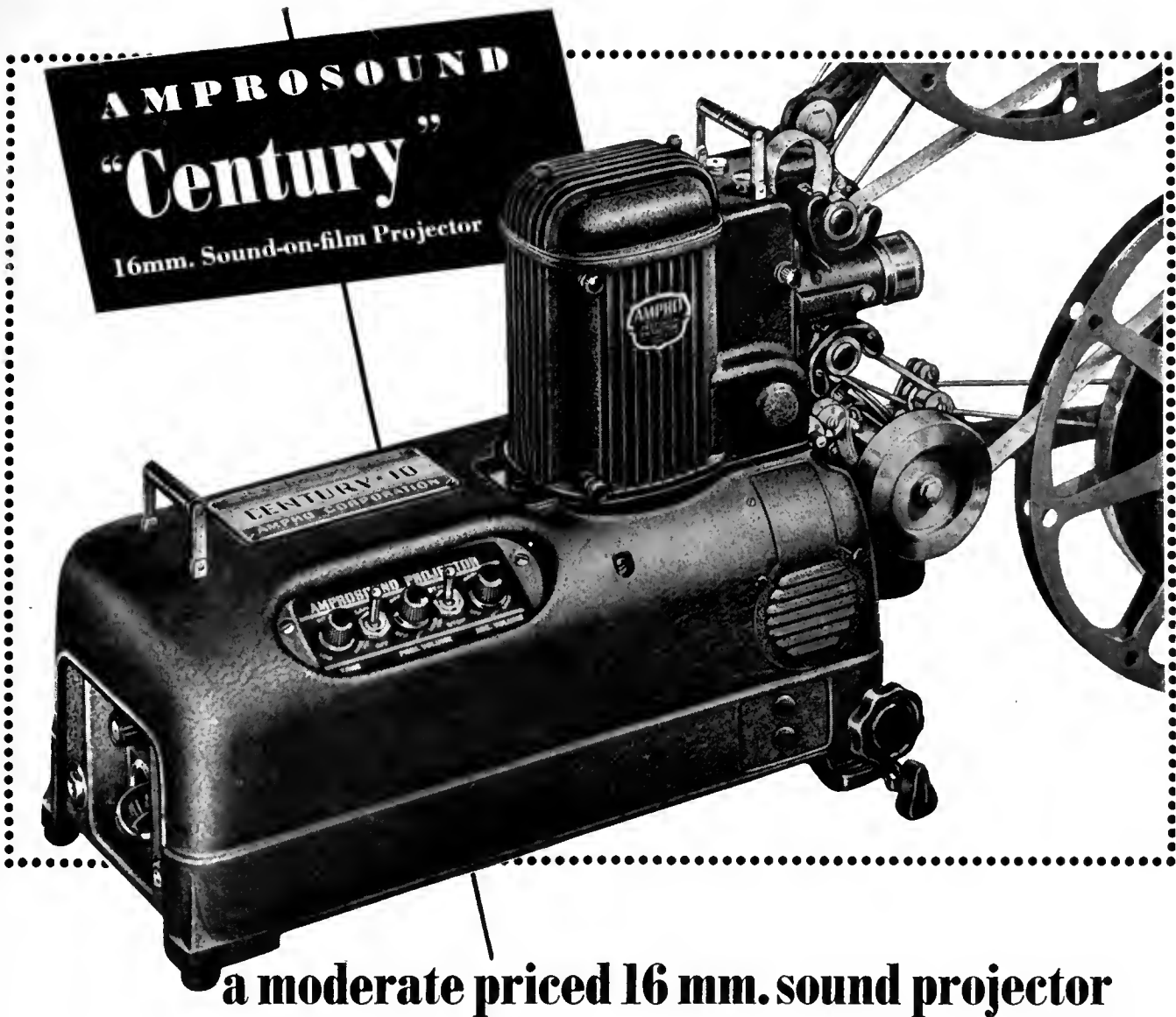
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(CONTINUED FROM PAGE 2)
heartiest congratulations to Mr. Johnston.

This is a fine beginning, but—it is only a beginning, and a very meager one. Of greatest interest to those of us who have been studying the reaction of young learners to the entertainment film and who have been studying the tens of hundreds of entertainment film titles to which endless millions of our young people flock at the rate of at least one motion-picture viewing experience each two weeks, we ask ourselves this, Are twenty-eight films the "best" that a great and tremendous industry is able to produce as a children's library?

Let us look at it this way: most local motion-picture clubs sponsored by parent-teacher associations, women's clubs or civic organizations are today scheduling Saturday morning motion-picture opportunities for the elementary and junior high school children of the cities each week. Here, as a result of the last ten years of production, hand-picked by top-flight motion-picture authorities, is a list of twenty-eight titles. Twenty-eight titles which will represent, if all are available (and we know very well they will not be to every community), a series for twenty-eight weeks.

What happens then? Will more films be produced?

Will, at the end of this series, we again be forced to go back to the "best thing we can get a hold of" which many times is the "least worst" thing we can secure as a Saturday morning program?

Again let us say, "Congratulations, Mr. Johnston,—for a fine beginning."

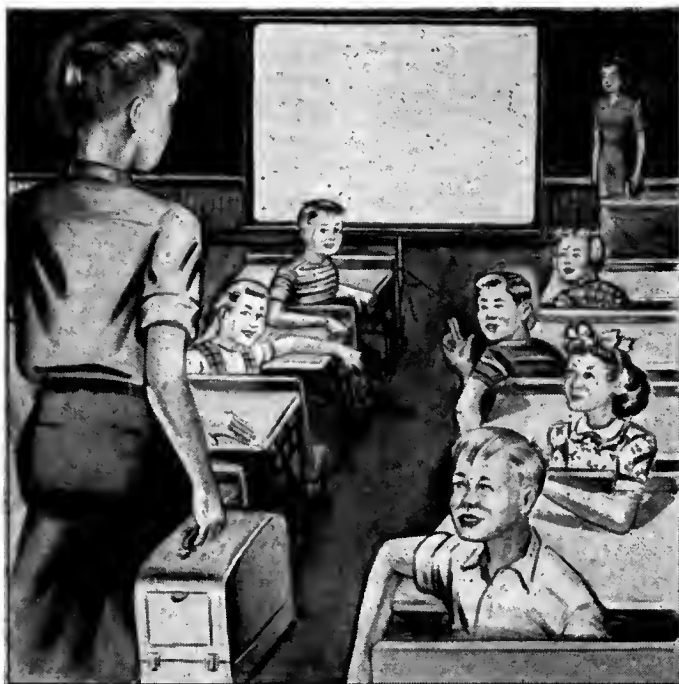
It is only a beginning. We wait to see how seriously and with what intent the good work now begun will be continued.

The Editors.

Prize Documentary in U.S.

◆ The Swedish short subject *Shadows on the Snow* which won first prize in the documentary class at the International Film Festival at Cannes, France, has arrived in this country. The film was produced by Svensk Filmindustri. It was directed and photographed by Arne Sucksdorff.

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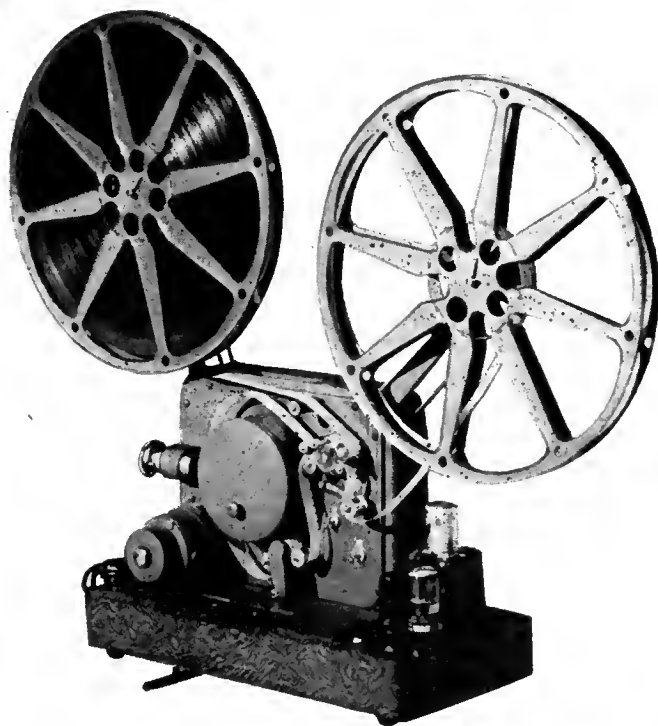
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In This Issue

Our holiday presents to you in this December issue are many and varied. Thanks to these contributors your 1947 experiences can be richer and more fruitful. Here are the authors who helped make that possible and a little bit about them:

● **H. R. (Bill) Lissack** is Vice-President of Encyclopaedia Britannica Films but behind that imposing title sits one of education's real leaders, a practical and experienced school executive who has already given much to the cause of better use of audio-visual materials in our schools.

● **Mrs. Esther L. Berg**, member of the Editorial Board of *SPE AND HEAR*, and staff member of the central office of the New York Board of Education, prepared the article on Sweden with Miss Margaret Lindquist, teacher, of Swedish extraction.

● **Mr. Harvey Marlowe** is a senior producer director of the American Broadcasting Company Television Department. He now directs the special events department, which inadvertently becomes involved in many of the possibilities which television holds in general education.

● **H. B. McCarty** is director of radio station WHA and of the Division of Radio Education, University of Wisconsin. You should also know that he is the 1945 recipient of the Award of Merit for outstanding service in educational radio.

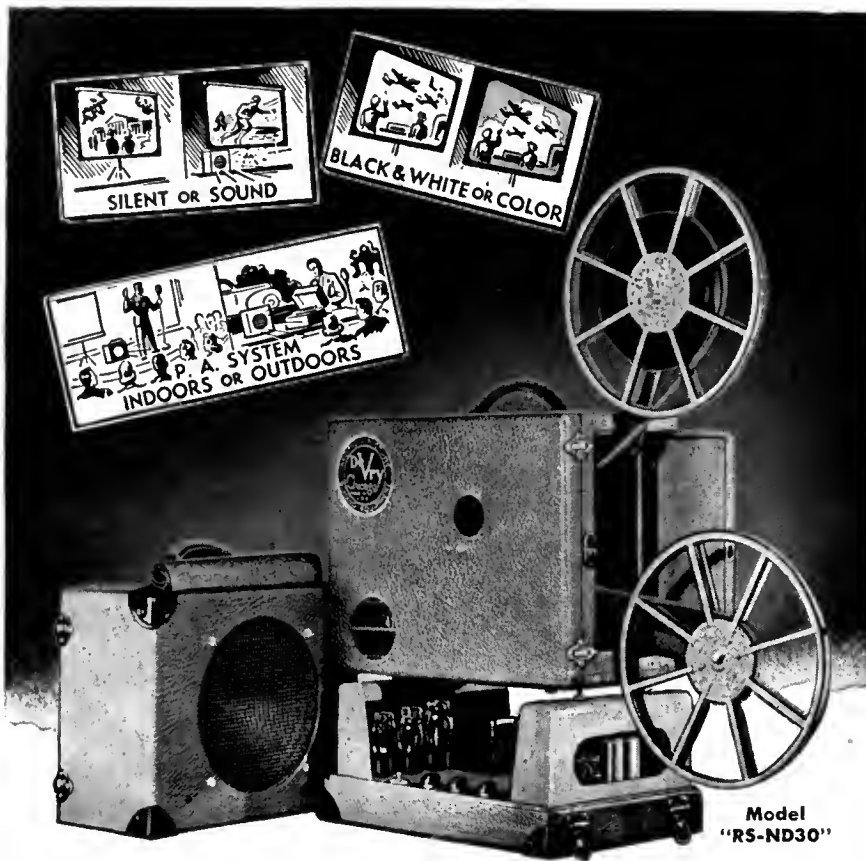
● **Egon Larsen** writes scripts for the British Broadcasting Company and writes one of the most interesting articles it has been our privilege to carry: see: "Films for Africans."

● **Miss Nannie S. Davison's** experience includes teaching in the South Carolina School for Colored Deaf, Spartanburg, South Carolina, in the Virginia State School for the Deaf, Hampton, Virginia, and presently in the West Virginia School for Colored Deaf and Blind at Institute, West Virginia.

● **Mr. E. Carleton Moore** received his education at Middlebury College in Vermont and at Columbia University. He has served as a teacher, administrator, and supervisor of audio-visual aids in public schools and as an instructor in guidance and audio-visual aids during summer sessions at Bates College, Lewiston, Maine; and Hampton Institute, Hampton, Virginia.

His present position is that of administrative assistant and supervisor of audio-visual aids at Hempstead High School.

● **Dr. Joe Park** is the director of curriculum study at Northwestern University. From his position he is able to review many types of teaching materials. One of his current interests is in locating experiences useful in his teacher training responsibilities.



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New Tools for the New Job

A SEE AND HEAR GUEST EDITORIAL

by H. R. Lissack, Vice-President
Encyclopaedia Britannica Films Inc.

TODAY, everyone has a burning curiosity about the atom bomb and atomic energy, yet all the verbal skill of the physics teacher coupled with the power of the printed word are inadequate to produce a general understanding of this world-shaking discovery. The motion picture, however, with its unique ability to use animated drawings can clarify abstract atomic theory. Static blackboard drawings can represent protons; neutrons and electrons and gestures can be used, but only the motion picture can portray them in motion—and motion is essential to understanding this concept.

The growth and dividing of the single celled yeast plant is visible to the biology student who has the time and patience to peer continuously into his microscope, but the motion picture can use time-lapse photography to show these important processes through the most expensive microscopes and in a fraction of the time and with greater understanding because of the contrasts in the speeded processes.

History teachers have appreciated the value of museums and have longed for greater accessibility of these teaching aids. The motion picture can recreate the past in living form right in the classroom. During any scheduled class period, we can see Hitler strutting in triumph at the defeat of France or watch DeGaulle parade into liberated Paris.

In geography we often take children on imaginary tours. The motion picture can bring reality from anywhere into the classroom. Teachers despair when a masterpiece of verbal presentation so rich in meaning to the speaker falls on uncomprehending ears. The motion picture speaks with a direct picture language

(Continued on the next page)



New Tools for the New Job

(CONTINUED FROM THE PRECEDING PAGE)
full of meaning to young and old, literate and illiterate, native and foreign.

Much of our learning takes place when we distill from our experiences those few completely meaningful ones which we crystallize into generalizations. In everyday life experiences come to us in a scattered and haphazard fashion. It would take lifetimes to acquire an education for today's world under such a hit-or-miss system. In formal education these experiences are limited to significant ones that will lead to socially desirable learning outcomes in the shortest possible time.

The sound motion picture presents controlled experiences to the learner. Its strength is its ability to economize on time by condensing the happenings of a day or an hour into a minute or a second, to expand the action of an instant into minutes, to present the historic events of 1917 to the world of 1946, to show the disputed touchdown of Saturday to the audience on Sun-

day, or to transport an Alaskan glacier instantly to a cozy classroom. The motion picture enables the teacher to select those experiences he considers important for his pupils, and, he can reproduce them at any time or place for his learners.

If experience is the best teacher, the alert pedagogue equipped with this modern teaching tool is in a position to exploit fully the present-day curriculum.

* * *

Omaha Institute January 2

★ *The Fourth Iowa-Nebraska Educational Improvement Institute* will be held on January 2, 3, and 4 at the University of Omaha. Theme of this year's conference of teachers and audio-visual leaders is "Audio-Visual Education in Our Air Age," according to announcement from President Haynes of Omaha.

Holiday date makes it possible for hundreds of teachers to attend as well as giving the Institute complete and exclusive use of campus facilities during the vacation period. Exhibits of national companies in the field have been invited. Charles Hoff, Business Manager of the University of Omaha, is in charge of arrangements as in previous years.

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To promote better international understanding in your communities arrange for the showing of the *Six New Julien Bryan Productions* at once to your Schools, Churches, Civic Organizations, Labor Groups, and Clubs. (all films are black and white, 16mm documentary films.)

Mary Visits Poland . . . Poland . . . Children of Russia
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Don't Delay! Act Today!

For the purchase of these six Julien Bryan Productions write us for a list of our dealers in your area.

For rental of these films at moderate charges consult your nearest Film Rental Library.

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1600 Broadway, Suite 1000

New York 19, New York

See & Hear News Letter

THE NATION'S growing awareness and concern for the welfare of its teachers was the most hopeful sign on the December horizon. Education's Christmas, 1946 would still be a bleak one in most sections of the country, however, and a decent living wage for teachers is one New Year's Resolution which the People, Business and Government had better make and keep. It is fundamental in our Democracy that children learn its precepts from those who most deserve and should have real economic independence.

* * *

Facing Inter-Racial Problems

◆ Announced as the first church film of its kind, *The Color of a Man*, produced by the International Film Foundation for the American Missionary Association, depicts the problems of inter-racial living in the United States.

Designed for exhibition at churches, schools and group organizations, the film was produced on the occasion of the One Hundredth Anniversary of the founding of the American Missionary Association of the Board of Home Missions of the Congregational Christian Churches. Organized as a non-sectarian institution, the A.M.A. in the past hundred years has founded over 500 schools and colleges, including universities such as Howard, Fisk, Atlanta and Dillard.

The Color of a Man is aimed at establishing better race relations in the nation's churches and schools. During the next two years the Congregational Christian Churches are placing their major emphasis on this work, and the film will be used as an important part of the program.

Juano Hernandez is the commentator and Jarvis Couillard directed for the International Film Foundation. The Rev. Alexander B. Ferguson, director of visual aids for the Congregational Christian Churches supervised the production.

* * *

O. A. Hankammer's SKEC Library

◆ Kansas schools are being served by the Southeast Kansas Educational Cooperative Film Library under the

direction of the Services Bureau of the Kansas State Teachers College at Pittsburgh. Dr. O. A. Hankammer, director of the college's Industrial Education department, and member of the SEE AND HEAR Advisory Board, is responsible for the development. The Cooperative Film Library has 60 educational titles, and is making its services available to Kansas schools in the vicinity.

* * *

Oklahoma's Radio Conference

◆ The annual radio conference on station problems will be held at the University of Oklahoma, Norman, and in Oklahoma City February 27 to March 2 instead of March 6 to 9 as originally planned, Dr. Sherman P. Lawton, university coordinator of radio, has announced. The meeting time was changed because of a conflict with the Association of Women Broadcasters' convention in New York City.

"Programming in a Changing World" has been tentatively selected as the theme for the meeting. Questionnaires on proposed speakers and topics of discussion have been circulated among leaders and organizations in the radio field.

The conference is attended an-

nually by representatives of networks, stations, agencies, teachers, students, organizations, religious groups and the general public.

* * *

Chicago Film Council Organized

◆ The Chicago Film Council was formally organized in Chicago at a luncheon meeting on December 3. Seventy representatives of film and other audio-visual material users, producers and manufacturers in the Chicago area attended.

Officers elected for the first quarter of 1947 are President, Ralph P. Creer, in charge of Motion Picture Division, American Medical Association; Vice-President and Program Director, Wesley Greene, President, International Film Bureau, Inc.; and Secretary-Treasurer, June M. Hamilton, Director, Film Workshop of the Chicago Council on Foreign Relations.

The Chicago Film Council will be affiliated with the Film Council of America, organized by seven national organizations in education and the 16mm film industry. O. H. Coelln, Jr., Publisher of SEE & HEAR was chairman of the organization meeting which the Chicago movement started this fall.

THESE AUDIO-VISUAL LEADERS FROM EDUCATION AND INDUSTRY MET IN CHICAGO RECENTLY: From left to right, seated at the table are: Olson Anderson (foreground), Wesley Greene, H. R. Lissack, Bruce Findlay, C. Scott Fletcher, Earl Hale, Hazel Calhoun, Jack Coffey, Lt. Milton Hill, and Lucille South. Standing (left to right) are Dennis Williams, Herbert Jensen, Keith South, Bernard Cousino, D. T. Davis, C. R. Reagan, Don White, Adolph Wertheimer, Bertram Willoughby and Ott Coelln. NAVED President Cousino presented testimonial scroll to former President Davis at this meeting. Mr. Findlay, Asst. Supt. of Los Angeles Schools, was guest of honor.



Films from Britain



Behind barriers of desert and jungle, guarded by the deadly tsetse fly and the malaria mosquito, Africa was almost isolated from the white man's world for centuries. Then, only forty or fifty years ago, the barriers began to break down in earnest. Superstitious, primitive, and largely savage Africa came face to face with the modern age of machines and science. The British Administration had to protect the African way

of life from being completely crushed by the sudden impact of the white man; and to help Africans use the white man's knowledge to improve the African way of life, so that their countries could hold their own in the modern world. These films offer a quick glance at some of the rather astonishing strides which Africans and Britons, in partnership together, have made in these few years.

Films on Colonial Development

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Seeing & Hearing

—BRITISH PATTERN

by John Hamilton

YOU HAVE 40 MINUTES to make Piccadilly," said our friend to the driver, as we got into a Central Office of Information car, and headed into the British countryside near London. We had just spent a fascinating day looking over one of Britain's famous studios, Pinewood, and without our realizing it, time had caught up with us. There is nothing in America that is quite comparable to Pinewood. Under one roof, and it is a very large roof, are found sound stages that are producing England's theatrical films as well as her documentaries.

High on our itinerary had been the Crown Film Unit, which we had visited. This division of the Central Office of Information is a government project in order that Britain might have its own facilities for making the kind of information films it requires. These films may be for any of the many government departments, the Ministry of Health, the Ministry of Education, Colonial Office, or even television material for the BBC. It was an exciting experience to meet the people who are responsible for making a great number of Britain's films; the films which are famous for their social conscience. There was no doubt in the minds of these people of the importance of the information film for both theatrical and non-theatrical audiences. Their aim is to turn out films that are fundamentally correct in their approach to subject matter. (CONTINUED ON PAGE FORTY)

DEDICATED TO THE CLASSROOM TEACHER

◆ This third issue of the new See & Hear comes a little closer to the pattern of editorial and graphic content we hope to make even more interesting and useful in the year ahead.

Far more pages of educational content have already appeared in See &

Hear in 1946 than any other audio-visual publication read in the schools. Planned articles, selected features, practical guidance all aimed at the classroom teacher's needs and interests is our editorial program for 1947.

And it costs you only \$2.00!

The author is an American citizen and former teacher. This summer, accompanied by his wife, he spent six weeks in England and Scotland, getting acquainted with those countries and examining particularly the documentary and educational film centers. His reactions to what he saw are contained in this, the first of a series of informal reports on Britain.

REPORT ON THE UNITED NATIONS

PACE WILL BE WON AND kept when the people know the truth and the whole truth, whether in these United States, China, Britain or Russia. Men of good-will and experienced in arts of mass media of information are fighting an uphill battle to open and maintain the avenues of communication for the United Nations in Europe and elsewhere.

The Film and Visual Information Division of the United Nations Department of Information is the principal agency for that vital purpose. The Editors of SEE & HEAR bring you a report by our Eastern correspondent who attended the first general press conference held by Jean Benoit-Levy, Director of the Division, last month:

◆ At a press conference in New York last month Jean Benoit-Levy, Director of the Film and Visual Information Division, Department of Information, United Nations, issued a statement on the film plans of the UN organization.

Benoit-Levy announced: "I have long been convinced that we must mobilize all the forces of the cinema and visual media to build the peace just as we mobilized them during the war to achieve victory. The motion picture industry, as you know, co-operated magnificently during the war. I have been gratified to find that the industry has shown itself most co-operative in this regard.

"To effect the mobilization of forces that I have in mind, I have been working with representatives of the international agencies. I am very happy to announce that a temporary provisional Film and Visual Information Committee has been set up by the United Nations; International Labor Organization; United Nations Educational, Scientific and Cultural Organization; Food and Agricultural Organization, and other Specialized Agencies to coordinate the film and visual media activities of the member organizations.

"The members of the Committee have honored me by making me the first chairman. Needless to say, we are in full accord in our desire to



JEAN BENOIT-LEVY

coordinate our efforts so that our various programs aimed at the mutual objective of maintaining and implementing the peace and well-being of the world can be realized efficiently and adequately through film and other visual media.

"The principal task of this Provisional Committee was to study the formation of a proposed United Nations Film Board and to draw up a draft agreement for that purpose. I am happy to say that the draft agreement to establish this Board has been approved by the United Nations Department of Public Information, the Secretariat of the Preparatory Commission for the United Nations Educational, Scientific and Cultural Organization, and other Specialized Agencies for submission to the Secretary General of the United Nations, to the Director General of UNESCO when the latter is appointed and to the administrative heads of the other Specialized Agencies.

"I shall be glad to give you further details when the United Nations Film Board is established. In the meantime we are already working together in the Provisional Committee for our mutual benefit in a fine spirit of harmony and cooperation. We hope for the same amount of goodwill and cooperation from the motion picture industry.

"As you may know, the Film and Visual Information Division consists of two sections—the Film Section under Miss Marion Dix and the Visual Information Section under

Mr. Jan Juta. Together, with the aid of a capable staff, we are developing information services on the United Nations through film, still photographs, posters, charts, and other means.

"I am very glad to say that in my Division and the Department as well as the Secretariat as a whole, I have found a spirit of enthusiasm and cooperation which is indispensable to the very life of an organization dedicated to the great mission which we have set ourselves.

Answering questions after issuing his statement, Mr. Benoit-Levy declared that United Nations film plans are based almost entirely on the necessary active co-operation of all branches of the motion picture industry, although a small United Nations film production unit has been established which will begin operation some time this year in production of a United Nations newsreel.

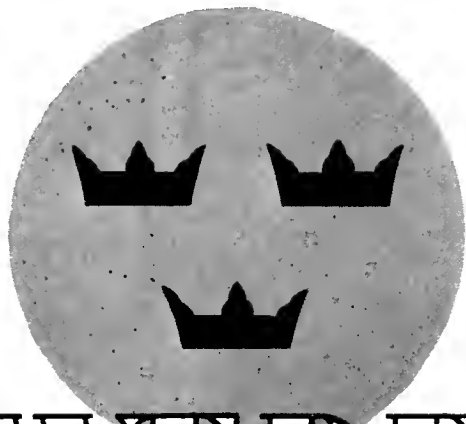
As far as possible, United Nations will utilize existing distribution agencies, both theatrical and non-theatrical, in obtaining exhibition of UN films.

Although no firm policy has been established for promoting distribution of UN films, direct publicity and advertising will probably be used, and co-operation with existing distributors will be fully extended.

Mr. Benoit-Levy expressed his endorsement of 16mm films as one of the greatest means of mass education ever devised.

Mr. G. L. Carnes of UNESCO, also present at the conference, announced that although the UNESCO agency of UN will produce and distribute films, both here and abroad, duplication of effort will be avoided by co-operation with the UN film committee.

Miss Marion Dix of the Film Section of Mr. Benoit-Levy's division, announced that her section is now cataloguing films of all nations, and that this information will be made available to all interested parties. The film section is also compiling a working film footage library on UN activities which will be accessible to all responsible producers. ●



SWEDEN

Pattern for Our Thinking



WE ARE WELL AWARE of Sweden's marvelous contributions to civilization, showing us how to live together in peace. To the advanced student of economic and social welfare, Sweden has presented challenging studies in cooperative buying and selling, modern housing, socialized medicine, and educational advancements. There are many films on Sweden and on the various aspects of its governmental policy, which will help the teacher to bring "Sweden" into the classroom. It is suggested that the teacher become acquainted with these many films.

The two films, *Physical Training in Sweden*,* and *Child Welfare in Sweden*,* concern children, city school children, like our own, and they set us to thinking and dreaming. In *Physical Training in Sweden*, we see many evidences of the absorbing interest which the Swedes take in every aspect of physical education, of their deep concern for the health of their children, and of the forethought and planning of the Swedish government. Since many children come from families who cannot afford summer vacations in the country, the city government sees to it that gymnastic classes are provided in the city parks. Provisions such as these tend to build up strong bodies in the youth of today, citizens of tomorrow, and may well serve as a pattern to us.

These practices are specifically significant in the light of some of our recent experiences in World War II, inasmuch as the findings of the medical boards which examined our draft army disclosed that our own program of physical development left much undone and frequently did not meet the individual needs of the great mass of young people.

The Swedes put an emphasis on early training in systematized exercise, and from early childhood everyone knows something about this disciplined exercise. Theirs is a plan based on a fundamental idea, on harmonious development of the whole body, on gradual increase in the difficulty and the physical effort involved in the exercises, and on the

* *Physical Training in Sweden*, Sound, Black and white, 11 minutes. *Child Welfare in Sweden*, Sound, Black and white, 11 minutes. Source: Swedish Travel Information Bureau, New York. Available at your nearest film library.

by Margaret A. Lindquist
and Esther L. Berg

principle that the exercises must satisfy the demand for beauty and rhythm.

Do we not in our practices need more definite goals in our health program? More periodic tests to see if these goals are individually attained by Harry and Mary? Definite corrective work if they are not? In *Physical Training in Sweden* we are shown ways and means to accomplish these ends, and how it can be done without expensive equipment.

The film moves through five units, from the youngster of nine to thirteen years to the adult of seventy-five years. Particularly interesting are the pictures of the Sofia girls, so called because they are students in the famous public school of that name in Stockholm. Many of the sports such as track, rowing, skiing, hiking, soccer, cycling, and swimming are kept vigorously alive by clubs rather than colleges. The entire country is characterized by a democratic open-air life. The film clearly shows that the Swedish ideal of sports is to take part in them oneself and not merely sit in a grandstand and watch as a spectator who hopes to attain physical perfection through vicarious experiences. Much of this attitude we can well incorporate into our school practices, into our extra-curricular activities, into our present-day living, to help the "citizens of tomorrow" meet the challenges of the future.

The film, *Child Welfare in Sweden*, gives an interesting insight into the management of children by a progressive government to whom children are very important. All Swedish babies, even before they are born, are a matter of vital concern to the government. Medical care and financial aid are available before and after the birth of a child. In fact, when a baby is expected, the mother must by law report for periodic, free medical care. The government is much concerned with the low-income groups and has planned also for proper housing arrangements—apartments subsidized by city and state.

The welfare of the youngsters is a vital part of the cooperative housing

plan. Each apartment house has its playrooms and workrooms where the children of working women are cared for all day at a trifling cost to the parents. The lot of the working mother is greatly lightened by careful supervision of her children. This beyond a doubt suggests to our educators and our social workers that, if we could plan in like manner to aid the working mothers of the low-income groups, providing systematic and adequate care for the otherwise neglected child, perhaps this would serve as a constructive means of meeting the increase in young delinquents.

Sweden has given great thought to and has solved a good many problems confronting us. Cooperative housing with large emphasis on child welfare is perhaps an essential part



IN THE FILM SCENES

(Above) In Sweden excellent playgrounds for children are near modern dwelling house sections of the city. (Left) Playground near the Stockholm City Library. (Below) Swimming and playing at the wonderful Flaten Beach.

of the answer to one of our important problems.

In the nursery and workshop we see many of the practices and techniques with which we are familiar and also many progressive advances in educational methods. The children select their own activity, and their individual abilities are encouraged. They learn the "give and take" which life must sooner or later teach them. They learn the valuable lesson that work can be fun.

By means of free clinics, nursery schools, summer camps, and city playgrounds, an effort is made to care for every possible need of the child, and thus to relieve the working mother. Sweden's concern for children's welfare is one of the most for-

(CONTINUED ON PAGE 40)





• Administration, Television,
Teacher Training, Supervision,
School Board

• • •

Typical of television's use in the classroom is the opportunity it has to bring in expert opinion and explanation coordinated with supporting visual materials.

Below: Mr. Harvey Marlowe believes that television will assist dramatically in bringing information on civic and international problems into the classroom of tomorrow.

TELEVISION IN THE CLASSROOM

by Harvey Marlowe

American Broadcasting Company, Inc.



IT IS OBVIOUS that we can never really have a good school system unless we have competent teachers in each and every classroom across the nation. But even the most competent teacher must have good teaching materials to work with—good tools to use.

There is a strong possibility that television will provide a spectacularly strong "tool" for learning. Here's one way it might happen.

One television channel in each large city could be allocated to the school board for its exclusive use. This channel would be closed to commercial interests and available only to schools within the transmitting area of the television station from which the educational programs emanate.

The following is a brief outline of how such a station might operate.

Starting at 9:30 a.m. and continuing throughout the school day, each half-hour could be devoted to a different subject and different grade. Some of our most learned professors

and teachers in the television studio could conduct lectures on various subjects and could make excellent use of slides, films, demonstration, or other useful visual materials to help these pupils grasp the fundamentals of the subject being described.

The G.I.s in this last war have been the guinea pigs for visual education. They have proven conclusively that motion picture subjects in addition to lectures and demonstrations materially cut down the time necessary to absorb new subject information.

In a discussion with a number of members of a local school board, various methods of teaching employed until recently received a great deal of attention. To illustrate one of these methods, let's take as an example a situation which might arise in a typical high school English class. Let's say that a certain class was to have a discussion concerning a motion picture, legitimate drama, or an art exhibit on Monday

morning. The school teacher, in all probability, would suggest to her pupils that they all make an effort to attend the performance over the weekend in preparation for the discussion. In most cases, only about thirty or forty per cent of the class would be able to attend—therefore the entire class could not participate in the discussion with success.

However, if this same class project were to be followed with the aid of television, the entire class would witness the "show" together and after the program, the teacher could lead a discussion period in which everybody could participate. Undoubtedly, too, the discussion would be more productive since the subject would be so fresh in their minds.

The possibilities of visual education are limitless. Every subject in the school curriculum could be made more interesting and more lucid by the addition of visual experience to oral education. One of the principal aims of our educational

School Broadcasters Meet

by H. B. McCarty, Director, Radio Station WHA

system today is to instill in our youth a knowledge and understanding of all the peoples in the world. Our educators believe that if we know our world neighbors, we will be more inclined to be tolerant of their customs, beliefs, and political viewpoints. Since tolerance is the first step toward peace among the peoples of the world, the importance of fostering this attitude cannot be overrated.

Television can add greatly to the students' knowledge of the world outside his own country by bringing audio-visual experiences with foreign geography, foreign customs and foreign ideas right into the classroom. The printed page is powerful, but its influence can be made greater in the presence of "living pictures."

A boy studying geography from a textbook may conceivably learn a great deal; but a boy who abets his textbook with a film or slide demonstration visualizing these facts and figures in terms of "living" people and life-like experiences has a much better chance of retaining his knowledge beyond the end-of-the-term examination.

Current events, dramatized or reported as they occur, would stimulate and help to sustain interest in civic and international problems which will eventually have to be faced by these same students as they become adults.

The young mind is impressionable, and since we have seen the impact that regular attendance at the movies has made on the minds of our teen-agers, doesn't it seem plausible that everyday television will be equally powerful in shaping their thinking and living habits? ●

* * *

Denver's Audio-Visual Service

◆ The University of Denver has established an Audio-Visual Service to supply information concerning visual or audio equipment to staff members, students and to outlying schools. Coupled with this new program is the offering of courses in audio-visual education by the university's department of education at both the University Park and Civic Center campuses, to prepare students for work in this field in education and industry.

FOUR top-ranking city school administrators took the platform at the opening session of the Tenth Annual School Broadcast Conference held recently in Chicago and gave the meeting a spirited send-off. Superintendents Philip J. Hickey of St. Louis, Missouri; Willard E. Goslin of Minneapolis, Minnesota; Vierling Kersey of Los Angeles, California; and John S. Herron of Newark, New Jersey, left no doubt about the importance of radio as an aid to education in their respective communities.

REPORTS MINNEAPOLIS ACTIVITIES

Mr. Goslin's report of radio in the Minneapolis schools included important developments in programs for class use, programs by students for out-of-school listening, and high-school, radio-workshop activities. Mr. Goslin reported that the Minneapolis public schools present an average of six broadcasts a week over the various commercial stations in the city and the University of Minnesota station. The programs, covering a range of subject matter and public issues, are directed chiefly to in-school listening groups at the secondary level but are found to be of considerable interest to parent listeners as well. The activities are supervised by a consultant in radio education, Miss Madeline Long, who serves also as state radio chairman for the Minnesota Congress of Parents and Teachers. In that capacity she arranges a variety of educational broadcasts and helps to stimulate general concern about radio as an educational force.

Mr. Kersey gave an account of a great number of effective public relations broadcasts by the Los Angeles public schools. The heavy flow of population into California has introduced serious problems of overcrowding, lack of teachers, inadequate facilities, and revised school schedules, all of which need explaining and talking over with parents

and taxpayers generally. The radio has proved to be an effective instrument for the furtherance of understanding and the advancement of the schools' interests. Considerable use is made of educational programs in the classrooms, but the emphasis in broadcasts by the schools is upon general listening in the home. School administrators concerned with the public relations aspects of radio use can undoubtedly learn a great deal from the experiences and current activities of the Los Angeles public schools.

Mr. Herron's report gave details of plans by the Newark public schools for the building of their own FM (frequency modulation) broadcasting station and the development of a complete schedule of classroom and community programs. The Newark plan provides for a broadcasting service made up of three general types of programs:

THREE PROGRAMS OUTLINED

- a. Model lessons, programs supplementing classroom teaching, concerts, debates, plays, and other school group activities.
 - b. Programs for the general listener interpreting the functions and services of the schools.
 - c. Community programs presented in cooperation with civic groups, planning commissions, the parent-
- (CONTINUED ON THE NEXT PAGE)

Ward Hines (right) Educational Director for Wilcox-Gay demonstrates the new Recordio to See & Hear's Editor Wittich.



teacher organization, libraries, city government departments, and so on.

Mr. Hickey, superintendent of St. Louis public schools described the varied radio activities of the St. Louis schools. Under a staff of supervisors concerned with both radio and visual aids, a good deal of attention is given to radio utilization. This utilization includes techniques of listening and follow-up at both elementary and secondary levels, together with considerable laboratory work in radio speech and program production. (A handsome brochure, giving a lively picture of these activities, was distributed in May, 1946, as the St. Louis Public School Journal entitled "Radio Education in the St. Louis Public Schools.")

These four eminent city school administrators were earnest and determined in their belief in the value of educational radio. To date, classroom utilization has been carried on by thousands of teachers in the face of indifference and occasionally resistance, but here is administrative approval of a high order.

SIX RADIO WORKSHOPS FEATURED

One of the most stimulating experiences was an evening meeting featuring actual demonstrations of program productions by six school radio workshops. In Studio 10 of Station WBBM, Chicago, six amateur groups, in a professional setting amidst strange surroundings, under glaring lights and before a large studio audience, gave their thrilling demonstrations.

1. Miss Ola Hiller, with a group of high school youngsters from Pontiac, Michigan, very skilfully produced a representative program from their current series, "Within Our Land," dramatizations designed to show the many nationality differences which make up the oneness of America.

2. Miss Marguerite Fleming, director of the radio workshop of South High School, Columbus, Ohio, presented a group of her students in an original production, "The Play's the Thing." In a very professional way this high school group dramatized the story of the beginning and development of a community theatre in Columbus.

3. The radio activity centered at



H. B. McCARTY

Editor's Note: Here is a personal report by H. B. McCarty, director of Station WHA and the Division of Radio Education, University of Wisconsin. As the 1945 recipient of the Award of Merit for outstanding service in educational radio, Mr. McCarty is an expert observer.

the Terre Haute, Indiana, State Teachers College was presented by Clarence Morgan, known as "The Hoosier Schoolmaster of the Air." Students of the college present several programs weekly for classroom listening and home listening. The program demonstrated at the School Broadcast Conference was an original story-dramatization with music.

ROSARY COLLEGE PRESENTS SHOW

4. Rosary College of River Forest, Illinois, where the radio workshop activities are supervised by Robert E. Thompson, presented a combination roundtable discussion, conversation, and reading program on "The Written and Spoken Word," with an interesting departure from conventional program formats.

5. Stephens College gave an amusing sketch satirizing many of radio's popular features and some of its shortcomings, motivating the program by the enacting of a letter from a listener to a radio director. This program revealed students at work with imagination and enthusiasm in a type of school activity bound to develop better appreciation of radio as an important influence in our lives today.

6. The Radio Playshop of North-

western University climaxed the series of demonstrations with a stirring production, "The End of the War," written by Martin Maloney of the Northwestern faculty. Produced and acted by university students, the program was characterized by deep feeling and maturity, real skill in performance by the entire cast, and full acquaintance with techniques of the medium.

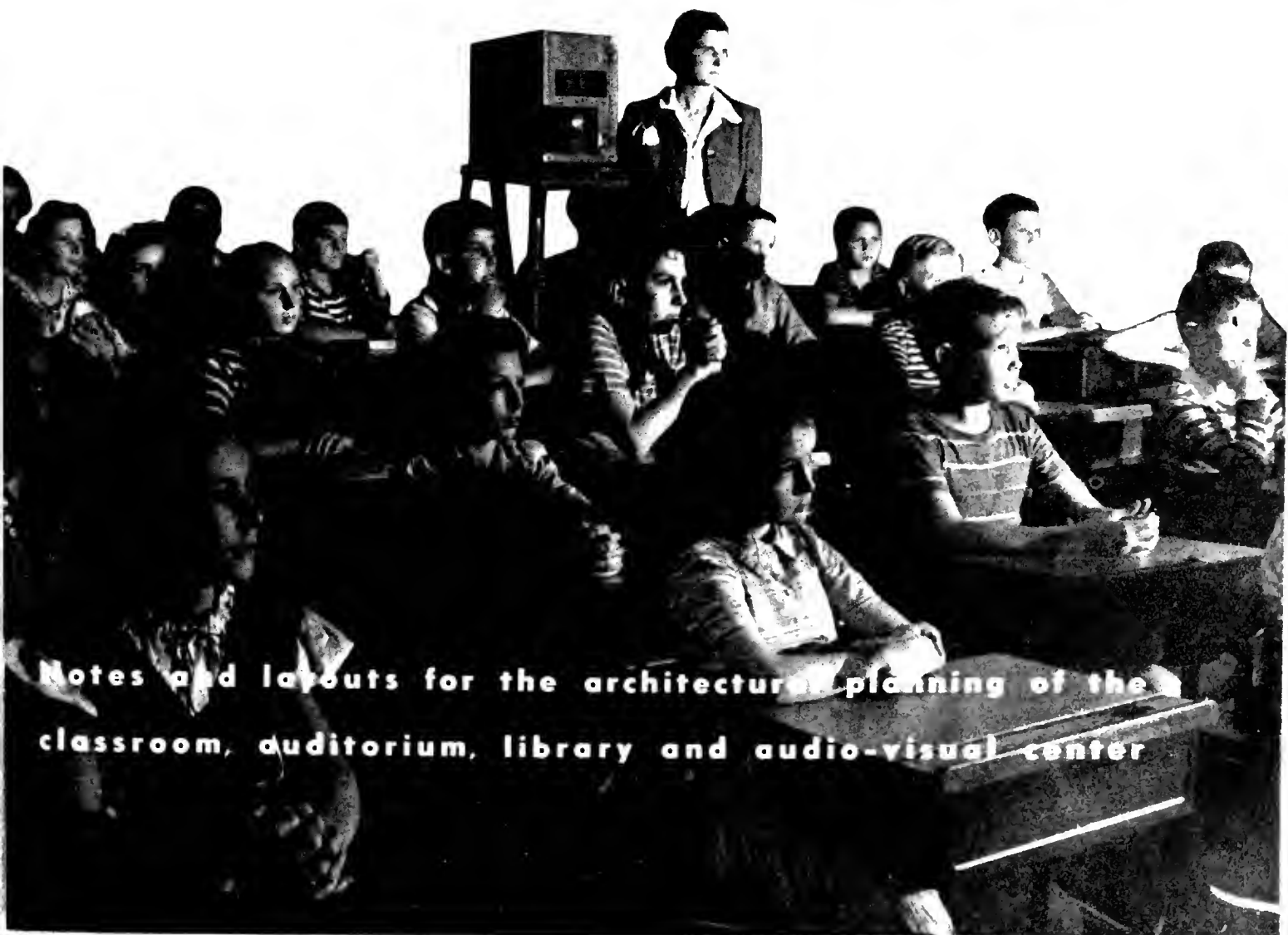
Armand L. Hunter, Chairman of the Department of Radio at Northwestern, was chairman of the radio workshop demonstrations session and handled the meeting with a deft touch. Observers saw here in these examples much reason for high hopes about the future of radio for education and public service.

At a luncheon meeting, the Association for Education by Radio celebrated its fifth birthday. Principal speaker was Kenneth D. Fry of the Department of State. He traced the development of our international short-wave broadcasting and outlined the problems we face in carrying the voice of America to other countries the world over. "Are we to be a voiceless giant?" he asked. Some observers have referred to short-wave broadcasts from the United States as "a whisper," "a feeble echo of the BBC." Plainly, here is a radio problem calling for serious study and definite action on the part of our statesmen and the people.

The closing feature of the three-day meeting was the presentation of the annual Award of Merit for Outstanding Service in Educational Radio. Mrs. Kathleen Lardie was given the Award in recognition of her leadership and service as Director of Radio for the Detroit Public Schools and President of the Association for Education by Radio. ●

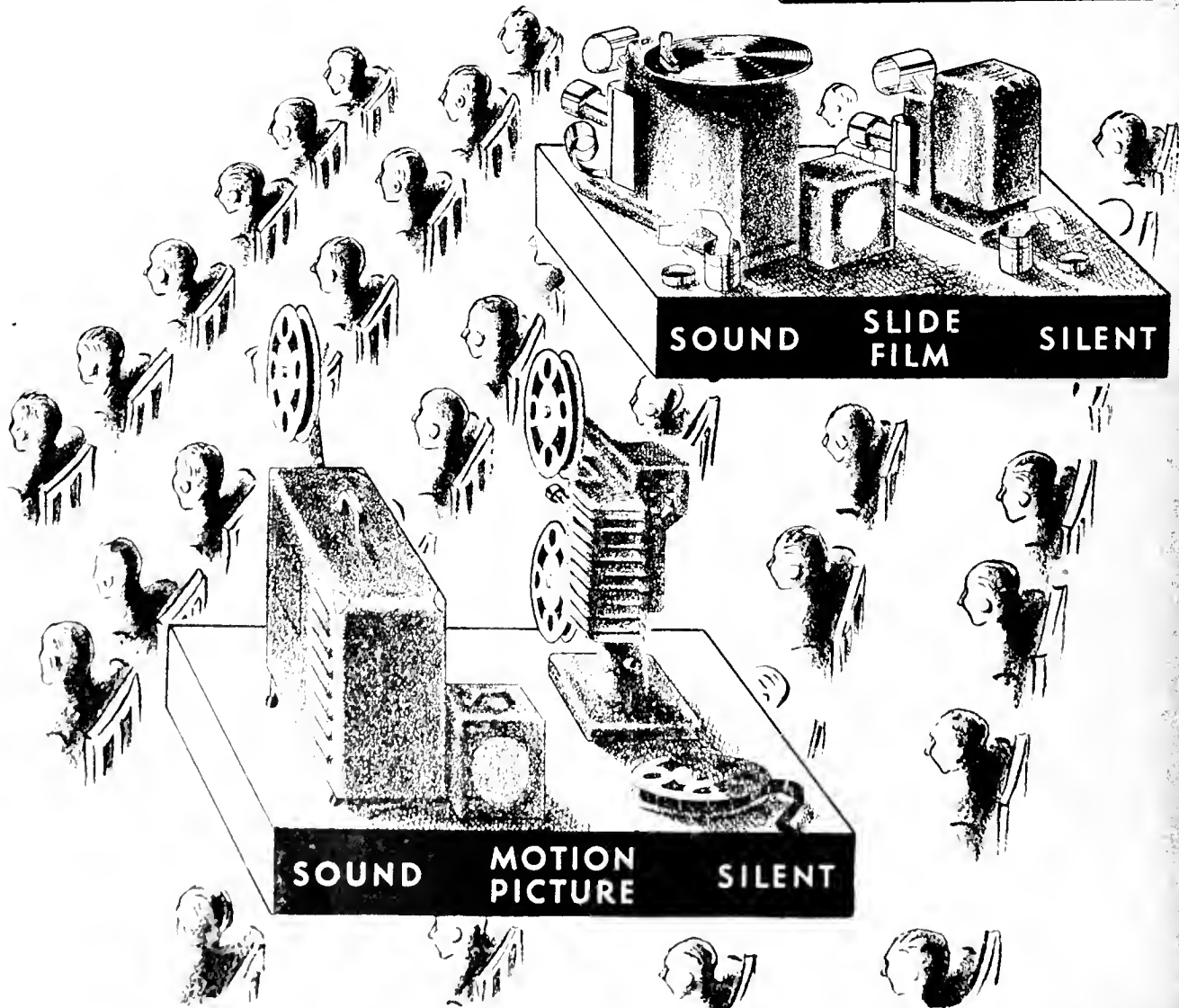
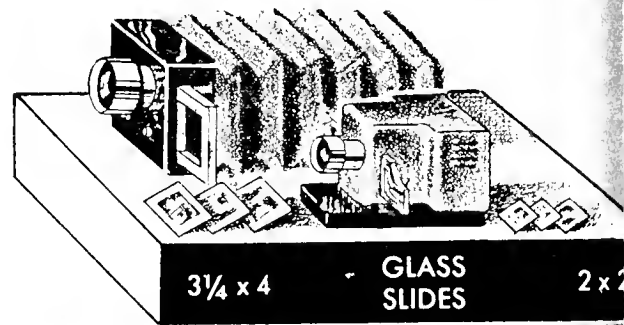
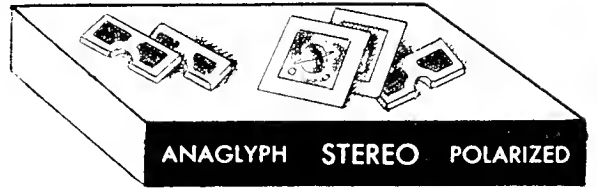
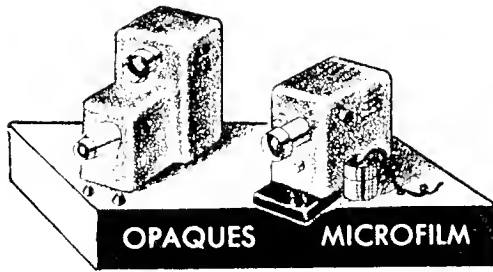
Conference participants meet: See & Hear's Editor Wittich (left) chats with Dean Douglass (center) RCA educational counsellor and George Jennings, Conference host and head of Chicago's Radio Council.





Notes and layouts for the architectural planning of the
classroom, auditorium, library and audio-visual center

PROJECTED VISUALS



CLASSROOM: Focal Center of Learning

NEW SCHOOLHOUSE CONSTRUCTION totaling billions of dollars is on the planning boards throughout the country. The remodeling of other existing school buildings is also expected to expand hugely as materials and labor become available. For population increases, wartime building restrictions, and the shifting of masses of our people during the war and after have created many distress areas where the lack of adequate classroom facilities is almost as critical as the nationwide shortage of teachers.

This vast construction program is a challenge as well as an opportunity for education. The place of audio visual materials in the broadening and enrichment of the curriculum has long been recognized; now education has another chance to overcome the widespread physical handicaps to their convenient and regular use.

For unless audio visual materials are made easily accessible to pupil-learning situations—unless audio visual materials are convenient to use and to maintain—and unless they are used and accepted as direct supplements to regular teaching—their use in schools will be spotty, inadequate and a failure.

Recognizing the vast extent of these Federal, state and local expenditures for schoolhouse planning and construction and mindful of the wisdom and economy of "building in" basic physical facilities, members of the Visual Equipment Manufacturers Council approved a research project in this field more than a year ago. Their findings, based on countless interviews, correspondence, forum discussions and expert counsel from architects and experts in the related

fields of acoustics, ventilation, illumination, etc., are incorporated in this and ensuing sections to be published in SEE & HEAR. These notes and sketches are guideposts for the school executive and teacher as for the architect, planner and builder. They begin with the most fundamental consideration of all: that part of the school building in which most teaching occurs—the classroom.

Vital ingredients in an audio visual program for regular classroom use are: (1) Balanced supply of materials, i.e. 16mm sound and silent motion pictures, slide-film and slides, recordings, charts, globes, maps, models and flat pictures. (2) Projectors in individual classrooms. At least one 16mm projector should be provided for every 400 pupils or less, and a higher proportion of slide, slidefilm, and opaque projection equipment should be made available to every science, social studies, art, industrial arts and home economics classroom. Recorders and playbacks are also needed for classes such as speech, music, English and languages.

Fundamentals in successful classroom use are simply: electrical current outlets both at the front and back of each room, adequate darkening of rooms for good projection and as a psychological advantage in viewing and listening situations, sufficient ventilation for physical comfort and well-being during projection periods as at all other times, satisfactory acoustics, and convenient supply of materials and basic accessories such as a permanent screen and a projector stand.

Most important of all—"effective use of audio visual materials," says Edgar Dale of Ohio State University, "will require abler teachers."



CLASSROOM

Primary objective of the architect and school administrator is to place audio-visual tools within easy reach of the classroom teacher. They must be available when wanted with a minimum of physical detail and attendant distraction.

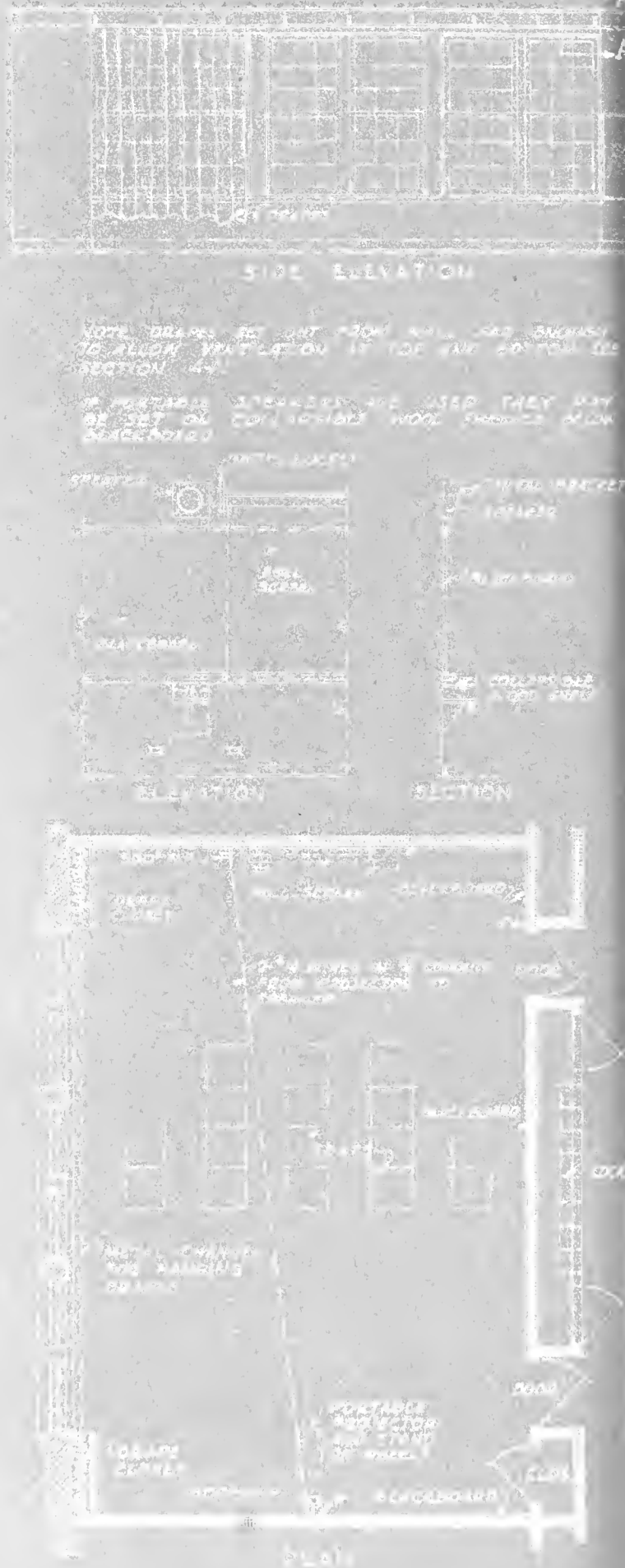
To provide most favorable conditions for viewing pictures and listening to reproduced sound, the darkened room is fundamental. Flame-proofed drapes are the most widely accessible and useful darkening material with shades and other darkening devices also in favor.

Electrical facilities should include double universal service outlets at front and back of each room* delivering 15 or 20 amperes and 120 volts; conduit should be provided in floor or wall for speaker cable from projector at rear to front of room. A permanently-mounted roll-type screen is installed on brackets above and projecting in front of the chalkboard. To minimize eyestrain from absolute darkness contrasting with the lighted screen, prismatic chalkboard lighting units may be turned on during the showing so as to light the surrounding wall area to a brightness value approximately one-tenth that of the screen itself, eliminating uncomfortable contrast.

Ventilation should be provided (a) from behind the weighted drapes mounted so as to provide free circulation of air above and below; (b) use of exhaust fan or (c) by air conditioning unit where such equipment is in use.

Good acoustics are essential to the successful use of audio-visual aids. A specialist in this field should be consulted on the requirements of classrooms for this purpose. (See article in this section.)

*Live outlets, not switch or key controlled. Light switch controls should also be provided at back of room convenient to projector.







**More About "Designs
for Visual Education"**

THE FIRST INSTALLMENT of a long-awaited feature appears in the preceding pages titled "Designs for Visual Education." Research for this useful contribution to school executives, audio-visual leaders and school architects has been carried on for more than a year by a Special Committee of the Visual Equipment Manufacturers Council.

Hundreds of letters and interviews have been exchanged with experts in the field of architecture, acoustics, lighting and audio-visual equipment. School leaders from California to Maine have contributed ideas.

No attempt is made to give specific dimensions. No "rules" are set but some important guideposts are simply erected here which may lead to good thinking on this subject by all concerned. Perhaps this program is best summarized as follows:

(1) The classroom is the most important of all rooms for audio-visual utilization. *Every attempt should be made to bring materials to the class.* Where it is impossible to remodel or reequip classrooms in existing buildings, an "audio-visual room" on each floor or at least in each school building is the next best solution.

(2) Electrical outlets at the front and back of every room is a first basic requirement. 1500-watt, double outlets are needed.

(3) Provision for darkening may consist of *flameproof* drapes or the familiar opaque shades.

(4) For existing projection equipment with separate speakers or speakers mounted in the front wall of the classroom, provision should be made for concealing cord to the amplifier at the projector inside the wall or floor of the classroom. A channel or raceway can be provided inexpensively in new construction; is nearly impossible to achieve with economy in existing structures.

(5) A screen in every classroom eliminates the need for bringing in portable stands; is comparatively inexpensive. (*Continued next month*).

New Teacher Guides and New Catalogs Are Reported in the:

Educational Film News

Guides for Better Film Use

◆ Recognizing the fact that the busy teacher needs assistance in making full use of the teaching film, Young America Films, Inc. has announced the improvement of the Teacher's Guides accompanying its teaching films and slidefilms. Rather than burden the teacher with a voluminous guide to accompany the film, Young America Films has taken the position that the most useful guide or handbook is one which requires a minimum of reading and study. To serve that purpose the YAF Teacher's Guides are printed as four-page leaflets in 8 x 10 size.

Each YAF Guide is a printed leaflet listing the aim and objectives of the film (or slidefilm), the school level and subject area for which the film is intended, a full summary of the film's content with especial attention paid to highlighting its teaching points, suggestions for class activity both before and after using the film, related bibliography for the teacher and student, and quite often a suggested quiz on the film. Each Guide is standardized in 8 x 10 size, so that it may be inserted in an ordinary loose-leaf binder. The absence of weight and bulk, permits the Guide to be folded and inserted in the film can if so desired.

Godfrey Elliott, Editor-in-Chief of Young America Films, describes this Teacher's Guide as "a useful and effective compromise between a guide that is too skimpy to be of use and one that is so voluminous that the teacher is never able to read through it."

* * *

New Instructional Films List

◆ Two 1947 catalogs of 16mm sound films are now being distributed by the Eastin Pictures offices of Davenport, Iowa, and Colorado Springs, Colo.

Eastin's new catalog of interest to the educational field is the 1947 Guidebook to Instructional Films, a 96-page booklet containing comprehensive descriptions of 329 selected educational films.



Pictorial's Christmas Carol

◆ A masterpiece of artistic interpretation of a world-famous classic, Dickens' *Christmas Carol*, is currently being released by Pictorial Films, Inc., in their series of full-color 35mm classic slidefilms. The film deserves special mention because of its unusual art treatment, its unique conception and presentation.

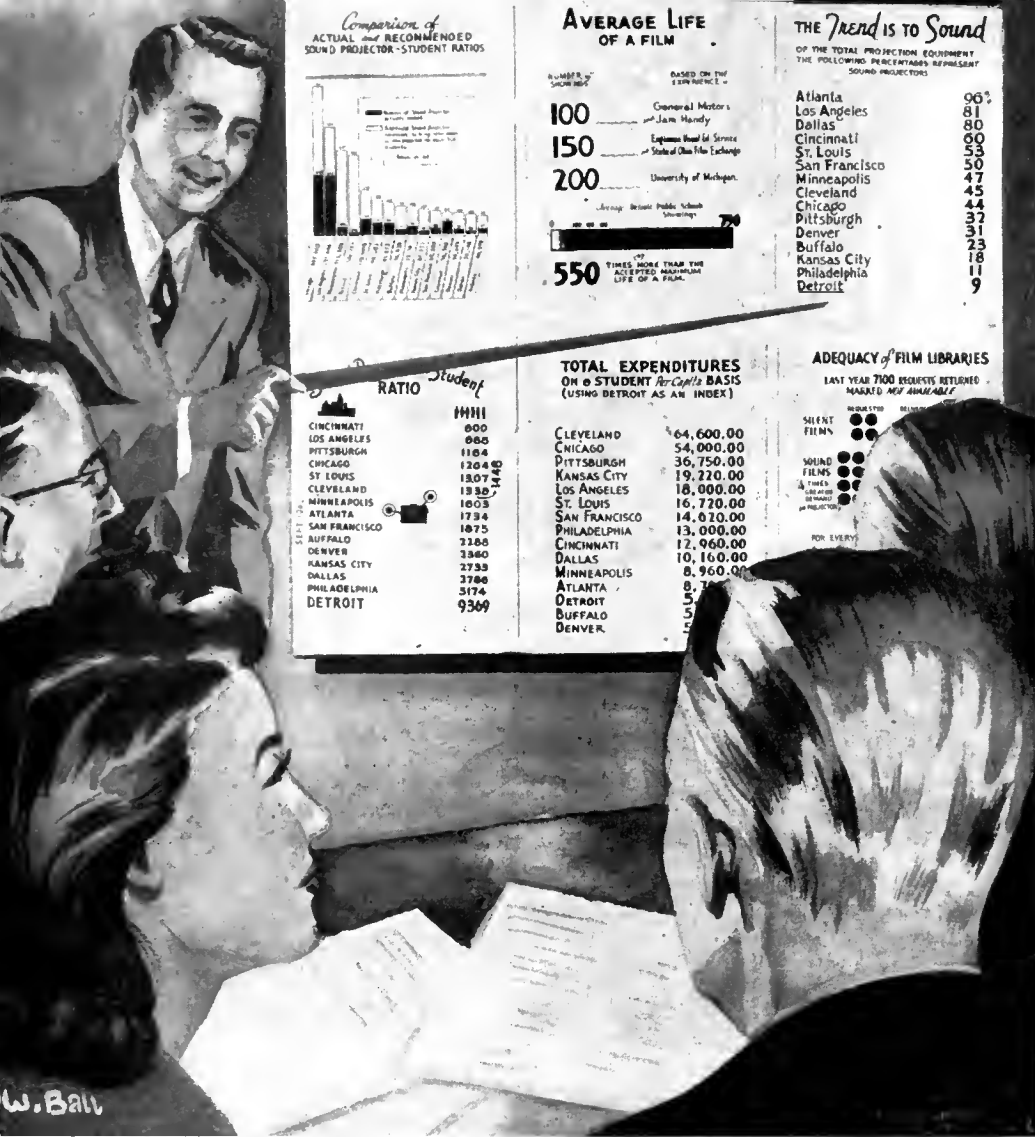
The interpretation, created by Fletcher Smith Studios, overcomes the static feeling so often present in slidefilms. Each of the 100 frames which make up this story gives a feeling of motion to the audience and carries the legend of Scrooge to its happy ending, while maintaining audience interest and suspense. The colors, achieved in Americolor process, are rich and glowing, the portrayal of the characters is sympathetic, the costumes and architecture of the period in which the story takes place are historically authentic and, as a Christmasy touch, reds and greens, the Yuletide colors, are woven into the color pattern to impart the underlying warmth of this story.

This subject, of approximately 100 frames, is available at photographic stores and visual educational dealers at \$9.75 per copy.

* * *

BIS Catalog of Films

◆ Film Division, British Information Services, announces the publication of its new catalog of documentary films. Many of these films, now available in 16mm, were shown in theatres throughout the United States. All are available to clubs, schools, libraries or any group with access to a 16mm sound projector.



Visualizing VISUAL NEEDS

by Arthur Stenius, Coordinator

Visual, Radio, and Safety Education Detroit Public Schools

VISUALLY PRESENTED INFORMATION "worked" for the Detroit public-school, visual education program in a recent presentation of budget needs. The medium used was a set of charts. It is a satisfaction to report that the materials contributed as effectively to the presentation of the budget information as this same medium can contribute to a classroom learning situation.

This "shoemaker's children" experience provides a real lesson for

directors of visual education. Whether some phase of the in-service training program or the request for budgetary support is being considered, a completely verbal presentation from such a visual education person is an indictment. *Indeed, the audience has a right to ask, "If visuals are so valuable, why don't you use them yourself?"*

Although Detroit has long had a well-organized, visual education program, future planning is essential. A five-year pattern of progress has been

Administration, Supervision, School Board, Community Service

drawn up. The status of equipment and materials, the goals of the program, and the needs upon which these goals were based were outlined for presentation to the superintendent's executive staff. The most important points to be made were interpreted in chart form.

While the facts which the charts pictured are revealing, the technique of presentation is of greater significance. The following comments, therefore, are given.

The charts were made on 24" x 38" sheets of heavy paper and bound together so that they might be turned easily by the person presenting the proposed program. This size of chart was sufficiently large for an effective presentation before audiences of ten to one hundred persons. Care must be taken that individual sheets do not contain too much detail if an audience is to be large.

An art teacher, who is also a commercial sign painter and who is a member of the Audio-Visual Service Department staff, executed the charts. The skill of the artist is a real factor in a presentation of the type; for a poor chart, unlike the half loaf of bread, is less valuable than none at all. A poor treatment will distract rather than focus attention and interest.

One of the facts to be brought out compared the "pupil-per-projector" ratio of sound motion-picture equipment in Detroit and several other cities. (See Chart 1.) Although this information might easily have been typed and given to each member of the executive staff, there is reason to believe that there was a gain in concerted attention and clarity of presentation in having the material somewhat pictorialized on a chart. When working with a group with this medium, cooperation is noted that is difficult to obtain if each member of the audience is examining a sheet of paper in his hand.

Formal as presentation of budget needs may be, a light note in making demands is not necessarily out of tune. The chart dealing with film library needs was made up in such a key. (See Chart 2.)

That the number of teacher re-

Editor's Note: *The illustration on Page 26 presents a "grouping" of the Detroit charts. In an actual presentation, only one idea at a time should be carried in a single chart.*

Requests for films which were refused during a school year can be shown by a bare figure cannot be argued. The case for needed films, however, will have more chance of being carried if the figures are dressed up properly. A film request that must be returned marked, "Not Available," can be seen merely as another unfilled order or as a disappointed teacher. The latter view makes the fact more meaningful. Film requests that were met, therefore, were shown on the chart as satisfied teachers; "not availables," as disappointed persons.

Some of the charts used, presented only verbal material, brief statements giving the goals of the program. (See Charts 3, 4 and 5.) There may be those who would argue that the medium is not for this purpose, that unless some type of diagram, graph, scale, or picture is included, the chart is inappropriate.

Yes, a presentation that amounts to little more than unison reading is deadly. Yet, an occasional chart, purely verbal in nature, can be effective. Stress on certain points, assurance of group focus on a single idea, and clarity in summarization are

some of the benefits to be received from charts of this type.

Certain cautions may be mentioned in making chart presentations. Most important is the rule of having only one idea treated in a single chart. (See Chart 6.) Broader scope of treatment means sacrifice in effectiveness. Be satisfied with getting one point across at a time.

The speaker must interpret the chart and direct attention to its central points of information. The chart is merely an aid to an effective presentation; it is not the whole show itself. (See Chart 7.)

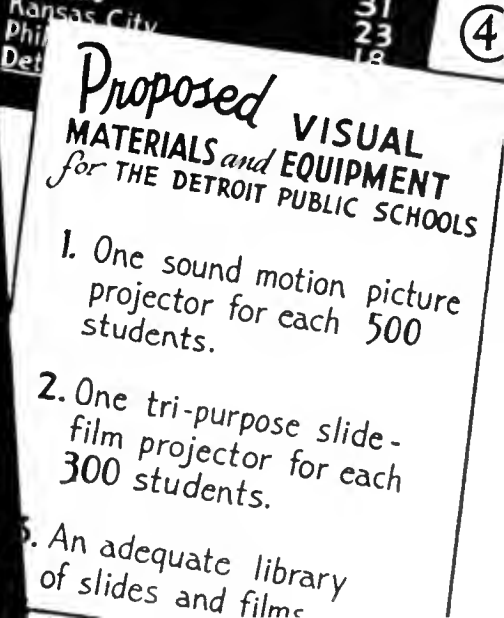
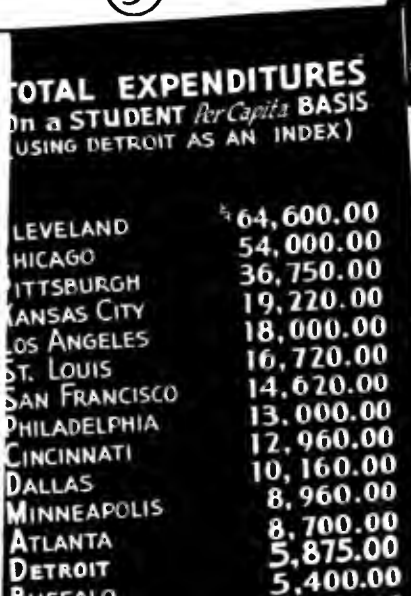
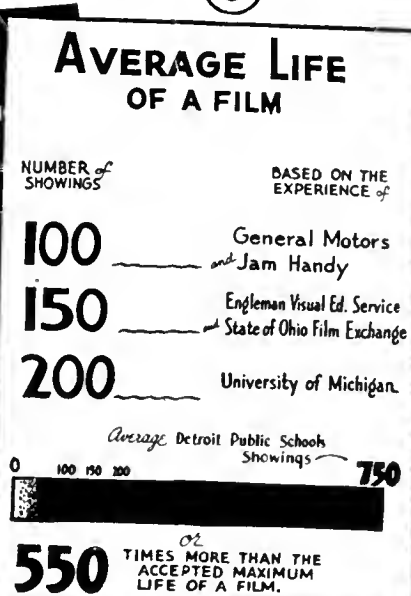
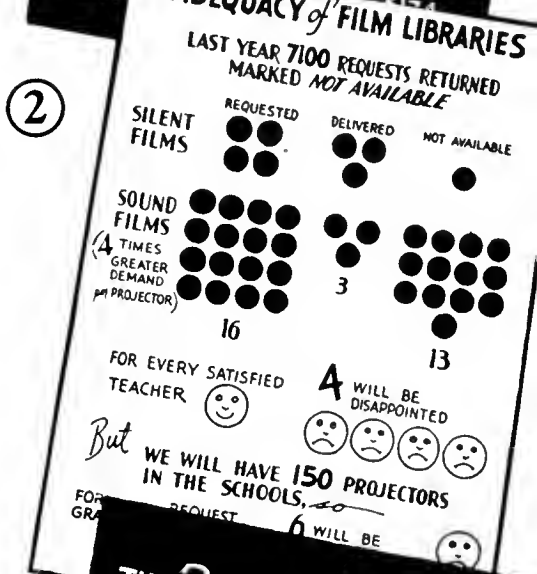
Plan charts carefully with a definite purpose in mind for each. Like any other visual, a chart can serve to accomplish one of several different ends. If the aim is merely to emphasize a point, be sure that the chart is built to do just that. A chart can blast an audience with a single fact or summarize points that have been made, but it cannot accomplish both of these ends at the same time.

Charts can serve as attractive packaging for an idea or a presentation. Any product or idea, intrinsically sound as it may be, stands to gain by attractive presentation. If a diamond needs a setting, why not an idea?

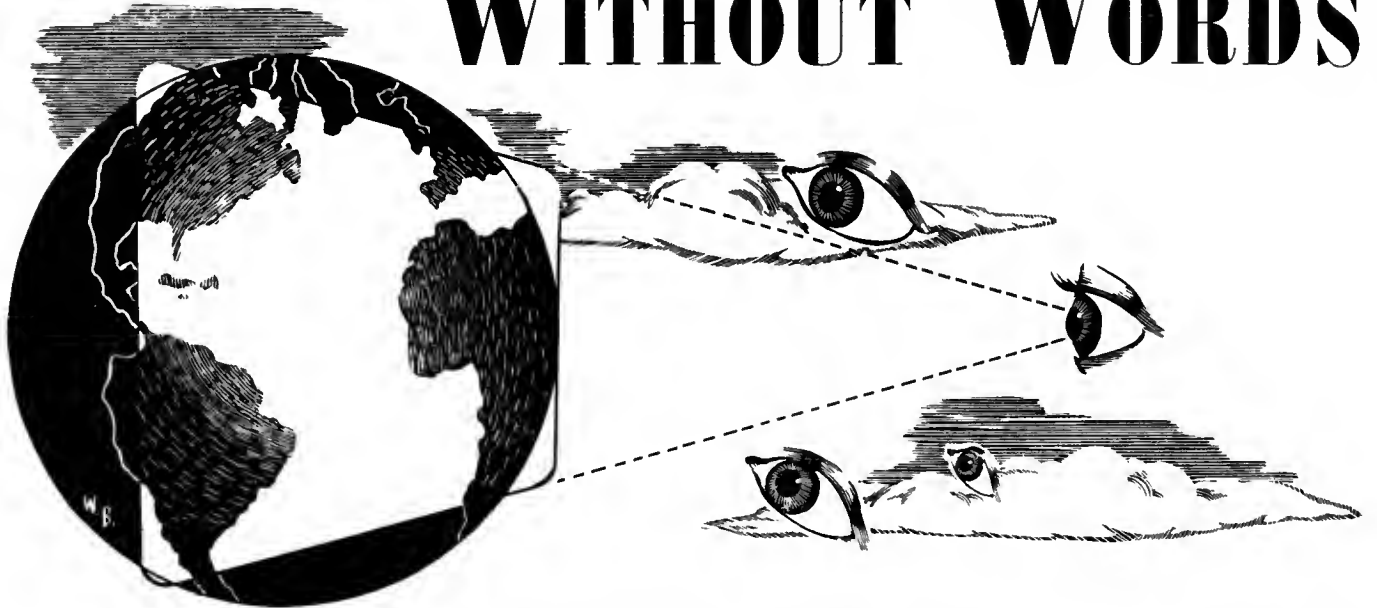
About the Author

• Arthur Stenius is coordinator of visual, radio, and safety education in the Detroit Public Schools. He serves also on the faculty of Wayne University.

IN THE CHARTS ON THIS PAGE: *The Editors of See and Hear bring you the actual charts successfully used by Author Stenius in his Detroit Public School budget presentation. They are self-explanatory and shown as large as possible to make details readable.*



WORLD WITHOUT WORDS



by E. Carleton Moore
and Nannie S. Davison

Supervisor of Audio-Visual Aids
Hempstead, New York, High School
and

Teacher of Intermediate Grades
West Virginia School for the Deaf,
Institute, West Virginia

THE NORMAL CHILD lives in an environment of the spoken word. Wherever he may be, his actions and conduct are governed by the speech of others. The case of the deaf child is decidedly different. To him language must be presented as a visual experience. The amount that can be presented to him in any one day is but a fraction of the amount the normal child receives. The normal child from infancy is subjected to the spoken word. The deaf child, unless he is the child of exceptional parents, has little or no knowledge of language as a means of communication until he reaches the stage where he begins to receive formal instruction, usually in a special school for

Particularly valuable because of its flexibility and ease of handling, the still film or filmstrip brings the world of objects before these deaf students. To them it is always the understanding of an object first and then the abstraction—the word which represents it.



the deaf. With the deaf, all communication, and therefore, all instruction must be in some visual form. The deaf child's progress depends wholly on the amount of visual material used for his instruction and the method of its presentation.

Educators of the deaf are confronted with the problem of *verbalism*—using the term as applying to the use of words without full understanding or appreciation of their meaning. This condition is brought about by insufficient experience and can only be corrected by introducing the child to concrete teaching materials as a basis for this experience.

A visual material is not a separate lesson. It is an integral part of a lesson. It serves to make subject matter meaningful, to create interest, to eliminate the abstract, to help in the development of keener ob-



The concept of numbers can be established most easily when small objects are used to represent meanings of symbols.

ervation, to provide actual experiences, and to simplify his instruction. The child's community and the natural environment in which he lives afford extensive educational material. In this first-hand experience, genuine learning must be rooted. Yet, where there is no difference in the environment in which the deaf child and the hearing child live, the adjustments made by the two are entirely different because the deaf child does not ordinarily know the name of the objects and persons about him. When the small deaf child enters school, the teacher gives him this information of which he has been deprived. His training is accomplished through the utilization of the strongest sense—the visual.



This group is using one of the speechreading and vocabulary building charts which their teacher has developed for them.

Principles used in visual instruction in schools for the hearing apply also to the schools for the deaf. But certain special considerations make visual instruction more important to the deaf. The deaf child is approximately three years behind the hearing child when he enters school for the first time and at the same age as the hearing child. Usually, the deaf child does not enter at the same age as the hearing child, so the former is often more than three years behind the normal child in his learning process.

A wealth of common materials, which can be used as teaching aids, unquestionably exists in every community. The use of such material is often neglected because of the failure on the part of the teacher to realize its value as a teaching aid. It is the same material that might be found in any community that creates for the child the experiences that he reads about in his social studies or other subjects. When these materials are brought into the classroom or put at the disposal of the child, his possibility of retaining necessary information is greatly increased. For the deaf child, these experiences should begin in the classroom where he must be exposed to as many concrete experiences as possible.

Community resources which can be used as teaching aids might be

grouped under three general headings. This listing is made with particular reference to the community resources available to the pupils in the West Virginia School for the Deaf.

Occupational resources, including local industries, factories, and pursuits such as a dairy farm, rubber plant, axe factory, chemical plant, saw mill, bakery, etc.

Local institutions, as church, college, home for the aged, the State Capitol, court house, bank, boys' and girls' industrial home, etc.

Recreational facilities, such as state parks, Indian mounds, playgrounds, and the County fairgrounds.

Not only does the school journey provide experience in all elements of the concrete, but it also entails less expense and is the most accessible of the visual aids. In preparing for the journey, the most important thing for the teacher to do is to give the deaf child an adequate vocabulary to meet the needs of the trip. If this part of the preparation is neglected, then the journey will not be a success.

If the child is being taken to the post office, he must first be taught such words as postmaster, mailman, mail box, envelope, stamp, etc. These can be taught in the classroom by setting up a post office and having

(CONTINUED ON PAGE 36)



Editor's Note: *Comparative educational progress may become very realistic and vivid when reported to us through the film medium. Dr. Park strongly urges that we use more film documents in our professional educational training program.*

FEW FILMS seem to be made in the area of education development. We have films for use within the curriculum itself, but few that tell us what the curriculum includes and how it is being adapted to meet the needs of the pupils.

The film, *New Builders*,* shows an adaptation of a curriculum to fit national needs. We say that the curriculum can go only so far in meeting the needs of the individual, yet there is no reason in time of crisis why the curriculum should not be adjusted to fit national needs.

Britain faces a housing shortage just as America does. It is a different type of housing shortage. It was brought about by bombs, in addition to normal shortages and home bound service men. Building materials are short. There are few builders. The British educational program has been adapted to meet these problems which will be with the world for some years to come. Some of the operation of this program is shown in the film, *New Builders*.

The film was presented before a College of Education class engaged in curriculum study at Northwestern University. In calling the class to order, Dr. Park, the instructor, said, "The film we are to see is entitled, *New Builders*. After the film is shown, we will have opportunity to discuss it."

* *New Builders*, British Information Services, 30 Rockefeller Center, N.Y., and local consulates. (Sound), ten minutes, teacher training. Available at the usual rental fee at your nearest film library.



For better utilization of the film "New Builders," this education class at Northwestern University used the photo-set "Education in Great Britain."

Filming Education

Dr. Park: I have in mind several comments about the use of motion pictures in education, assuming that the teacher has previewed the film. First, you should select and use films which have a direct bearing on the subject matter being studied. Second, before projecting a film, the students should have a clear idea of why the film is being shown, and what it is they are expected to see. Third, the film should be shown in an atmosphere conducive to study. Following the projection, it is well to have a period of discussion. Fourth, consider the possibility of showing the picture more than once. Two or three viewings might be necessary if students are to get the maximum value from it. The second viewing can be followed by further discussions and further correlation of film facts with the course content.

New Builders is in four distinct parts: first, you will see a series of shots showing the destruction caused by bombs. You will hear stated that 90 per cent of the homes have been damaged or destroyed.

You will next see the schools of *New Builders*, in which youngsters

in England are being taught certain manual skills. These children are fourteen or above and they are being taught such skills as plastering, plumbing, and carpenter work.

Third, you will see these same students serving as apprentices working with skilled laborers on actual buildings; and fourth, you will get a glimpse of ideas of buildings for the future of England.

We will show the film now and follow it with a discussion period.

Dr. Park: Britain has had some 200,000 homes completely destroyed, 250,000 homes damaged, 4,000,000 homes slightly damaged—windows broken, etc. You can see their problem.

Attendance at *New Builders* schools is not compulsory. There are Liberal Arts Schools being conducted right along with the vocational school.

Student: Do the students pay for this course?

Dr. Park: It is partially subsidized. Most schools in England are not operated as ours in the United States. A certain amount of schooling is required and 75 per cent of it has to



Members of the youngest building team in Britain working on a nursery school. (See "New Builders")



Dr. Park and his class in curriculum discuss the comparative educational forms shown by the film.

atterns

by Dr. Joe Park
 Director Curriculum Laboratory
 Northwestern University

be paid for by the student or his parents. They do not have public school education as we have.

Dr. Park: What would you say would be the value of this film in the American classroom, in the American High School?

Student: I think its main value is to acquaint us with the situation in England, and what they are doing to help it.

Student: They have been trying to get America and England to understand each other, and showing this film, where boys are receiving vocational training, might be particularly good in American Schools.

Student: One of the difficulties with introducing this sort of problem in America is that a high percentage of students expect to go on to college. Actually, many are unsuited to this. Some way will have to be found to persuade them they were better qualified for this type of thing—vocational—craftsmanship.

Dr. Park: This method of altering the school program might be persuasive in itself since the immediate problem of more houses is a very real one and it is brought before us

daily by newspaper, radio, and films.

Student: This film should be good material for those who advocate more vocational training in America. England is meeting a very difficult problem and shows foresight in planning for the future.

Student: Technicians are easy to turn out, but that kind of general education would go against the grain of the ideals of America. We want to turn out well rounded citizens.

Dr. Park: There is a difference in the two countries of course. If we were in England we might take a different attitude.

The discussion did not terminate here, as the question of whether such a program would be feasible in this country brought up the point that organized labor would have a voice in establishing the program.

This is a sample discussion of how *New Builders* was used in a classroom, and how, through discussion, various factors relating to curriculum planning are brought about in the execution of a youth training program. The British experiment, as shown in the film, serves as a good basis to begin this discussion. ●



A young plumbing trade student is about to pass his examination to become an apprentice in this scene from the film "New Builders."

Thirteen British territories in Africa are receiving regular fortnightly issues of new films specially issued by Britain's Colonial Film Unit for their highly appreciative colored audiences.

Films for Africans

by Egon Larsen

who writes scripts for the British Broadcasting Corporation and for documentary films.

I YOU HAD NEVER SEEN A film in all your life, and you went to the movies for the first time today, you would in all probability be unable to understand what was going on. Even if you are a highly intelligent person you would be at a loss to follow the story, and a good many scenes would remain just as many unconnected impressions in your mind.

The reason is that there is a special screen language which, like any other language, has to be learned to be understood. We have learned it in hundreds of visits to the movies, and hundreds of films have crammed into us the grammar and syntax of that idiom. Now we master it without realizing the fact.

Yet there are hundreds of thousands of people who have never seen a photograph or a drawing, let alone a film. To provide them with "movies" they can understand, to teach them the screen language, is the difficult but extremely interesting task of Britain's Colonial Film Unit.

The Bandage and the Chicken—Two

Literacy class at work in an experiment at Udi town, Southeastern Nigeria.

film producers and directors of long standing and experience, Mr. Pearson and Mr. W. Sellers, have had to spend much time and research on finding out just how much an African tribal audience can be expected to understand, and on deciding what cinematic devices can or cannot be used. This research work had to be carried out on the spot, but most of the "shooting" is done in London with its elaborate studio facilities.

Mr. Sellers told me of some typical experimental showings which helped to thrash out a completely new technique for these films. An audience consisting of West Africans who had never seen a still or moving picture (although their sculpture is a highly developed art) were shown a photograph of their schoolhouse projected on to the screen. This picture was completely static. After a minute or so the lights went up and the Africans were asked what they had seen. Most of them said: "Nothing," some admitted that there had been "a light." Now the room was again darkened, and the moving picture of pupils entering the school was



Women attend classes like this at the Education center in Udi town.

shown. It was greeted with roars of laughter. Now they recognized the pupils and the schoolhouse. When they were asked what they had noticed almost all of them mentioned "the bandage on the knee of one of the boys." The white people in the room could not remember that bandage, but when the scene was shown again the Africans proved to be right!

This was an indication that they instinctively looked at, and recognized, moving details, especially bright ones like the white bandage. This fact was borne out by another striking incident. A film upon a medical subject—plague combat—was shown to an audience who had seen several films before. After the showing they were found to have understood what it was all about, but what had interested them most of all was "a chicken." All the Africans had seen it; none of the white staff remembered having seen that "chicken." The film was scrutinized. And indeed, during one of the open air shots a chance chicken appeared in a corner of the picture, picked a corn and disappeared again!

Time, Space and Continuity—These and other similar experiences proved to the men of the Colonial Film Unit two basic facts which had to be kept in mind when producing films for Africans: first, they had not learned yet to see the picture as a whole, that is, to focus their eyes to a point one or two feet in front of the screen in mid-air, as we do instinctively. For this reason, only one object at a time must be allowed to move on the screen, and this object must be the most important one. Second, they are bound to concentrate their attention to things they know from
(CONTINUED ON PAGE 38)



Inventory of New Materials

NEW MOTION PICTURES • FILMSTRIPS • SLIDES • CHARTS • GLOBES AND RECORDINGS

GENERAL EDUCATION

Arts and Crafts of Mexico (40 min.) Sd. Color. Write for rates. Pictorial.

Elem. JHS, HS, Adults.

• A new authentic picture story of Mexico filmed by Ralph Gray, famed amateur cinematographer. Shows Mexican artisans and artists at work, displaying their skills and grace, glowing colors of costumes, pottery, silver and copper designs. Also shows details of Mexican hereditary customs, arts and crafts.

Birds in Winter. (1 Rl) Sd. Color. \$75. Coronet.

Elem, JHS, HS, Col, Adult: Ornithology, Biology.

• Ten familiar types of birds are shown foraging for food and fighting for life in the winter months when sub-zero weather makes bare existence a hazardous undertaking. This is designed as an introduction to bird study, and is meant also to promote the conservation of bird life. Birds shown are the English Sparrow, Chickadee, Cardinal, Junco, Nuthatch, Starling, and the Zebra, Downy and Hairy woodpeckers.

The Color of a Man. (18 min) Sd. Color. Apply for price to A.M.A.

Elem and up: Churches and schools.

• This film courageously compares the lot of the Negro of the south with that of his white neighbor. Living conditions of Negro families are shown, as are the educational facilities offered by governmental authorities and church agencies. The shadows of two men, projected on the ground, represent the theme of this picture. The narrator says of them, "One man is free, white and 21. The other is . . . 21." Excellent inter-racial material.

Crafts of Fire. (10 min) Sd. \$28. Rent \$1.75. AFF

JHS, HS, Adult: Ceramics.

• The making of pottery, porcelain, china and stained glass windows requires the merciless heat of fire to fuse the material into an integral whole. Here is shown the part which fire plays in the making of cups, saucers, plates and jugs in the famous porcelainware manufactories of France. Commentary in English or French.

Education for the Deaf. (51 min) Sd. Apply for price BIS.

HS, Adult: Churches, Teachers, P.T.A.

• Some years ago children who were deaf were doomed to muteness as well since there was no way to teach these unfortunates the value of sounds or the use of vocal chords. Now, however, there are special schools where the deaf may acquire the knowledge they so desperately need. The patience and devotion of the teachers are shown, and the eager application of the students at the school make this of decided documentary and educational value.

The Flow of Electricity. (10 min) Sd. \$38.50.

Yug Amer.

Elem, JHS: Science.

• Betty and Bob, two elementary-grade pupils, help their father determine the

"why's and wherefore's" of a demonstration circuit consisting of a dry cell, two wires and a lamp. Dialogue and application reveal how electricity is produced, the nature of a closed circuit, what an electron is, and how this information is applied to the electrical system at home. A Teacher's Guide is included.

The Glass Bell. (11 min) Sd. \$28. Rent \$1.75. AFF

JHS, HS, Col, Adult: Civics, Church, etc.

• Based on the French film, "Oppression," this picture demonstrates convincingly that it is impossible to live quietly and peacefully in one's own "glass bell" so long as oppression and injustice exist. Pierre Dupont, a Parisian, discovers that freedom is a precious thing when the Nazis come to his home and deprive him of that freedom. He reaches the inevitable conclusion that freedom can be retained and won only through constant struggle.

The Great Circle. (14 min) Sd. \$37.50. Rent \$2. IFB

Elem. and up:

• As men add speed to air transportation, the earth gradually shrinks in a figurative sense. This film shows how a plane flies from London to Moscow in 4½ hours, the same time necessary for a 40-mile trip in a tandem. The explanation of the Great Circle concept is given in the picture with the aid of maps with various types of projections. It may seem peculiar that the shortest route between New York and Tokyo is through Alaska, but the Great Circle maps demonstrate why it is true.

Magnets. (13 min) Sd. \$48. Yng. Amer.

Elem. Science.

• Betty and Bob inquire of their father why magnets behave as they do. They perform an experiment with a lodestone and a bar magnet and succeed in learning the scientific principles involved in magnetism.

Monarch Butterfly. (1 Rl) Sd. Color. Apply for Price Simmel-Meservey.

Elem, JHS, HS, Adult

• Describes the life cycle of the Monarch butterfly from the egg to the adult stage. Two versions are available, one for the elementary student, and one for more advanced study.

(B&W) *A scene from the new Coronet film "Fred Meets a Bank." (Col. 3)*



"Arts & Crafts of Mexico (Col. 1)

Spelunking.—A New Science. (20 min) Sd. \$28. Rent \$1.75. AFF

Elem and up.

• A new science called *speleology* has arisen out of the sport in which adventurers braved the uncharted caverns of subterranean depths. Here the camera follows the explorers into the winding caves which form an underworld of their own. We see the calcium cliffs, huge stalagmites and stalactites, underground rivers, all the wonders of the eerie unknown world. High adventure and beautiful photography. English or French commentary.

The Sunken Fleet. (10 min) Sd. \$28. Rent \$1.75. AFF

Elem and up.

• When the Allied invasion of France became imminent, the Nazis sank much of the French merchant fleet in the harbors and river channels in order to hinder Allied water traffic. That same merchant fleet is now being recalled from the ocean bottom as divers work to reclaim them from the sea. The vessels are sealed underwater, the water is pumped out, compressed air is forced into the holds, and the ships are slowly raised, to be repaired and to sail with their cargoes once more.

Tommy's Day. (15 min.) Sd. \$57. Yng Amer.

Prim. Hygiene

• This is designed to teach children of the primary grade level some of the essential health facts they need to know. Tommy, a typical six-year-old, is followed throughout the day as the camera observes salient points about health habits and sanitation. Tommy loses his first baby tooth, for example, and this phenomenon is explained to Tommy. Teacher's Guide included.

BUSINESS EDUCATION

Fred Meets a Bank. (1 Rl) Sd. b&w \$15. Color \$75. Coronet

Elem, JHS, HS. Commerce.

• Step by step through a bank, with a simplified pictorial explanation. Fred re-

(CONTINUED ON THE NEXT PAGE)

New Materials:

(CONTINUED FROM PRECEDING PAGE)

Fred Meets a Bank: Continued— receives a ten-dollar check from his uncle, and inquires of his father what checks are and why they are substituted for money. His father explains to him the value of checks, and Fred decides to open a savings account of his own. He goes to the bank and opens an account. His father meets him there and takes Fred in to see a bank official while the two men arrange for a building loan. They also visit the vaults where important papers are kept for safety.



"The Secretary Takes Dictation" (below)

The Secretary Takes Dictation. (1 R1) Sd. b&w \$45., color \$75. Coronet
Secretaries & clerks: HS, Col, Bus. Schools.

- The duties of the secretary are often confused with the duties of a stenographer, but they differ in many respects. This film shows a secretary taking dictation in a modern office, handling rush items, office memos, telegrams, corrections and insertions. Also aids in demonstrating how a secretary may organize her work efficiently.



"The Secretary Transcribes" (below also)

The Secretary Transcribes. (1 R1) Sd. b&w \$45., Color \$75. Coronet
Secretaries & Clerks, HS, Col, Bus. Schools.

- A sequel to "The Secretary Takes Dictation," this shows how the model secretary transcribes her notes. It emphasizes the importance of knowing more about office procedure than typing and shorthand, and shows that the good secretary is a valuable asset to the busy employer only when she knows her duties thoroughly and performs them conscientiously.

The Story of Money. (1 R1) Sd. \$37.50 IFB, Rent \$2. BIS
Elem. and up. Commerce.

- Traces the history of the present day monetary systems of the world. Shows how

barter led to the more convenient method of exchange through gold and gems. The evolution of coins is then explained, and there is an interesting sequence in which the significance of the symbols and markings on coins is explained. Picture then proceeds to detail how these primitive monetary systems grew into our modern banking systems. The role of banks and their importance to commerce and prosperity is clearly brought out.

Trees That Reach the Sky. (8 min) Sd. \$25., Rent \$1.25. IFB

Intermediate: Lumber.

- The Sitka spruce sometimes towers as high as 250 feet in the air. The lumbermen of Canada clamber into its branches to trim them prior to felling, the faller's crew brings the tree down with a shout of "Timber!" Then the log is cut into forty-foot lengths and taken to the mills. Good scenes of loggers in spiked shoes rolling the logs into the mill from the water. The lumber is processed into plywood and eventually is made into wings, fuselage and propellers for aircraft.

L A T E S T F I L M S

Dates. (10 min.) Sd. \$35. HFE.

- Illustrates the growing, cultivation, pollination and processing of dates, one of the most interesting and unusual of American agricultural crops, as grown in the Coachella Valley of Southern California. Shows hand pollination of dates and the reasons for it; tells the long history of date growing in the world and of its importation into the dry Southwestern United States.

Chilean Hacienda, A Traditional Farm Estate. (12 min.) Color. \$75. HFE.

- This film describes in detail the Hacienda system of tenant farming under which much of the farm land of Chile is administered. It shows the mode of life, the crops, recreations, and general activities and surroundings of the Hacienda owners, the landed gentry, and the farm workers.

Southern Chile, Tip of a Continent. (11 min.) Color. \$75. HFE.

- Illustrates the life in the southern third of Chile, which stretches down in a maze of channels and islands to Cape Horn, the tip of a Continent. It shows the kinds of people found in this remote region and how they live—the Alacalufe Indians, the sheep ranchers, the inhabitants and history of Cape Horn.

The Andes, Chile's Barrier. (11 min.) Color. \$75. HFE.

- This film graphically shows the importance of a mountain range in forming the destiny of a nation. The Andes have formed a barrier, shutting Chile off from most of the rest of South America; they have determined her climate and resources and way of life.

A D M I N I S T R A T I O N

How to Teach With Films. (20 min.) Rent, \$6.00 Cathedral.

- Made by Cathedral Films for the Protestant Episcopal Church, the film shows the use of films in church and Sunday School work, and the most effective utilization of these teaching aids in church situations.

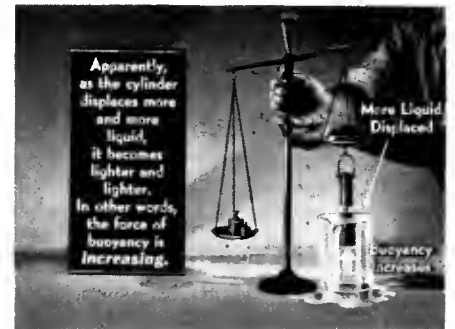
F I L M S T R I P S

Illustrated Primary Reading Series. (Film-strip) \$2.00 each. SVE.

- The addition of *Little Red Riding Hood, Chicken Little, and Goldilocks and The Three Bears* brings the total in this series to thirty-three titles. Attractively designed to insure ease in reading, these filmstrips visualize the most popular of the juvenile classics and help to increase the child's reading skill and enjoyment.

Metropolitan Library in Action. (Filmstrip 40 frames) \$2.00. SVE.

- Shows the behind-the-scenes action and services of a metropolitan library based on the Chicago Public Library System. A better understanding of a librarian's duties is covered, and the library psychology of stimulating correct age group reading is revealed. The library facilities available to industry shows the civic awareness of a great library.



Scene from the Jam Handy slidefilm series on "Fluids"—now available.

R E C O R D I N G S

The School Guild Theatre—a new series of life dramatizations of distinguished Americans. .33 $\frac{1}{3}$ r.p.m., 15 min. each subject, 16" diameter. Prices on request. Tr-Aids.

- The series was prepared by Elizabeth Goudy Noel, well-known audio-visual educator, and Wilson Bower, experienced radio and transcription writer. It features Audio-Guide, the built-in teaching aid, containing an introduction for the teacher, pre-listening activities for the students to direct their attention to important parts of the transcription, the 15 minute drama, and follow up suggestions and listening quiz.

KEY TO SOURCE ABBREVIATIONS

AFF: A. F. Films

AMA: American Missionary Association

BIS: British Information Services

(See advertising on Page 10)

Cathedral: Cathedral Films

Coronet: Coronet Instructional Films

HFE: Hollywood Film Enterprises, Inc.

IFB: International Film Bureau

JHO: The Jam Handy Organization, Inc.

(See advertising on back cover)

Pictorial: Pictorial Films, Inc.

(See advertising on Page 1)

S-M: Simmel-Meservey

SVE: Society for Visual Education, Inc.

Tr-Aids: Training Aids, Inc.

(See advertising on Page 36)

Yng Amer: Young America Films

Address all inquiries on New Materials sources to Reader Service Bureau, See & Hear Magazine, 157 E. Erie St., Chicago, Ill.

More Straws in the Wind

A NATIONWIDE REPORT BY C. R. CRAKES

★ In the brief article published in December, 1945 issue of this magazine, it was suggested that seven forces or "pressures" were back of the increasing public interest in audio-visuals. In the opinion of the writer those seven "pressures" still exist during these opening weeks of the school year 1946-1947 with even greater intensity than last year.

During the past school year closing July 1st, 1946, I had the opportunity of meeting with educational leaders in nineteen states and five provinces of Canada; also participating in audio-visual aid conferences and discussion group meetings involving approximately 15,000 educators. Out of these conferences has come a rather definite pattern of questions and statements on policies and trends in the audio-visual movement. The following list of these trends is based upon the composite opinion expressed by educators taking part in these conferences.

1. All forms of audio-visual teaching materials are being accepted by the classroom teacher as vital supplements to the teaching medias now in use. Educators are becoming more aware of the fact that audio-visual materials are essential to an effective classroom teaching situation.

2. With the increased emphasis being placed on audio-visual materials, the role played by the teacher is becoming far more important. Teachers recognize that they must be better trained in the effective selection and utilization of these teaching tools.

3. All forms of audio-visual teaching materials are being recognized as having a definite place in the teaching situation. *But each type must be assigned the job for which it is best qualified!* An example: In Mississippi a teacher pointed out that if she were attempting to teach a group of elementary pupils an appreciation of a masterpiece in art she would use a colored slide which could be projected onto the screen

for the period of time required for the pupils to discuss adequately the techniques used by the artist. She suggested that if she were teaching a group of students the principles of the internal combustion motor, she would use a good motion picture which, by means of animation, would create the proper visual image of just what occurs inside a gasoline motor while it is in operation. Don't you agree with the suggestions offered by this teacher?

4. Techniques of effective utilization for each type of audio-visual teaching material are rapidly being developed by an ever-increasing number of teachers making a conscious effort to improve their own methods of teaching. There seems to be a rather general agreement on four or five steps to be followed whenever projected materials are used in a teaching situation.

- a. The teacher must be thoroughly familiar with the materials (by preview) before using them in a teaching situation.
- b. The class must be prepared for the showing of materials through vitalized pre-showing discussion.
- c. The presentation of the materials must proceed under satisfactory physical conditions.
- d. Post-showing discussion is often necessary in which the interest and factual information gained by the use of the materials may be carried over and guided into the more effective use of other classroom teaching medias.
- e. Testing and possible re-showing of the materials are desirable.

5. Teachers are learning to set up evaluative criteria which may be used in determining the specific type of materials to be used in a given teaching situation. Greater interest in evaluation and selection is a definite and prominent trend.

6. Teachers are being trained in the more effective use of all forms of audio-visual materials. During the 1946 summer sessions more courses

in audio-visual aids were offered by our institutions of higher learning than in any preceding year. Throughout this nation and Canada an increasing number of in-service training, audio-visual aid conferences were held during the past year. The fact that a large number of these conferences were sponsored by state universities and state departments of education indicates the increasing interest in this area of endeavor.

7. Improved physical conditions are being made available under which projected audio-visual materials will be used. Increased attention is being given to the remodeling of old buildings and to the construction of new buildings with improved facilities for the projection of audio-visual materials. These rooms will be properly equipped with acoustically treated walls and ceilings, and provisions for efficient darkening and lighting, ventilation and seating. It is interesting to note that in making a survey of several thousand teachers as to preference of moving their class to a well equipped centralized projection room versus bringing projection equipment into their present classrooms, I found about eighty per cent of teachers favoring the centralized room.

8. There is a very definite trend on the part of producers of films and other materials to consult with the classroom teacher on the contents and sequence of scenes to be used in such materials. I believe that this trend will increase to the point where all classroom teaching films will be largely planned by the best expert in the field and the classroom teacher in that particular subject-matter area.

9. In the case of classroom sound motion pictures, the trend is in the direction of shorter films—ten minutes maximum time. Musical backgrounds will be eliminated, and the commentator will use a vocabulary understood by the age and grade-level pupils using the film. Several educators have expressed the opinion that we will use a semi-silent or semi-sound motion picture with considerable increase in natural sound.

10. The writer has noted the tremendous interest being displayed by teachers and administrators in the

(CONTINUED ON PAGE FORTY)

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World Without Words

(CONTINUED FROM PAGE 29)
the children operate it. When they see the real post office situation, the words and procedures that they have been taught in the classroom become more meaningful. The information gained from the school journey may be used for speech-reading.

Another effective means of visual instruction is the use of classroom museums. It is not always possible for the pupils in a residential school, such as the West Virginia School, to visit a real museum, but it is possible for them to make one of their own. Pupils secure products of the country they are studying. In social studies, they build a model community. The children mount animals and birds or insect specimens. But not always should the classroom museum be a collection of unusual specimens.

Additional material can be made by the pupils as they work in different departments of the school. The time allotted to social studies can be taken to collect products of states and countries which they study. Pupils in industrial arts classes can contribute wooden models of planes, cars, and boats. Art classes can supply colored pictures of animals and birds.

After the materials have been collected, they should be carefully classified and labeled. This should be done by the pupils.

Teaching from objects gives a child sense experience. The pupil can get a more realistic picture of the early days of man by seeing replicas of tools used in the early days. By comparing the early tools and utensils with those of the present day, the child can gain a clearer conception of the word "civilization." The same word can be given a clearer interpretation by showing the different phases of man's efforts to exist, old and newer methods of farming, hunting, and building of homes.

The motion pictures have a very definite part to play. No matter how many times words describing action are read by a deaf child, the meaning cannot be fully interpreted except by some experience he has had, which may be entirely different from the real experience. If a film is shown in which the process is involved, the child not only has had a new experience, but has gained a new mean-

ing for the word. Motion pictures of mechanical processes are of special importance to the deaf child. Through these pictures, he is able to see the whole process of the manufacture of an article. In many instances such a process can be seen better through the use of the motion picture than if the child were actually on the scene. A deaf child cannot complete a picture by using his imagination to form the background, for the imaginative processes are apt to be limited and lacking in reality.

Many controversial issues have arisen concerning the sound and silent picture in teaching. These are of little concern where the education of deaf children is considered. For them it is the action that conveys the meaning. It is emphasized again that the teacher of the deaf must preview the film and prepare vocabulary understanding before children see the film.

In recent years great interest has been attached to lantern slides that may be made by the teacher or by the pupils. Pictures for projection of all kinds of materials may be drawn on etched glass with a lead pencil and colored with special crayons and inks.

* * *

Education for the Deaf

◆ The world of the deaf is a lonely one, as pictured in the new British Information Services film *Education for the Deaf* (5 reels, 51 min.—16mm sound). Those who are dumb as well suffer isolation in any company. In the past, children who were born deaf were doomed also to be dumb, for there was no way to teach them sounds or to use their vocal chords. Now there are special schools where children may go when they are as young as two years old and many stay until they are twenty.

The untiring patience and painstaking devotion of the teachers and the encouragingly eager application of the children combine to achieve magnificent results, for when the young people leave school their deficiencies are largely overcome. They lip-read without effort and speak fluently, distinguished from other people only by an unusually emphatic diction, and can take many jobs without handicap.

Headlines of the Month

★ *Louis C. Simmel, General Manager of Simmel-Meservey*, producers and distributors of educational films and records, announced this month the relocation of the firm's general offices to a new modern building at 321 South Beverly Drive, Beverly Hills, California.

The move, Mr. Simmel stated, was necessitated by a substantial increase in volume on both educational films and records and by a considerable increase in personnel to handle the increased volume.

The new quarters will provide an increased capacity of approximately 400% in the firm's educational film division and approximately 200% increased capacity in the record division.

★ *The Board of Directors of Pictorial Films, Inc.*, Pathe Industries Inc. subsidiary, RKO Building, Radio City, New York, producers and distributors of home movies and educational films, announces the election of Mr. George J. Bonwick as vice president and general manager, succeeding Mr. Milton J. Salzburg and Mr. Harold Baumstone, recently resigned. Prior to his election Mr. Bonwick had held executive positions in the film industry as vice president, treasurer, and director of Pathe Laboratories, Inc., and as vice president and director of PRC.

★ *Gordon C. Godbey* has been appointed Assistant Director, Department of University Extension, University of Kentucky, it was announced today. Godbey, who terminated his duties as Manager of the D. T. Davis Company office in Cincinnati November 30, reversed the trend of audio-visual aids specialists from the schools to industry. Prior to his association with the Davis organization, Godbey was Principal of the Lee County High School, Beattyville, Kentucky; and earlier served with the Training Aids Section, Lexington Signal Depot, Lexington, Kentucky. While his duties at the Extension Department will cover more than the audio-visual field, Godbey intends to give a great deal of time to this work. A film library is operated by the Extension Department.

★ *A new "package" of teaching tools* for high schools and colleges, consisting of textbook, 16mm sound motion pictures, and silent filmstrips, has been announced by McGraw-Hill Book Company, Inc. Marking its entry into the educational film field, the Company has started production of several series of McGraw-Hill Text-Films. Each series of films will be specially prepared for direct correlation with a particular textbook, using the same basic approach to the subject and the same terminology as the textbook. The films will be ready for distribution in the Spring of 1947.

The initial Text-Film program covers four popular textbooks: Schorling's *Student Teaching*, for normal schools, teachers colleges, and "in-service" teacher training programs; Diehl's *Textbook of Healthful Living*, for college freshman hygiene courses; French's *Engineering Drawing*, for colleges and technical institutes; and French and Svensen's *Mechanical Drawing*.

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Films for Africans
(CONTINUED FROM PAGE 32)

their everyday lives; thus, if you want to tell them something new you have to start with showing them a familiar object or scene. A screen story told to Africans always needs a connecting link from the known to the unknown.

And here we have arrived at the tricky problem of Continuity. We are so used to the short-circuiting of Time and Space on the screen that we can hardly imagine the difficulties arising when you have to do without our cliché devices. Calendar leaves dropping, the hands of a clock moving in rapid-motion, or even primitive sub-titles like "The following morning" must not be used—the audience cannot read. So the Time factor has to be avoided in the story. But even the almost unnoticeable telescoping of Time as it is the rule in a scene showing say, a man entering a room, sitting down at a desk, and writing a letter must be handled with extreme care. The Africans must see the man actually walking through the door if you want them to believe that he has really entered. This can be done as a "long shot," that is, showing the whole room with the man entering. He can then sit down and pick up the pen, and you can "cut" to a close-up of the writing man. They understand that the man shown in the close-up is still the same as shown in the long shot... provided both shots are taken from the same angle! If you show the man, as it is frequently done in an ordinary film, from the side or the back he is "another man" to the Africans.

When we read the history of cinematography we find that audiences protested and shouted "show us their feet!" when they were faced with the first close-ups. The Africans, however, understand what is meant: now they have a "better view" of what is going on. But they cannot grasp the meaning of "wipes" or "dissolves," our familiar methods of transition, fading one shot into the next; they invariably think that "something has gone wrong with the medicine." "Medicine" is their term for everything we would call "the works." But they understand the "fade-in" and "fade-out"—to them it

is dawn and dusk respectively. But it is not always easy to make them understand that two actions may be going on at different places. You have to show them the journey which is necessary to get from one place to the other, for instance, a shot of people getting into a car, a shot of the car on the road, and a third one of the arrival. This is sufficient to "cover" a space of several miles.

Building Their Cinema Huts—They understand the idea of a moving car even if the camera moves with the car and only the background seems to be traveling, for the car is the center of attention to them. However, one must not use cars with spoke wheels—they would not understand why such wheels seem to be moving backwards!

As a rule the camera should not move, and "panning" should be avoided if possible. Panning on a house from one side to the other would mean to them that the house "walks"; panning up or down that it grows out of, or disappears into, the ground. Therefore, the camera has to be used from the widest possible angle to take in everything without moving. You can, however, pan on action as in the case of the moving motor car, or a man moving through a room because they are used to following moving objects with their eyes in life.

An interesting example of the way you have to tell your story to African filmgoers was a documentary on "where the tax money goes," in which the continuity was achieved in an ingenious way. The task was to show that the money was used for education, police, roads, hospitals, water supply. So at the end of the school sequence a policeman passed the school, and the camera went with him. Later on the police were shown on traffic duty; this led on to the roads. An accident happened on the road: that was the transition to the hospital sequence. A nurse came out from the hospital and went to the market where the women were fetching their water, etc.

Most of these films are silent because sound tracks would have to be done in at least a dozen different African languages! So the traveling film exhibitors have adopted the de- (CONTINUED ON PAGE FORTY)

Indiana Visual Aids Company Sponsors Study

IN AN ATTEMPT TO CONTINUE the excellent Film Selection and Curriculum Utilization List which in past years has been produced independently at Indiana University under the direction of L. C. Larson, a gift of \$1800 has recently come to that University. Made possible by Mr. M. L. Stoëppelwerth, president of the Indiana Visual Aids Company, the \$1800 gift is to be used, specifically, and here we quote from Mr. Stoëppelwerth's letter of grant to Indiana, as follows:

"Within the near future each school in Indiana will have one or more projectors for 16mm sound films. If the schools are to make effective use of this equipment, teachers must be given assistance in the selection and use of films that contribute directly to the achievement of teaching objectives of the more important units of work.

"The selected lists that were prepared and distributed last Spring by your Center (Indiana University) directly to the schools in Indiana were most helpful. Consequently, I believe that our company could be of most assistance by contributing in a small way to the continuance of a project in the preparation of lists of films that correlate with subjects taught on the elementary and high school levels. I will be most happy, therefore, to present President Wells a check for \$1800 to provide for the appointment of graduate assistants or fellows to undertake under your direction studies on the correlation of films with the more widely taught subjects in the Indiana schools."

This gift has been received and is this month being announced as a project open to applicants for assistantship fellowships and part-time positions, in the selection, circulation, utilization of visual materials for use among the teachers in the state of Indiana schools. Applications should be submitted directly to Prof. L. C. Larson, director, Audio-Visual Center, Indiana University, Bloomington, Indiana.

As we look through this project we hope it will be one to be followed in other states where as rapid advances are being made in the field of the selection and utilization of audio-visual materials.

Georgia's School-Aid Program

★ A highlight of the GEA-AV State Conferences in Georgia was the announcement by Garland C. Bagley, head of the State's new Audio-Visual Education Department, that the State will soon offer the best in instructional 16mm films, filmstrips, and some slides to school. As soon as cataloging has been completed, visual materials lists will be sent to all superintendents and principals throughout the state.

The State Conferences included nine district meetings, from November 4 through 14. Principal speakers were Dennis Williams, Encyclopaedia Britannica, and C. R. Crakes and Miss Norma Barts, both of the De Vry Corporation, who conducted a class demonstration.



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British Pattern: Hamilton

(CONTINUED FROM PAGE 10)
and at the same time produce films that are artistically pleasing to both the eye and ear. One felt a sureness of purpose in talking with all of these men and women, and a drive that was refreshing after coming from a country where all information films are looked upon with a fearful eye, especially anything government made.

Alex Shaw, producer of *Big City*, *Village School*, and others, is head man at Crown. The production chart in Shaw's office shows a splendid beginning for Britain's peacetime documentaries. Among the twenty films in various stages of production there were such temporary titles to whet the imagination as, *Britain's Railways*, *United Nations* and *Story of Coal Mining*. In the plasterers shop we had seen the animation models being made for *United Nations*, and on one of the sound stages was reproduced a coal mine, equipped for flooding with 130 tons of water. The wall chart represented practical film making, not idle dreaming.

Our host for most of our visit to Pinewood was Ken Cameron. Ken is one of the young men responsible for the Crown Film Unit's success. He was responsible for the sound on one of wartime's most famous and imaginative films, *Listen to Britain*. Because Ken showed us around, we naturally spent considerable time watching the recording of the sound track for a new film, the visuals for which had just been completed.

The method of recording itself was not unique. But the artists involved in the process were unique so far as anything I had seen before. *Under Eleven* will be the title of the finished film. *Under Eleven* is unpretentious; it is designed to show the psychological problems faced by the teacher (and parent) with the child under eleven years of age. The evening before going to Pinewood, we had attended a commercial cinema and saw one of Britain's latest films, *I Met a Dark Stranger*. The music was composed by William Allwyn, and played by the London Symphony under Muir Mathieson. These were the same men who were work-

ing in Studio B that afternoon, the composer, the conductor and the orchestra to give *Under Eleven* the best possible musical background.

This explained a lot of things about British fact films. It pointed out the difference in attitude in America and Britain toward the fact film, for how many peacetime documentary films in America can boast the names of America's top artists on the credit title? If a job is worth doing at all, apparently the British feel it is worth doing with the best artists. As we drove those 40 minutes to Piccadilly, Pinewood became a goal for a kind of film making and film makers that other countries might use as a model.

Report on Sweden:

(CONTINUED FROM PAGE 13)
ward steps in the governmental policy, and one to which we can well subscribe.

These two films of a government whose basic consideration is the social welfare of its citizens might serve as a springboard for discussion of those ideals to which the entire world aspires—peace, health, and freedom. Sweden is achieving these ideals in ways best suited to her own conditions. Many of her specific devices, some of which we can see in these films, could be just as successful in other countries—our own country! It is suggested, therefore, that the teacher in her use of these films consider not only the factual content but also use them for forum discussion, stressing their social significance.

Films for Africans:

(CONTINUED FROM PAGE 38)
vice of accompanying pictures by a running commentary in the native dialect, delivered through an amplifier system.

Film shows have become extremely popular with the Africans. They often walk 20 or 30 miles to the village where a show is on, and many villages have built their own cinema huts because places with such "facilities" naturally get priority with the touring exhibiting unit. These huts are rapidly becoming the centers of the social and educational life of the villages.

At present, more than 100,000 Africans are being provided with shows by the Colonial Film Unit.

Straws in the Wind: Crakes

(CONTINUED FROM PAGE 35)
possibility of producing within their own schools many of the slides, films, and filmstrips used in that system. In further support of this observation, he offers the statement that out of seventy-seven teachers registered in the audio-visual aids class at Northwestern University during the past summer, twenty-four students indicated that their chief objective in carrying the course was to learn more about producing still and motion pictures within their own school systems.

11. School boards are giving greater financial support for the purchase of equipment and materials for use in the audio-visual teaching program. The trend is slowly turning from the financing of such projects by Parent-Teachers Associations and other civic groups.

12. The increased use of projected teaching materials in the primary and intermediate grades of the elementary school is becoming more apparent throughout the nation. This is a refreshing sign as it indicates the recognition of these devices as basic teaching tools.

13. A substantial number of graduate schools are encouraging students to carry on research projects in the field of audio-visual education. Thus, we are adding to the sum total of our knowledge about the more effective use of these vital and basic teaching instruments.

During the past two years American educational leaders have come to recognize the increased public demand for improving learning situations within the classroom. These same educators sense that audio-visual teaching materials will assist their teachers in bringing about the needed improvements in both the learning and teaching situations. I feel confident, therefore, that the improvement in the training of our youth will be in direct proportion to the increased and more effective use of all forms of audio-visual aids.

* * *

EDITOR'S NOTE: One of the most widely-travelled of U.S. leaders in audio-visual industry, Charles Crakes, Educational Director for the DeVry Corporation, is a regular contributor to SEE & HEAR and a member of our Advisory Board.

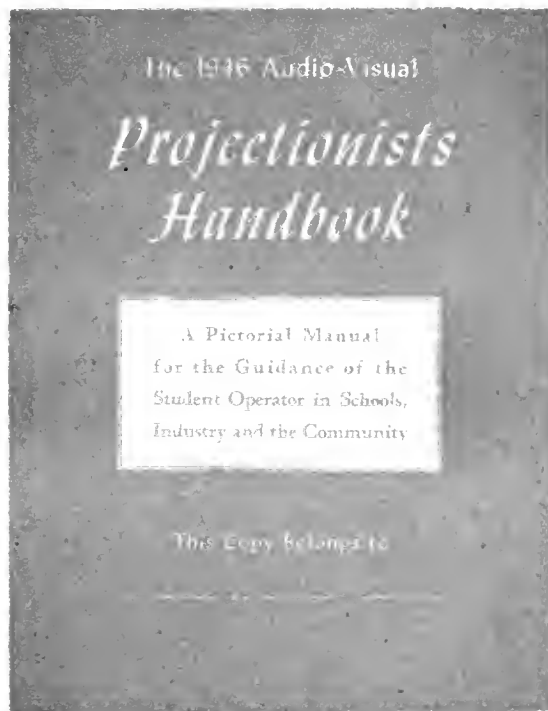
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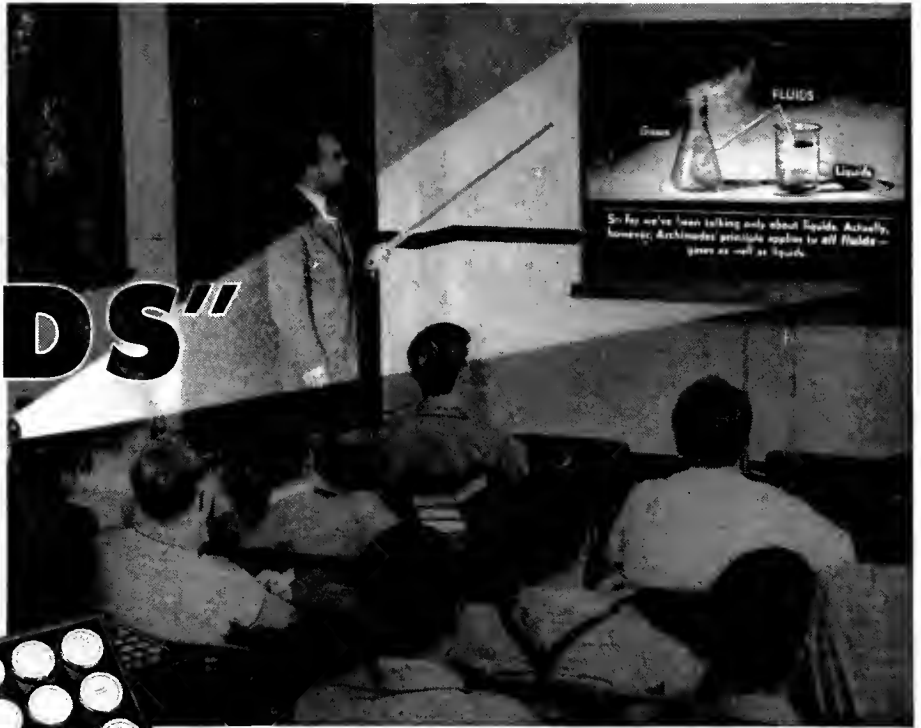
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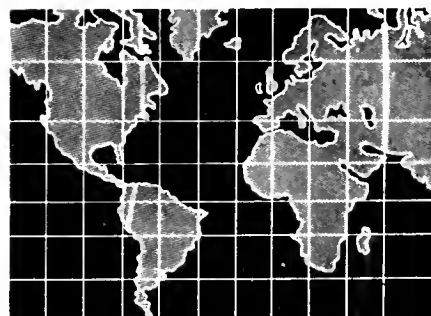
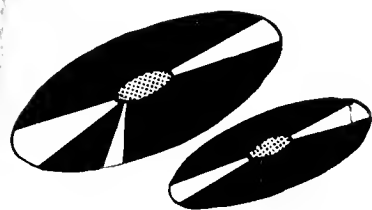
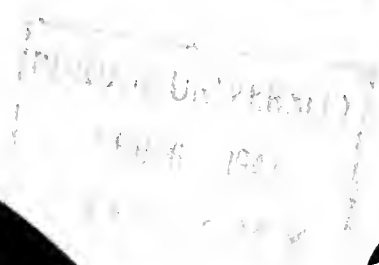
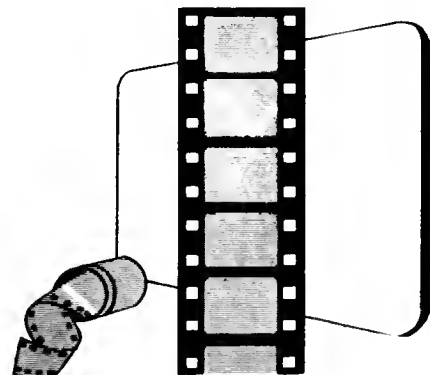
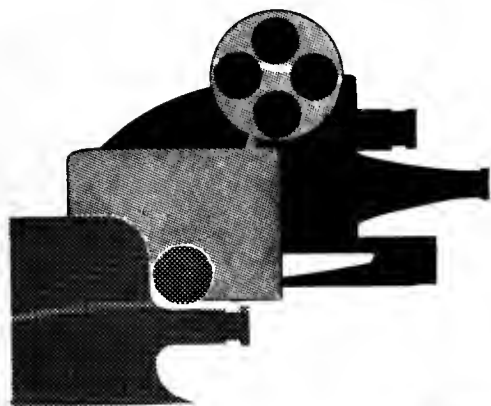
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(All prices f.o.b. Detroit—prices subject to change without notice)

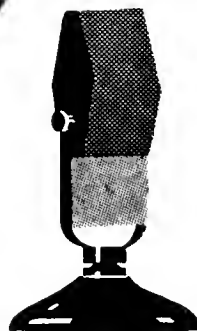


See & Hear

INTERNATIONAL JOURNAL OF AUDIO-VISUAL EDUCATION



Tools for Our Schools

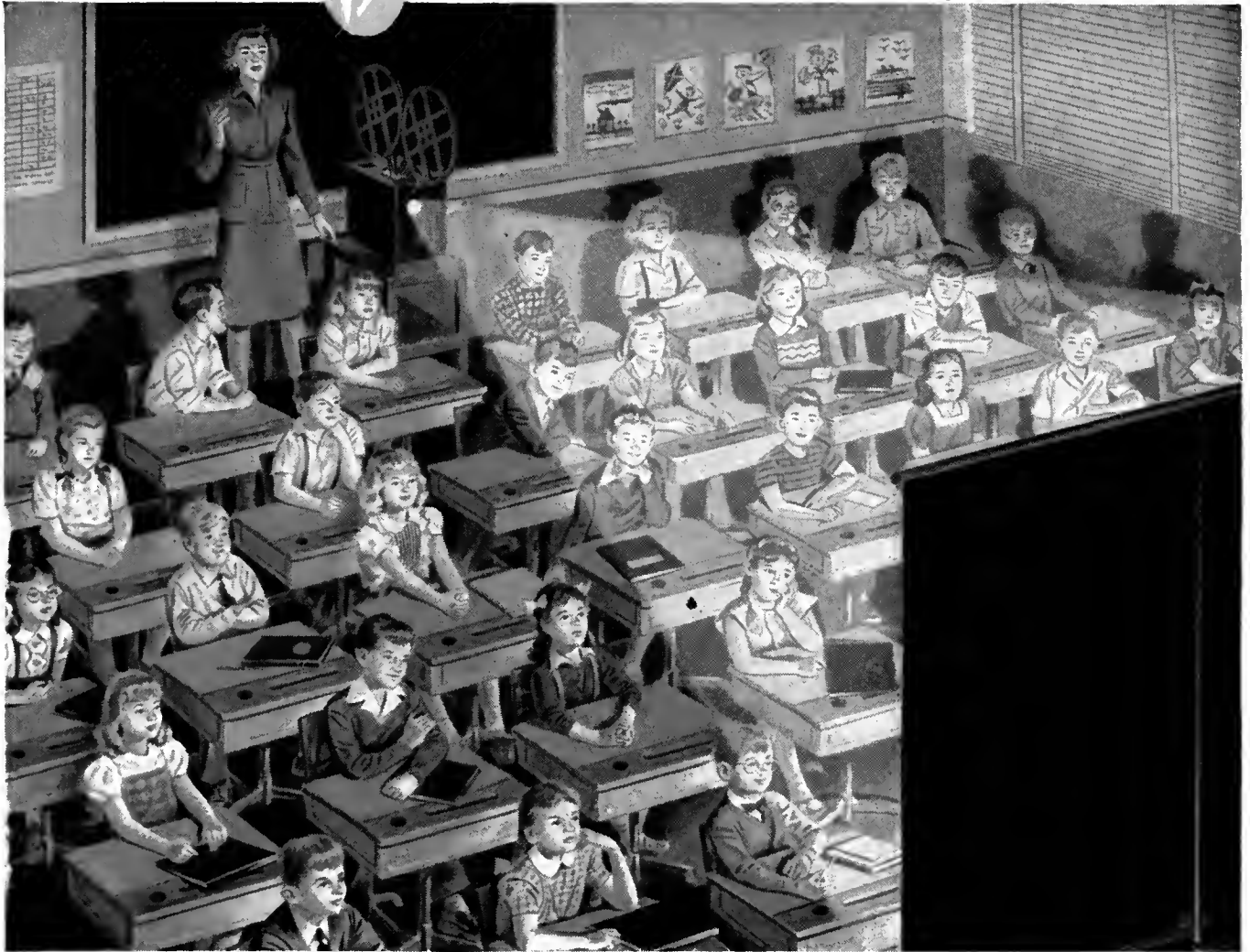


January • 1947 DESIGNS FOR VISUAL EDUCATION - II

HOW TO CHOOSE AND USE AUDIO-VISUAL TEACHING MATERIALS



16mm Sound Motion Picture Equipment



Early minds with but a single thought

A moving picture — with sound — commands undivided attention. A moving picture — with sound — creates *one* image for all — *the same image* in every mind in the classroom. What a miracle of teaching assistance to the overcrowded classrooms of today.

These educational moving picture impressions take on the maximum in brilliant projection and sound fidelity with Victor equipment — the finest in 16mm. Write for fully-illustrated booklet describing the Victor 16mm Projector.



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A DIVISION OF CURTISS-WRIGHT CORPORATION

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Fastest-Growing
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HERE ARE 4 MORE IMPORTANT NEW FILMS FOR YOU



BIRDS IN WINTER

This unique reel presents for the first time a seasonal aspect of bird life, as compared with study by nesting habits or life cycle. An introduction to bird study for all ages in elementary or junior high schools. Collaborator: Phillip A. DuMont, U. S. Fish and Wildlife Service.



OUR ANIMAL NEIGHBORS

An introductory film on small, local mammals that make their homes near, or even in, ours. The habits of 10 common species are treated in fascinating sequences. Particularly well-suited for younger children. Collaborator: Robert Snedigar, Chicago Zoological Park (Brookfield Zoo).



BOOKKEEPING AND YOU

An interesting three-purpose film to motivate study and provide both educational and vocational guidance. Important at junior and high school levels. Collaborators: Paul A. Carlson, Ph. D., Dir. of Commercial Education, Whitewater (Wis.) State Teachers Col.; Hamden L. Forkner, Ph. D., Prof. of Education, Columbia Univ.



HOW TO READ A BOOK

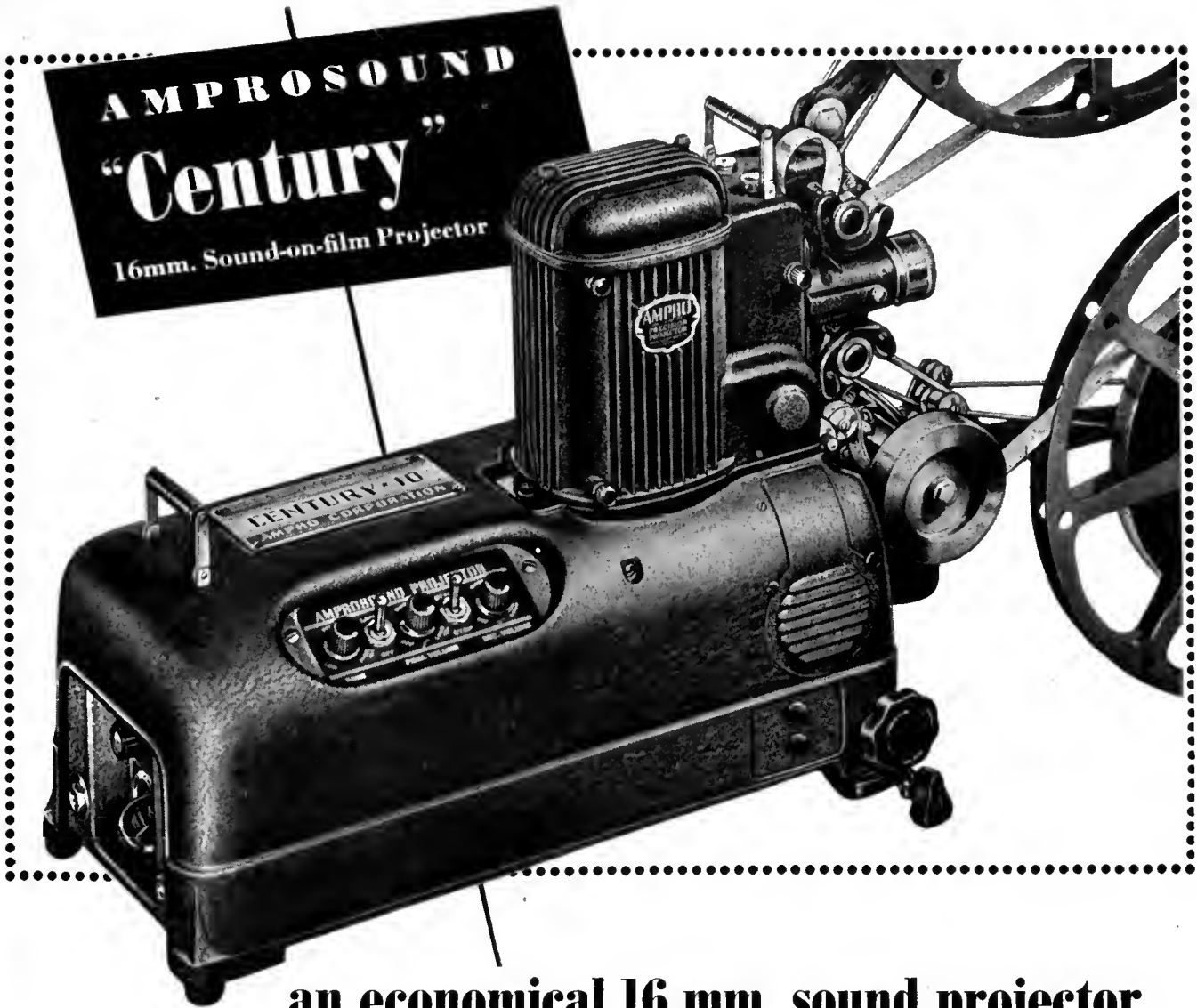
Designed to aid in the development of reading skills necessary to careful understanding, this film is well adapted to use in junior and senior high schools. Collaborator: William G. Brink, Ph. D., Professor of Education, Northwestern University.

"Birds In Winter" available in color only; other subjects above available in color or black-and-white; all single reel 16 MM. sound motion pictures.

Yes, Coronet Instructional Films has America's fastest-growing catalog of 16 MM. sound motion pictures. And nearly every subject is available in full natural color. Many may be had in black-and-white, also. You'll want to keep your eye on Coronet Instructional Films throughout 1947. There will be important new releases each month! Nearly all educational film libraries offer CORONET Instructional Films on a rental basis. Preview prints for those interested in making selections for purchase are available from CORONET. Write for catalog.

CORONET'S 10th Anniversary Filmstrip Series and CORONET'S popular 2x2 Kodachrome Slides are used by thousands. Write for details.

WRITE TO: CORONET INSTRUCTIONAL FILMS—65 E. South Water St., Chicago 1, Illinois



an economical 16 mm. sound projector

A moderate priced, easy to operate projector for those who desire high quality 16mm. sound projection—where such features as still pictures, reverse operation, and the combination of sound silent speeds are not required

The "Century" is of extremely simplified design to bring it within the price range of limited budgets — yet it incorporates these basic Ampro features that make for unusual ease of threading and operation — for efficient, brilliant projection and superb tone reproduction — and for long years of satisfactory service even under adverse conditions. These features include: Centralized

Panel Control, Easy Threading System, Fast Automatic Rewind, Triple Claw Movement, Centralized Lubricating System, Rotating Sound Drum, and many others. The "Century" is adapted for use in homes, classrooms, average sized auditoriums and by industry.

Write for complete information — prices, specifications and full details on Amprosound "Century."



Ampro Corp.,
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Illinois

AMPRO CORPORATION
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SH147

Please send me full details on the new Amprosound "Century" 16 mm. Sound-on-Film Projector. I am also interested in:

- Amproslide "2 x 2" Projector Amproslide Model "30-D" Dual Purpose Projector
 Ampro 8 mm. Silent Projector.

Name _____

Address _____

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A General Precision Equipment Corporation Subsidiary



◆ Vroman's California School Book Depository, 1233 South Hope St., Los Angeles 15, California, for your copy of "The School's Responsibility for the Improvement of Intergroup Relations."

C. C. Trillingham, Superintendent of Schools, County of Los Angeles, explains this very valuable and pertinent publication as follows: "Previous to the development of this report, there was a meeting of the chief school administrative officers of the county to determine how local administrators should define and cope with their local problems of Intergroup Relationships."

Dr. Trillingham continues, "In this pamphlet suggestions are presented for building competence among school personnel in sound intergroup education, for building community understanding, and for working toward the elimination of

group isolation and school segregation. Key concepts are clarified by means of a glossary, and a selected list of references is included."

In addition to the document which presents the deliberations of practical school people who are expressing their concern with the definition of local problems of intergroup relationships and methods with which to deal with these problems, a very significant glossary of key terms is included as a supplement to the publication.

Definitions for such terms as minority group, race, stereotype, prejudice, tolerance, culture are among those terms discussed. As a basic statement of the problems and methods of intergroup relationships to education, this publication is a "must." It will be available after February 1, at a cost of 35 cents per single copy.

for References on Australia:

◆ The Australian News and Information Bureau, 636 Fifth Avenue, New York, for booklets, maps, films, and filmstrip information on Australian Wild Life, Geography and general cultural information. Booklets include, *A Look at Australia*, *An Animal Book of Australia*, *Detailed Maps of Australia's Resources and Geography*, and a film and filmstrip list of titles which are available

from the Bureau on request. Teachers of the intermediate and junior high school and senior high school levels who teach units on the geography and culture of Australia will find these materials authentic and of great assistance. There is no mailing or other charge for any service except films, for which nominal rentals are charged to cover repairs and handling. Filmstrips are sold for a small fee.

Young America Film Replacements

◆ A new and more liberal policy governing replacement of damaged footage has been announced by Young America Films, Inc., according to T. C. Morehouse, Director of Sales.

This new policy will make it possible for any owner of Young America film to replace damaged 16 mm footage at a unit cost of five dollars per one hundred feet, a price that is substantially below prevailing prices in the field for replacement service.

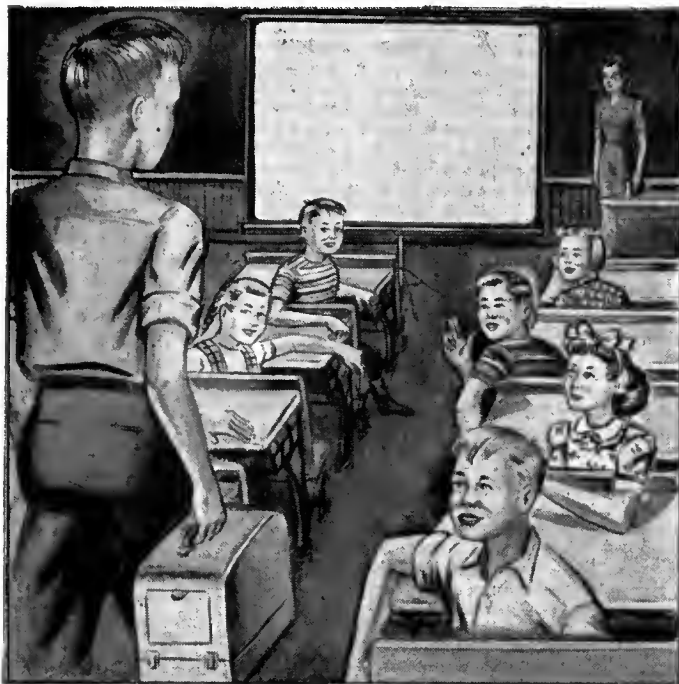
Under its new replacement policy, Young America Films will inspect the returned print and replace the necessary footage in unit lengths of one hundred feet. Replacement footage will be Vaporated, as are all Young America Films release prints, and spliced into the print without additional charge.

THE EDITORIAL ADVISORY BOARD OF SEE & HEAR MAGAZINE

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Individual CLASS ROOM Projector



Now Available at Low Cost
With 16MM Sound-on-Film

PORTABLE — Weighs only 27½ lbs. complete.

Single case contains: Movie-Mite 16mm sound projector, desk top screen, speaker, cords, take-up reel . . . and still has ample space for spare lamps, etc.

Extremely compact; only slightly larger than a portable typewriter; approximately 8 x 12 x 15 inches in size. Ideal for small group showings. Larger size standard screens may be used for larger groups.

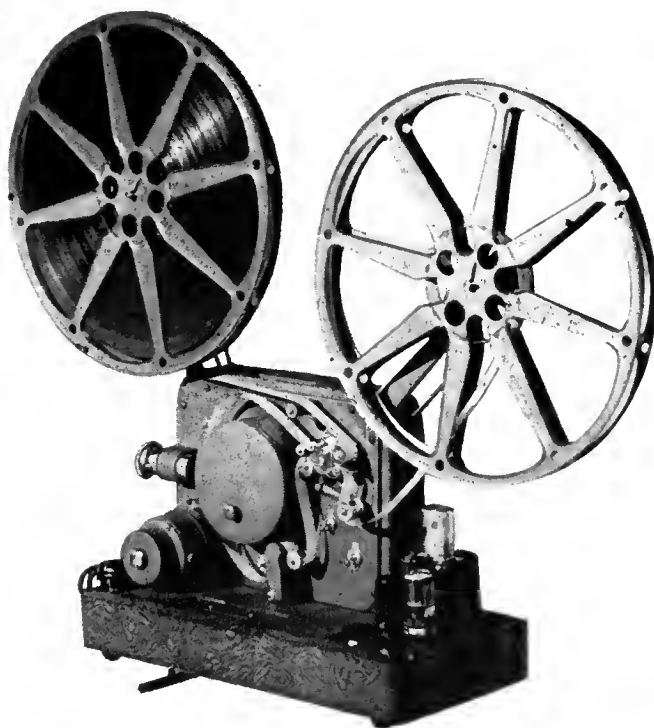
MOVIE-MITE

STANDARD FEATURES — Plainly marked film path makes threading easy. Only one moving part need be operated in entire threading. Show can be on screen in less than three minutes.

One electric plug completes all connections to projector. Cords, permanently wired to speaker, cannot be lost.

Reel capacity 2000 ft. Reel arms slip into accurate sockets . . . fast power rewind . . . adjustable tilt . . . quickly adjusted framing device . . . utilizes a single, inexpensive standard projection lamp for both picture and sound projection. No separate exciter lamp necessary . . . case of durable plywood . . . leatherette covered . . . universal A.C. or D.C. 105-120 volt operation . . . no converter necessary.

Mechanism cushioned on live rubber mounts for smooth, quiet operation . . . entire unit made of best quality materials and precision machined parts.



Write for interesting folder, "It Makes Sense," and name of nearest authorized Visual Aid Dealer for demonstration and delivery information.

"KEEP YOUR EYES AND EARS ON MOVIE-MITE"

MOVIE-MITE CORPORATION



Copr. 1946

1109 East 15th St.

Kansas City 6, Mo.

**Four Regional Offices
for E. B. Film Sales**



DENNIS R. WILLIAMS

◆ Encyclopaedia Britannica Films Inc. has established four new regional offices in the four major geographic sections of the country as part of a program to serve more efficiently the audio-visual needs of schools and other educational institutions, it was announced by H. R. Lissack, vice-president of the films company.

To supervise the four new offices, Dennis R. Williams, who has been field representative for Encyclopaedia Britannica Films assumed the position of Director of Distribution for the films company in January.

Williams will continue to maintain headquarters in Chicago, home office of the films company, and will have the responsibility of directing all educational and sales representatives and all sales distribution for Encyclopaedia Britannica Films.

William B. Sinclair was at the same time named sales office manager of the films company and as Lissack's assistant will be in charge of the central office of the company at 20 North Wacker Drive, Chicago.

Lissack said that three of the four new managers of the regional offices have also been appointed.

Joseph E. Dickman, assistant director of the Bureau of Visual Instruction of the Chicago Public Schools, will be assigned to the Central States region with his headquarters in Chicago.

J. M. Stackhouse, veteran educational representative for Encyclopaedia Britannica Films, will direct the regional office in Richmond, Virginia, supervising the distribution of films in the 17 states of the Eastern Seaboard from Maine to Florida.

Paul Cox, educational representative for Encyclopaedia Britannica Films in Pasadena, now is manager of the Western area. His office will be in Pasadena.

Working under Williams' direction, the regional managers will assist schools and other educational institutions in setting up audio-visual instructional programs and will help to arrange school conferences and clinics in visual aids. Each will establish his own regional office, will direct the work of all films company

personnel in his region and operate a preview library of educational films from his office.

Dennis Williams is a former educator whose knowledge in the field of audio-visual instruction was augmented by a broad experience with Army training films during the war. He was a major, serving for four years with nearly every branch of the Film Distribution and Utilization Division of the Army Training Film Program in the United States and five foreign theaters of war.

He first became interested in educational films in 1936 when he left his job as school superintendent in Arkansas schools to join the Civilian Conservation Corps as district educational adviser for Arkansas and began making use of training films in the CCC education program.

Dennis joined the staff of ERPI Classroom Films in 1939, ERPI was purchased by Encyclopaedia Britannica Films in 1943, and Williams returned to E. B. Films when he was released from the Army in 1945. A native of Arkansas, Williams received most of his education in that state, graduating from Arkansas State Teachers College in Conway in 1928 with a bachelor's degree in education. He did graduate work at Columbia University.

Student Radio Talent Search

◆ Eight students representing the high schools of the nation will be heard on "America's Town Meeting of the Air" in a special broadcast from Washington, D. C., on March 20, 1947. The program will be heard over the American Broadcasting Company network at 8:30 p.m. EST.

Four of the students will be selected as speakers. The alternates will ask the first questions from the audience. The topic of the broadcast is "Should Our Public Schools Educate for Marriage and Family Relations?"

For the sixth year, the talent quest for student participants is being conducted for "America's Town Meeting" by OUR TIMES, national senior high school newspaper. Nominations from principals or sponsoring teachers close at midnight, February 1, 1947. Students striving for the honor of appearing on the program may submit 600-word speeches on the topic through their schools.



J. M. STACKHOUSE



JOSEPH E. DICKMAN

DESIGNED FOR... good habits,
good health,
good fun...

WINKY
THE
WATCHMAN



... a new 16mm sound **COLOR** movie by



"Winky the Watchman" is a delightfully charming film which combines lessons in care of teeth with entertainment acceptable to 60 year olds as well as those only six. Although it is designed essentially to stimulate dental care, its general nature is such that it can be fitted into any health program, whether on teeth or general nutrition.

"Winky the Watchman" stresses only care and watchfulness. Boring, detailed particulars are avoided. Attention to the film is thereby assured, and the teacher may herself prescribe specific methods applicable in accordance with individual programs and needs. You really can't appreciate "Winky" until you meet him in person. In fact, he's so delightful that you can run him as a straight entertainment film.

Running Time: Approximately 8 Minutes

Purchase Price: \$100.00 - 16mm Sound Only - Technicolor

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TODAY!**



PICTORIAL FILMS, Inc.

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Please send complete details of "Winky the Watchman"

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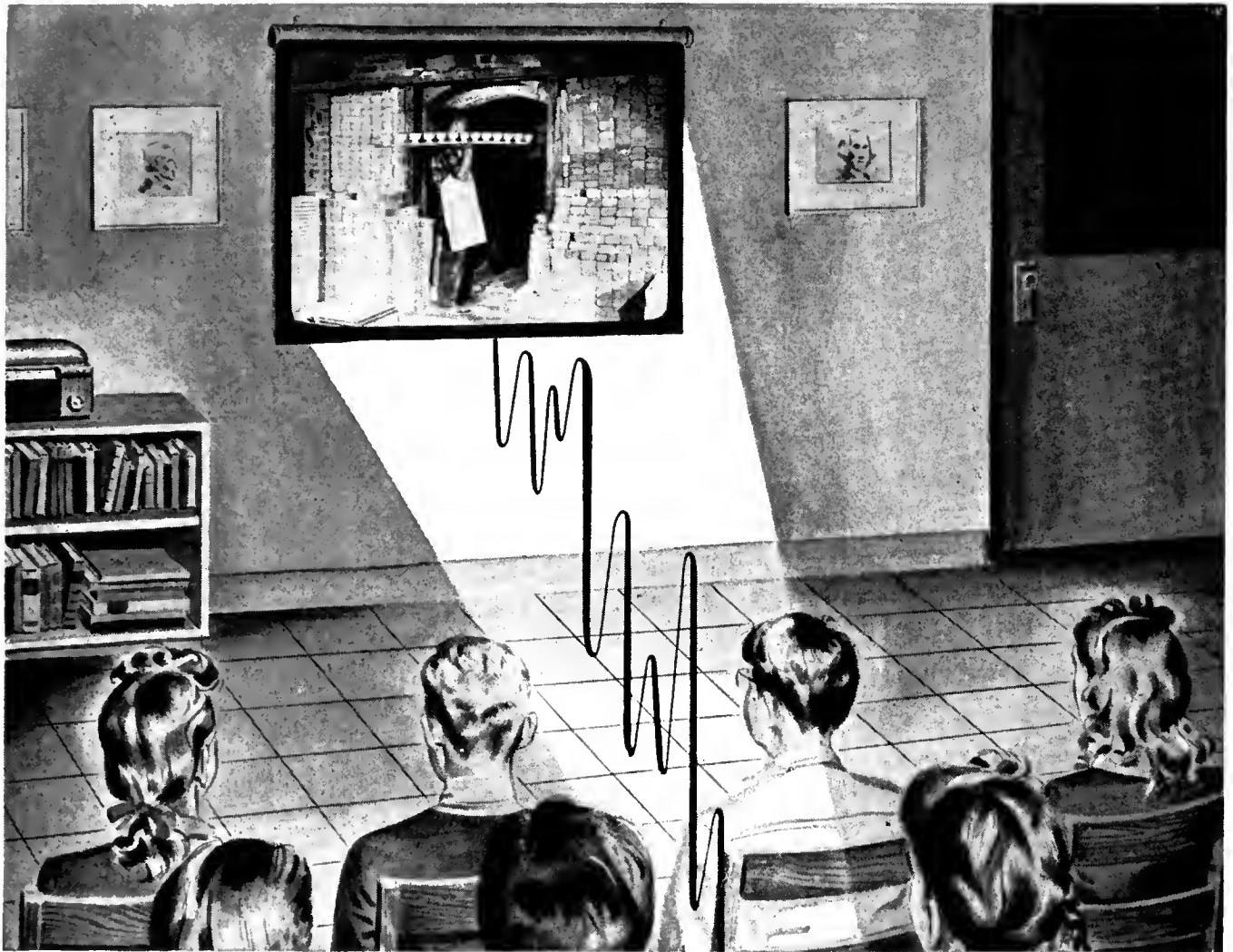
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PICTORIAL FILMS, Inc.

R.K.O. BUILDING

RADIO CITY 20, N. Y.



Scene from "Ancient World Inheritance"
— Coronet Instructional Films, Inc.

SOUND FILMS play vital role in teaching the "One-World" concept

Sound films bring the world into the classroom.

They create keen interest and clear understanding in the study of history, geography, and social subjects. Through sound films pupils see and hear the peoples of other lands . . . absorb the cultures and customs of ancient and modern civilizations . . . learn the importance of mutual understanding in establishing a lasting peace—the true "One-World" concept.

RCA's 16mm Sound Film Projector shows educational films with profes-

sional standards of picture definition. Its silvered pyrex reflector and "coated" lens provide a maximum of screen illumination. The sound system of the RCA Projector is engineered to reproduce sound which has all the fidelity of the original recording.

Simple to operate the RCA Sound Film Projector assures the very best presentation of all 16mm educational sound films.

For complete details address Educational Department, Radio Corporation of America, Camden, N. J.



Model PG-201



RADIO CORPORATION of AMERICA

EDUCATIONAL DEPARTMENT, CAMDEN, N.J.

Education In This Visual Age

by C. Scott Fletcher

President, Encyclopaedia Britannica Films, Inc.

TODAY'S CHILDREN live in a time when rocket projectiles snap pictures of the earth from 65 miles high, when radar beams reach the moon and when atomic fission changes our basic conceptions of life.

Many of their teachers, on the contrary, were originally prepared to teach in a world where radio, television and motion pictures did not play a vital part in learning and teaching. It is now the task of the teachers to instruct these young people who think in terms of modern science with all its dramatic and revolutionary aspects for the life of man.

Truly, American teachers today comprise the last earthbound generation who must educate the first generation with wings.

The teacher of today must consider the vital effects these media have upon the minds and imaginations of his students. Children have more to learn today than ever before in history. And at the same time the stimulation they receive in the classroom is less because our traditional methods of verbal instructional methods and materials do not match the fast pace of modern life. Learning takes place only where interest is aroused and attention is sustained.

We would not fight a war today with Civil War shotguns or with long bows. Yet many of us have not been able to employ new instructional techniques. The lock-step and the outmoded drill of the British Army were proved worthless by the mechanized troops of the Nazis in Germany. The static methods of the French were powerless against the same forces. It was not until America entered the war and, by the use of new techniques on the farm, in the factory, and in training for the battle field, developed a mighty force that ended the Nazis' drive towards world conquest. The secret was not in the old but in the new.

The task of teaching young Americans in this post-war world would be difficult enough, considering only the problem of the greatly reduced numbers of teachers. Since the war the low salaries of the teaching profession have forced close to 350,000 teachers to leave the ranks of education. Coupled with this is the

increased enrollment of schools and the entry of thousands of untrained teachers into the classrooms.

But there is another aspect which intensifies the problem greatly. The American teacher today is no longer the principal influence in the outside activities of the pupil. No longer does the teacher play a major part in the extra-curricular education of the child. Amateur theatrical groups led by teachers in small communities are almost a thing of the past.

Instead, today's child receives a large share of his knowledge of the world from two outside influences, both recent innovations in our life. They are the radio and the motion picture. The radio, turned on for half of every day in American homes, brings highly dramatic, vivid and expensive productions, constantly stimulating, whether for good or ill, America's youth. American boys and girls go to the movies at least once a week. Some go twice a week, and many can be found watching a million-dollar Hollywood production three times every week.

Both motion picture and radio offer the last word in highly skilled professional entertainment, written by high-priced writers, produced by experts and enacted by suave professional actors.

In the same way new techniques in education should be substituted for the old. Educational motion pictures can be the greatest ally of the overburdened teacher in our world today. They can aid the instructor to stimulate the imagination of the pupil in terms the student has learned to know and appreciate, and they can visualize for him the dramatic and vital mysteries of nature, the complexities of science and the vital problems of the world.

This is a visual age. The success of illustrated picture magazines, the dawn of television and the fact that 95,000,000 Americans a week go to the neighborhood motion picture theatre evidence that fact. The teacher must use educational films in order to teach the student with a medium similar to the ones affecting him in his outside life.

Hollywood has conditioned our youth to enjoy and learn through pictures. Classroom films (OVER)

insure the fact that children will be stimulated and grasp and understand better when they are learning through a dynamic medium.

A recent experiment conducted by Encyclopaedia Britannica Films bears evidence of this. At the present time E.B. Films on science are being shown on a half-hour television program in New York. Television Magazine has polled viewers of this series, and found that 83 per cent of them, all adults, believe that this use of films is successful, interesting and helpful.

The television audience is an alert and receptive group, and its overwhelming acceptance of teaching films via television, which is used primarily for entertainment, indicates the great worth of such visual education.

To help American teachers meet the problems they face, Encyclopaedia Britannica Films is expanding rapidly, increasing its production schedules to add more than 40 new films a year to the 500 titles already available in its library. It is increasing the production of prints to meet the widening demand for educational sound films. The possibilities of the instructional film are unlimited for education of both youth and adult groups.

Right now, of course, projectors are the great problem, because of their limited distribution and

availability. But the Film Council of America together with civic and parent organizations have launched a drive to help schools obtain projectors for use in classrooms and for their adult training programs. By increasing their use, projectors will become much cheaper. In this way schools, even with extremely limited budgets, can establish visual programs.

What can you do? You can help organize a local film council in your community or bring your needs to the attention of adult groups and parent organizations. You can obtain assistance from the national films council and get information on how to use films and projectors more widely, make them available outside as well as in the school, pay for them more quickly and thus be enabled to provide adequate films. If you need help to start a local film council in your town, write to C. R. Reagen, President, Film Council of America, % Visual Education, Inc., 12th at Lamar Street, Austin 21, Texas.

In these modern days we must be awake to use all the devices that can speed up education and make it more successful. Children have so much to learn, we must do it in the quickest way possible. And the Army and Navy have shown by the use of educational films that they are not only notably faster than older methods, they are more effective and help students to retain knowledge much longer.

**It has been called the
DOCUMENTARY FILM OF THE YEAR!**

PEOPLES OF THE SOVIET UNION

A JULIEN BRYAN PRODUCTION

This film, photographed by American cameramen, pictures the many racial groups which make up the Soviet Union . . . believed to be the first film offered American audiences which gives a truly over-all concept of this vast country with its many separate and distinct peoples.

This 33 minute, black and white, 16MM sound movie is now available for showing in your community. It may be rented from leading film rental libraries in all sections of the nation. A splendid film for community forums, clubs, churches, and schools. For rental at nominal fee consult your Film Rental Library. For purchase write us for a list of dealers in your area. Write today for a free descriptive pamphlet of the complete list of JULIEN BRYAN PRODUCTIONS ON RUSSIA AND POLAND now available.

INTERNATIONAL FILM FOUNDATION, Inc.

1600 Broadway, Suite 1000

New York, N. Y.

THE NEW YEAR began at Omaha, January 2, 3, and 4, with a meeting of audio-visual producers, teachers, and supervisors, and air-age leaders, convening at the Omaha University. Nearly one hundred well-known educators, manufacturers, and transportation representatives, school board members, and administrators, all of whom in their own right have attained recognition in their fields of audio-visual education, and air-age information and planning, convened to participate before a larger audience of teachers, supervisors, and administrators, in an impressive array of forum sessions, classroom demonstrations, panel discussions, and informational talks.

Attending teachers and audio-visual supervisors convened at Omaha, from representative points about the United States.

SEE & HEAR was represented by Editor Walt Wittich and our cameraman.

Michigan Meets in February

◆ The Michigan Audio-Visual Aids Committee, chaired by Arthur C. Stenius, Detroit, has announced through its program group, headed by Mary Aceti, that final arrangements have been completed for the February 19-21 meeting to be held in the Horace Rackham Educational Memorial, 60 Farnsworth Street, Detroit, Michigan.

Headline speakers, representing outstanding audio-visual education persons throughout the United States, will speak and demonstrate areas in the selection and utilization of audio-visual materials. Speakers attending, will include Floyde Brooker, United States Office of Education; Paul C. Reed, Rochester Public Schools; Thomas Baird, British Information Services; Dennis Williams, Encyclopaedia Britannica Films, Inc.; Leslie Frye, Cleveland Public Schools; Eugene B. Elliott, Michigan State Superintendent of Public Instruction; Edgar Dale, Ohio State University; Ford Lemler, University

of Michigan; Walter A. Wittich, University of Wisconsin; Roger Zinn, Jam Handy Organization; Kathleen Lardic, President, National Association for Education by Radio and Detroit Public Schools; David Goodman, Popular Science Monthly; and many additional qualified persons.

For further information communicate directly with Mary Aceti, 12800 Kelly Road, Detroit 24, Michigan.

Kruse Addresses English Group

◆ The National Council of Teachers of English, meeting in national conference at Atlantic City, were urged to make more extensive use of available motion pictures and other visual aids, and to include "radio and motion picture English" as integral parts of their course of study. The speaker was William F. Kruse, vice-president of United World Films, Inc., Universal's new subsidiary that combines the 16mm film resources of the Bell & Howell Film-sound Library, the J. Arthur Rank Organization, and several other sources with those of the parent company.

Speaking before the Visual Education Section in the course of the special three-day presentation of motion pictures and strip films submitted by eleven distributors, Mr. Kruse pointed out that film and radio were the two new channels of expression born in our generation, and that they had developed techniques of English expression all

their own, quite distinct from, though related to, such older forms as the novel, short story, essay, sonnet, play or news article.

The visual aids program was organized by John J. Jenkins of the Bronxville, New York, public schools. Other firms showing motion pictures and strip films included Curriculum Films, British Information Services, Popular Science, Pictorial Films, Coronet Instructional Films, Teaching Film Custodians,

News-Notes from Other States:

◆ The Indiana Film Library, Indiana, Pennsylvania, has greatly expanded its services by adding the entire list of *Coronet Instructional Films* to the long list of classroom films it has been serving to the schools for a number of years.

The Indiana Film Library has had approximately 200 reels of classroom films which have been served to the schools for the past several years. The Coronet list will add approximately 80 new subjects.

◆ The Tacoma Audio-Visual Conference Program, currently, is scheduled to include more than twenty group meetings mostly developed about actual classroom demonstrations, so as to provide a close interest and high utilitarian contribution to teachers on all grade levels. For further information direct your inquiries to the Washington State College, Bureau of Visual Education, Pullman, Washington.

NEBRASKA LEADERS:
at the Omaha Conference SEE & HEAR'S camera pictured Harry Burke (left) new superintendent of Omaha Schools; Charles Hoff, Director of Finance, Omaha U and W. J. Hauser, Superintendent of Public Instruction, Douglas County.



SEE & HEAR *Camera*

The Omaha Audio-Visual *and* Air-Age Conference



Hundreds of Iowa and Nebraska educators and audio-visual leaders from many other states braved sub-zero cold this month to attend the Fourth Iowa-Nebraska Educational Improvement Institute on January 2, 3 and 4 at the University of Omaha. Conference theme was "Audio-Visual Education in Our Air Age."

◆ Right: Among those appearing at the recent Omaha Audio-Visual Air-Age Conference were Mr. Mervyn W. Pritchard, Educational Attaché to the British Embassy (left), and Mr. John L. Hamilton, British Information Service. Mr. Pritchard discussed modern teaching methods in the British schools and exhibited one of the teaching-method films which had been developed by the Ministry of Education, in order to encourage better teaching techniques. The film he chose for his demonstration was *Near At Home*, a discussion and demonstration of field-trip planning.



◆ Above: Mr. Frank England Sorenson, of the Nebraska State University (seated second from left, front row), leads his panel in a discussion of the problems confronting producers of educational materials, pamphlets, maps, films, and slides. Members of the panel are, left to right; top row; William Nicholas, President, Perin, Nebraska State Teachers College; Walter A. Wittich, University of Wisconsin; Robert Johns, Assistant Dean of Studies, University of Omaha; Carl F. Hansen, Principal, Omaha Technical High School. Front row, left to right: Dr. Leo Black, Director of Supervision and Curriculum, Nebraska State Department of Education; Frank England Sorenson, University of Nebraska; Clifton J. Schropp, Director of Audio-Visual Education, Des Moines, Iowa Public Schools; and Harold E. Wise, Associate Professor and Supervisor of Sciences, University of Nebraska.

◆ Attracting more teachers than were able to participate, was a workshop in the production of hand-made lantern slides, directed by Harold Hailer, University of Wisconsin. One table of the workshop includes, left to right: Helen E. Bamesberger, County Superintendent, Hamilton Co., Aurora, Nebraska; Ruth Patterson, County Superintendent, Jefferson Co., Fairbury, Nebraska; Pauline A. Humphreys, Director of Teacher Education, Central Missouri State College, Warrensburg, Missouri; Ruth M. William, Supervisor, State Teachers College, Wayne, Nebraska; Stella Traster, Supervisor, State Teachers College, Wayne, Nebraska; Bertha Huber, Elementary Teacher, Monmouth Park School, Omaha, Nebraska; Virginia Edwards, Radio Committee, St. Louis, Missouri; Marion Basler, Lathrop, Omaha, Nebraska; Hazel Mussner, Highland, Omaha, Nebraska; Helen Anderson, Omaha, Nebraska.



◆ While by no means feasible to enumerate all the states represented at the Audio-Visual Air-Age Institute, here is Thurman White (above left) Oklahoma University; Dorothy Pellett, Director of the Department of Visual Education, Topeka, Kansas; and I. W. Cochran, Executive Assistant, Extension Division, State University of Iowa. Mr. Cochran attended with his chief, Dr. Bruce Mahan, Director of the Extension Division, State University of Iowa.

Air-Age Activities at the Omaha Conference

EXCLUSIVE SEE & HEAR PHOTOS

Below: Mrs. Glenn Steele, Director of Radio in the Omaha Public Schools, describes radio production, beginning with idea, to the script, to the casting, to the rehearsal, to the broadcast, before a capacity audience of visiting teachers. Completing the broadcast demonstration, Mrs. Steele, (left foreground in the picture below) is shown with a group of her Omaha senior high school radio workshop participants.



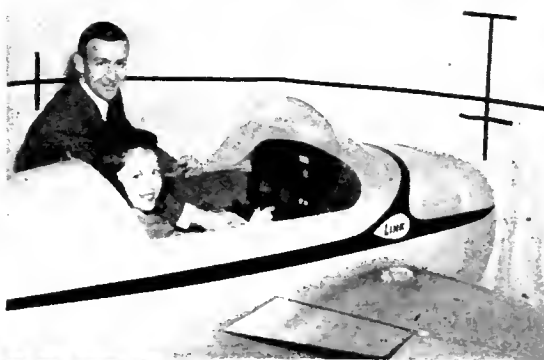
◆ Above: An actual field-trip demonstration and photographic slide production experience was participated in by teachers and pupils, when Mr. Wittich and Mr. Hailer, University of Wisconsin, planned the field trip, visited the offices of the OMAHA WORLD-HERALD.

◆ During a demonstration directed by N. E. Engelhardt, Jr., Director Air-Age Education Research, these three college students are describing some of the visual material which currently is available in this subject at the college level.



◆ Below: Educational executive Ray Mertes, United Air Lines, explained the significance of larger equipment on air-age geography and world transportation to Dr. K. O. Broady (left), Extension Division director of Nebraska University and Dr. Wesley C. Meierhenry, (center), of University of Nebraska Extension Division.

While Paul Fitzell, (right) Omaha University, demonstrated the high school model Link Trainer students, over 150 of the attending teachers at the conference were given the experience of Mainliner trips in the skies above Omaha and its environs.



Here an Omaha school boy (right) expresses his amazement at discovering the relationship of air travel to great circle routes, on his "proposed" flight from Omaha to the Orient. He is shown with one of the newly produced Air-Age Research Globes.



Showing their enthusiasm over learning new concepts through first-hand experience before their trip to the airport, these three sixth-grade Omaha school children are examining the train scale-model of the small community airport.





SNOW TIME

... coast to coast

by Lawrence E. Briggs, Massachusetts State College

WITH THE first covering blanket of snow new life springs into being on the slopes of the Rockies, in California, in Sun Valley, in the snow bowls of the Middle West, and across the frozen lakes and slopes of the uplands and highlands of New England.

Those who live in the North are often the participators and the learners. Those who live in the South, because of their great interest, enjoy a vicarious sense of doing, by watching the exploits of their northern neighbors.

With this belief our project began in 1935. At the request of the Ski Club of Western Massachusetts, our winter sports council bought our first copy of a film on *How to Ski*. The use it received during that year and the one following completely wore it out. Next, we enlisted the aid of private individuals to photograph examples of winter sports and to circulate their photography among other interested clubs, organizations, and schools. Shortly thereafter, these private individuals

could in no way keep up with the requests for their materials and they withdrew.

It was then that the Western Massachusetts Winter Sports Council compiled its first bulletin of available winter sports films. Our search took us to film producers and film libraries all over the United States. We have gathered our information from every corner of our country and now present it as a central source list. Since the sources are scattered all over the country, interested groups and schools in almost every state can find one of these sources "near at home."

Used as teaching experiences in the North and as entertainment among interested groups in the South, this compilation of winter sports films has gone into every state in the Union. Regardless of the difficulty of keeping it up-to-date and of adding new materials, it is again being released this year but through the pages of SEE & HEAR.

Used officially as a source material list by the United States Eastern Amateur Ski Association, schools ev-

erywhere are making increased use of the many fine teaching and entertainment-type of winter sports subject included. This year it is our pleasure to present the eleventh annual listing of winter sports films, which together with their descriptions, are included as follows:

Winter Films

ARCTIC THRILLS (Sound) 10 minutes
A sail over wintry seas to the ice of the frozen North. The audience follows the progress of a seal, walrus, and polar bear hunt. Good commentator. Interesting and unusual scenes of open winter arctic seas.

BANFF-LAKE LOUISE
(Sound) 10 minutes
This film shows the changing seasons in these two famous beauty spots of the Canadian Rockies—Banff and Lake Louise.

CHINOOK'S CHILDREN
(Sound) 10 minutes
The film shows the breeding and training of prize sled-dogs all bred from Chinook, Byrd's famous Antarctic lead dog.

CONQUEST OF THE ALPS
(Sound) 20 minutes
Snow-capped mountains in the Bernice Alpine country look down on the hamlet of Blue Lake. The lake is so full of lime that it never freezes. Here trout are bred. A high Catholic holiday with its procession is shown. Methods of transportation in this rough country, beautiful mountain scenery, a party of mountain climbers, alpine flowers—Alpine rose, blue gentians, mountain dipper, edelweiss—are shown.

EQUIPMENT AND GYMNASTICS FOR SKIERS (Silent) 10 minutes
Exercises to free joints and muscles, prepare for turning, loosen tendons of foot, prepare for crouch, strengthen hips, prepare for snow plow and stem turn are illustrated. Type of wood and specifications for use in skis and ski sticks, treatment of ski equipment, application of wax to running surface and recommended ski costumes.

FIRST STEPS IN SKIING
(Silent) 10 minutes

Filmed in Arlberg region, Tyrol, level turning, jumping turn, how to get up after fall. Climbing: herring-bone method, side-step for steepest hills, zig zag, a restful way to climb are shown. Descent: Erect position for gentle slopes, crouching position for steeper slopes, importance of maintaining center of gravity. Right and wrong way are photographed as well as illustrated by animated diagrams.

HIGH SCHOOL OF SKIING
(Sound) 20 minutes
Hans Schneider explains finer points of the sport.

(CONTINUED ON PAGE 42)

A black and white illustration of a hand holding a globe. The globe shows continents and a sun. Behind the globe is a film strip with several frames visible. The background is dark and textured.

Just What Is the **DOCUMENTARY?**

by Arthur Rosenheimer, Jr.

Assistant to the Curator

Museum of Modern Art Film Library

IT SEEMS TO HAVE taken a war to force home to the public at large the fact that films can instruct and enlighten as well as entertain. Certainly it was the war that brought documentary forward as a significant film form in this country, even though in its pre-war existence it had achieved works of art that might well have stamped it as one of the more significant contributions to our culture. But, all at once, documentary seems to have found its way into the public vocabulary. And there, perhaps because of the conflicting forces that have contributed to the documentary form, it exists now as a word—but a word without definition.

What, then, is documentary? Grierson's old definition, that documentary is "the creative treatment of actuality," does not, of course, really define anything. It can be applied as well to the movies that pour out of Hollywood's studios as in films of Grierson himself, Ivens, Flaherty, or Rotha. Even Disney, drawing a *Pluto* cartoon, is treating actuality creatively. But not making documentary.

Actually, it has gotten to the point now where documentary has become so all-embracing as virtually to defy

definition, even in Grierson's vague terminology. The Film Library's current series would bear this out: The poetic *Song of Ceylon*, Joris Ivens' stern *Spanish Earth*, the enacted *Fight for Life*, the stirring, realistic *Desert Victory*—even Joseph Krumboltz's charming little film *Sweeney Steps Out*—all have come under the expanding heading of documentary, and without a quarrel.

The Film Library's series, far from putting a wall around the documentary field, suggests what might be called the ear-marks of documentary by tracing the documentary's sources. The newsreels and travelogues, the early teaching films, and, it might be added, the early industrial films, all prepared the ground for documentary. Already in 1922, Dziga Vertov, in Russia, had discovered that newsreels can be edited not simply to cover a subject, but to interpret it for the audience—to add force and meaning. Already in 1922, Robert Flaherty had directed and photographed the memorable *Nanook of the North*, a travel film, but one that dealt not with the picturesque surface of life in some far-away land: In making *Nanook*, Flaherty lived with his Eskimos, worked with them, and came away

with a film that gave a comprehensive and comprehensible picture of their day-to-day life. *Nanook*, incidentally, was paid for by Revillon Frères as an advertising film—another significant factor in the development of a documentary tradition! Flaherty is often referred to, and quite justly, by the film makers themselves as "the father of documentary."

From the Russians, and probably most notably from Eisenstein's *Potemkin* and *Ten Days That Shook the World*, came the impact of new techniques. With a fresh, creative vigor these films recreated Russian history, giving it all the immediacy of spot news reporting, while demonstrating that tendentious cinema could still be art. At first, for the new film workers who are experimenting on the Continent, the chief interest in these films—as film—was in technical analysis: One can make, through the Film Library's present program, an enlightening comparison between Joris Iven's *Bridge* and the bridge sequence from Eisenstein's *Ten Days That Shook the World*. The aesthetics of machinery in motion delighted the men who were experimenting in all forms of the front lines cinema—men like Ivens, Cavalcanti, and Ruttman, all of whom were later to become identified with the documentary film.

Documentary as a movement, how-
(CONTINUED ON THE NEXT PAGE)



In "The City" three phases of city-building are dealt with. The scene above exemplifies the unplanned metropolis with its by-product of slum conditions as illustrated in this documentary subject.

(CONTINUED FROM PREVIOUS PAGE) ever, and as a name, did not appear until around 1930, in England. In 1928, the Empire Marketing Board was set up to include a Film Unit; the Unit was headed by a shrewd, talented Scot, John Grierson, and Walter Creighton. They gathered around themselves a small group of film workers, and began by surveying the films of the past—films like *Berlin*, *The Covered Wagon*, and the Soviet classics. Grierson's first and only directorial effort was *Drifters*, a film that tried to go behind the routine of herring fishing in the North Sea to catch the emotion and the feeling of the fishermen themselves. *Drifters* is one of those pictures whose negative has disappeared; but the picture has not been lost to us completely. Its spirit underlies many such well-known British documentaries as *Night Mail*, *Granton Trawler*, and *North Sea*, all produced by Grierson. As in the Flaherty films, the interest lies in the technique of doing, interpreted to reveal the human side. There has always been a great concern, in the British films, for people.

Too much cannot be said about the British movement. It was in England that there came the first great impetus to documentary films, the first place where documentary existed as a movement. It was in England, in fact, that the very word "documentary" was invented: by Grierson, to describe the films of Robert Flaherty. It was in England that the first body of literature on the documentary appeared, from the pens of such ardent propagandists

for the medium as Paul Rotha and Grierson himself. Rotha's book, *Documentary Film*, is still the basic work—although hardly the final word—on the subject.

The Nazified Germany of 1933 was quick to turn the fact film to its own uses. Dr. Goebbels realized the potency of the film medium for presenting arguments and for coloring fact to suit his purpose. Shortly after the Nazis came to power, the story goes, Goebbels summoned the directors and producers of Ufa, Germany's gigantic film combine, and ran off for them a print of Eisenstein's *Potemkin*. "This, gentlemen," the Doctor said, "is an idea of what I want." He got his closest approximation to it in Leni Riefenstahl's record of the 1934 Party conference, *Triumph of the Will*. But the films continued to serve the Nazi cause right through the war years. Famous is the film *Baptism of Fire*, the picture that was shown to vacillating neutrals to persuade them to come into the Nazi camp. By cunning appreciation of film technique, Goebbels' people were able to make films that said one thing and meant another.

It was about here that the word "documentary" first ran into trouble. It was not so much a question of film as propaganda: The British were forthright in admitting that their films were propaganda, and indeed insisted that propaganda was their proper function. But propaganda for a better way of life, for dignity, for truth. Certainly such films as came from the Nazi cutting rooms were not what Grierson had in mind

by documentary; yet *Triumph of the Will*, because it was a document, almost automatically was called a documentary.

In the meantime, film workers in America were becoming active. As far back as 1928, there had been sporadic production of fact films, films that would have been called documentary had the word then existed. Mostly they were the work of small, left-tinged groups—the Film and Photo League, the New Film Alliance. Their circulation was limited; their influence slight. Then around 1935, things began to hap-



"The Plow That Broke the Plains" gave impetus to an American documentary film movement in the 30's.

pen: Joris Ivens arrived in this country, bringing with him his films, which received the widest distribution accorded to documentary up to that time. The Government engaged Pare Lorentz to do a film for theatrical distribution on the problem of the dustbowl, *The Plow That Broke the Plain*. And the Museum of Modern Art Film Library introduced into this country a number of the works of the British Documentary movement.

There is no point in prettying the picture: Production accelerated, but documentary did not become popular overnight. Theatrical screens were virtually barred to the producers of documentaries, and even the Government's features, *The Plow* and *The River*, received only a grudging playing time in the theaters. It was not until the war came that the Government could demand, and get, screen time for its fact films—films made, many of them, by the

same men who had been the outstanding figures in the American documentary movement: Willard Van Dyke, Irving Lerner, Henwar Rodakiewicz, Irving Jacoby.

Before the war, these men made what films they could. If there was a job that could be done using the documentary approach—as in *The City*—the result was likely to be a fine example of the documentary film. But if the proffered job called for a straight selling or promotional film, they were apt to make it embody as much of the documentary technique as their sponsors would

any case, *The Ramparts We Watch*, a feature-length *March of Time* issued in 1940, is very correctly included among the war pictures in the Film Library's documentary series. The walls of documentary are crumbling!

The final touch—of irony, if you wish—may well be Hollywood's assumption of the documentary style (for Hollywood, of course, it can never be anything more than a style) in the recent *House On 92nd Street*. How many years has Hollywood barred its poor relation from its screens? But now, somehow, there

are all too anxious to point out that this is more like what they want to see in the Hollywood movies. It is sort of back-handed acknowledgment of all they have been striving to achieve through their medium. At last even Hollywood is bringing fact to the screen.

But "documentary" itself has already become a word devoid of meaning. Its use now, if by a critic, is honorific; if by a publicist, a questionable bid for approval, sight unseen. What we can see from the Film Library's historical survey, which has certainly taken the word documentary in its broadest possible sense, is that, educational or propagandistic, democratic or totalitarian, documentary films all start with fact. Their interpretation of fact, the techniques that have gone into their production, will influence our feeling about each film as we come to it. We shall approve of some and disapprove of others. And it may well be that the ones we like best are the ones we call documentary.

The film "Ten Days That Shook the World" created, according to Paul Rotha, a form of documentary approach which gave new meaning to familiar things.

(Museum of Modern Art Photographs)



"Song of Ceylon" represents the first consistent effort to use sound in counterpoint to the visual image. It is one of the most beautiful of all films.

allow. These hybrids hardly helped to clarify the meaning of the word documentary.

Further confusion was added by the *March of Time* series. Not that the producers of *March of Time* used to worry about whether their films were called documentary or not; but from the first the *March of Time* was considered, by documentary people, as beyond the pale—too journalistic, too uncinematic. And then the *March of Time* style began to influence the work of documentary makers themselves: Basil Wright made *Song of Ceylon*, but later *Children at School*. The shape of the *March of Time*—posing the problem, its background, its present, its probable future . . . "Time—Marches On!"—has affected the British documentarians even more than their American cousins. "New subjects," said Rotha, "demanded new methods of treatment: the *March of Time* style was an obvious one to borrow." In

seems to be prestige in the word documentary itself. So, Hollywood has appropriated, not the documentary form, but the word. *House On 92nd Street*, they say, is a documentary. And so it is, in part—the *March of Time* part. But if documentary is to include everything from the *March of Time* to the *Perils of Pauline*, chapter five, the time has come for the makers of these films to relinquish the word.

There seems small point, at this late date, in trying to reconcile all these diverging tendencies in the documentary film. Rather it would seem better to turn to the more embracing, more truly descriptive "film of fact." For whatever the technique, the films of this series do have that in common: They treat of fact. It is undoubtedly this fact quality that is meant when Hollywood claims it is presenting documentary. And there is some justice in their claim. The documentary people themselves





In "You and Your Family" 16-year old Mary faces a "crisis" when invited to go dancing.

Her parents decide she is too young to go alone. Mary's next decision is an important one . . .

Towards Greater Social Intelligence

by Jane Tiffany Wagner

Director of Home Economics, National Broadcasting Company

RECENTLY I ATTENDED the preview of two new 16mm motion pictures, *You and Your Family* and *You and Your Friends*. Now there is nothing particularly new about movie previews. I go to them often, but this preview was different. It took place, not in a theatre, but in a school among an audience made up of teen-age boys and girls who were using this motion-picture experience as another part of their regular classroom search for information. The preview took place at the Horace Mann-Lincoln High School near Columbia University in Upper Manhattan.

Needless to say it was with some anticipation, if not apprehension, that we seated ourselves in back of the biology class which was being

taught by Richard S. Mitchell. In addition to ourselves, two groups of students were in attendance, a class in citizenship and the biology class. We insisted that the regular classroom technique be altered to the extent that no preliminary work was to be accomplished as a preparation before the film showing.

Both of the pictures had been carefully written and photographed according to a completely new idea. Thus the assembled students were seeing, not illustrated lectures, not animated diagrams, but moving pictures that used human situations to illustrate correct and incorrect social behavior in relationships that existed in the everyday lives of young men and women. Social-relationship situations were chosen of those typi-

cal at social affairs, among intimate family group discussion over such questions as being out too late, returning home at given hours, and acceptance or rejection of dates with specific friends or acquaintances who seemed of questionable reputation (particularly by the parents), etc.

During the half hour of the preview, it was very evident that the high school audience was deeply affected. It was very obvious that their impressions of the human drama being formed before them were completely dignified and they were able to truly identify themselves with it. To say that these situations were true to life and that through demonstrations of the correct and incorrect behavior youthful

These scenes from "You and Your Friends" take up key questions of good conduct and character.

Betty announces to Bill that she can now go out with him—after she breaks a date with George.





What is a pleasant family situation when dinner is over and it is time to do the dishes?



The "coming home too late" problem can be handled wisely or unwisely. It all depends on father.

learners quite naturally identified socially acceptable forms is to describe typical student reactions. At the completion of the film showing, enthusiastic, even violent discussion broke out immediately and continued without interruption until the classroom period was over.

To my entire satisfaction, I heard youngsters talk about things which young people ordinarily do not like to discuss, largely because they do not know how to discuss them, since they are uninformed about the correctness or incorrectness of the situations when judged in terms of what is socially acceptable. Here they were witnessing another group's relationship with mothers and fathers, brothers and sisters. Through the films they were able to agree or disagree with strong convictions about family discipline, social behavior, and a host of other problems that had been troubling them without question.

Please don't get the idea that these two films are perfect. That is

Editor's Note: Teen-agers have many problems. Parents as well as teachers have continually been on the search for informational materials which really make sense, which avoid "preaching," and which really interest high-school-age youngsters. Recently released as a part of the Look Magazine "spotlight series" are two films on human relationships which really go to the root of things.

far from the case. They are very forward-looking. The content of both films treads on ground which has not been explored in the past and includes new and untried techniques.

A word about the conditions of making the pictures. When the movie project first came into being, the problem was, "What films are most needed in high school?" A joint survey by the Y.M.C.A. and the editors of Look disclosed that, while there are many films devoted to science, industry, and history, al-

most no film has been produced to help the teen-age youngsters solve the pressing problems of everyday living. The result was that *You and Your Family* and *You and Your Friends* were selected as the first two of the *Art of Living* series.

Since getting along with one's family is one most important factor in the life of the adolescent, this subject had to have top priority. Next in importance to his family, the young person ranks his friends, so this topic was nominated for movie number two.

Let's describe a typical film sequence: You are present in a normal American household as the phone rings. Daughter Mary answers it, then reports that the caller wants her to go dancing with him out at the lake. This request is turned down by Mary's parents.

Mary's request is denied. The narrator asks the audience whether they have been in Mary's situation? The audience sees Mary in four succes- (CONTINUED ON THE NEXT PAGE)

Joe confides in Ethel, depending upon her to keep his news a secret—she leads him to think she will.

But after promising to keep a secret, Ethel tells Mary. How would you rate Ethel as a friend?



(CONTINUED FROM PREVIOUS PAGE)
 sive actions: First, she sadly tells Frank she can't see him at all. Next she suggests that, since she can't go out with Frank, he and the gang might come to her house for a party. The third time she bursts into hysterical tears, accusing her family of spoiling all her fun. And the fourth time, she slyly informs Frank that, although her parents have forbidden her to meet him, she'll sneak out to the dance anyway.

To both adults and young people who see this film, it's instantly obvious which course of behavior is "right," and which of the alternates are "wrong." As I studied the class-

They say we make too much noise . . ." Immediately, a tremendously worth-while back-and-forth discussion was in progress about both the privileges and obligations of young people with respect to entertaining in their own homes.

It was the same with all the topics covered. One scene shows a boy getting home late. Caught by his father, what should he do? The classroom comments evoked by this incident included: "Parents have no right to specify any hour at which we should be home." "It's none of their business." "They ought to put us on our honor." "My parents don't care what time I get home as

parents continually let them down. I shall always remember one young man's comment on the family film:

"Most kids our age know all about the things in this picture; it's our parents who should be made to see it. (LAUGHTER) We ought to have a showing where the parents sit on one aisle and we sit on the other. (APPLAUSE) And a curtain should be hung down the middle of the theatre, so that anyone can say what he wants to without his parents seeing him!" (TUMULTUOUS APPLAUSE)

I'm not sure that it's necessary to go quite so far as that in using these films, but I do know that use of



In "You and Your Friends" Mary interrupts a conversation. What social hazard is Mary running?



Frank rates minus for criticizing Eddie behind his back but Mary rates plus for defending the absentee.

room reactions, however, I realized how shrewd the producers had been in insisting that there be one glaringly obvious point in each episode, for it was this very obviousness that stimulated the keenest discussions!

As soon as the film was over, a student in the first row raised her hand and said: "Well, it seems to me that film's just another one that's been made by grownups to tell us how we ought to act. It's perfectly obvious that Mary is supposed to have the other kids over to her house for a party and . . ." But she never got the sentence finished. A boy in the back of the room jumped to his feet and said: "They may be obvious to you, Joanie, but I live in an apartment, and my folks won't ever let me have the kids come over.

long as I come in and kiss them goodnight." "I've learned how to get into the house without making any noise." "What my family doesn't know won't hurt them!" "We all work things out together in our home and never have any trouble—not much, anyway!"

As I listened to the young people's comments on the films, and saw how anxious they were to follow the instructor's suggestions for solving family difficulties, I realized once again how seriously most modern boys and girls try to do the right thing; how determined they are to grow up into well-adjusted, useful men and women who can make a better world than the one they were born into. All too often, no matter how hard the children try, their

them to promote discussion is sure to be helpful to any teacher, homemaker or clubwoman anxious to improve local family relationships. For, as one of the film points out, "almost any family problem can be solved by frank and free discussion, which points the way to a happy family life."

* * *

About the Author

• Albert R. Perkins, who has directed and produced these two films, is a veteran in the field of human affairs. As film and radio editor for Look Magazine, he has had the unique opportunity and privilege of trying out frontier ideas. We asked Mr. Perkins to use or try out these two films with high-school-age young people. It was done! Mr. Perkins' very able wife, Jane Tiffany Wagner, who is director of home economics at the National Broadcasting Company, Radio City, New York, has reported the student reactions.

DESIGNS for Visual Education

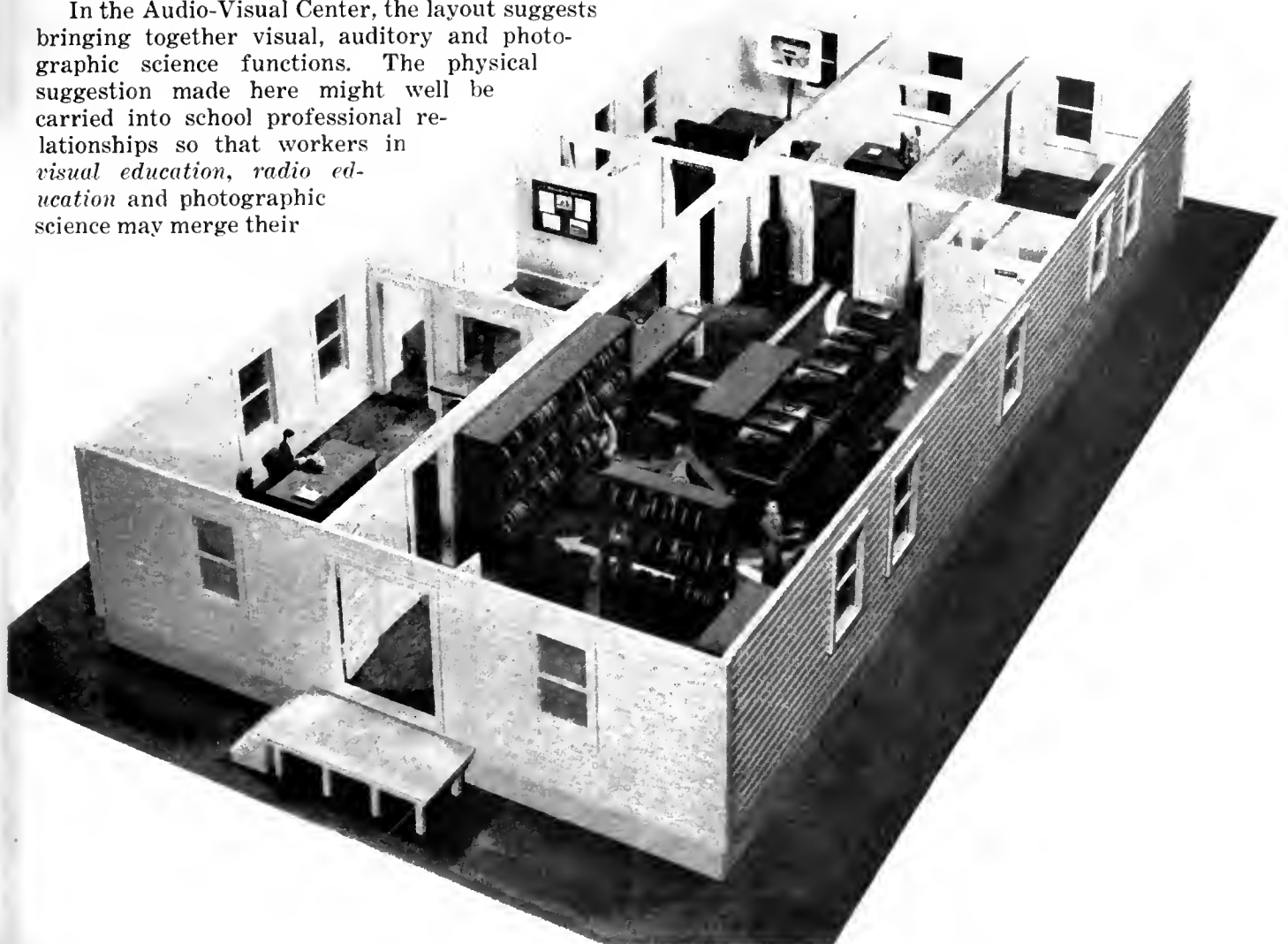
Part Two in the Continuing Research Study of Audio-Visual Facilities in the Schoolhouse:
Featuring an Audio-Visual Materials Center, the School Auditorium and the School Library

THE CLASSROOM, citadel of most learning, holds first importance in schoolhouse planning for audio-visual facilities. After provision for individual rooms or special class facilities has been made by the planner, consideration will be given to the School Auditorium and the focal center of school and community reference study: the Library. An urban school system or rural center serving smaller regional schools may also provide an Audio-Visual Materials Center. Suggestions for these facilities are provided in this second section of the continuing VEMC research study. A third section containing other designs and considerable technical data will follow.

In the Audio-Visual Center, the layout suggests bringing together visual, auditory and photographic science functions. The physical suggestion made here might well be carried into school professional relationships so that workers in *visual education, radio education* and photographic science may merge their

common interests in these effective tools for better learning. The trend is in that direction.

The School Auditorium is the meeting place of the community as well as a center for the school's general cultural and social interests. Modern designs point toward windowless structures; often the auditorium also serves as the school gymnasium. Projection, particularly for the average smaller auditorium, is of the 16 mm type with carbon-arc used where size dictates a longer "throw." The School Library offers important advantages for audio-visual programs.



A "communications center" for a large school building or a "service center" for a school system:

THE AUDIO-VISUAL CENTER

THE unified central department suggested in the accompanying plan and sketch serves the following functions:

1. Storage, handling, and distribution facilities for film, slide, and other audio-visual materials. (See circular diagram indicating sequence of steps taken in the distribution of films to other schools, etc.)

1. Storage and care for equipment.

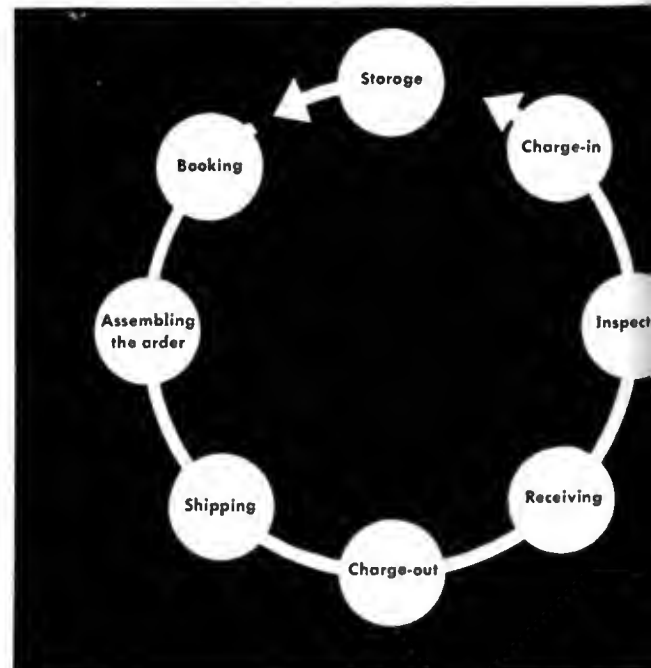
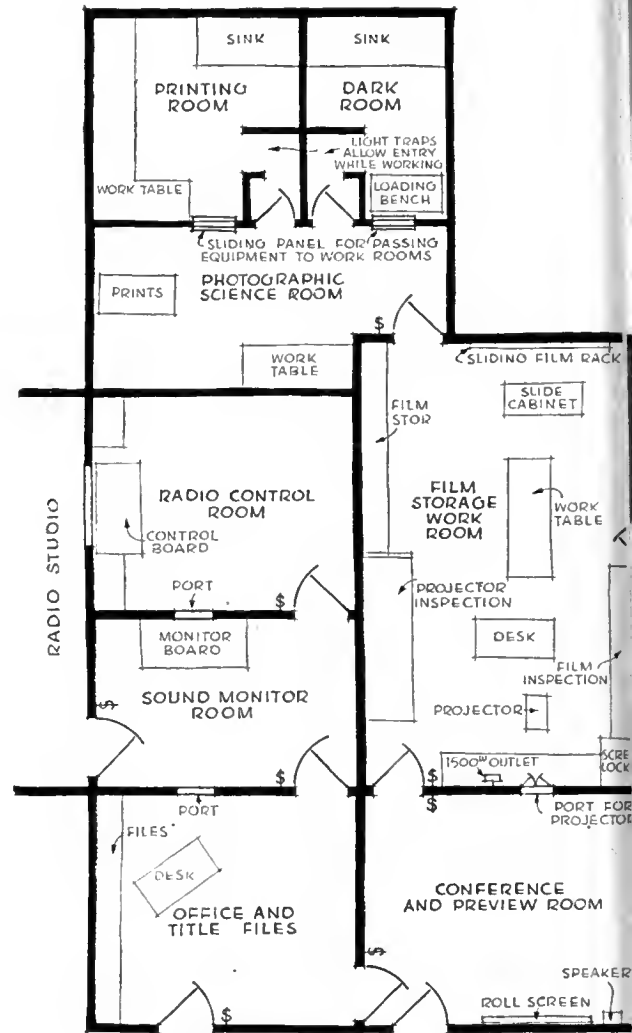
3. Preview facilities where teachers may preview materials in advance of using them in class.

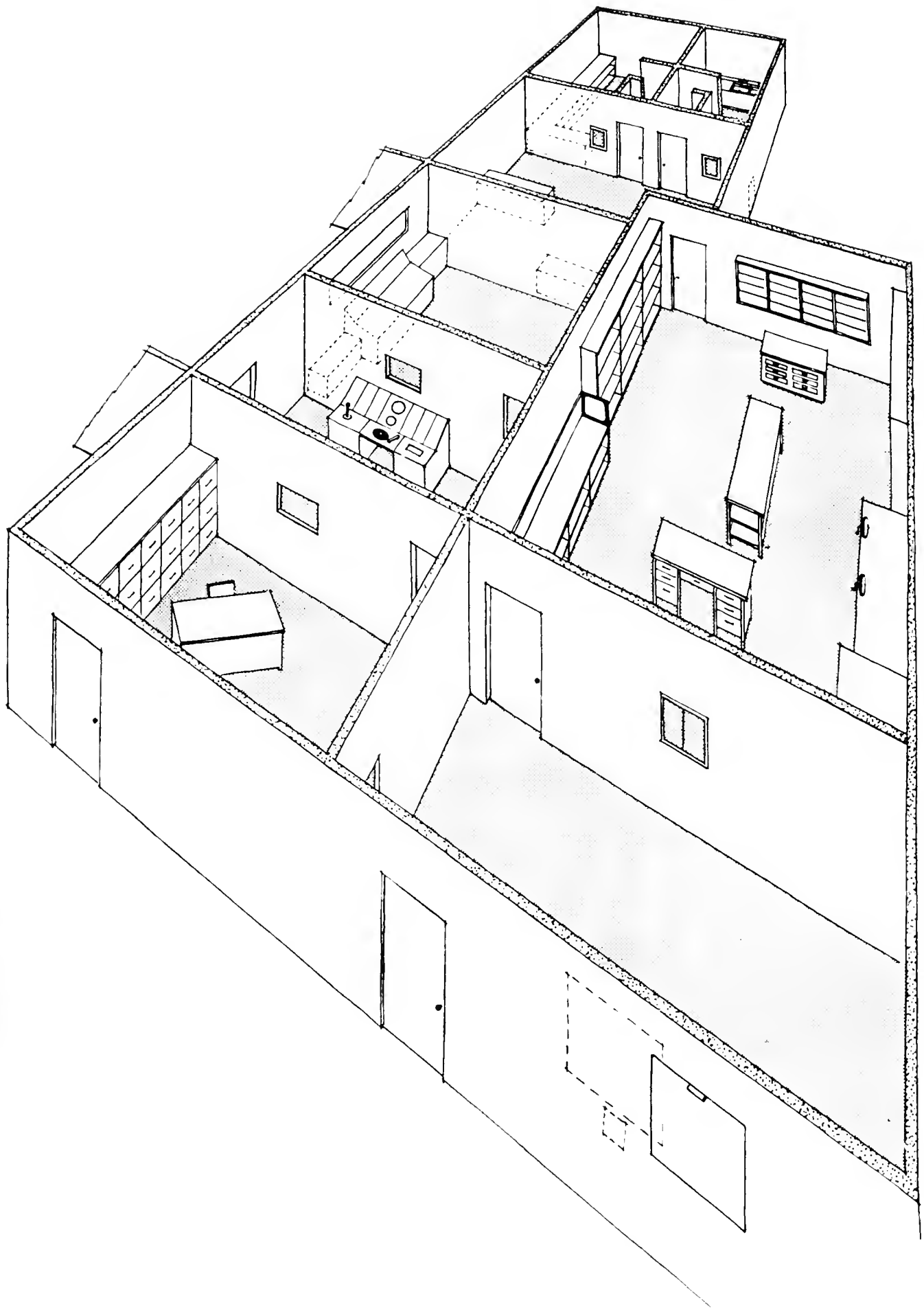
4. Production of pictures within the school.

5. Distribution of radio or recorded programs to individual classrooms over a public address system.

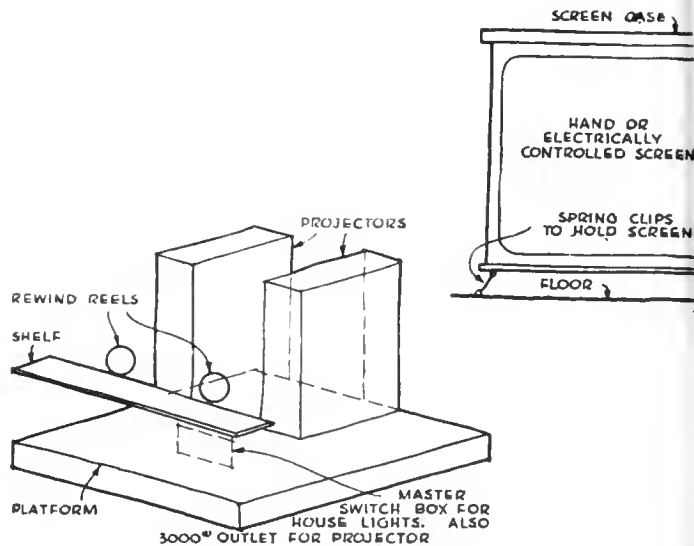
6. Possible production of recorded or radio programs within the school, including also the possible production in the future of television programs.

The film storage workroom will be supplied with specialized racks for film, slidefilms, glass slides, and records. Since dust precipitation by air-conditioning apparatus cannot usually be expected, floors and walls covered with non-fibrous, resilient, washable materials such as linoleum are recommended.





Projection facilities where the whole school gathers
 —an opportunity to put on programs created within
 the school as well as those coming from the outside
 or made up by selection of owned materials.



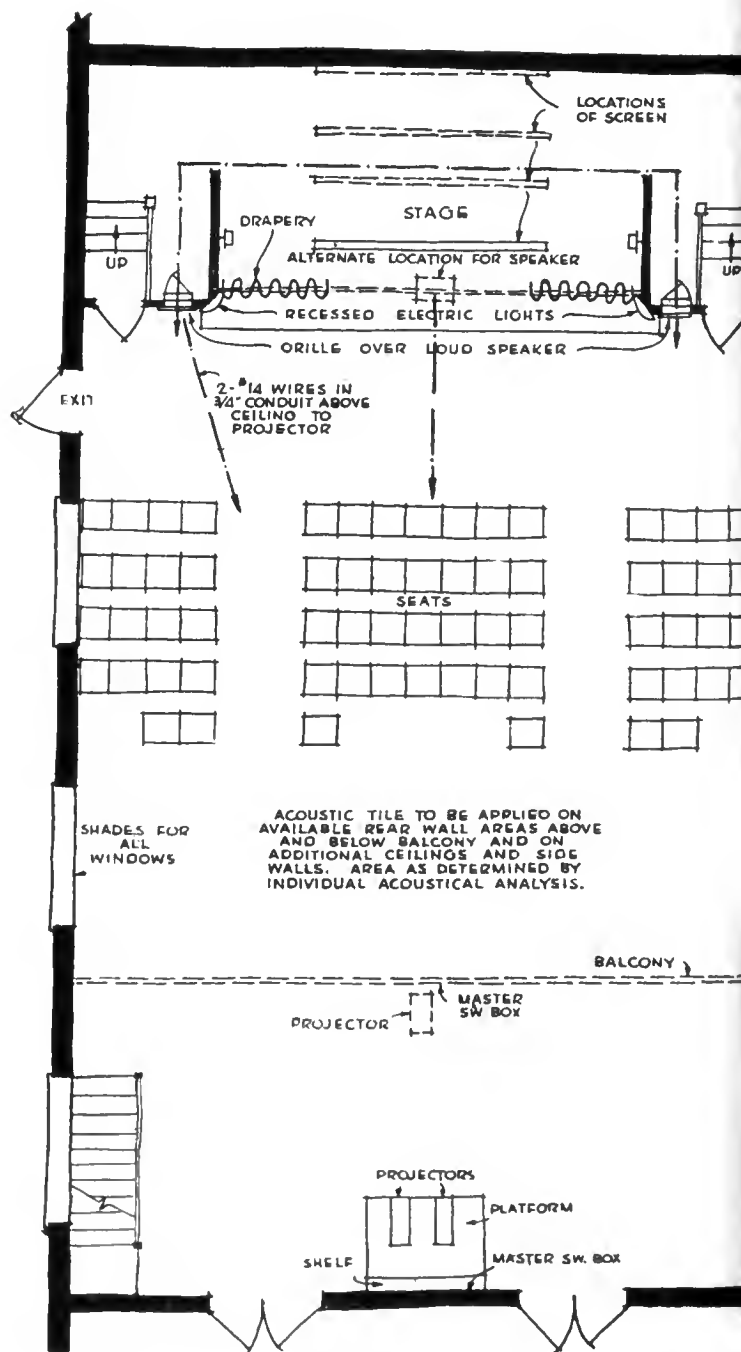
THE AUDITORIUM

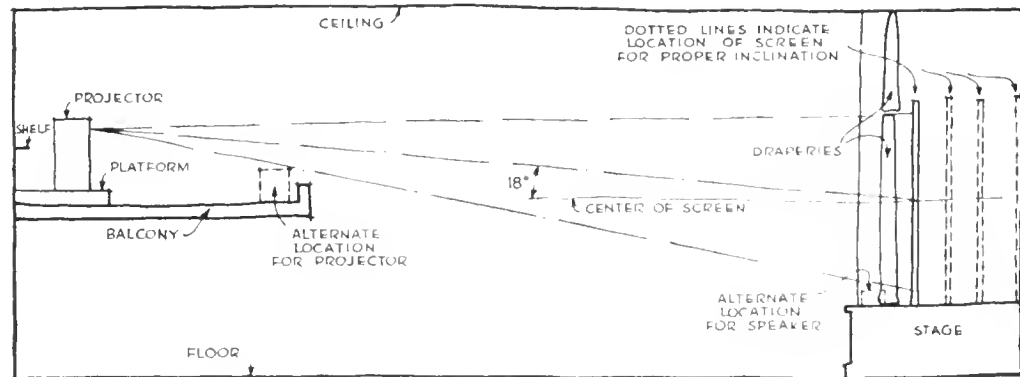
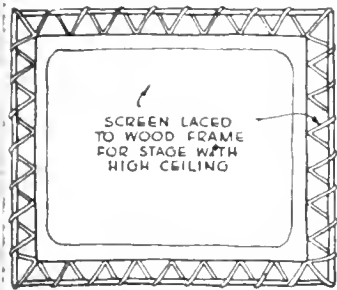
IN planning school auditoriums, the community as well as the school itself must be considered. Where there is combined use of the room for auditorium and gymnasium purposes, careful preparation must be made for darkening. An effective device for this purpose is the accordion-type of fabric-covered folding door.

The 16mm sound projector is basic equipment. Sixteen-millimeter projector equipment is now available with carbon-arc lamps for longer throws from 80 to 120 feet. Booth requirements vary with state and city codes, but only the arc light presents any real problem since the film is of the slow-burning "safety" type. Outlets should be provided not only at the two balcony stations shown in the perspective but also at a series of stations down the centerline, permitting the use of slidefilm and other equipment. *Each of these stations should be connected to the speaker cable under the floor.* This avoids troublesome temporary hookups. The classic speaker position is at the top of the proscenium arch, but in wide rooms the best distribution is obtained from a pair of speakers at either side and toward the top of the arch. Balconies are often omitted.

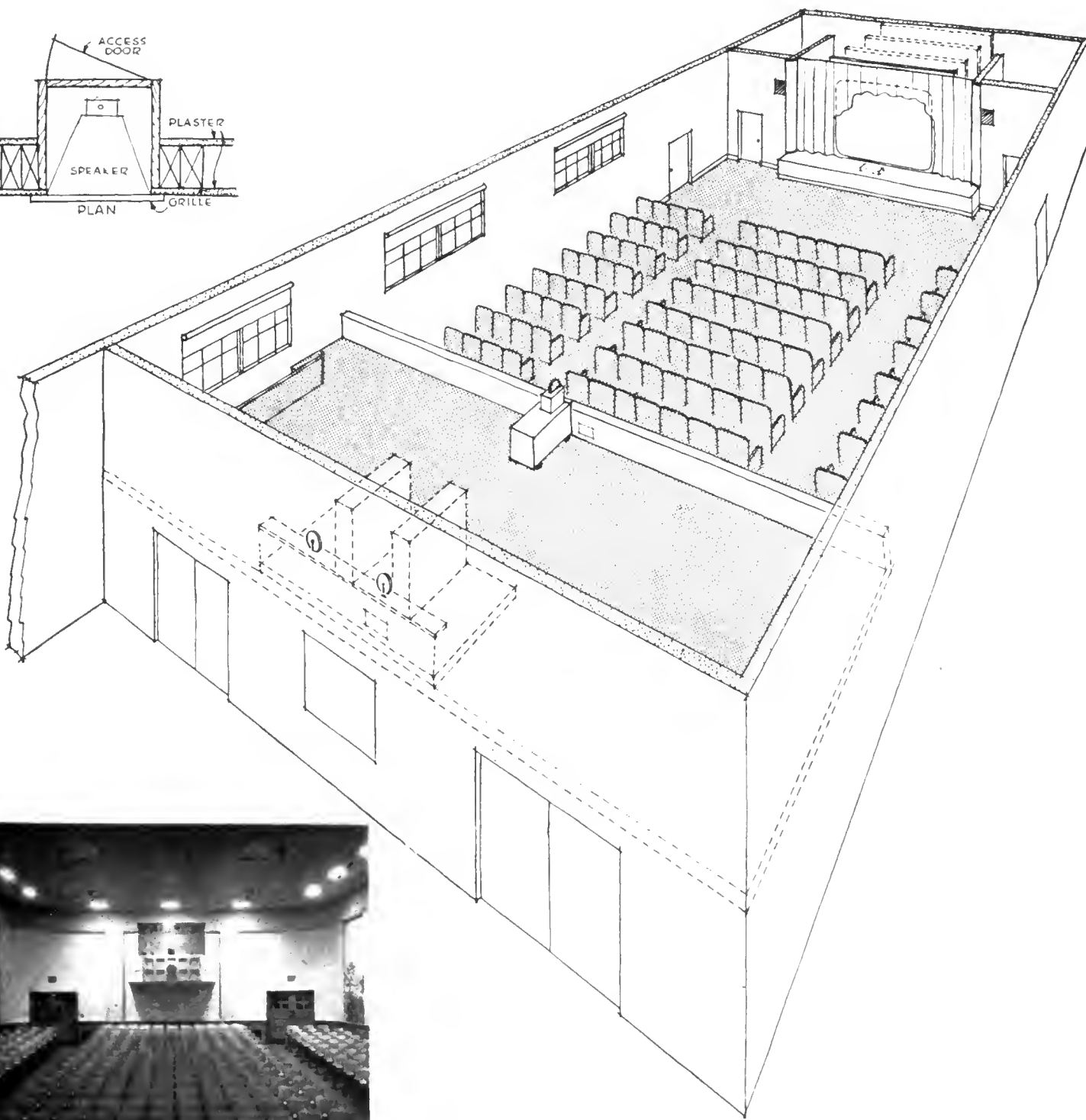
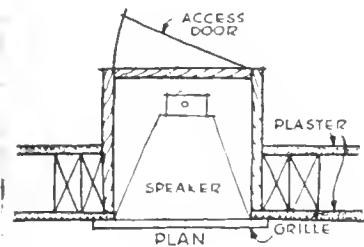
The screen should be a permanent installation: (a) in small halls an electrically operated roll-type screen is recommended; (b) in larger halls either a lace-and-grommet or a pulley-type screen works well.

House lighting control must be obtainable from both stage and booth, with a two-way monitor system between.

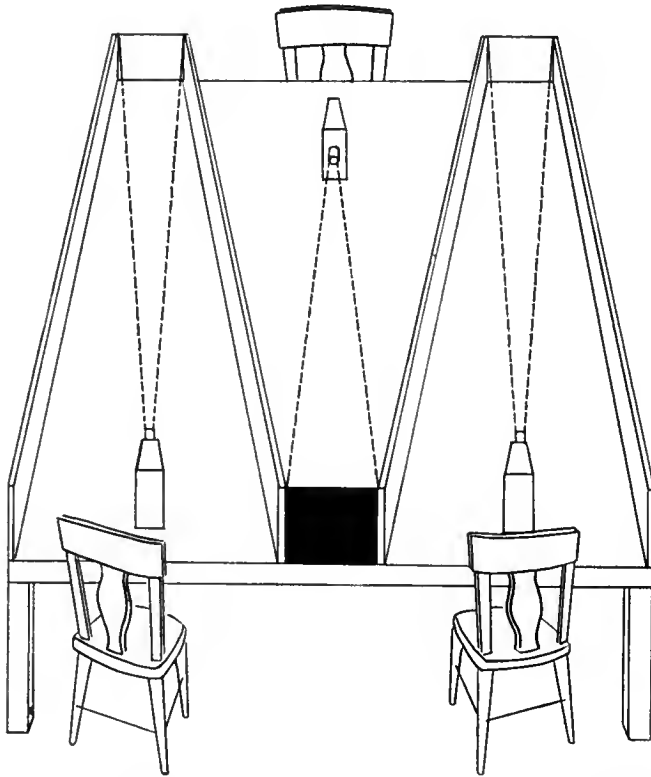




MAXIMUM INCLINATION



The photographic emulsion and the sound track
 retain and convey ideas as effectively as the book



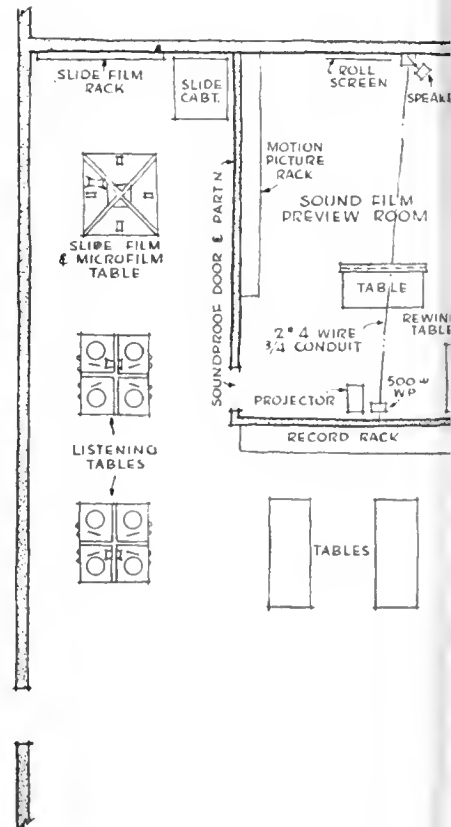
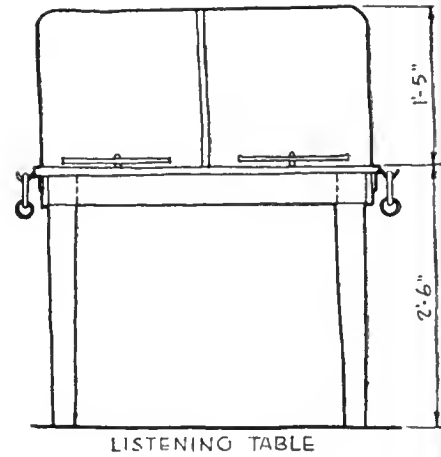
Another suggested arrangement for individual viewing of filmstrips. The screens can be shaded at the top for added picture brightness.

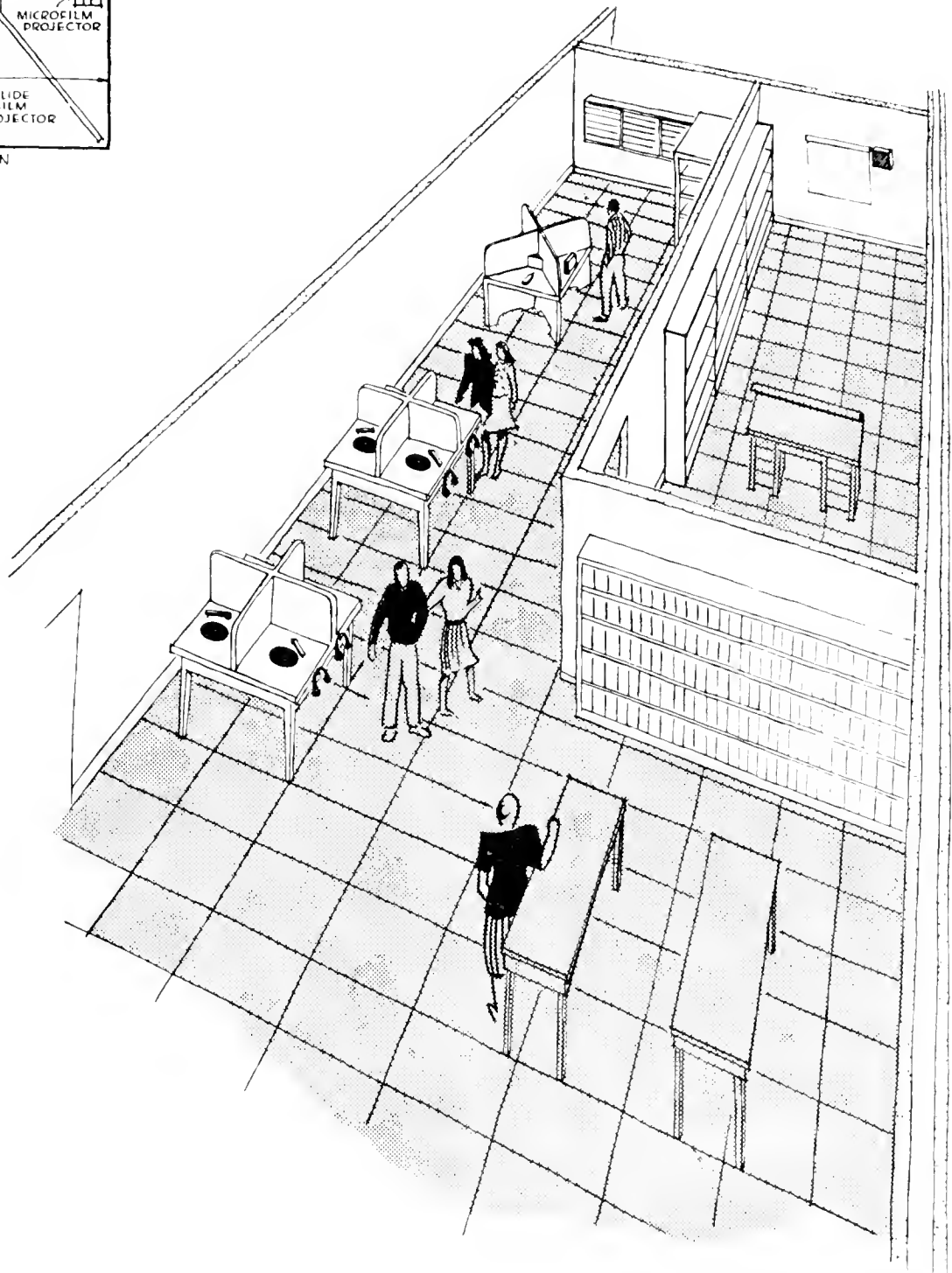
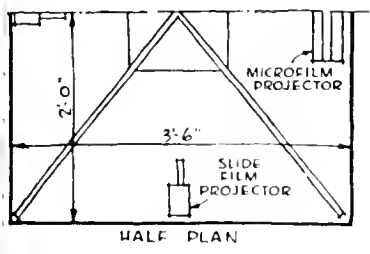
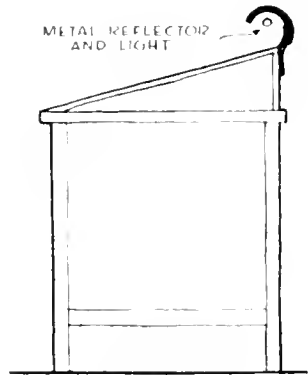
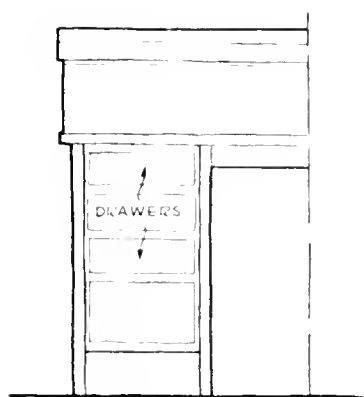
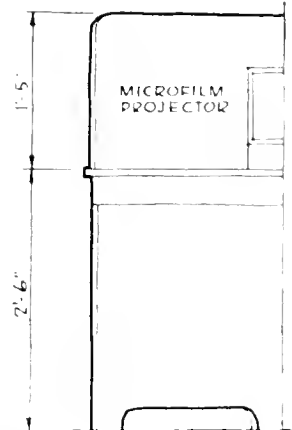
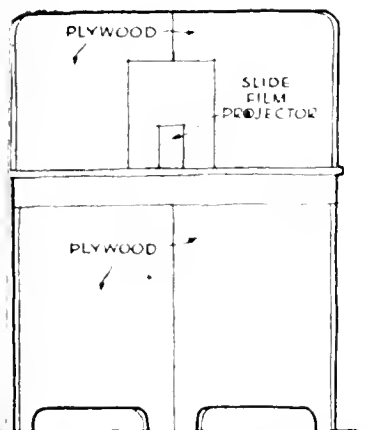
THE SCHOOL LIBRARY

FACILITIES for preview and study as well as for the storage and maintenance of filmed and sound-recorded materials should be present in the school library. Efficient library arrangement provides that the materials of instruction be efficiently recorded and stored but always be in complete accessibility—books, records, films, filmstrips, glass slides, opaque reproductions must be in use.

The small table-mounted projection devices illustrated require no room darkening. The preview facilities can also be used for group study.

A one-way glass panel can be installed to shut out light while permitting librarian supervision.





DEPARTMENT OF VISUAL INSTRUCTION, NEA, MEETS AT ATLANTIC CITY ON MARCH 3, 4, 5. BASIC PROGRAM IS ANNOUNCED

PROGRAM Chairman W. H. Durr, Bureau of Teaching Materials, Commonwealth of Virginia and Chairman of the Department of Visual Instruction, National Education Association, program committee for the American Association of School Administrators meeting, has announced the basic plan for a program to be held March 3, 4 and 5 at Atlantic City.

A unique opportunity for D.V.I. members to meet with the membership of the A.A.S.A. will be provided through a conference built around the problem of audio-visual program budget, organization and administrative procedures, program Chairman Durr announces. A series of nine meetings of mutual interest to secondary school administrators and members of the Division of Visual Instruction is planned.

The problems and the panels which will contemplate these problems are announced as follows:

1. *What is the Superintendent's Responsibility With Regard to the Audio-Visual Program?*
PANEL
Dr. Flora Francis Noel
Dr. Spaulding H. E. Willett
2. *What Are Future Trends in Material Production?*
PANEL
Gardner Hart Roger Albright
H. R. Lissack Glen Jones
3. *How Can Teacher Efficiency in Use of Audio-Visual Material Be Increased?*
PANEL
Edgar Dale Dr. J. A. Rorer
Dr. Stephen Corey
4. *What Constitutes An Adequate Audio-Visual Budget and How Can It Be Achieved?*
PANEL
Dr. Ernest Horn Bruce Findlay
Arthur Stenius Margaret Hudson
5. *How Can the Average County or City Government Get Underway With An Audio-Visual Program?*
PANEL
James Kinder James W. Brown
6. *How Can This Problem of Providing Adequate Physical Facilities Be Solved?*
PANEL
Paul Reed Thurman White
Charles P. McInnes
7. *How Can We Attack This Problem of Materials Evaluation?*
PANEL
Lester Beck Lelia Trolinger
C. R. Reagan
8. *How Can Visual Materials Be Used to Improve Intergroup Relations?*
PANEL
Esther Berg William Hartley
9. *How Can Distribution of Materials Over Large Areas Be Improved?*
PANEL
Wm. Gnaedinger Ford Lemler
Representative of Post Office
Representative of Express
Representative of Inter-State Commerce
10. *What Can Be Done to Expedite Release to Schools of Audio-Visual Materials and Equipment Produced for Armed Forces?*
PANEL
Gayle Starnes Paul Wendt
Floyde Brooker
11. *What Is the Place of Audio-Visual Instruction in the Program of Adult Education?*
PANEL
Lee Cochran Roger Albright
Dean McClusky
12. *What Is the Present Status of Existing and Proposed State-Wide Audio-Visual Programs?*
PANEL
Colgate Darden E. R. Crow
Arthur Stenius John Bradley
Francis Noel
Representative from Arkansas
Representative from Pennsylvania

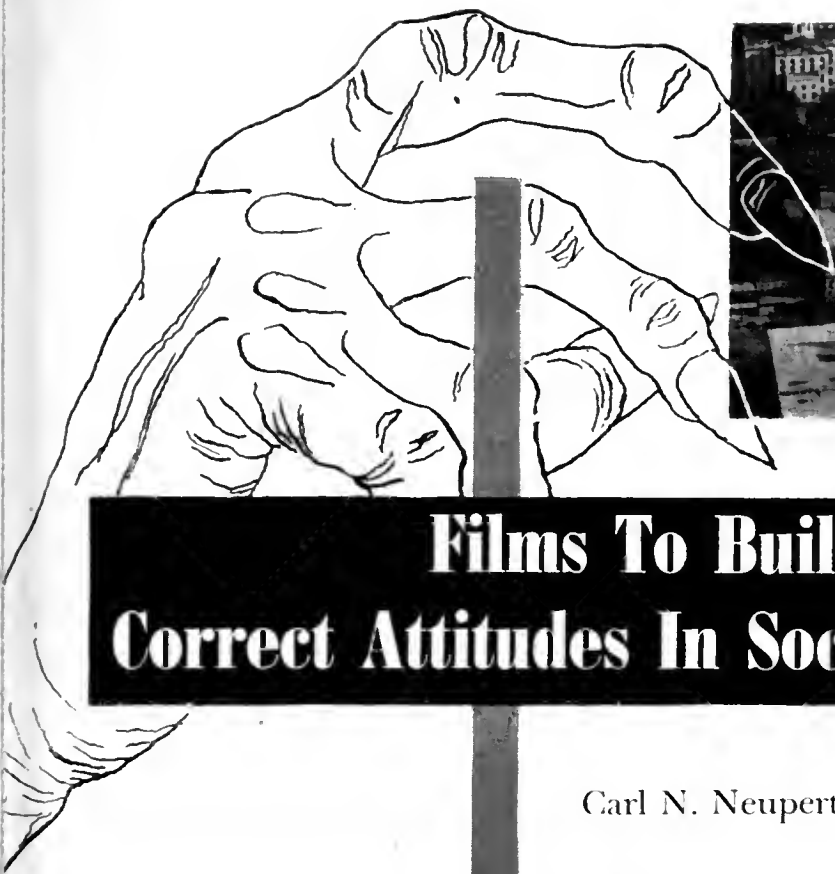
Iowa's Audio-Visual Conference

◆ A Conference on Audio-Visual Teaching Methods for College and University teacher training faculty representatives was held at the State University of Iowa on Saturday, January 18, 1947.

This meeting was attended by 52 faculty members representing sixteen of the Iowa Colleges and Universities. The entire program of the conference was devoted to the need for teacher training in the use of audio-visual aids, and how this need could be met by the Iowa Colleges.

The conference was opened by an address of welcome by President Virgil M. Hancher, State University of Iowa, and followed by an outline of the problem of meeting the need of audio-visual teacher training in all Iowa Colleges and Universities by Dean E. T. Peterson, College of Education, State University of Iowa. Ford Lemler, Supervisor of the Bureau of Visual Education, University of Michigan, Ann Arbor, Michigan, gave an outstanding address on the subject "The Need for Teacher Training in the Use of Audio-Visual Aids," built around the three main subjects of:

1. WHY do we need a formal teacher training program in audio-visual methods?
2. WHAT knowledge, skills, and competencies should teachers acquire in this field?
3. HOW can these skills and competencies be acquired most efficiently?



Films To Build Correct Attitudes In Social Hygiene

Carl N. Neupert, M.D., Wisconsin State Health Officer

THERE IS EVIDENCE that at long last we are beginning to call "a spade a spade" insofar as syphilis and gonorrhea are concerned and to tackle these communicable diseases for what they really are—a major cause of death and disability in the United States.

It is difficult for most people to realize the magnitude of these diseases. Here are the cold facts:

1. Syphilis and gonorrhea kill and cripple more people than smallpox, diphtheria, infantile paralysis and typhoid fever combined.
2. Syphilis probably causes more "heart failure" past the age of thirty than any other infection.
3. Syphilis is a major cause of stillbirths. In Wisconsin in 1945, 18.8 per 1,000 live babies born were stillbirths.
4. One of every ten first admissions to mental institutions is due to paresis (syphilis of the brain).
5. Syphilis is a major cause of blindness, not only congenital but progressive blindness that strikes men and women in adult life.

Only in very recent years has public health been able to get a fairly accurate picture of the prevalence of syphilis and gonorrhea in the United States. Selective Service re-

ports that of every million men examined, 45,000 were found to have syphilis.

In our nation, an estimated 200,000 new cases occur each year. Fewer than half of these receive treatment during the highly infectious first year of the disease. The most recent figures indicate that one in twenty persons—almost 6,500,000 in the United States—may be infected with syphilis. Gonorrhea attacks from five to ten times as many people annually as syphilis. It is one of the leading causes of sterility in women and crippling illness in men.

While all states openly fight other communicable diseases and the "best people" serve on committees to assist in eradicating them, why have the venereal diseases been allowed to take such a tragic toll of health and life in our nation? While information is available, it has not been in such form that lends itself to easy broadcast. Today, through the creation of straightforward films, we are in a position to distribute correct information in a subject heretofore shunned.

It has been the history of mankind that practically every disease had (CONTINUED ON THE NEXT PAGE)



first to be dragged from its dark lair, stripped of layers of fear, superstition and taboo, and examined in the clear daylight of scientific truth before any progress could be made either in curing or preventing it. For centuries illness, suffering, and death were regarded as just punishment for man's sins. Certain diseases came in for these moral taboos more than others. Tuberculosis, for instance, less than a hundred years ago was not even mentioned in the presence of ladies. There was a popular belief that consumption was the common fate of prodigal sons and was vaguely connected with pleasures and profligacy.

Of all diseases, however, syphilis and gonorrhea have been surrounded by the most impenetrable wall of social and moral taboos. Only within the present generation has there been a change in public attitude which makes possible the cure and prevention of these killing, crippling diseases.

In controlling other communicable diseases, public health aims to protect the age group most in danger. Vital statistics show that diphtheria, smallpox and whooping cough most frequently prove fatal to infants and pre-school children; consequently, public health conducts an unceasing campaign urging immunization of babies starting at

About Films to Build Correct Attitudes on Hygiene

Here is a sequel to "Teaching the 'Hush-Hush' Subjects" which appeared in SEE & HEAR, January, 1946. Again the film is stressed as the logical teaching tool to handle an important but delicate subject.

the age of six months. Using the same logic, then, in order to prevent syphilis and gonorrhea it is necessary to reach adolescents and young adults, for repeated studies from many sections of the country show that *the peak incidence of infections is in the age group, 17 to 25.*

Medical science can cure syphilis and gonorrhea, but other factors are requisite to preventing it. "It is not medication but conduct that is at the core of the venereal disease problem," says Dr. John Stokes. It is information and education that are the powerful weapons against these diseases. The task is to get this information to youth in such a way as to influence their conduct.

But how can this best be done? This is a question that has brought honest educators and youth leaders to a dead-end street many times. The courageous teacher who attempts an impersonal presentation of information about the venereal diseases may incur the wrath of par-

ents and church groups, and jeopardize his own position. Many other educators who honestly believe that students should receive this information before leaving high school lack confidence in their own ability to present the subject.

And now let's look to the 16mm sound, teaching film—the film that can vividly, correctly, and yet impersonally present information in a way which can influence the attitudes of high school and college students in a socially desirable direction.

In using films on venereal diseases, it should, of course, be kept in mind that disease is far from being *all* of sex education. Yet educators, parents, church leaders, public health nurses,—in fact, all who have a part in training today's youth for building tomorrow's better world—will welcome the new venereal disease films as valuable teaching aids in the field of social hygiene. One should not, however, believe that films are adequate to do the job unassisted. "V.D." films offer a wide latitude of use. Some teachers will show them in the biology course; others will find a place for them in health and hygiene classes, civics, home economics, or social sciences. Vocational schools are urged to use them. Good teachers or professional persons must always be ready to develop interpretation for youth.

Many educators who have made use of the films believe that the good film is the ideal way of introducing the subject of venereal diseases. Some of their reasons are immediately obvious:

1. A film eliminates the personal relation between teacher and pupil, thus avoiding mutual embarrassment in discussing a body function which is considered purely private.

2. A film eliminates the risk of forcing teachers whose personality is not adequate to the occasion to strike the wrong note with adolescents whose shyness, defiance, yearning for sex information, and other factors complicate the presentation of this subject.

3. Witnessing the actual tragedy of syphilis or gonorrhea, as portrayed by likable film characters, is more impressive than reading statistics and accounts of the diseases.

4. Information in the films is

"It is important to have information about diseases, their causes and effects. Remember your health and the health of your children depends on you."





"You could have given her the information she should know about herself—her mind and her body..."

carefully selected from a multitude of facts so that the basic, essential, medical facts are clearly told.

5. All of the films build up to an inescapable message: "Sexual casualness may result in physical casualties; continence is the best protection."

The very existence of these brave new films offers a clue to using them to build correct attitudes. They are testimony to the defeat of the "hush-hush" attitude which enabled "nice people" to overlook the existence of vulgar "social diseases" at the same time that public relief and institutionalization of victims was absorbing a good share of the public funds. And private physicians in every nook and corner of America could testify that among their V. D. patients were plenty of the "nice people."

When introducing the idea of film instruction, let parents view the films first. After free and open discussion, there usually is no doubt expressed about letting their children see the films. The new films are so different from the old-time "horror" dramatizations of sex and sin that parents are in no position to express an opinion until they have actually witnessed the modern venereal disease films.

The 16mm sound films briefly described below are generally loaned

without charge by state health departments and other health agencies. Write to your own state health department about borrowing them. The films produced by the United States Public Health Service were paid for by public funds; films of the American Social Hygiene Association were made possible by voluntary contributions. They can do an excellent job of health education for older children and adults. Not to utilize them is to overlook valuable teaching aids which are really part of the public domain. Will you preview and use such titles as these?

MESSAGE TO WOMEN

(Color) 25 minutes

Enthusiastically endorsed by the Advisory Committee to the Surgeon General on Venereal Disease Education, by staff members of the Federal Council of Churches, and various women's groups, this is the newest official film. It tells the story of Peggy Parker who contracted gonorrhea. Peggy's mother thought she had given her daughter everything for the right start in life, but had neglected information about sex because she never dreamed her daughter would be exposed. The film also takes up the subject of syphilis from the woman's viewpoint. It shows the role of parents, family doctor, and the women of the community in preventing and controlling venereal disease. Diagrammatic drawings make

the medical facts very clear.

OUR JOB TO KNOW 25 minutes

A lonely girl working in an industrial plant contracts gonorrhea, goes to the doctor, and learns for the first time about both gonorrhea and syphilis. Medical facts well presented with the aid of animated diagram. Especially suitable for girls in high school and vocational school, and young adults out of school.

KNOW FOR SURE

15 minutes* (mixed adult audiences only)

This version is suitable for any adult audience. Tony's wife gives birth to a dead baby; the doctor explains to the heartbroken man how his untreated syphilis caused it. Film takes up exposure, early symptoms, diagnosis, clinical treatment, avoiding "quacks," etc. The film shows actual lesions. It should be shown with a physician present to answer questions.

* Civilian version.

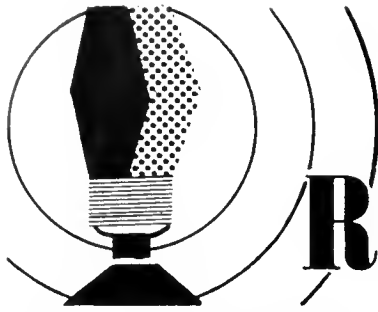
TO THE PEOPLE OF THE UNITED STATES 20 minutes

An excellent film to show the bird's-eye view of syphilis in the nation; extent of the problem and the necessity of controlling the disease. Emphasizes the accomplishments of Scandinavian countries in reducing syphilis to a minimum. Urges a blood test for everyone.

All of the above films have been produced within the last three years. (PLEASE TURN TO PAGE 44)

"We need the help of every man and woman to stamp out disease. I would suggest that you appoint a committee and make a study of these diseases..."





RADIO...

HEARING OUR LIVING

by Dorothy Blackwell, Assistant Director

Division of Audio-Visual Education, St. Louis Public Schools

THE WIND blew so hard it came right in over the radio." This is what one little boy related to his mother after he had heard the story of the stormy voyage of Christopher Columbus dramatized in a broadcast presented by the St. Louis Public Schools. Such reactions provide an accurate yardstick to measure the degree of reality

attained in radio instruction. The success of any radio program in the classroom depends upon its effectiveness in whisking the children away from their environment of desks and blackboards into the fascinating land of adventure, drama, and new ideas.

Radio education is, in itself, an unexplored field which offers to teachers the thrill of new ideas, new

• *Radio, English, Social Studies, Teacher Training, Supervision*

techniques, and new challenges. In St. Louis a comprehensive program of radio instruction is being designed to reach all students from the lower elementary grades to the high schools. We are constantly testing new ways of bringing worthwhile information to young people, to mold their attitudes, and to stimulate critical thinking through realistic radio programs. The methods outlined here can only be suggestive rather than inclusive.

One of the obvious benefits of a school radio program is to provide practical training for student script writers and actors. While at present many scripts are written by Miss Elaine Debus, Division of Audio-Visual Education, there are opportunities for high school students enrolled in the radio workshops to plan and write programs. Occasionally a script for a special event will be developed by a young author in an elementary school.

In the radio workshops, emphasis is given to the social responsibility to present the truth. As one radio workshop teacher says, "The search for true information begins as soon as a topic has been agreed upon. Books, magazines, and newspapers are examined, sometimes re-examined, and discussed. Then the facts are arranged in logical order and the final results are presented in as interesting a way as is possible."

In an active workshop group, script writing develops logical thinking. The student writers are taught to think constructively and realistically. A script is first planned, just as a



* Available from St. Louis Division of Audio-Visual Education, 4466 Olive Street, St. Louis 8, Missouri.

PRODUCTION

Above: Script writing is a purposeful activity. Here the search for truth begins. Books, magazines, and newspapers are scoured and evaluated in a search for content information.

Right: Many skills and interests are challenged as students develop ingenious instruments to produce the sound effects that make the broadcast realistic.

Photographs Through Courtesy
of the Board of Education, St. Louis



PRODUCTION

Left: Self-analysis, self-criticism, and self-correction — these are challenges that elementary school students meet as they listen to and study their own pre-broadcast recordings. No one need tell them of their weaknesses and strengths.

Below: And at last the final cooperative effort — the culmination of the discussion, the writing, the fusing of ideas, and the final results to which all have contributed.



building is planned. Every part has a reason and a result. Every step must be proved. A script cannot be just thrown together; it must be planned so that all parts fit together properly.

No professional talent participates. Rather, radio production is conducted in the high school workshops, English classes, and in the upper grades of the elementary schools. Participating teachers are unanimous in their conviction that many benefits grow out of student participation in broadcasts. Their comments reveal that:

1. Students become aware of the hidden power of their voices through preparation for broadcasts.

2. The students learn the importance of correct enunciation, pronunciation and phrasing. They acquire skill in emphasizing the important words.

3. Participation in radio is one of the greatest motivating vehicles for speech classes in use today. One teacher told the Division of Audio-Visual Education that students, working as members of a group for a radio performance, will persevere in trying to achieve proper enunciation, pleasing modulation of tone and a natural, conversational style of delivery. In traditional class work,

Editor's Note: Radio in the classroom involves two considerations: the production of the broadcast and the use which is made of it in the classroom. Miss Dorothy Blackwell relates her experiences in production and use. She writes from a background of successful practice in the St. Louis schools.



this is not often true.

A cast that has the opportunity to record its production before the actual performance receives the ultimate value from the radio experience. Self-criticism is the kindest as well as the best teacher. To hear a recording of one's voice is like stepping out of one's self to hear the voice as others hear it.

As a high school student testified: "Having lived for sixteen years within the sound of my own voice, I am now beginning to listen to it. I do not like it very well, but I hope to improve it. Our radio class is helping me."

One of the greatest contributions radio can make to education is to give students the opportunity, through discussion, to practice thinking. For this reason discussion is emphasized in radio classes. Discussion offers the student the chance to express his ideas, and at the same time he realizes that his may not be the only, or the correct opinion. The stimulus of discussion sends him to

the library for material to substantiate the stand he takes. It encourages him to consider many social problems. Discussion teaches him to use words precisely and with proper regard to correct shades of meaning. Most important of all, argument well conducted, as it must be over the radio, gives the student a sincere respect for the other person's viewpoint and broadens his sympathies for all people.

Radio workshops are but one phase of a well-rounded school radio education program. At the other end, the effective use of radio broadcasts in the classroom must be considered. This depends largely upon HOW EFFECTIVELY THE TEACHER USES THE PROGRAM. Radio is a teaching tool, not a substitute teacher. Without adequate preparation for a program and careful handling of follow-up activities by a competent teacher, the radio fails to fulfill its possibilities. The value of each broadcast (CONTINUED ON THE NEXT PAGE)

(CONTINUED FROM PREVIOUS PAGE) must be judged solely on the basis of its utilization.

There is no fixed pattern or plan which will insure that classroom radio listening is at the highest possible level. Each teacher should be granted almost complete autonomy in planning the use of radio programs. Procedures should vary in accordance with pupil needs and interests. But responsibility falls directly upon the teachers for arranging the details of the experiences needed by the children to solve problems, to acquire knowledge and to develop appropriate attitudes and concepts.

Since there are a great variety of ways in which different types of radio programs may be utilized, there is no single standard of evaluation which can be set up as the "best" test. However, in considering the value of a radio program, teachers may use such questions as these to evaluate the worth of any broadcast:

1. Were the children interested in

the content of the broadcast?

2. Was it prepared for their age group?

3. Did it contribute to current classroom activities?

4. Was the material authentic?

5. Did it add to the children's vocabulary?

6. Were the words, music, and sound effects blended and balanced?

7. Did the children feel the ideas were clearly presented?

8. Did the events in the broadcast move smoothly?

9. Did the actors sound like the roles they portrayed?

10. Was the dramatization real?

Even a good program may not satisfy the needs of all the children in the class. However, as the result of a broadcast experience, some educational growth should be evident. Each teacher should judge the effectiveness of her own utilization techniques. The able teacher will use the broadcast as a supplement to learning and bend it to the useful experience of her pupils through

skillful teaching. To help judge the classroom use of the broadcast, she may ask herself such questions as:

1. Did I stimulate intelligent research opportunities among the children?

2. If any children were eager to get to the library after the broadcast, did I make that possible?

3. Did I use the programs to increase the ability of the students to take notes?

4. Did I encourage the students to develop better habits of listening and concentration?

5. Did I interpret this program so as to make the pupils more appreciative of good literature and music?

6. Did I guide the discussion of the program in such a way as to improve the speech habits of the listener?

7. Did I follow-up with activities which will stimulate dramatic and artistic abilities?

8. Did discussion of the program

(CONTINUED ON PAGE 46)

USES

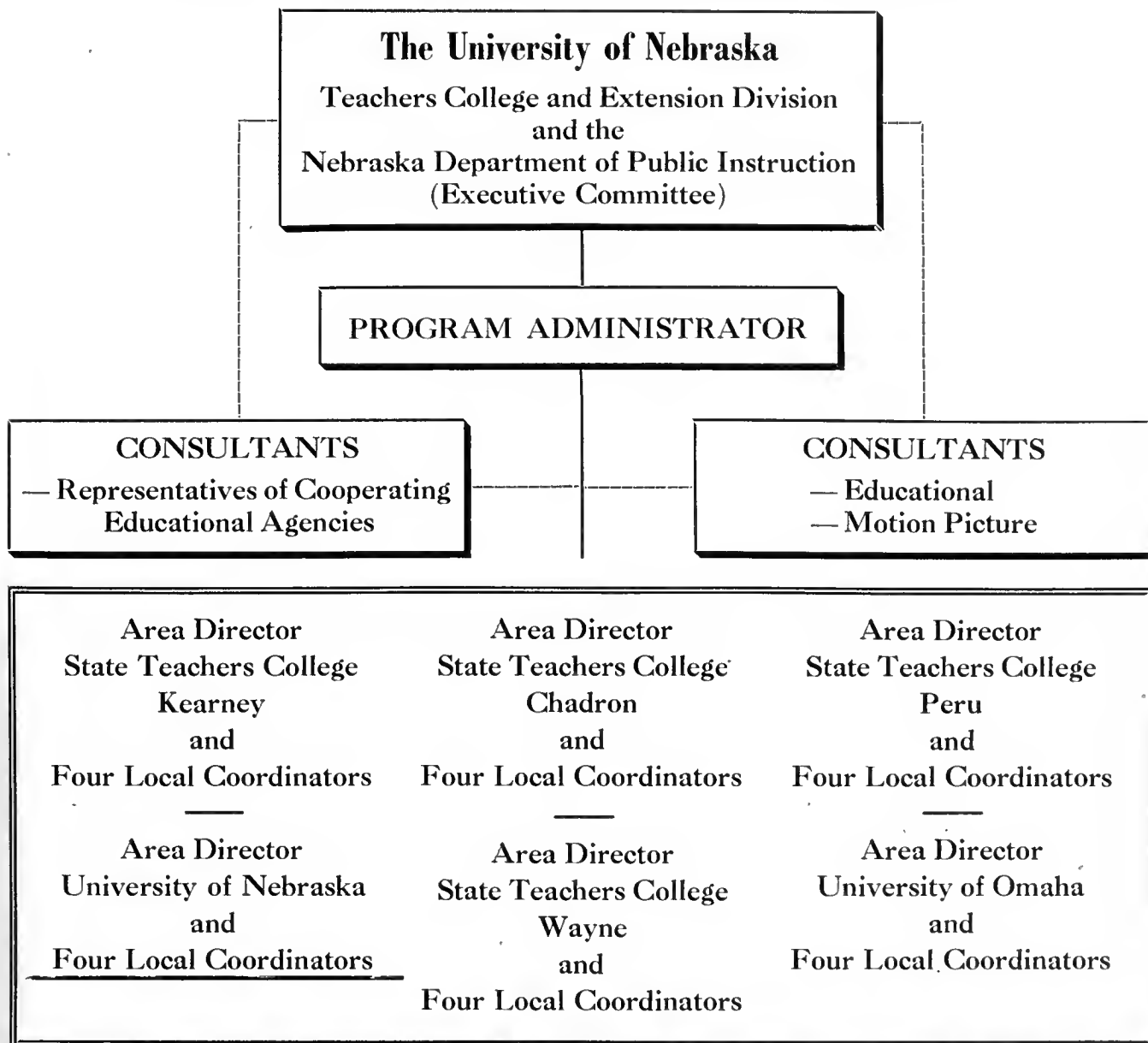
Right: Radio techniques for discussion—round tables, forums, or junior town meetings—may be adapted to classroom use. This panel is making proposals for the new school building.

Below, left: When the reception of the classroom broadcast ends, the real work begins. This puppet show was stimulated by the "Journeys Into Storyland" broadcast.

Below, right: Students listen to good educational broadcasts originating within St. Louis or at national studios. Inspired by the CBS program "Let's Pretend," this mural is being prepared.



The Nebraska Program of Educational Enrichment Through the Use of Motion Pictures



The Executive Committee considering a report.



The Program Administrator and aids survey the state.



The Area Directors selecting cooperating schools.



The Area Directors before the start of a session.

Functions

Program Administrator

1. Direct and supervise the program in accordance with the policies set up by the executive committee in cooperation with consultants.
2. Stimulate and direct research related to the program.
3. Work cooperatively with area directors in the development of programs of action.
4. Supervise and contribute to program progress reports and other essential publications.
5. Conduct or participate in clinics held with teachers college and public school faculties in regard to the proper use of motion pictures in education.
6. Direct summer work-shop devoted to planning further aspects of the program.

Area Directors

1. Conduct clinics and demonstrations in cooperation with schools in the area concerning the proper use of motion pictures in education.
2. Direct and supervise schools in the area in the development of enriched programs.
3. Stimulate and assist with studies related to the program.
4. Assist and encourage college colleagues in using motion pictures more widely and wisely.
5. Assist in the production of progress reports and other essential publications.

Executive Committee

1. Establish and maintain relationships with the several agencies providing financial support.
2. Select and approve personnel required at the state level.
3. Approve, modify or reject plans submitted by program administrator concerning the operation of the program.
4. Approve cooperating secondary schools.
5. Evaluate reports of progress and results.

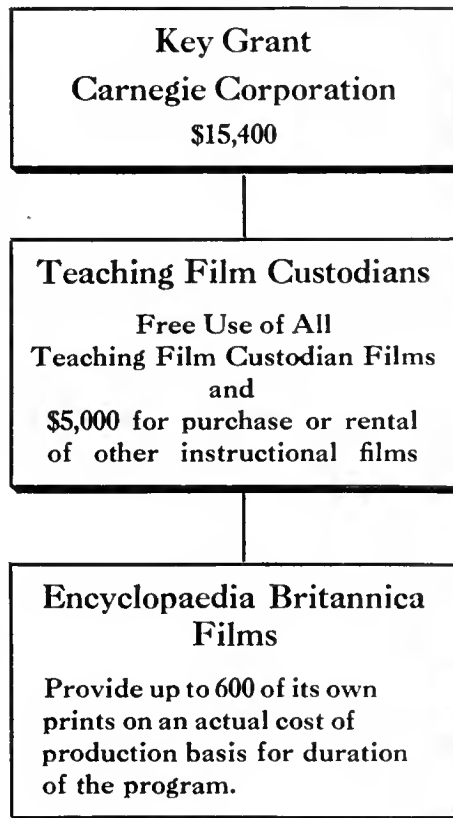
Local Coordinators

1. Give general direction to the local school unit in developing an enriched instructional program through the use of motion pictures.
2. Work with local school personnel to bring about extensive and proper use of motion pictures in their classes.
3. Work cooperatively with local school personnel, the area director, and the program administrator in developing and evaluating programs of action.
4. Assist with program progress reports and other essential publications.

Financing the Nebraska Program of Educational Enrichment Through the Use of Motion Pictures

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Explanation

The purpose of the Nebraska Program of Educational Enrichment through the use of Motion Pictures is to design and implement an enriched instructional program in Nebraska schools. The enrichment is to appear in at least two forms, namely:

First — subject areas already included in the school program will be vitalized by the use of motion pictures.

Second — important areas not now included in the school program but considered desirable or essential will be brought in through the use of motion pictures.

In order for such a program to be effective pre-service and in-service training of teachers in the proper use of motion pictures is neces-

sary. Accordingly appropriate steps are being taken to consult with the faculties of the teacher training institutions regarding proper utilization of motion pictures in college courses. Clinics and short courses are being organized for the cadet teachers in the teacher training institutions.

In each of the areas, demonstrations and discussions are being conducted on film utilization. Many schools aside from those actively engaged in the program attend these meetings. Thus the experiment improves teaching techniques and practices in relation to the use of motion pictures in addition to discovering the extent to which school programs may be enriched by these audio-visual materials.



With actual materials at hand, Betty and Bob question Dad about the loadstone—a first step in learning about magnets in a new film subject.

The Elementary School Science Film

by Godfrey Elliott
Editor-in-Chief, Young America Films, Inc.

Betty's and Bob's amazing "demonstration of the moving automobile" kindles the interest of the youngsters in what causes the phenomenon.



ONE OF THE MOST encouraging trends in the visual field is the noticeable increase in production of teaching films which are more closely aimed at particular areas and levels of the curriculum. As is true of almost any new tool, the teaching film began on a basis of compromise, one which would permit its application to the widest possible audience. (The sheer economy of production and consumption did not permit otherwise in the early stages.) But, as is true in any field, the new tool which proves useful must inevitably produce from its original form a variety of refined forms, each of which is especially designed to accomplish a given task far better than could the original form. Today we can point to examples of this.

During the last ten years the elementary school science curriculum has grown in importance. Its growth has been due largely to a better understanding of its relation to the interests and needs of children. An accompanying growth in the science textbooks and allied materials of instruction is apparent. Yet, as recently as early in 1946, there were virtually no teaching films designed specifically for the elementary school science curriculum.

An examination of the 1946 annual edition of *Educational Film Guide* will give a rough estimate of this situation. That catalog lists a total of 461 educational films in the science field, of which *all but 40 are rated in some fashion for school use*. Of these 421 rated science films, only 194 are listed as suitable for elementary school use. But, this last group must be examined further. Of these 194, 107 of them are rated as useful all the way from the elementary school level through high school, to and including college or adult use. Only 30 are regarded by evaluators as useful only in the elementary and junior high school.

In all this list of 421 rated science films, only 13 are recommended as suited for the elementary school alone! I believe that we have reached the stage of development in visual education where important curriculum areas deserve to claim teaching films and other visual materials especially designed and produced to meet special needs in terms

of pupil interest and grade level.

What then is involved in designing, for example, a science film specifically for the elementary school? Obviously the basic requirement is that this science teaching film must embrace content and treatment which, as nearly as possible, correlate the interest and curriculum needs of the elementary school student. This generic law can be applied to any teaching film for any grade level.

Now, to return to an example: The elementary school science film must be geared closely to the science curriculum for a specific level of instruction and to the materials and methods which surround that curriculum level. This means, among other things, that the film begins with the known mastery of knowledge at that level and that it ends at a point consistent with that age and grade level. It further means that no elementary school science film, if it is to be an effective teaching tool, can be made in the form of a complete encyclopaedia of knowledge on that topic; that its designers must resist to the end any temptation to stuff the film with more and more information in order to satisfy adult desires.

One of the most significant differences between the elementary school science film and the science film for high school or college is the way in which it selects and treats its science content to fit the intended audience. Both, of course, must give scrupulous attention to scientific fact and method. One difference lies in the scope and treatment of science content. If, for example, we are making a film on magnets for the middle-grade level, the nature of the science curriculum demands a film quite different from one intended for high school science. The instructional material prepared for the middle-grade level introduces a new science concept to the child, and must do it in the simplest terms that are consistent with the student's ability to comprehend it. Similar material on this topic for high school level presumes prior study and knowledge of the topic, and therefore extends and expands the earlier concept. On one hand, is an intermediate-grade film on behavior of simple magnets with attention to observable behavior of

Editor's note: *The high school level is being served more completely by audio-visual materials of instruction than any other area of our curriculum. What about visual materials, notably films, for the intermediate grades? Mr. Elliott presents his reactions to this question.*

magnets; on the other, is a high school film on theory of magnetism including abstractions and generalizations.

As another illustration, suppose a film were being prepared to teach the middle-grade student what a simple electrical circuit is. Its first task is to illustrate that concept. A simple dry cell and bell circuit is selected for explanation. In the course of the explanation, it is necessary to state that "there must always be two wires in a circuit like this." In making this statement, the film is not committing an error in failing to qualify the concept with a further statement that certain special circuits use the earth as one of their two required conductors; it is intentionally omitting qualifications and exceptions which may prevent the student from learning the fundamental concept of flow of electricity through a closed circuit.

The elementary science film must be irrevocably committed to the thesis: *When a new concept is presented to the student, it must be* (CONTINUED ON PAGE 48)

Below: Sooner or later, thinking teachers will demand of instructional films that same high quality of production techniques, photography and sound which they have been seeing in the traditional entertainment films.

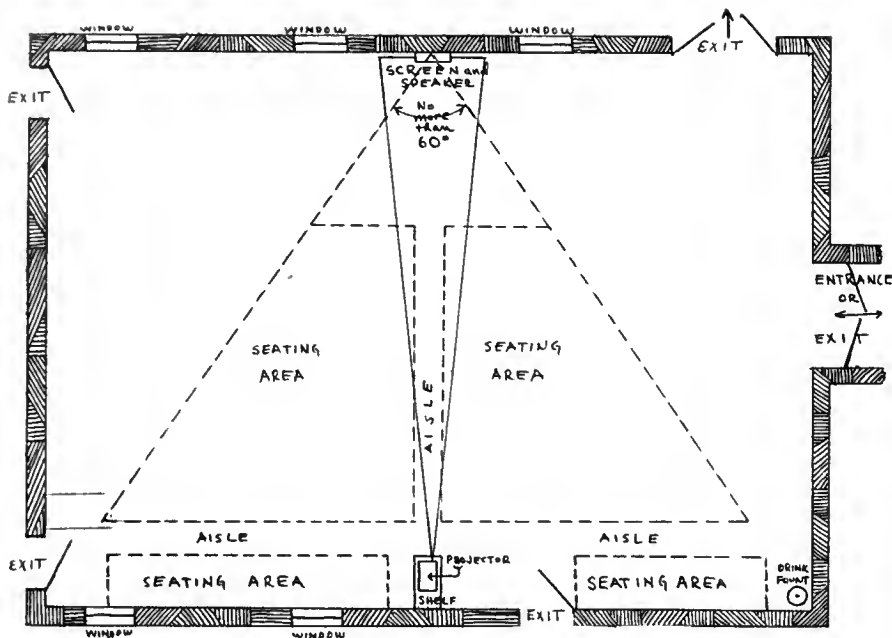


Above: By experiencing an actual demonstration, Betty and Bob observe to understand about magnets.



Above: The ideas which need more lengthy examination and discussion by the pupils are included in a film-strip which accompanies the movie.





Author's diagram of the room area and facilities discussed in this article.

Attainable Acoustics

by The Reverend William M. Hunter

WHENEVER we show recreational or educational sound pictures, we are technically in competition with the commercial theatre. Though our equipment is not nearly so complete, our audiences cannot help but make comparisons.

At our Neighborhood House in Summit, we have a gymnasium approximately 40 by 60 feet and over 25 feet high. It is finished in a varnished hard wood which creates distressing echoes.

The accompanying pictures and the descriptive legend will show concretely how we overcame our difficulties. If you can use our ideas, either "as is" or adapted to your own needs, we'll be most happy!

The projector rests on this folding shelf which is conveniently put out of the way when not in use. The same hooks which help hold it rigidly in place when in a useful position serve to hold it snugly against the wall. Fifteen minutes after a basketball game, the gymnasium can be set up, completely ready to show sound pictures.

Here is the folding shelf opened, ready to receive the projector. Top shelf is about 5½ feet from the floor level, putting the projection lens

well over six feet from the floor. This permits throwing the picture over the heads of the seated audience.

The projector is in place and in operation. Outlet plug has three units to permit use of projector, light bulb, and automatic record-player's power, (not shown in picture) if desired. Note speaker cord overhead, against the wall. No wires are underfoot—a safety measure.

The screen is open, receiving picture. The lower edge is six feet from floor so folks can walk down the center aisle of chairs without throwing a shadow in projected pictures, and without having to stoop.

Notice the speaker. It is high above the floor, the center being about 13½ feet from the floor level. Note the angle at which it is tilted. The center line from the speaker would throw right into the middle of the audience.

We figured that most of the echoes were from overhead, so if we could put our speaker where the echoes originated, and throw the greatest concentration of sound where there were people to absorb it, we would eliminate most of the echo. Our experiments proved this to be correct.





CRITERIA

For the Placement of Visual Materials

by Henry W. Embry

- Supervisor of Visual Education, Dallas Public Schools, Texas

IT IS A COMMON THING to observe school systems which have set up good and interested teacher-committee personnel for the purpose of evaluating and finally selecting for ultimate purchase or rental those visual materials which they believe will be helpful in the accomplishment of their teaching objectives. In our own community we now have a rather sizable beginning library of visual materials, including the most important, in our estimation—the teaching film. Now, quite naturally, we proceed to the second step of our continuing responsibility; namely, to see that these materials are used wisely, and that these teaching materials in their use take into consideration interests, grade-levels, and subject-matter readiness.

Too often a library of visual materials is installed; lists or announcements of these materials are sent out indiscriminately to teachers of

Part I

the school system. From there the hope is, of course, rather traditionally, that the teachers will become familiar with the materials through their use over a period of perhaps one to five years. It is a further hope that the teachers will conscientiously avoid re-ordering and re-using those materials which do not fit their needs, and will ultimately gravitate to a completely wise selection of those materials which are useful.

I have assumed, however, that it is one of the responsibilities of a visual director to set up some means by which the selection of good materials can be accomplished more quickly and with greater efficiency. For that reason I have attempted to present this list of criteria for the

placement of visual materials. It is really a study of the developmental characteristics that influence the grade-placement of visual materials. Having decided upon the presence of such characteristics, it remains for the teacher to estimate the use of the visual materials which fall under her surveyance in terms of the degree to which they will help her achieve the responsibilities which she has when she accepts a group of youngsters into her room for another year of sequential study.

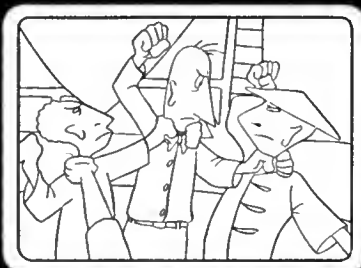
It is in this spirit, then, that materials are currently being sent to the primary teachers of the Dallas Public Schools. The criteria which they will be asked to use as they estimate the continuing worth of the visual materials which the central bureau is making available to them follows. I believe that reactions to such a list represent the next step after the acquisition of materials through
(CONTINUED ON PAGE 44)

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WINTER FILMS...

(CONTINUED FROM PAGE 14)

HOCKEY (Sound) 10 minutes

The Boston Bruins to show just how hockey is played. The game is witnessed as it takes place during a match, a study of the details of play with the aid of slow motion photography is made.

HOT ICE (Sound) 21 minutes
Skills of ice hockey analyzed from simple rules to complex tactics.

HOW TO SKI (Sound) 10 minutes
Detailed study of skiing technique, made especially clear by the use of slow motion photography. One of the best how-to-ski films.

ICE CARNIVAL (Sound) 10 minutes
Free style skating, skilled youngsters, costumed carnical numbers and a bear on steel blades dressed in a nursery rhyme costume are among the scenes of this entertainingly photographed carnival. Dance interpretations on skates, figure skating, and acrobatic dancing are also included. This is a musical fiesta on ice.

ICE MEN (Sound) 10 minutes
This film describes hockey—the most thrilling, dangerous and sensational of all sports. Dressing for safety and game play between the Americans and the Rangers are shown. Regular and slow motion photography is used.

PLAY IN THE SNOW (Sound) 11 minutes

An excellent film for encouraging language arts and reading readiness in the primary grades. The story is told of three children who, while at play in the snow, observe good behavior and health conduct while at the same time enjoying themselves completely in such games and sports as: fox and geese, snowman making, skiing, and sliding. This film is also of interest to teachers seeking to organize winter play activities on or near school grounds.

SKI CHASE (Sound) 73 minutes
Beautiful pictures of expert skiers and photography to illustrate the fine points of skiing technique are shown. Ski leaps from crag to crag, from roof to roof of little Alpine huts, herringbone patterns, impossible curves, and falls that seem incredible to the onlooker are included. Leni Riefenstahl, Hannes Schneider, Guzzi Lantschner and Walter Riml perform some amazing ski feats which require an infinite amount of skill. What there is of a story has to do with a fox hunt on skis over the alps, with Hannes Schneider and Leni Riefenstahl as the foxes.

SKI-ESTA (Sound) 11 minutes
This film stresses the elements of skiing, from actual class instruction to the more advanced phases. Waxing, measuring skis, clamping skis to feet, stemming, slalom, herringbone, christianias, all are shown.

SKI FLIGHT (Sound) 10 minutes
Otto Lang demonstrates the six fundamentals of skiing according to the Arlberg

technique of the Hannes Schneider system. A number of slow-motion shots. Shows Lang performing one of his spectacular downhill flights against a beautiful snow background.

SKI PILOTS (Sound) 10 minutes
Skiing in summer and winter.

SKI REVELS (Sound) 10 minutes
As the snow plows open the roads and railroads leading to skiing areas, the skiers wax their skis and make other preparations for the adventures ahead. A ski lift tows skiers to the top of the run—then down they come. Short scenes show spills, skiers in bathing suits, "skijoring" enthusiasts who take to wings to increase speed, ski troopers, and ski jumping. A good general film, suited mainly for entertainment.

SKI THRILLS (Sound) 15 minutes
Championship form. Made in Finse, Norway.

SKI THRILLS IN THE CANADIAN ROCKIES (Silent) 25 minutes (Color)
This attractive color film depicts a trip into a beautiful skiing country.

SKI TIME (Sound) 10 minutes
Of all American winter sports, skiing has shown the largest increase within the last few years. Enthusiasts are shown traveling by automobile and by snow train to reach the winter playgrounds or our National Parks. Skiing instruction is given by experts, and with the development of ability one may participate in many thrilling downhill runs, jumps, and slalom races.

The film explains that accidents sometimes happen in skiing, but the National Park Service rangers are equipped to rush injured persons to medical aid. Produced in 1939 by U.S. Department of the Interior.

SKIING IS BELIEVING (Sound) 10 minutes
Classroom instruction and outdoor practice period make up this film useful to skiers.

SKIING ON YOUR FEET (Sound) 20 minutes
Step by step instruction; beautiful Tyroléan scenery.

SKIING WITH HANS SCHNEIDER (Sound) 22 minutes
Ski party in the Austrian Alps with the world's champion skier.

SLALOM (Sound) 67 minutes
Beautiful camera work shows Hans Schneberger and others skiing. The viewer all but follows the skiers and bob sledders down the mountains and across the ridges.

SNOW FUN (Sound) 10 minutes
A winter sports film which features Sonja Henie. Tobogganning, skating, curling, hockey, skiing, ski-joring, sulky racing, ski-jumping and slalom racing are illustrated.

SNOW THRILLS (Sound) 10 minutes
Review of exciting winter sports.

SWISS ON WHITE (Sound) 11 minutes
The film shows the world's greatest figure skaters and ski jumpers skillfully at play in a well edited sequence of action at St. Moritz, where European contestants are limbering up for the Olympic winter sports. The skill and grace of Sonja Henie, Roger

Turner and Mabel Vinson will have audiences "ahing" and "ohing." Subsequent shots show bobsledding and ski-marathons. **TAKE YOUR PICK** (Sound) 10 minutes Sleighing, tobogganing, dog-sledding, skiing, etc., at Lake Placid are contrasted with swimming, tennis, golf and aquaplane riding at Miami. Purely entertainment.

TRAGEDY OF MT. EVEREST

(Sound) 30 minutes

Authentic record of the tragic end of attempt to scale Everest.

WHITE MAGIC (Sound) 10 minutes

Set against America's winter sports paradise, Sun Valley, Idaho, the camera captures the most beautiful and thrilling shots of expert skiing and winter sports. The magnificent grandeur of the mountains is a fitting background.

WINTER AND SUMMER SPORTS

(Sound) 10 minutes

Skiing, ski-joring and skating in the Alps. The yachting sequences explain with diagrams what makes a sailboat go.

WINTER HOLIDAY (Sound) 10 minutes

Winter sports in the snowy alps.

WINTER IN AUSTRIA

(Sound) 11 minutes

Skiing and other winter sports in the Austrian Alps.

WINTER IN YOSEMITE

(Silent) 18 minutes

A panorama of scenic views of the valley in winter: snow-covered peaks, outdoor ice-rink, hockey game, speed skating, figure skating, ice carnival, tobogganing, ski-joring, Badger Pass, skiing in slow motion, kickturn, uphill work, downhill running. Hans Schroll ski running and ski races conclude the film.

WINTER MAGIC (Sound) 10 minutes

Sleigh-ride and skiing in snow-covered Alps.

WINTER SPORTS (Sound) 10 minutes

Champions show the "how" of skiing, skating, tobogganing, ice sailing, snow trotting.

WINTER SPORTS IN THE NATIONAL FORESTS OF CALIFORNIA

(Silent) 12 minutes

Winter landscapes of snow until recently inaccessible as winter playgrounds are shown. Today giant snow plows unlock these mountain fortresses. Sculpturing in snow, winter sports, tobogganing, ashcan-cover sliding, ice-skating, dog sledding, winter sports carnivals, cross-country ski races, "slalom" race, and ski-jumping are included.

WINTER WONDERLAND

(Sound) 9 minutes

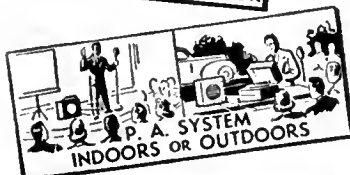
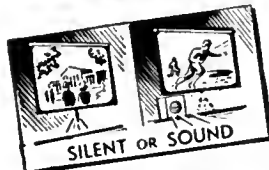
Illustrates the varied winter sports that may be enjoyed in the National Forests and some of the facilities provided for the comfort of visitors.

WORLD'S FASTEST GAME

(Sound) 10 minutes

This film depicts hockey as a game of stick handling, passing and receiving, the goalie in "armor", hook check, sweep check, body check, man-to-man defense, splitting the defense, and various other types of position

(CONTINUED ON PAGE 48)



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**To Market, To Market
(The Wholesaler)**

Flags on Duty

Tina, A Girl of Mexico (600 ft.)

**Give and Take With Mexico
(800 ft.)**

Check this list and order for preview. We do not rent. The films are color, sound, 16mm and priced at the rate of \$65.00 for one reel (400 ft.). Subjects are 400 ft. unless otherwise marked.

Films to Build Correct Attitudes in Social Hygiene

(CONTINUED FROM PAGE 31)

Older films which are still recommended are as follows:

FIGHT SYPHILIS 20 minutes

The community's job in combating syphilis. The film covers education, clinics, follow-up workers, drain on nation's manpower, cost of supporting blind, insane, and unemployables crippled by syphilis; importance of prostitution in spreading disease.

FIGHT SYPHILIS 10 minutes

This shorter version emphasizes the individual's role in combating syphilis. It covers blood tests, avoiding exposure, proper treatment, and danger of "quacks."

WITH THESE WEAPONS 13 minutes

The natural history and social complications of syphilis.

MAGIC BULLETS 30 minutes

Condensation of the feature film starring Edward G. Robinson, based on the life of Dr. Paul Erlich, famed scientist who discovered the first cure for syphilis. Opens with Erlich's difficulties with the budget committee in whose hands lies the fate of his experimental laboratory and shows the beginning of his work with arsenicals. Portrays Erlich's struggle to secure funds when the budget committee cuts his appropriation, and carries on through the hundreds of experiments up to the 606th, which proved successful.

* * *

About the Author

● Carl N. Neupert, M.D. is health officer for the Wisconsin State Board of Health. His wide experience as a practicing physician and as one who today stands in a position to direct the educational activities of a great Mid-west commonwealth places him in a position to speak authoritatively.

CRITERIA . . .

(CONTINUED FROM PAGE 41)

which teachers can more accurately make use of the newer tools of instruction.

Criteria

I. Do they fit the physical capacities of the primary child?

1. Do they prevent strain of incompletely developed eye muscles?
2. Do they avoid the use of small

muscles not yet developed and coordinated?

II. Do they fit the psychological development of the child?

1. Do those that involve play emphasize free play above regulated play?
2. Is the demand upon a short attention span?
3. Do they include time and historical period concepts only as "a long time ago"?
4. Do they show the "old" as contrasted with the "new"?
5. Is the expected reasoning ability of a very simple nature?
6. Do they insure the correct interpretation of size?
7. Do they avoid the involvement of moral judgment?
8. Do they deal with small rather than large social groups?
9. Do they develop an appreciation of friendships?
10. Does the social emphasis avoid large social problems?
11. Are the social problems presented found in the immediate environment of the child?
12. Do they avoid overstimulation of an age often unable to distinguish between fact and fancy?

III. Do they appeal to the normal interests of the primary child?

1. Do they capitalize on animal appeal?
2. Are they built around home and community activities, about which the child has concrete experiences?
3. Do they picture children of the primary age?
4. Do they make use of the unusual, unreal, and fanciful, as found in fairy stories, as well as the usual?

IV. Do they fit the educational maturity of the primary child?

1. Is the written and spoken vocabulary within reach of the child?
2. Is the factual material presented within the comprehension of the child?
3. Are the scenes long enough for the leisurely grasping of import?
4. Is the quantity of factual material presented limited sufficiently to prevent confusion?

V. Do they answer the curriculum needs of the primary child?

1. Do they deal with problems arising out of the home and school environment?
(a) Do they portray basic human emotions?

- (b) Do they reveal family life with the mother as the center of this life?
 (c) Do they reveal family life in the animal world generally?
 (d) Do they assist the child in making adjustments to other members of his home and school environment?
 (e) Do they develop an understanding of learning methods and learning habits?
 (f) Do they promote social experiences of value to child development?
 (g) Do they develop attitudes of social responsibility in the child?

2. Do they present personalities and institutions found in the immediate experience background of the primary child? The mailman and the postoffice. The fireman and the fire department. The store-keeper and the neighborhood store. The doctor and the hospital. The bus-driver and public conveyances. The train. The airplane. Boats. The Zoo. The circus. The farm. The garbage collector and the department of sanitation. The policeman and the police department. The theater. The church. The public library. The radio station.

3. Do they develop attitudes relating to the immediate needs and problems of the primary child? Care of teeth. Proper diet. Proper clothing for varying weather conditions. Heating and ventilation of rooms. Cleanliness. Playing with others. How to approach people. How to entertain visitors. Care of personal belongings. Proper courtesy to others. Safety habits. Respect of the rights and property of others. Observance of special days.

4. Do they appeal to the natural curiosity of children in living and growing things and in the natural phenomena of their environment? Pets. Birds. Insects. Domesticated animals. Gardens and flowers. Soil. The celestial bodies. The seasons. Weather. Day and night. Water. Air. Mechanical toys. Color. Measurements of size. Fire-making.

* * *

About the Author

● Mrs. Mildred Holzhauer, after a period of travel and study in Europe, has worked for a New York art gallery, has been in charge of arranging for educational exhibits in New York City, and is at present in charge of public relations work with the Newark Museum. She tells of her work in the accompanying article.



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This series teaches the history of: (1) The Introduction—The Age of Discovery; (2) The Story of the Vikings; (3) How Columbus Discovered America; (4) Cortez Conquers Mexico; (5) The Golden Age of Spanish Discovery; (6) The English Sea Dogs; (7) The Founders of New France; (8) How Our Country Was Discovered and Explored—Summary and Review. Each of the eight, bl. & wh., 35 mm. Filmstrips is approx. 40 frames in length. Price of the Series, \$24.00. Each Teach-O-Filmstrip, \$3.00.

Junior High School Health Education Series—FOODS AND NUTRITION

A series for classes in Health Education, General Science, Consumer Education, and Home Economics. This series teaches a basic understanding of selection of foods, balanced diets, consumer problems in purchasing foods, and other food aspects. Each of the five 35 mm. Filmstrips, in color is approx. 40 frames in length. Price of the series, \$25.00. Each Teach-O-Filmstrip, \$5.00.

Junior and Senior High School English Literature Series

—A TALE OF TWO CITIES

The three, bl. & wh., 35 mm. Filmstrips in this series contain the most important stills from the M-G-M picture, "A Tale of Two Cities"—Part I, "Plot Study," a summary of the story; Part II, "Character Study"; and Part III, "Historical Background." Price of the Series \$7.50. Each Teach-O-Filmstrip \$2.50.

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The editorial formula of SEE & HEAR is simple: the Editors and Editorial Advisory Board are actively striving to provide classroom teachers and active workers in the field of audio-visual education with practical guidance and exchange of experience. Because SEE & HEAR is

planned, because its content is carefully prepared according to the needs of our schools and of our times, and because it is fully authoritative, it is rapidly becoming one of the most widely read of all U.S. educational journals. We invite you to join the growing list of our subscribers.

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RADIO: Hearing Our Living
(CONTINUED FROM PAGE 34)
aid the group to think more critically?

Frequently a radio broadcast is to be listened to and enjoyed. More frequently it is an "open sesame" to continued classroom activities. Broadcasts of this type really challenge the teacher to continue the initial motivation.

The teachers' survey in the St. Louis schools revealed that many activities are stimulated by the programs. Among the classroom activities mentioned most frequently are:

1. Making written reports.
2. Drawing charts, maps and graphs.
3. Reading and research.
4. Discussing news events and new ideas.
5. Dramatizing stories.

FRANCE and HER PEOPLE

THERE ARE learning situations where the filmstrip can be used to advantage. When a subject is presented, the instructor and class can study a given picture as long as it is deemed necessary. As one sees the one picture following another, he may wish to reexamine a point. In that case the operator may return to any particular frame. Chart study via the filmstrip is effective. Any student who does not understand what is being shown may raise his question at that time the given scene is shown rather than wait until he has seen the complete picture.

The filmstrip is within the price range of every school; thus, classes may see the school-owned filmstrip as often as the need arises.

One filmstrip which we used with effectiveness in our senior high school social studies work is *The People of France*.^{*} This filmstrip illustrates French contributions in art, literature, music, science, etc., of yesterday and today. The devastation wrought by the recent war, the underground movement, ways in which postwar reconstruction is being handled in France are additional series of pictures included. Seeing and studying this filmstrip awak-

6. Planning auditorium programs.
7. Making scrap books.
8. Building dioramas.
9. Modeling in clay.
10. Painting murals.
11. Presenting television shows.
12. Visiting or going on excursions.
13. Preparing puppet shows and motion pictures.
14. Creative writing of prose, poetry and plays.
15. Analyzing advertising and propaganda.

These suggested activities give emphasis to the variety of ways educational broadcasts may be used effectively in the classroom. They also suggest the need for continued experimental work and research to determine the best techniques for writing and producing programs for children and to insure their creative utilization.

* * *

ened us to a truer understanding of our relationship to the wartorn areas of France as well as those of the rest of the world.

The People of France is particularly useful during the study of first semester world history when the class is studying cathedrals and the Renaissance. During the second semester world history study this material could again be utilized for the study of the present-day France.

That students liked *The People of France* is evidenced by some of their reactions: a. "There is a story behind each picture." b. "The facial expressions help us understand these people." c. "The filmstrip shows France today with the true picture of conditions after the war." d. "The filmstrip could be used in our French classes." e. "The housing problem in France is described."

—by Leona Weier, Grosse Pointe,
Michigan Public Schools.



^{*} *People of France*, filmstrip, 58 frames, black-and white. Source: Film Publishers, Inc., N.Y.

New Materials

A BRIEF REVIEW OF LATEST AUDIO-VISUAL MATERIALS AVAILABLE FOR SALE & RENTAL

MOTION PICTURES

Children on Trial (62 minutes) Sound **BIS**

◆ This film on juvenile delinquency tells the story of two boys and a girl, all constant offenders, who are sent to Approved Schools in Britain. Their rehabilitation is the significant theme.

Chile's Copper (11 minutes) Sound Color **HoF Ent.**

◆ Copper's importance to man is the opening sequence of this color subject which also pictures Chilean mining process, refining and transportation. Explains effect these resources have on Chile's economy.

In and Around Capetown (20 minutes) Sound **FofN**

◆ Fifth in the "South African Scene" film series released in the U.S. by Films of the Nations, this 2-reel subject surveys Capetown as a world port, legislative capitol, and a modern city. Provides a panoramic survey of the Union of South Africa, its people, resources, social code and mode of life.

The Grassy Shires (20 minutes) Sound **FofN**

◆ One of the "Pattern of Britain" series, dealing with the county of Leicestershire in the Midlands, a region of rich pastures, grazing, iron-bearing land and busy industrial towns. Film explains how wartime importance of foodstuffs brought new importance to the agrarian areas, as great now for the postwar rehabilitation of Europe.

Meet Your Federal Government (15 min.) Sound **YngAmer**

◆ Created to motivate and review study of the Federal government, this film centers about the visit of Bill Miller, high school student, to Washington and his Uncle Jim, a Congressman. Explains three branches, the system of checks and balances, and ends on inspirational note with a visit to monuments of Washington, Jefferson and Lincoln.

FILMSTRIPS

Foods and Nutrition Series (5 subjects) 40 frames each **PopSci**

◆ This latest series (Jan. '47) of Teach-O-Filmstrips shows a basic understanding of selection of foods, balanced diets, consumer problems in purchasing foods and other food aspects. Especially useful in classes in Health Education, Science, Consumer Education and Home Economics. \$5.00 each; Set \$25.00.

Community Helpers (6 subjects) 40 frames each **PopSci**

◆ These six filmstrips show activities of firemen, policemen, communication workers, transportation workers and storekeepers. Complete series \$18; single filmstrip \$3.00.

RECORDINGS

The Outrageous Toy (16"-33 1/3 rpm) **TrAids**

◆ The authentic life story of Alexander Graham Bell and his development of the telephone. A School Guild Theatre Production.

Sing a Song of Friendship (12"-78 rpm) **PopSci**

◆ Four double-faced, 12" records make up this series from Irving Caesar's book of the same title. Each is sung by adults in solo or duet with children's chorus in many. Organ, guitar and bass accompany all songs. Kit consists of 5 Teach-O-Filmstrips, Caesar's book and these recordings.

Safety Education Series (12"-78 rpm) **PopSci**

◆ Two double-faced, 12" records of songs from Irving Caesar's book. Similar to productions above, including complete kit of filmstrips, book and recordings.

SOURCES OF THESE MATERIALS

BIS is British Information Services; HoF Ent is Hollywood Film Enterprises; FofN is Films of the Nations (also released through Ideal Pictures Corporation); Yng Amer is Young America Films, Inc.; Pop Sci is the Audio-Visual Division of the Popular Science Publishing Company; Tr Aids is Training Aids, Inc.

For further details concerning any materials from these and all other educational sources write Reader Service Bureau, SEE & HEAR, 157 East Erie St., Chicago (11) Ill.

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The Elementary School Science Film . . .

(CONTINUED FROM PAGE 39)
presented in the simplest possible terms and with the barest minimum of exceptions and qualifications.

There may be instances where persons with specialized training in formal science and with insufficient understanding of elementary school problems will say that such films are erroneous in their scientific facts. In every case, what they will refer to is not an error, but a simplification or omission completely consistent with science instruction at the level for which the film is intended.

Another significant difference in the elementary school science film as compared with the science film for a higher level, is its greater concern with child interests. Yes, it must be interesting to look at, but even more important: the inherent interests and ability of the specific audience must govern the selection and treatment of content examples and presentation situations which are put into the film to reinforce its basic content. If this requirement is carried out faithfully, it means that the film will be *more* effective for its intended level but *less* effective outside its intended level. It is a situation exactly parallel to the preparation and use of a good textbook.

There are those who may hold that the film speaks a universal language, that it can therefore be used by a relatively wide audience. Such reasoning ignores the fact that the teaching film will do its best work when it speaks directly to a specific audience in terms best understood by that audience.

If it is necessary that the elementary school science film follow good *learning* patterns, it is just as important that it follow good *teaching* patterns, for the two are inseparable. Adherence to good teaching-learning patterns implies that every elementary school science film will indirectly demonstrate good teaching procedures, even though the film is made expressly and exclusively for the student. At every opportunity—experiments, demonstrations, etc.—the film will assist the teacher in building better teaching patterns in her science instruction.

It is this sort of a specialized teach-

ing film that is beginning to make its appearance in the visual field. For too long a time the economics of teaching film production have compelled everyone to use a film made for everyone. It is as if the expert woodcarver were given only one general-purpose carving tool; now, the time has come when he may expect to obtain several specialized tools, each designed to help him refine and purposes. This idea has not been too prevalent in films produced for the elementary school level; it is essential that such films be evaluated in terms of that level. *Every teaching film should be evaluated in terms of the child interests, the scope and content of the curriculum of the specific level for which the film is produced.* In the past, because many teaching films have been produced to meet general purposes, this idea has not been too well followed.

An elementary school science textbook is evaluated, not in terms of methods and content at the high school level, but in terms of the objectives, methods, content, and needs of the elementary school. So it must be for the elementary science film.

Films can be made that will directly implement the elementary school science curriculum: films that are comprehensible, useful, and will give the young child a greater appreciation of his universe; films that will give him a scientific reason, rather than a superstition, with which to explain the natural environment; films that will provide the basis for more meaningful learning at higher levels; films that will give the elementary school student a greater understanding of scientific laws which are part of his cultural heritage.

(CONTINUED FROM PAGE 43)
play in normal and slow motion. A big game in Madison Square Garden is shown.

YOSEMITE—JEWEL OF THE SIERRA

(Sound) (Color) 11 minutes

A color film of the Falls, flowers, wild life, outdoor sports, view of Glacier Point.

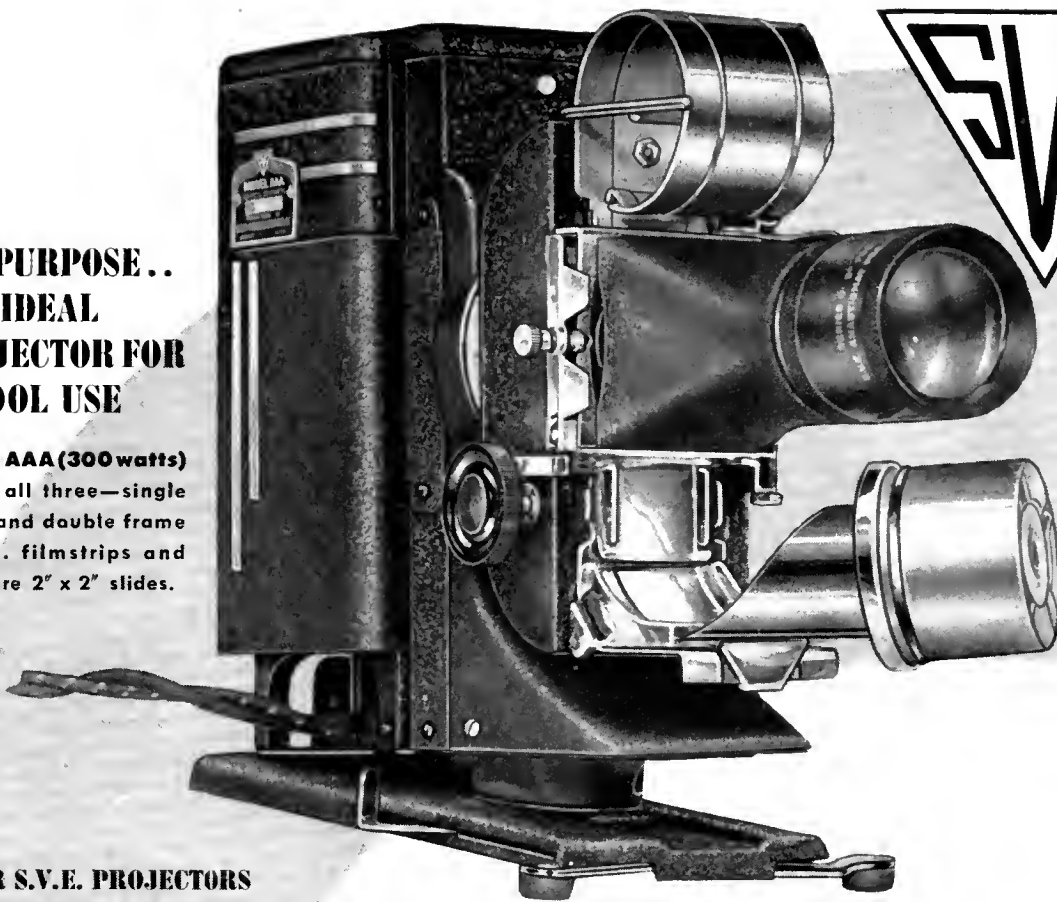
YOSEMITE WINTER SPORTS

(Sound) 10 minutes

A color film of beautiful views of mountain scenery. Interesting shots are shown of horse drawn sleighs, ice skating, hockey, the toboggan slide, and the Badger Pass ski house almost buried in snow. A demonstration of the slalom, the upski arriving at the "top", the climb to Inspiration Run, and many shots of skiing are shown. Produced in 1939.

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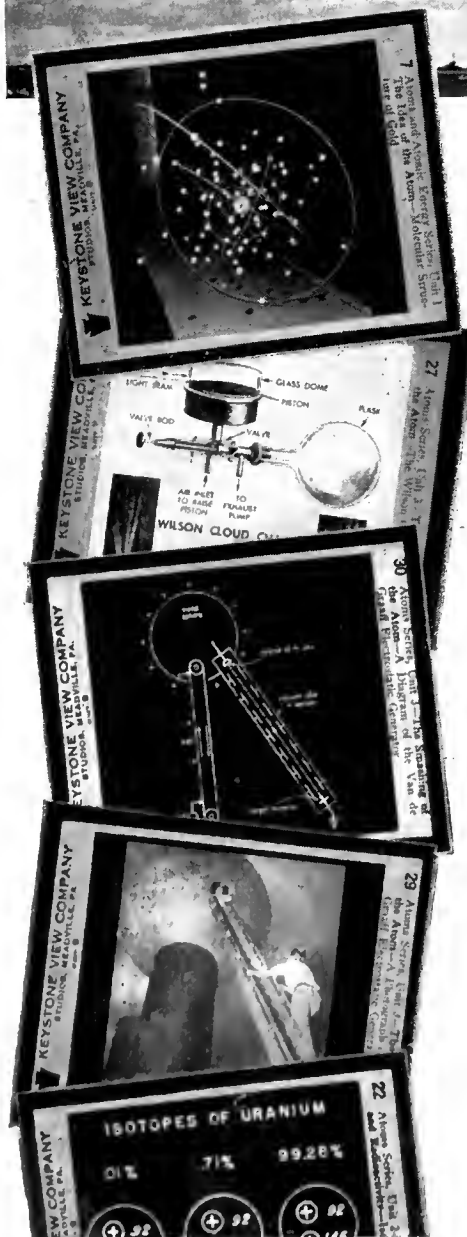
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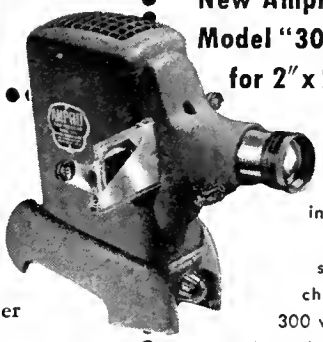


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The Brotherhood Pattern and Audio-Visual Materials

THIS CURRENT February issue of SEE & HEAR is intended to coincide with the fourteenth annual observance of National Brotherhood Week, which occurs February 16-23, 1947. The theme of the week is "Brotherhood-Pattern For Peace."

The honorary chairmanship of American Brotherhood Week, this year, is being assumed by President of the United States, Harry S. Truman. Here are his words: "Our own land can make no greater contribution to this troubled world than to establish brotherhood as a rule of life among all our citizens of every religion, race or national origin. Brotherhood—live it, believe it, support it—must be the resolve that governs our relations to one another. We cannot hope to commend brotherhood abroad unless we practice it at home."

Practice it at home, in our schools, in our communities through our schools, in our neighborhoods through our schools—this is the premise that has "set" SEE & HEAR's editorial plan for the February issue. As you go through this issue, you will recognize that we have drawn together capable "speakers" on the

subject of brotherhood, intergroup relations and international understanding, from all parts of the country. From the West we have such outstanding personalities as Mrs. Elizabeth Goudy Noel, President of the California State Society for Visual Education; Miss Helen Rachford, Robert O. Hall, and Alexander Frazier, all of the Division of Audio-Visual Education, Los Angeles County Schools, and Los Angeles County Superintendent, Dr. C. Trillingham. From the Middlewest: Stephen M. Corey, University of Chicago; Bertha L. Crilly, teacher of Newark, Ohio; Henrietta Hafemann, Chicago teacher; and Mrs. Helen Stanley, Radio Education, University of Wisconsin. From Canada, Miss Isabel L. Jordan, of the National Film Board of Canada. And from the Eastern Seaboard, Mrs. Vachel Lindsay Blair, Film Alliance of America; Miss Dina M. Bleich, New York teacher; Mrs. Elizabeth Hall Brady, Intergroup Education Project, American Council on Education; Vernon G. Dameron, National Education Association; Marguerite Kirk, Director, Department of Visual Instruction, Newark Public Library; Gertrude Selkove,

Assistant Principal, Junior High School, Manhattan; and Herbert L. Scamans, National Conference of Christians and Jews.

All of these people have contributed their thinking into one great symposium on Audio-Visual Materials and Intergroup Relationships. It is the purpose of SEE & HEAR to bring together between the covers of one booklet, a wealth of practical information on films, slides, filmstrips, recordings, transcriptions and radio, which will serve as a source of information to those teachers, administrators and supervisors who are interested in approaching this problem in their own community to the lasting good of the nation.

Great credit is hereby given to Herbert L. Scamans, Director, Commission on Educational Organization, National Conference of Christians and Jews, under whose organization this fourteenth annual observance of American Brotherhood Week is being sponsored.

—The Editors

◆ *Brotherhood of Man*, recently selected by the War Department Civil Affairs Division as the best available film dealing with racial tolerance, has been released in 16 mm sound by Film Alliance of America, Inc., through the facilities of Brandon Films, Inc., 1600 Broadway, New York City.

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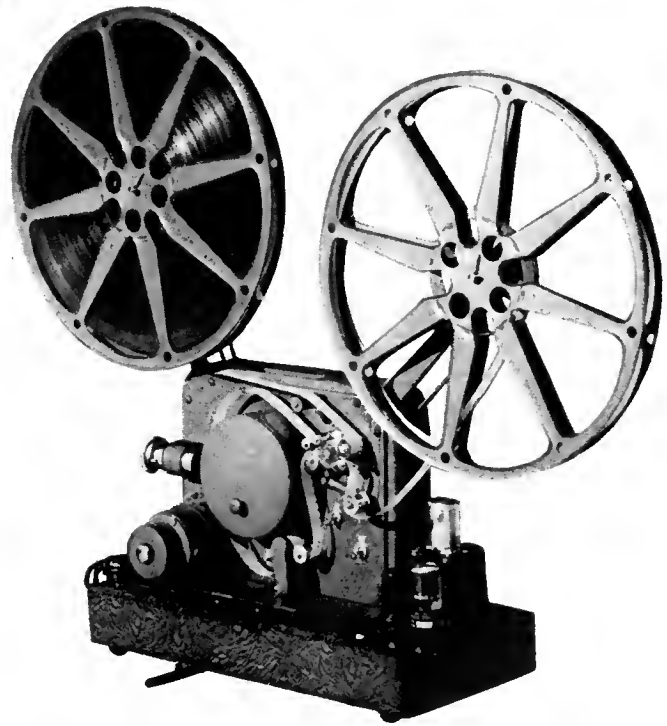
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◆ Recently released by the Bureau of Visual Instruction and the Department of Debating and Public Discussion, both of the University of Wisconsin Extension Division, a FILM FORUM technique guide represents a modern point of view through which film information, slide information, and printed pamphlet information can be developed as an adult discussion forum. The guide contains instructions and suggestions for club officers and members responsible for the presentation of film forums in their local communities. Suggestions as to preparation for meetings, announcement forms, the conduct of the meeting itself, and evaluation score cards, are included. Copies are available for 25c. Address the University of Wisconsin Extension Division, 1204 West Johnson Street, Madison 6.



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TWICE during the month of January, the field of audio-visuals felt the shock of irreparable personal loss in the death of two of its most respected pioneer workers.

On January 24, J. C. Wardlaw, head of Georgia's Division of General Extension, ended a long and illustrious career in the service of education that he began as a Professor of English and Latin in 1896. In 1929 he first surveyed the schools of Georgia for the audio-visual program which was realized in 1936 with the establishment of the Audio-Visual Aids Extension Service of his state service Division.

Nelson Greene, founder-publisher of the EDUCATIONAL SCREEN, passed away at Chicago on January 29 on the eve of that publication's Silver Anniversary issue. Services were held on Saturday, February 1. No finer epitaph can be written than the pages of congratulatory letters and wires sent to the SCREEN's publisher on the occasion of this 25th anniversary year.

EFLA Holds Annual Conference at Columbus, Ohio May 1-2

◆ The Educational Film Library Association will hold its annual con-

ference on May 1-2, 1947, at Columbus, Ohio, concurrently with the 17th Annual Institute for Education by Radio meeting on May 2-5. EFLA's conference program will include sessions on distribution, use, production and evaluation of educational films and other audio-visual materials. The program will be of particular interest to representatives of public schools, colleges, and public libraries and museums.

California's A-V Association

★ The leaders in audio-visual education throughout the state have been attempting, during the past year, the formation of an Audio-Visual Education Association of California, which would include members from all parts of the state. There had been three main Associations in California; namely; Northern California, Sacramento Valley, and Southern California. During the past year the members of the three organizations have wholeheartedly cooperated to bring about the state organization and the election of officers. A nominating committee was selected by the Presidents of these three separate Associations, and ballots were mailed to members of the

three Associations. As a result, Mrs. Helen Rachford, Director of Audio-Visual Education, Los Angeles County, was elected President of the Audio-Visual Education Association of California. Vice-President is Carl Manor, Supervisor, Audio-Visual Education, Valejo School; Secretary, Ray Denno, Director, Audio-Visual Education, San Diego County; Treasurer, Lloyd Sweetman, Supervisor, Audio-Visual Education, Sacramento.

The first annual fall conference of the new statewide Audio-Visual Education Associations of California recently held, saw the new state officers seated before an attendance of 350.

At the main banquet, Dr. Mark May, Professor of Education, Yale University, and Dr. Stephen Corey, University of Chicago, delivered excellent addresses.

The toastmaster for the occasion was Bruce Findlay, Assistant Superintendent of Los Angeles City Schools.

The second speaker on the evening's program was Dr. Stephen Corey, who spoke on six important trends in the field of audio-visual education.

Trend No. 1—the increase in the
(CONTINUED ON THE NEXT PAGE)

CALIFORNIA CURRICULUM CONFERENCE events (see Page 43) pictured: Below: Dr. Vierling Kersey (standing) Supt. of Los Angeles Schools opens the Conference. At right: Francis Noel, Audio-Visual Chief, State of California and Dr. Stephen M. Corey, University of Chicago, Conference speakers.



MEETING AT LOS ANGELES are these Curriculum Conference leaders. William Sener (standing) in charge Radio at USC. Seated (l to r) are Glenn Gardner, KGER; Betty Noel (see Page 28) Don Newcomer, A-V Director at Burbank; Nancy Holme, CBS Educational Director, Hollywood; and Vincent Hiden, RCA Western Division Educational Director. (Story on Page 43.)



UNITED NATIONS SUPPLY GRAPHICS

• SEE AND HEAR BULLETIN BOARD FEATURE •

(CONTINUED FROM PREVIOUS PAGE)
Supervisors and Curriculum Directors, the Association for Childhood Education, the Educational Policies Commission, National Society for the Study of Education, and others. *Trend No. 3*—the fact that those people who are particularly interested in audio-visual constructional material are now becoming educated about curriculum, child development, psychology of learning and about supervision and administration.

Trend No. 4—the centralized control of all kinds of audio-visual instructional material is growing. When teachers bear an unearthly burden of administrative routine before they can procure materials, they will not be used, and he who blames teachers is a fool.

Trend No. 5—the increased knowledge on the part of teachers of the utilization of a variety of instructional material. One cannot meet with groups of teachers in various subject fields these days without realizing that they are becoming increasingly conscious of the necessity for thoughtful, psychologically sound, utilization techniques in connection with the use of this wide variety of instructional material which concerns us all.

The conference continued at the Hoover High School in Glendale. No general sessions were planned. This allowed greater time to visit the exhibits of equipment and materials and also gave greater emphasis to the nineteen clinic sections, each of which was devoted to a problem of audio-visual utilization in a specific teaching field. All of the clinic sections were exceedingly interesting, and each was well conducted by an expert in the field. Among sections attracting great attendance were:

1. The Audio-Visual Department Administration which was conducted by Francis Noel, Chief, Division of Audio-Visual Education, California State Department. This section dealt with the problems of administration.

2. Gardner Hart section elaborated the Yale Study now being conducted. Some results were cited which are becoming evident as the study progresses. Time was given over to general discussion.

(OTHER NEWS ON PAGES 27, 43)

THE bulletin board material on the opposite page is being supplied currently to the school teachers of the United States through the United Nations Department of Public Information. This department, under the general direction of Jean Benoit-Levy, recently appointed to this post, who is assisted in his activities by Jan Juta, Chief, Visual Information Service, is completing its initial arrangement to distribute this, and other equally graphic charts on the United Nations, to educational institutions throughout the United States.

The United Nations Organization, voice of 1,750,000,000 people, is thus making its bid for international understanding and an organization that will encourage peaceful relationships among the nations of the world. Recently examined by John Sternig of the Glencoe Public Schools, a packet of currently published United Nations bulletin board materials is said by Mr. Sternig to be extremely useful in understanding the organization and purposes of the United Nations. He says, "After an opportunity to examine the first United Nations posters, I can say with enthusiasm that I have the impression of completely understanding the organization and purpose of this world-wide

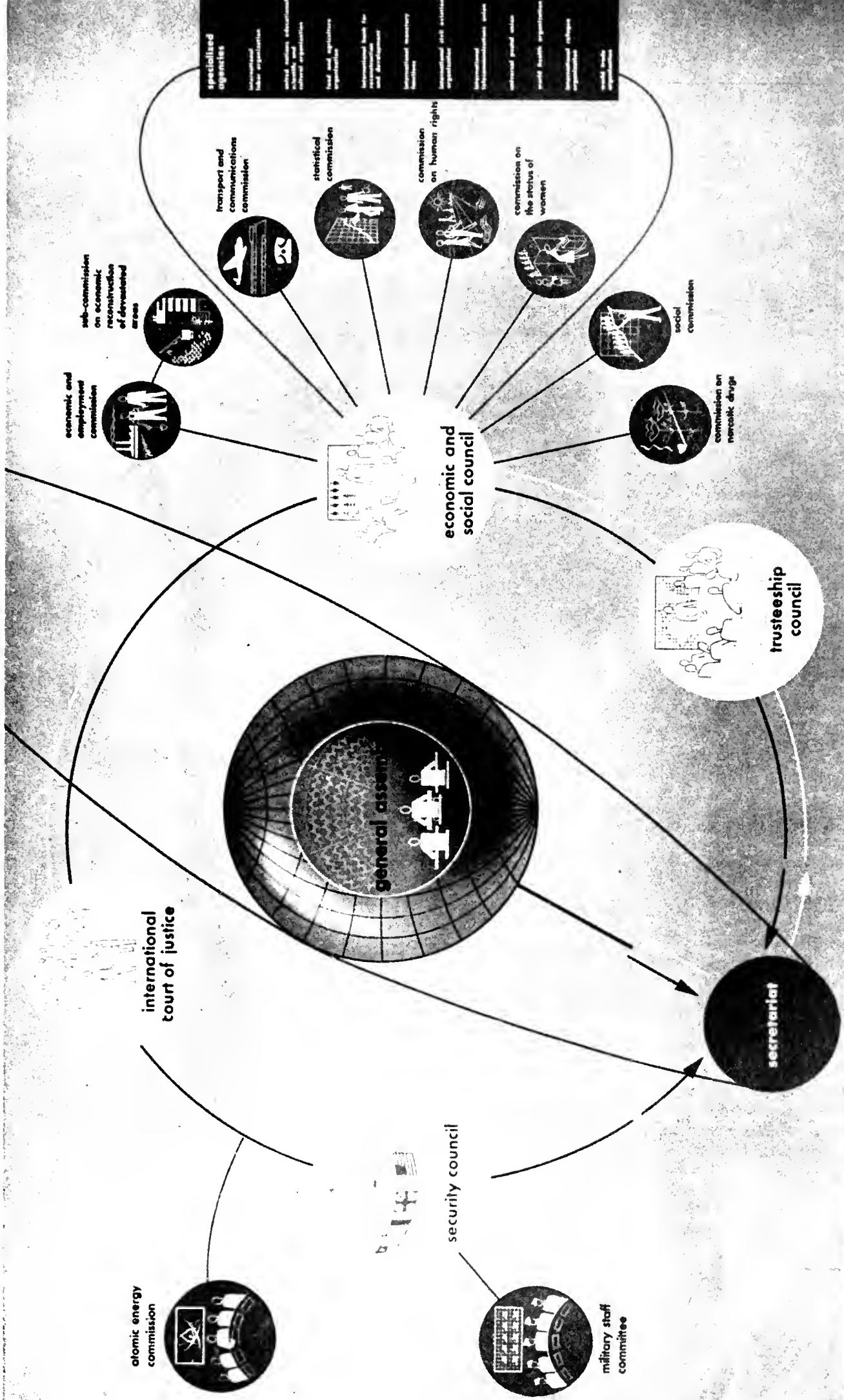
activity. Charts which illustrate the structure of the General Assembly, the structure of the Economic and Social Councils, the function and organization of the Security Council, present in graphic and understandable terms, information which must be of current interest to teachers and their pupils who are active in their search for information in the Social Studies areas.

"Altogether this series makes very effective bulletin board spreads, to serve as a visual aid in the discussion and understanding of the subject. This series will prove useful to students of the upper elementary grades, through the college and adult levels. Teachers of the social studies, science, or any current problem area of study, will find this set of charts extremely enlightening, and the basis for an attractive hall or classroom bulletin board display. This first release includes large-size materials 30x36 in. in dimension, which can be easily seen and studied."

Teachers who are interested in securing copies of the first set of charts on the United Nations Organization should communicate, directly, with the United Nations Department of Public Information, Box 1,000, New York 1, New York. (FILE THE POSTER REPRODUCED AT RIGHT)

United Nations Film Board Meets: (left to right) Gerald Carnes, UNESCO; Lloyd Free, UNESCO consultant; Tor Gjesdal, Director, UN Department of Public Information; Jean Benoit-Levy, Director of Division of Films and Visual Information, and Mrs. Florence Reynolds, Asst. to Director of FAO Department of Public Information. Meeting was held at Lake Success, N. Y., January 24.





ORGANS OF THE UNITED NATIONS

Within the Next **TEN YEARS?**

by Herbert L. Seamans

Director, Commission on Educational Organizations
of the National Conference of Christians and Jews

MAN HAS BEEN remarkably ingenious in discovering the secrets of the material universe and in showing how they may be used. His invention of radar makes it possible to "see" objects through the dark or through thick layers of clouds. He has made contact with the moon for the first time through electrical impulses, and the fact has been recorded on delicate instruments. He has erected a two-hundred inch telescope on Mt. Palomar, California, which will expand his knowledge of the heavens fivefold and will reveal new billions of stars. He weighs the stars and tells us of what they are made. Now, he has split the atom.

In the field of human relations, however, there has been a lag. In dealing with human beings, our skill has been comparable to splitting the atom with an ax. Our civilization has been preoccupied with inventions and the application of the results of pure science. Yet the explosion of the first atomic bomb on the desert of New Mexico ushered in a new era in which human relations must become the paramount interest of all thoughtful people. It has forced upon us a decision which cannot be avoided.

The period 1945 to 1955 is *the* decisive decade for mankind. The atomic physicists say we have at most that many years to establish good human relations worldwide. Either we will bring this terrifying new force under moral and spiritual guidance, or it will become the instrument of death directed by the demonic forces of bigotry and hate.

Never before have scientists been so alarmed. They have organized for the purpose of educating the masses of people to an understanding of what the new discovery means.

In a letter under date of December 11, 1946, Albert Einstein has written:

"Through the release of atomic energy, our generation has brought into the world the most revolutionary force since prehistoric man's discovery of fire. This basic power of the universe cannot be fitted into the outmoded concept of narrow nationalisms. For there is no secret and there is no defense; there is no possibility of control except through the aroused understanding and insistence of the peoples of the world.

"We scientists recognize our inescapable responsibility to carry to our fellow citizens an understanding of the simple facts of atomic energy and its implications for society. In this lies our only security and our only hope—we believe that an informed citizenry will act for life and not for death."

All people must gain an understanding of these new facts of life or death, but in a special sense educators must become informed and must act. They have so much to do with the attitudes and behaviors of the young that education for good human relations in the atomic age is a responsibility that cannot be passed over without endangering society. While this is true for educators of the world, it is particularly true in the United States. Our scientists, with the aid of discoveries of scientists in other nations, first re-

leased atomic power. We retain the secret for the time being, and this fact places on us grave moral obligations. We have become the most powerful and wealthy nation in the world. We can make or break the peace, depending on our enlightenment and courage. What we do depends largely upon what kind of education is provided for all, particularly children.

Approximately one million teachers in parochial, private and public schools in the United States help to shape the understandings, attitudes and emotional stability of nearly thirty-five million children. It is to you, the teachers of our schools, therefore, that this article is addressed. You have a decision to make and that decision is: In my classroom and in my community relationships I will devote myself to the creation of a society in which *every* individual is secure and has the economic and educational opportunity to develop innate abilities fully for the social good.

The decision becomes all the more important when we consider the composition of our nation. We are a people of diverse religious, racial and nationality backgrounds. We or our forebears have migrated to this land of freedom from all nations of Occident and Orient. We have developed a nation unique in world history. Every group has contributed to its growth and enrichment. Yet we have not fully understood, accepted or implemented the fact of our diversity. We have allowed prejudice and hatred to thrive all too often and too widely in our midst. We have frequently perpetuated pictures in the mind—stereotypes—regarding this, that, or the other group. We have not set ourselves sufficiently to the task of equipping a generation to live satisfactorily in a society characterized by its diversity of cultures.

The Nazis sought to build a nation in which individuals were completely subject to the state. They envisaged a nation in which uniformity would be the norm and in which the Master Race of tall blondes would be recreated. Hitler called our nation a "mongrel nation" and expected it to fall apart under the impact of the propaganda of misrepresentation and hate. The native

demagogue or hater followed this "party line" and spread his falsehoods even in time of war. In time of peace these agents have become more vocal and have followed a policy of divide and conquer. As a result the virus of hate has entered into the life of our nation far more widely than many realize. It is a deadly peril to our democracy. A nationwide program of preventive education is required, therefore, if our people, all our people, are to be immunized against the disease. It is needed especially now during the period of reconversion when disillusionment and frustration are so widespread. The Nazis rose to power by skillful propaganda which played upon the fears, the needs and the frustrations of the German people. We should be smart enough to learn from this lesson of history.

In contrast to the Nazi idea, we have envisioned a nation in which the ideal of liberty and justice for all regardless of nationality, color, economic status or religious affiliation is to become more and more a reality. Our institutions have been built on the premise that they should protect the rights of the individual.

Our traditions and most of our laws provide the framework within which we may reconstruct our society. The task before us now is to see clearly which individuals and groups are discriminated against and why, and through a nationwide program of education, seek a fuller realization of the democratic ideal. It is the most urgently needed activity of this time. It requires teachers who are sensitive to the uniqueness and sacredness of every child, who are able to put themselves "in the other person's shoes," who will begin the study of the science of human relations and who will begin to experiment in the classroom with ways and means of developing appreciative attitudes and understandings among children of diverse backgrounds.

Diversity in abilities, emotional stability, group affiliation and status is present in every classroom in the nation. That is why it is dangerous to assume that problems of human relations do not exist unless we have bloody noses. Emotional insecurity, for example, exists in the homes of rich and poor. Problems of human relations are all about us. What we need is the sensitivity to see them,

enough knowledge to understand the root causes, and a determination to guide every child into experiences and relationships which result in understanding of and respect for differences, common sentiments regarding the dignity of all individuals, and a determination to help build a truly democratic society.

All of this means that a new frontier lies before us. It is the frontier of human relations. It is the most challenging and exciting area in which to invest our talents. In pioneering it we may render the most fundamental and patriotic service for our nation and the world. It beckons each of us, regardless of the subject we teach, to dedicate ourselves to the creation of a society in which goodwill based upon understanding characterizes the relations of human beings.

A generation of youth equipped with these attitudes, understandings and skills will know how to use for the common good the scientific knowledge available in the material realm. The first step is the decision to do something about it. Yes, teachers, you have a decision to make. ●





Left: Miss Pearl Fisher, the Librarian, is helping the boys find material for their "Benefactors of Mankind" essay contest; a research devoted to people of all races, creed and color, who have made a contribution in the field of inter-cultural relations.

nied opportunity because of religion, place of origin or color?

6. Have you experienced prejudice directed against you? How was it shown?

7. Have you any prejudices against others? What are they?

8. What can America do to eliminate prejudice and produce unity?

9. What can you do yourself?

The discussion was notable for one primary reason: it strengthened the central idea that an American is one who helps his community, his neighborhood, become a better place to live in.

Present at the demonstration was Mr. Edward Bernard,* who led the boys in an evaluation of the film itself to determine whether it had achieved its purpose. The boys' reactions are very interesting: they recognized the intellectual approach to the problem offered by this film. They thought that it was excellent in its presentation of scientific data, but they added: "If you really wanted people to believe in this idea, you had to follow this film with others that had real live people in them, like *The Cumington Story* or *The House I Live In*."

They agreed that this was a very good film with which to begin this topic since it presented its facts in a very simple way. But, said they, "It should be followed by other films." *The boys seemed to sense that both the factual approach and the emotional approach are necessary in a program concerned with changing attitudes.*

TEACHERS' CONFERENCE**

Too often the study of intercultural problems is felt to be the responsibility of the social studies or English teacher. At a teachers' conference the film was shown to several teachers of different subject areas to discuss

(CONTINUED ON PAGE 42)

* Acting Coordinator of Instructional Materials in New York.

** Acknowledgment is made to those who contributed suggestions: Dr. Abraham Ehrenfeld, Principal of James Fenimore Cooper Junior High School; Mr. M. Weintraub, Visual Instruction Counselor; and Mr. Billig, Miss Canning, Miss Englander, Miss Graber, Mr. Hartman, Mr. Laroocca, Mr. Nesdale, Mr. Sherry, Mrs. Zeiber.

A suggested program for BROTHERHOOD WEEK

Dina M. Bleich,
Assistant Principal
New York City Public Schools

IN THE James Fenimore Cooper Junior High School No. 120 in New York, we are continually alert for material that will further the cause of intercultural education. In the course of our search for new materials, we used the film *One People** to bring a vital message on intercultural relations to our school audience.

To determine the effectiveness of the film and to evolve a pattern for its use in the different subject-matter areas found in the junior and senior high school, two demonstrations were held, one an 8B Social Studies lesson; the other, a teachers' conference.

THE SOCIAL STUDIES LESSON

The boys of the 8B Class had com-

pleted a study of "Immigration," a topic taught in that grade in the New York City schools. The teacher, Mr. Isaacson, introduced the lesson by displaying illustrations of people in foreign dress. After the boys had guessed the nationalities, the teacher said, "No, they aren't people of other lands; they are Americans dressed for a 'Costume Ball'."

This surprising statement was followed by a discussion on "How Can You Tell an American? What Is An American?" The boys developed the idea that we are Americans because of our belief in a democratic way of life. They added that a person's religion, color, speech, and clothes are all extraneous factors to one important thing—that every one who lives here and makes some contribution to the progress of America is an American.

The film, *One People*, was then shown. After the showing, these questions were asked and discussed:

1. What is the theme or idea of this film?
2. How does the film illustrate this idea?
3. What scientific facts show that all races are similar?
4. Name some of the nationalities that make up America that were new to you.
5. What happens if one man is de-

* *One People*, 16 mm sound, color, 12 min. Source: Anti-Defamation League, 212 Fifth Avenue, New York 10, N. Y.

An interesting use of an animated colored cartoon technique for the purpose of showing that America is a nation of many cultural groups. The film stresses the similarities found in the different races, and traces the historical development of America through its various waves of immigration: Pilgrim, Quaker, French, Swiss, German, Irish, Dutch, Spanish, Polish, Italian, Scottish, Welsh, Scandinavian, Czech, Slovakian, Slav, Mexican, Armenian, Greek, Negro, Japanese, Chinese—followed by the industrial growth accomplished by the contributions of all these peoples. Great use is made of symbolism, such as hands of all colors linked together as a chain. The narration is explanatory so that the audience is made aware of the meaning of the symbols. "We become strong by holding to each other."



Town Meetings 1947 Style

Building an Adult Awareness of Current Social Problems Through the Film Council of America

by Vernon Dameron, Secretary-Director,
Department of Visual Instruction, N.E.A.
and Secretary, Film Council of America

THERE IS NO DOUBT but that the present era is one of the most critical through which mankind has yet passed. Bigotry, intolerance, and group hatreds thrive everywhere around us while we are trying to build a foundation for lasting peace throughout the world. Surely one of the first steps toward international good will is to put *our own house in order*.

Three generalizations may be made in regard to the problem of improving intergroup relations: (1) The problem should be clearly recognized as one of *communication*. (2) It is of such great magnitude and difficulty as to require the mobilization of all media of communication, especially motion pictures, filmstrips, recordings, and radio—in addition to the printed page and

oral discussion. (3) It is a problem which can be most effectively dealt with at the community level.

Most intergroup relations problems occur at the community level. The community is the place where individuals representing various groups live and work together and where their customs and beliefs are most frequently expressed. *There is a great need for a modern counterpart of the old town meeting* in which the new media of communication play a vital role in the solution of current social problems.

What are some of the present-day problems which are social in either origin or result?

1. Intolerance of practically every kind and degree
2. Insecurity of many types
3. Disrespect for law and order

4. Racial tensions
5. Labor-management strife
6. Juvenile delinquency
7. Breakdown of home and family relationships (as evidenced in the prevailing high divorce rate)

These problems, and a multitude of similar and related ones, can best—if not only—be solved through education. They are problems which challenge both formal, organized education and adult education. They are especially problems for adult education because they cannot await the education of a new generation. Also, a properly conditioned adult population is needed to reinforce rather than counteract the child's education for more objective thinking and acting. Further, in the case of the adult, the problem is largely that of re-

(CONTINUED ON THE NEXT PAGE)

A typical local film council group organized in the past year (Blue Grass Film Council, Lexington, Ky.)



TOWN MEETINGS

(CONTINUED FROM PREVIOUS PAGE)
 education, in which "half-true" generalizations and prejudices must be replaced with factual information and wholesome attitudes. For him, there is often an additional step, that of "unlearning," which makes the problem considerably more difficult. It should also be recognized that adults generally are less receptive to continuing education than younger people, and have limited time and opportunity for engaging in educational pursuits.

Basically, the problems of inter-

cultural and intergroup education resolve themselves into *education for understanding and practice of the democratic way of life*. This may appear to be over-simplification of the problem; however, religious, political, and economic cliques, blocs, and factions cannot withstand application of democratic practices. Specifically, education for better intergroup relations demands understanding of and appreciation for the interdependence of individuals and the need not only to accept differences but to harmonize or compromise these differences whenever they become harmful to the democratic re-

lations of the total group. The tremendous power of the motion picture not only to inform but to instill desirable attitudes and appreciations makes it ideal for the difficult task of education for better intergroup relations.

Recognition of the great value of films in the public interest led to the organization of the Film Council of America last January. The general purpose of the Council is to promote the production, distribution, and use of informational, documentary, and educational motion pictures in particular, and other types of audio-visual materials in general.

Picture Story: Understanding "Democracy" and "Despotism"

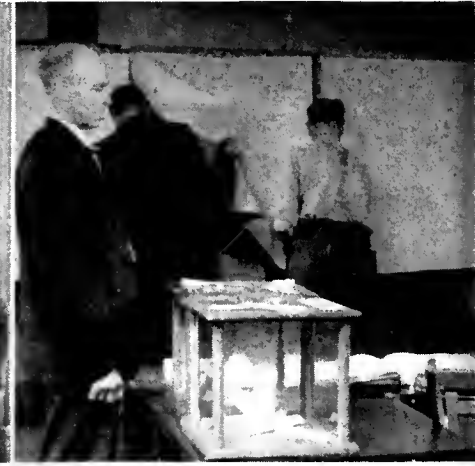
SCENES FROM THE EB FILM OF THE SAME GENERAL TITLE



1. The "boss," whether political or economic, exerts influence that imperils freedom and gives rise to despotism, as illustrated in "Despotism."



2. When a newspaper publisher, actuated by demands of advertisers, fires his editor, as this one is doing, he is stultifying the freedom and responsibility of the press.



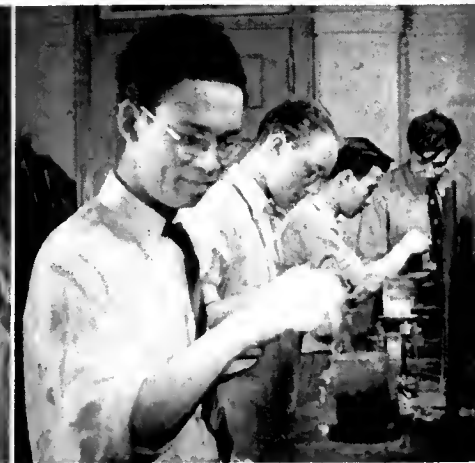
3. Shared power, made possible by the secret ballot at an election, is illustrated. Without shared power a government can soon become despotic.



4. How are minority groups treated in your community? This measure of democracy illustrated above by "shared respect" in the proper feeling between the housewife and refuse collectors as shown in "Democracy."



5. Fiery crosses are used as symbols of groups which foster racial and religious intolerance. Whether private or governmental, these groups kill democracy and create despotic conditions. A scene from the EB Film on "Despotism."



6. Equality of educational opportunity to all citizens of all racial groups for the development of useful skills and the right to put these skills to effective use is one sign of a democracy. From the film "Democracy."

Constituent member organizations of the Council are:

1. The Allied Non-Theatrical Film Association
2. Audio-Visual Committee of the American Library Association
3. Department of Visual Instruction of the National Education Association
4. Educational Film Library Association
5. National Association of Visual Education Dealers
6. National University Extension Association
7. Visual Equipment Manufacturers Council.

Since the member organizations represent both educational and commercial interests, the Film Council of America cuts across the boundary lines of both types of organizations, affording the opportunity to advance the general field to the mutual advantage of both groups.

During the first year of its existence, the Film Council has concentrated upon the organization of local film councils. At the present time, such councils have been established in Atlanta, Georgia; Austin, Texas; Chicago, Illinois; Cincinnati, Ohio; Dallas, Texas; Hayward, California; Lexington, Kentucky; Louisville, Kentucky; New York City; Pueblo, Colorado; San Francisco, California; and Washington, D. C. These local councils provide a means for group discussion of topics and problems of mutual interest. At the present time, these topics and problems are largely confined to the audio-visual field, *per se*. However, in addition to audio-visual specialists, the membership of the councils includes representatives of various local professional, civic, women's, youths', labor, and church groups. These influential leaders are becoming informed on the values of films as a media for mass communication; they are being made aware of the tremendous contributions which films can, and should, be making in the solution of current social problems. Furthermore, with the use of

films for group discussion being exemplified at these meetings, these lay leaders are applying film forum methods and techniques in their own respective programs of adult education.

During 1947 the Film Council, working as an over-all organization, and through its constituent member groups, will:

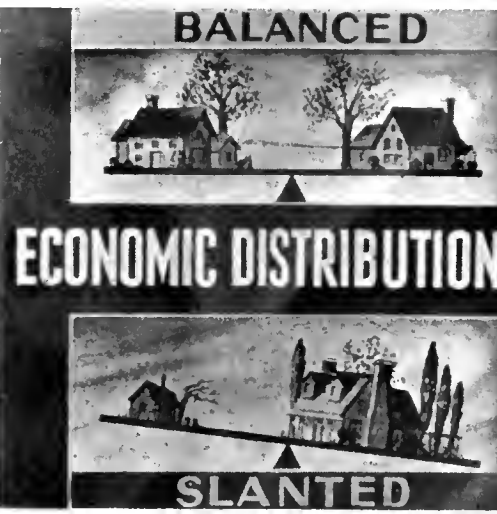
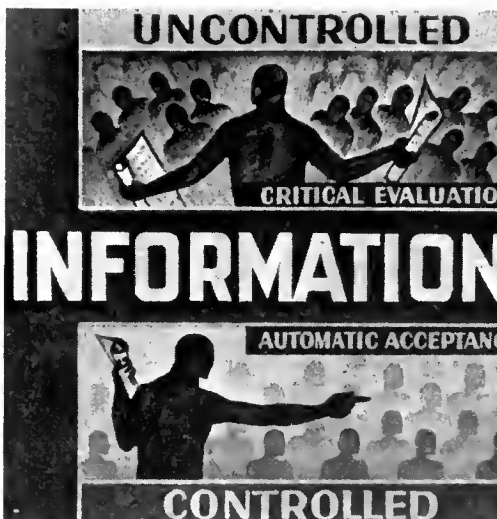
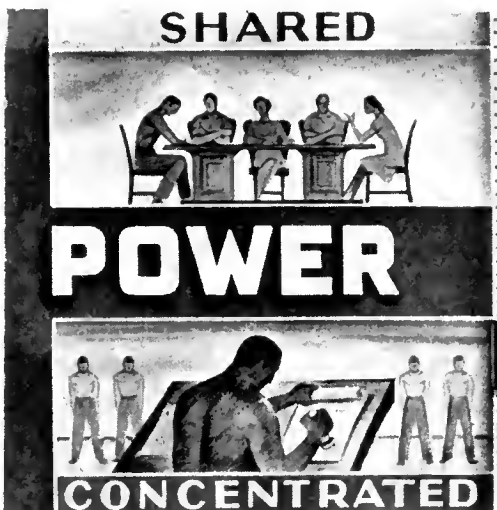
1. Promote through cooperation with UNESCO and UN the production, distribution, and use of films for international understanding.
2. Develop a program of publications and reports in cooperation with its affiliated organizations.
3. Offer assistance to the Motion Picture Project of the Library of Congress in establishing an effective system of distribution for government-produced films.
4. Effect a close liaison relationship with local and state groups interested in visual education, with special reference to adult education.

When a large network of film councils has been established throughout the nation, a means will be afforded for exerting great constructive influence upon adult thinking and acting. *If no film council has yet been established in your community, you should:*

1. Request a copy of the publication, "How to Organize a Local Film Council," from Thurman White, Chairman, FCA Committee on Organization of Local Film Councils, Director of Visual Education, University of Oklahoma, Norman, Oklahoma.
2. Discuss with a few local educational and community leaders the desirability of establishing a film council.
3. Invite ten or more interested individuals to an organizational meeting.

It is as simple as this. The need is not only for additional film councils in the larger cities but in the smaller communities as well. The local film council opens up new vistas for the solution of current social problems.

Measuring sticks to determine democracy and despotism in a community or state. The four charts shown at right appear in the E B Film *Despotism*, as measuring sticks for students. The gauge (at right) indicates whether there is tyranny or freedom. As it rises on the scale, freedom increases, and as it goes down, despotism flourishes. Respect, Power, Information, and Economic Distribution are four valuable yardsticks to analyze free government, according to this Encyclopaedia Britannica Film.



Attitudes, Values & Aversions

by Stephen M. Corey, University of Chicago

MANY TEACHERS who make extensive use of audio-visual instructional materials are interested in modifying the attitudes of pupils. This short article is intended to help clarify terminology as well as to describe two different methods of teaching an attitude toward anything—UNESCO, Brazil, John L. Lewis, public education or the use of audio-visual instructional materials.

Attitudes have two characteristics, direction and focus. By direction is meant that an individual's attitude leads him to *favor* or *oppose* "something." The "something" defines the second characteristic of an attitude—its focus. An attitude always has a referent—it refers to some person, like Stalin or to a group of persons, like Methodists, or to a practice, like capital punishment, or to an institution, like the Supreme Court, or to an object, like a crucifix, or to an idea, like immortality.

If the attitude toward a person or a group or an institution or a practice or an idea is *favorable*, the person or group or institution or practice or idea is a *value*. It will be supported, defended from attack, regarded with favor. Sacrifices will be made to perpetuate it. If the attitude is negative or antagonistic, the person, or group of persons, or institution, or practice, or idea is an *aversion*. It will be attacked, criticized, withdrawn from. Sacrifices will be made to destroy it.

Any individual can be described in terms of his existing value-aversion system. For this individual one can locate on a scale all of the persons, groups, institutions, operations, practices, objects, or ideas toward which he has developed attitudes. The right half of the scale can be used for the values and the left half for the aversions. The distance from the mid point of the scale to the location of a specific attitude *referent* (whatever the attitude pertains

Editor's Note: *The motion picture has been called the most powerful medium of communication yet discovered by man. It can influence; it can prejudice. In using it the teacher must select carefully and should find very useful the following splendid analysis of attitude formation presented by Dr. Corey.*

to) represents the strength of the attitude, and indicates, too, a sort of priority among values or priority among aversions.

Some of these values and aversions occupy a relatively fixed place on the scale for a long time. Such values and aversions are static. Others, over a period of years, may fluctuate from one end of the scale to the other. Girls, for an eight-year-old boy, are a decided aversion. His attitude towards them is negative. He would make sacrifices to keep from being in their presence. As he grows older, however, "girls" begin to shift to the right, and by the time he is sixteen or seventeen, if he is normal, girls have migrated from an extreme position on the aversion half of the scale to an extreme position on the value half of the scale.

An important question for educators is: "How can we explain the location on this value-aversion scale of any person, or group, or practice about which an individual learns for the first time?" In theory the answer is simple. Assume that an individual is hearing about a certain politician for the first time. If what he hears (and believes) about this politician is preponderantly consistent with his existing aversions, his attitude toward the politician will be negative. He may believe, for example, that the politician follows a Russian "line," is a heavy drinker, has been deceitful in the past, was born in southern Europe, and beats his wife. If these ideas and practices already have aversion status for the individual, (his attitudes toward them are negative) it is inevitable that his attitude

toward the politician will be negative also. Even granting that the politician has a few characteristics associated with the individual's values, if the evidence identifies the politician primarily with aversions, the attitude toward him will be antagonistic. The strength of the attitude—that is the amount of trouble the individual will go to to keep this politician from being elected to office, depends upon the politician's close connection with aversions that are already extreme.

Many men and women other than teachers say they are in the business of changing other people's attitudes. What they mean is that they try to teach certain values and aversions. *There are two different points of view as to how this type of teaching should be accomplished.*

Method number one involves having a school teacher, an administrator, a newspaper editor, a politician, or any one else decide what values and aversions people *should* learn—what direction their attitudes *should* take toward various persons, practices, groups, ideas, or institutions. The "teacher" then finds out as much as he can about the existing value aversion system of the individual (or group) he is trying to influence. Next he proceeds to describe the "new" person or practice or what-have-you so as to associate it, in the experience of the individual he is teaching, with existing aversions, if he wants the attitude negative, or with existing values, if he wants the attitude positive. The essence of this first method involves having one individual, or a small group, decide what *ought* to be valued by others and then, employing any means that gives promise of working, release information, control the news and select the evidence so that there is no alternative for those being taught but to follow the judgment of the teacher.

This, quite obviously, is the *meth-*
(CONTINUED ON PAGE 38)

WHERE DO ATTITUDES COME FROM?

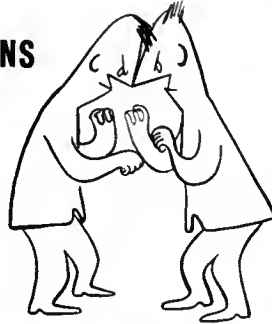
Attitudes spring from
ENVIRONMENT
or
PREDETERMINED
VIEWPOINTS

THEY
TAKE
THE
FORM
OF

VALUES

+

AVERSIONS



which

FOCUS

on

Capital Punishment

Religion

REFERENTS



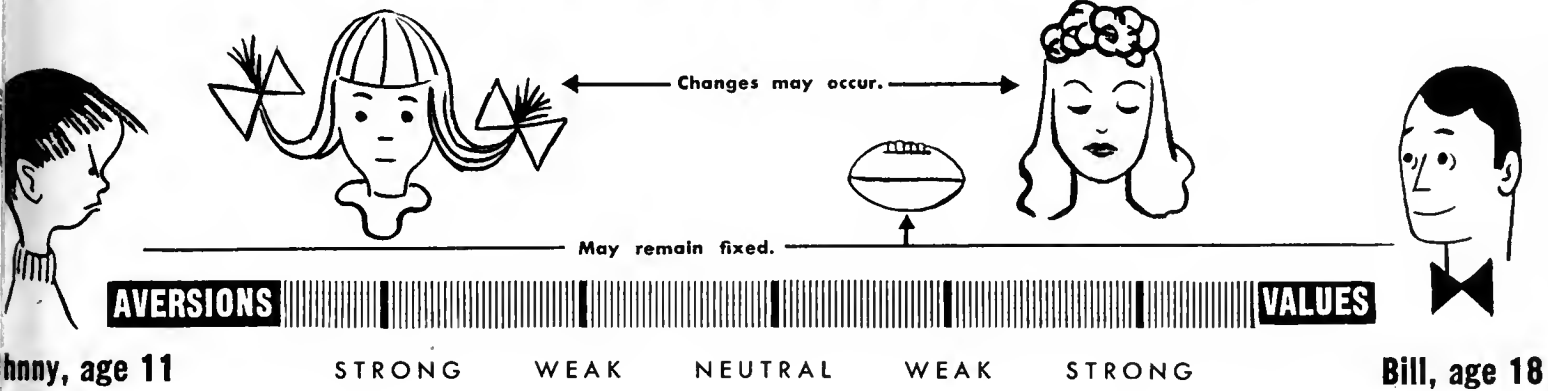
Don't you like this?



Radio Moscow

ALL INDIVIDUALS FALL ON AN AVERSION-VALUE SCALE

Some attitudes remain fixed. Others may change because of age or information.



Both Johnny's and Bill's football value is about the same.

THE TEACHER MAY INFLUENCE ATTITUDES

Method I: PROPAGANDA



One person or one group may decide what values or aversions should be strengthened.



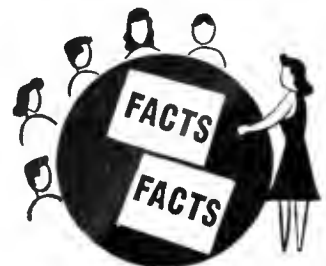
Controlled press, radio, motion pictures, and group meetings voice only that information which strengthens sought values or aversions.

Method II: EDUCATION

Locate all the information — pro and con—about persons, groups, ideas, and institutions.

Face the facts and let the individual draw his own conclusions on the basis of all the information.

Examine the facts.





Planning and arranging bulletin board displays of outstanding minority group figures can help to build appreciation. This type of activity illustrates the attempt to understand the universality of man's common concerns and values.

Reading and discussion. A current magazine article on intergroup problems goes along with the experiencing of films—a type of activity which demonstrates the interaction of groups in everyday relationships.

Photographs Courtesy of
Excelsior Union High School,
Los Angeles County Schools

Film Units for the Study of **Intergroup Relationships**

by Helen Rachford, *Director*, Robert Hall, *Coordinator*
Division of Audio-Visual Education

and Alexander Frazier, *Coordinator*

Division of Secondary Schools, Los Angeles County Schools



IN MEETING the challenge to build greater understanding between groups and to gain greater appreciation of human dignity, how can films contribute? Their use for propaganda, motivation, and information during the last war demonstrated how effective they can be in influencing behavior. Well-selected films can also provide for greater understanding between racial, religious and social groups.

The monograph, *Film Units for the Study of Intergroup Relationships*,* here summarized, offers specific suggestions for the classroom use of films for intergroup understanding. The monograph presents a broad approach to the problem of intergroup study. It deals with general themes of human relationship—not specifically with racial or religious, ethnic or socio-economic prob-

lems. Available films are combined into teaching units to sensitize young people to the full scope of intergroup living. The importance of using films as major teaching material has been stressed. Recent research seems to indicate that in building attitudes films can be used as the major source of instructional material.

Three themes of human relationship, with several units of work organized around each, have been selected; one unit under each theme has been completed. The three themes are:

I. The Universality of Man's Common Concerns and Values. The most hopeful approach to improved relationships between groups of our people is from a consideration of fundamental needs and aspirations. Under this classification investigation can be made into such fields as science and medicine, industry, arts and crafts, and literature to see how various intergroup barriers have been

overcome.

Suggested units of study utilizing films: arts and crafts, literature, industry, science and medicine.

II. Culture and Change. Today the study of history must be supplemented with studies of anthropology, psychology, and sociology if the conflict between racial or religious groups or between different cultures is to be properly understood. Students can learn how group barriers are formed by a study of primitive cultures and by tracing culture in the process of change to modern national development and the growth of a common world culture.

Suggested units of study utilizing films: cultures in the process of change, modern national development, growth of a common world culture, primitive culture.

III. Interaction of Groups in Everyday Relationships. Society in the modern world exists largely on the interdependence of groups of people. (CONTINUED ON THE NEXT PAGE)

* "Film Units for the Study of Intergroup Relationships"—Work in progress bulletin, prepared with the cooperation of Mrs. Marie Hughes, West Coast Coordinator of Intergroup Education Project sponsored by the American Council on Education. Several schools in Los Angeles County are participating in the project.

By investigation into how various groups work together—in the family, the community, the nation, the world, students can further observe various kinds of intergroup activity.

Suggested units of study utilizing films: working together, communities, national welfare, international cooperation, and the family.

Now let us examine a suggested unit. "Science and Medicine," which illustrates the objectives and materials of "The Universality of Man's Common Concerns and Values."

1. Objectives: Opportunities for providing students with an understanding of group interaction exist in almost every subject field. In developing the unit on Science and Medicine, the teacher and the students should work together:

- to realize their dependence on others
- to recognize that the development of civilization has made this dependence on others such that often those others are not members of their own group
- to see the part played by such intergroup barriers as sex, race, religion, income, caste
- to develop a receptive attitude to worthwhile contributions, whatever their source
- to understand and strive to remove resistance to free intergroup activities.

2. Introductory Activities: Different types of visual and auditory materials can be used to advantage to motivate the study. The teacher and the students working together can:

- plan and present exhibits of important scientific or medical experiments, displayed with biographical sketches
- arrange bulletin board displays showing racial or religious groups in a community working together for their common good
- check radio programs for reference to contributions made by racial and religious groups.

3. Issues for Discussion: Through class discussion, major issues will be recognized:

- Have race, sex, and religions held back the progress of science?
- Are nations justified in refusing interchange of information; for ex-

ample, on the subject of the atomic bomb?

c. What right have "vested interests" to resist change? How can such resistance be overcome?

d. Why do people resist new ideas?

4. Films to Use: After the class has discussed some of the basic problems of the unit, films can be introduced. Those listed below are only a few of the 16 mm sound type that are available. Your nearest film library should be contacted for rental of these films.

Available Film Units

Angel of Mercy. (10 min.) Teaching Film Custodians, Inc., 25 W. 43rd St., New York 18, N. Y.

- Clara Barton's founding of the American Red Cross, including the obstacles she encountered in trying to nurse the wounded on the battlefields of the Civil War.

Cloud in the Sky. (18 min.) National Tuberculosis Association, 1790 Broadway, New York 19, N. Y.

- Shows the necessity of early diagnosis and precautions in the treatment and detection of tuberculosis.

Golden Glory. (10 min.) Standard Brands, Inc., 595 Madison Avenue, New York City.

- The story of a man's search for a new kind of wheat.

Let My People Live. (15 min.) National Tuberculosis Association.

- Dramatic story which points out the dangers of neglecting tuberculosis.

Romance of Radium. (10 min.) Teaching Film Custodians, Inc.

- Madame Curie's discovery of radium.

Story of Dr. Carver. (10 min.) Teaching Film Custodians, Inc.

- The story of a Negro slave-boy who received an education and became a scientist.

That Mothers Might Live. (10 min.) Teaching Film Custodians, Inc.

- The story of Doctor Semmelwits's fight against childbed fever, and his discovery that by cleanliness mothers might live.

Triumph Without Drums. (10 min.) Teaching Film Custodians, Inc.

- Dr. Harvey W. Wiley's struggle for the passage of the Pure Food and Drug Act.

5. Follow-up Activities: These activities certainly should include the discussion of specific information included in the film. The need for government controls, the high purpose and social contribution of Dr. Wiley, and the necessity of man cooperating with man in his mutual best interest through regulation, through research, and through education,—all are pertinent topics for discussion. Many related, final activities may grow out of the seeing of such a film as *Triumph Without Drums*. Such activities might well include collecting further information on Dr. Wiley, search for other evidences of work for social advancement done by persons whose identity often remains obscure and unrecognized.

This is but one specimen unit. For those teachers who are interested in examining other suggested units of work in this area of intergroup relationships, the suggestion is made that they communicate directly with the office of the Los Angeles County Schools in order to secure the complete bulletin entitled, *Film Units for the Study of Intergroup Relationships*.

See other source listings elsewhere in this issue for additional program materials.

Can a science teacher afford to omit the discussion of intergroup problems from science education? Can any teacher afford to overlook these opportunities? Audio and visual materials help interpret these problems.





Today too many of us are like the "Man in the Cage"—who has fixed attitudes about all people whose color, religion, or place of birth are not like his. Others unlike himself are regarded with aversion. Can we feel this way and live in peace?

Films in ADULT EDUCATION

by Mrs. Vachel Lindsay Blair

Formerly of Adult Education Department, Cleveland Library

WE HAVE RECENTLY spent an almost uncountable amount of money and sacrificed several hundred thousand American lives to win a war against racial, religious, and national intolerance in order to back our contention that the way of democratic life is the way of decency. Now that the slogans are back in moth balls, bigotry and prejudice have again broken out in our own "house" between white and black, Catholic and Protestant, labor and capital, Jew and Gentile, Oriental and Occidental, foreign-born and "old family" American.

The bearers of intolerance can plunge us into dictatorship, bring unrest, economic instability and war to our nation or the entire world.

Many churchmen, social workers, teachers, librarians, representatives

of civic, industrial and labor groups have endeavored to provide leadership in the direction of harmonious living. Obviously this has not been enough. In the face of the enormity of the problem, past efforts have been pitifully small. Open outbursts of hate and violence remind us that tensions are increasing and will increase even more dangerously at any tightening of our economy.

The urgency of the subject demands that every tool, every channel of communication and learning be brought to bear upon the tender spot of human relations in our national life.

There are millions of people to be reached, a handful of trained workers to reach them. The educator at every level must be given the medium for reaching the masses.

This mass tool, the visual tool,* needs to be trained precisely upon the field of intergroup relations.

In our civilization almost no one, apparently, attains adulthood without having built up within himself at least one deep-seated prejudice, either active or latent, against some group or groups.

Prejudices in adults have had time to solidify and become firmly entrenched behind a barricade of emotion. Therefore, while the attack on misinformation and unfounded fears as found in adults will be based upon logic, it will be well to add flesh to the intellectual framework by endowing the reasonable facts with the dramatic punch capable of engendering emotion. The dramatic quality of the film medium, compelling deep attention, can profitably be used to stimulate constructive inter-group thinking.

Until visual tools become as familiar as books to adult educators, it will do no harm to repeat that overworked expression, "Pictures are the universal language." They speak with equal clarity to all language groups. People of different educational backgrounds and mental endowments may vary in critical evaluation of film, but pictures, still or moving, are effective at all intellectual levels.

Where can films best be used at the adult level to further the cause of intergroup understanding?

First: Films need to be used more widely in churches of all denominations. Some churches are making excellent use of film in their discussion groups and study clubs. There needs to be a more widespread use of motion pictures in the smaller churches of America to carry to their congregations this important message of human relations.

Second: Films, presenting the cultural contributions and personal and socio-economic problems of minority groups, need to be taken into the lodges, Rotary clubs, granges, union halls, P.T.A. meetings, and industrial gatherings in far greater volume than in times past.

Third: These same films must be shown in established and traditional

* The author is not unaware of the other important mass media, but for the purposes of this article, discussion is confined to the visual.

cultural agencies such as museums, public libraries, settlement houses, community centers, university extension offices. These agencies spear-headed the use of the great patriotic films during the war. Now they must integrate fully the best intergroup material into their collections and programs.

The general reception given such programs, when sincerely conceived and honestly presented, is beyond description. The requests for film material which invariably follow such programs are sure indications of the pressing need for getting more films out to the people. Therefore, the distribution bottleneck on this valuable intergroup material must be broken. The pattern for school distribution is fairly well established, but not so with the pattern for channeling film into adult community outlets. Fortunately, a number of agencies can help you begin film programs and film forums on intercultural subjects in your local civic life.

The National Conference of Christians and Jews* provides qualified groups with such visual aids as *The World We Want to Live In*, (1) 16 mm sound motion picture in 10 or 18-minute versions, presenting the ideals and goals of the three great

* Sources of visual materials mentioned are listed numerically at end of article. (Page 26, lower rt.).

faiths working together to make America the place we want to live in.

The National Conference of Christians and Jews also provides sets of slides in church symbolism, which can be used in comparative studies. For community use it has recently provided prints of *The House I Live In* (1 & 2), Frank Sinatra's prize-winning motion-picture short on fairness and fellowship.

There are many other groups: the Y.M.C.A.'s, Catholic deaneries, Catholic collegiate associations, Jewish community councils, local urban league offices, federated church groups, and in some cities, civic committees on race relations which are ready and willing to put a shoulder to the wheel for this cause.

Where can you get material to use with adult groups?

Use the film, *The Brotherhood of Man* (3), a 16mm sound, color cartoon, 5 minutes. It explodes the myth of superiority of any one race and will set the tone for discussion of intelligent race relations.

Try the 11-minute, sound, color filmstrip, *The Man in the Cage*. This filmstrip presents a capsule history of the harm wreaked by ignorance in the direction of any race, faith, or nationality group. It ends by stressing one angle of human relations, that of fair employment.

Show the film, *Of These My People* (4), 16mm sound, black-and-white, 20 minutes, to Gentile groups to acquaint them with an over-all, wholesome picture of Jewish life in America from colonial times to the present.

Show the film, *As Our Boyhood Is* (5), 16mm sound, black-and-white, 18 minutes, to a white group to remind them how much is yet to be done to give the Negro in all parts of our country a fair chance at an adequate education.

Get the film, *United States* (6), 16 mm sound, black-and-white, 45 minutes, to start your group thinking about just what America does mean to them in their own home-town, in their own voting district, on their own street!

How will you organize your adult film meetings? While method of use with adults has not yet been explored as fully as has classroom utilization of films and slides, here is one method which has proved successful—the film forum. The technique of presenting a forum is simple, but like any worth-while program, it requires care and planning. Basically the film forum includes the showing of a film—which leads to a *discussion*—which leads to *constructive* conclusions. The film is simply a means
(CONTINUED ON THE NEXT PAGE)

To present the problem of any thinking group: a problem which exists at almost every cross-roads, every neighborhood and playground "*The House I Live In*" is a fine point of departure in that it sets the mood and assists in beginning discussion. Sources for this and other fine programs are listed on Page 26.



"Of These Our People"

is a film which develops an appreciation that the people in a democracy should be respected in terms not of their backgrounds, creeds, or religions, but rather because of their social behavior and actions. The film shows that fighting against Nazism were a half million Jews. (Below).



That some of the most well-written, contemporary documents on our struggle for human rights have been written by talented Howard Fast, pictured in the scene below.



That Miss America of 1945 (left) was a beautiful Jewish, Miss Bess Myerson, who has turned her efforts to the problems of inter-racial understanding and tolerance among all peoples.

to an end. The film should be brief, and it should not be emphasized either in advance publicity or in the presentation. It should serve as a springboard for discussion. In such a situation the film becomes the sharp-edged tool of the discussion leader. By animation, photography, review, and explanation the forum film lays the groundwork for the discussion leader.

In planning a film forum keep the theme clearly in mind. Preview the film in advance so that you have time to think through your plan of attack. Choose a good discussion leader who can direct group thinking without lecturing. Set up the equipment well in advance so that projection can be confidently and smoothly handled.

Publications which will give you detailed assistance in the planning of film forums are available: (a) The Educational Film Library Association has published *Making Films Work for Your Community*, a handbook on how to use motion pictures in different situations and with different kinds of adult groups. This pamphlet is available for \$1.00 from the Educational Film Library Association, Suite 1000, 1600 Broadway, New York City. (b) The *Film Forum Review*, a quarterly, published by several associations interested in the use of films in adult education offers many suggestions and much good information. For subscriptions write to Glen Burch, Editor, Institute of Adult Education, 525 W. 120th Street, New York City. (c) The Y.M.C.A. Motion Picture Bureau, now Association Films, for a nominal sum provides a helpful, single-page folder of very brief hints

on film forum management, (d) The *Film Forum Guide* is a 20-page pamphlet available from Robert H. Schacht, University of Wisconsin Bureau of Visual Instruction, 1204 West Johnson Street, Madison 6, Wisconsin, for 25c.

Examine the organizations and resources in your own community. Inquire to see if you have a local film council which can help you locate good films as they are produced. Try asking for both film material and help in planning your adult programs at your nearest university extension office, at your public library, at your local adult education association, at your museum's education department, at your local board of education.

As we work to ease these tensions that are such a grave threat to America, it's well to remember that only secondarily are we fighting for humanitarian considerations. We are primarily interested in our own security and in the stability and the future of our country. For in the words of John Donne, "... any man's death diminishes me, because I am involved in Mankind; And therefore never send to know for whom the bell tolls; It tolls for thee." ●

KEY SOURCES of MATERIALS

1. National Conference of Christians and Jews, Inc., 381 Fourth Ave., New York 16.
2. Young America Films, Inc., 18 East 41st Street, New York 17.
3. Brandon Films, Inc., 1600 Broadway, New York 19.
4. Horizon Films, 232 West 14th Street, New York 11.
5. New York University Film Library, Press Annex Building, 26 Washington Place, New York 3.
6. British Information Services, 30 Rockefeller Plaza, New York 20.

Film Council Board Meets

• TWO-DAY CONFERENCE AT CHICAGO JANUARY 28-29 •

★ Film Council of America constituent officers and representatives, meeting in Chicago January 28 and 29, perfected plans for permanent organization and assigned to three committees responsibility for preparing final drafts of its constitution for consideration at the Atlantic City meeting of the American Association of School Administrators in March. An interim budget, underwritten by the finance committee, is being used to equip and operate the new national headquarters office of the Film Council of America in Room 1228, Manhattan Building, 431 South Dearborn Street, Chicago 5, Illinois.

COMMITTEE REPORTS HEARD

Reports were heard from committees of the Council as follows: Atomic Information (Vernon G. Dameron, National Education Association), Freedom of the Screen (Richard Griffiths, National Board of Review of Motion Pictures), Government Relations (Thomas Brandon, Brandon Films), and Local Councils (Thurman J. White, University of Oklahoma). A further report was heard from C. R. Reagan, Austin, Texas, president pro-tem of the Film Council of America, during which he described observations made during 35,000 miles of travel throughout the United States in connection with the establishment of local film councils.

PURPOSE OF COUNCIL GIVEN

The Film Council of America has as its main purpose: "To foster and promote the production, the widespread distribution, and the effective use of audio-visual materials which increase the information and work toward the general welfare of all people." FCA will emphasize the establishment of local film councils throughout the country in an effort to implement this objective and to bring to representatives of community organizations information concerning films and other audio-visual materials suitable for use by their memberships. An attractive, well-

written, 34-page booklet, "Speaking of Films," has been prepared by Thurman J. White, University of Oklahoma, to assist in the development of local community councils.

SCOTT FLETCHER SPEAKS

A highlight of the Chicago meeting was an address by C. Scott Fletcher, president of Encyclopaedia Britannica Films, at the noon luncheon of the Chicago Film Council. He revealed plans of his company to produce films for adult education and affirmed a continuing interest in the problem of developing a well-informed public.

KEY MEETING ON MARCH 4

Three committees will report at the March 4 meeting of the Film Council of America at the Senator Hotel, 7:30 p.m., as follows: FINANCE—C. Scott Fletcher, Encyclopaedia Britannica Films, chairman; C. R. Reagan, Film Council of America; TRUSTEES—Dr. George F. Zook, President, American Council on Education, Chairman; Carl Milam, American Library Association, vice-chairman; Maurice Chaffee, President, Rutgers University; Edgar Dale, Ohio State University; Willard E. Givens, National Education Association; and C. Scott Fletcher; PERMANENT CONSTITUTION—Paul Howard, American Library Association, chairman; I. C. Boerlin, Pennsylvania State College, vice-chairman; Vernon Dameron, National Education Association; L. C. Larson, Indiana University; F. C. Lowry, National University Extension Association; John Costley, Washington, D.C.; David E. Strom, University of Connecticut; Otto Coelln, Publisher of SEE & HEAR; and James W. Brown, University of Chicago. Brown, now on leave from his position of Supervisor of the State Bureau of Teaching Materials, Richmond, Virginia, and attending the University of Chicago, will assist the Film Council of America in preparing for final action at the March meeting. All correspondence with the FCA should be addressed to its new interim office.

SOUND

A SEE & HEAR SECTION
ON RADIO & RECORDINGS

★ Sound aids to education—the radio, recordings—have an important contribution to make toward world understanding and tolerance.

We point with pride to this first feature section appearing in SEE & HEAR exclusively on Audio Materials. The list of sources of recordings (78 rpm) and transcriptions (33 $\frac{1}{3}$ rpm) is probably the most complete published on this topic.

ABC Announces Three Programs on the Teaching Profession

★ During February the boards of education of most communities throughout the country meet to review plans, policies and budgets for the coming school year 1947-48. To aid these boards in their deliberations and to spotlight the status of the teaching profession today, the American Broadcasting Company and its affiliated stations will broadcast this month a series of three programs titled *School Teacher—1947*, which have been under intensive preparation since last October.

The three portions of the series and their broadcast times are:

1. *The Portrait*, Sunday, 16 February at 7:30 PM, EST.
2. *The Profession*, Monday, 17 February at 9:00 PM, EST.
3. *The Prospects*, Monday, 17 February at 9:30 PM, EST.

The initial broadcast, *The Portrait*, will be an exposition of school teachers' lives and the personal problems related to their work. *The Profession*, second of the series, will provide an analysis of the professional problems currently faced by American teachers, and their relations to students of their towns.

The final broadcast, *The Prospects*, to be heard in the half hour immediately following *The Profession*, will explore the actual methods by which certain communities have successfully solved the educational problems facing the country.

School Teacher—1947 is based on original research by ABC and additional studies now supplied by the United States Office of Education.

Audio Materials and Social Understanding

by Elizabeth Goudy Noel

President, Audio-Visual Education Association
of Southern California



FIVE YEARS AGO, 1942, President Franklin Delano Roosevelt said, "What the schools do may prove in the long run to be more decisive than any other factor in preserving the form of government which we cherish. This war is being fought to safeguard the future of humanity; schools exist to insure this future and if their work be not well done, in vain do we win victories on the field of battle."

And if the work of the school be not well done, in vain will be our efforts to win the peace! This challenge to American education comes at a time when schools are seriously handicapped by shortages of teaching personnel. One way to meet such a challenge is for every teacher to rethink the purposes of instruction—to re-appraise his teaching materials and to reconsider his methods of using them. He must constantly seek those instructional tools which will best achieve modern educational objectives, and he must be certain that he uses them efficiently.

Among the many modern resources which have proved to be educationally effective are the radio, the record,¹ and the transcription.

Although there are many storytelling records, nursery rhymes, and dramatizations of children's books (transcriptions) for the elementary school, this article is concerned with the audio-materials which can be used in junior and senior high school English classes. It will attempt to explore some of those which are available and discuss their contributions to objectives of the English curriculum.

Many available records (78 r.p.m.) can be used in teaching poetry; for instance, the Teach-O-Disc² record of *O Captain! My Captain*, because of its dramatic quality, will add measurably to an appreciation of Walt Whitman's famous poem. Students might read the poem and then

¹ "Record" refers to victrola records which play at 78 revolutions (78 r.p.m.) a minute in contrast to the larger, 16-inch electrical transcriptions. The electrical transcription, hereafter called a transcription, plays at 33½ revolutions per minute (33½ r.p.m.) and requires a playback. Dual-speed playback equipment can now be purchased which will play both victrola records and transcriptions. The publication, "A Measure for Audio-Visual Programs in Schools," published by American Council on Education, 744 Jackson Place, Washington 6, D.C., recommends as minimum equipment, "one table-type radio for each classroom; one two-speed portable 16-inch transcription player (complete with speaker) for each 200 students; (or one per building where enrollment is less than the number specified.)"

listen to the record; they might read it silently as they listen, or they might read it aloud with the record after they have heard it once or twice. Appreciation is intensified if pupils are aware of the circumstances under which the poem was written and the significance of the event that inspired it.

Appreciation of poetry is increased by an understanding of how a poem is created. Poetry is often the expression of a strong emotional experience, either the poet's own or one others have experienced and which he interprets. Students can understand this point if they hear Carl Sandburg's poem on the sinking of *The Great Ship Lexington*.³ The dramatic circumstances of the sinking of the Lexington are beautifully narrated, followed by Sandburg's reading of his own poem. The author would like to add that Mr. Sandburg is one poet who reads his own poems well!

To pursue further this same approach to poetry, the teacher might well use a victrola record of *The Ballad of Rodger Young*, a ballad of World War II destined to become a famous American folk-song because it tells a vivid story of bravery and self-sacrifice. The story of Private Rodger Young is dramatically recounted in *Coronet Magazine* for September, 1945, by Sergeant Walter Rigby, who witnessed the gallantry of the young infantryman. The article and the record can be used together. Still another such poem is *The Murder of Lidice*,⁴ Stephen Vincent Benet's account that grew out of a tragic event which the entire civilized world experienced emotionally.

It is an easy transition from poems like these to a consideration of those that tell of heroes and events of yesterday. Students will gain new meanings and rich emotional experiences from use of the record album. *The Lonesome Train*, the ballad of Lincoln's funeral train as it moved from Washington to Baltimore and on to Springfield. It is al-



so a natural transition to a search for events in every-day life that might inspire poetry about present-day happenings and heroes. There's the story of Mrs. Julia Berry, the telephone operator who died at the switchboard during Chicago's La Salle Hotel fire. Newspapers, newscasts, and radio commentators described her heroism. Why not a poem about Mrs. Berry's kind of bravery?

Masterpieces of literature are taught to give students insights into human nature—its strengths and its weaknesses; to enrich their lives and broaden their experiences through the vicarious sharing of the experiences of others; and to develop certain ethical and aesthetic values that will help them live fuller, richer lives as individuals and contributing members of society. To help achieve these objectives, English teachers can draw from a wealth of radio programs, records, and transcriptions. Records include Teach-O-Discs⁵ of *Treasure Island*, *Les*

Miserables, *Huckleberry Finn*, and *The Tale of Two Cities*. Transcriptions (33 r.p.m.) of Lionel Barrymore's interpretation of *The Man Without a Country* and Thomas Paine's *The Age of Reason* can be borrowed from the United States Office of Education. An hour-long transcription of the *Tale of Two Cities* can be secured from the Eccles Disc Recording Company, 6233 Hollywood Boulevard, in Hollywood. The Great Novels radio series, the Theater Guild of the Air, and Screen Guild Players which dramatize masterpieces of literature new and old are among broadcast programs that can be selected for out-of-school listening assignments.

“. . . it should be remembered that literature does not consist only of the stories told, the characters who people them, or the aesthetic arts of narrative or verse. There is something more. Literature means not only Odysseus and Falstaff and Huck Finn, but also Homer and Shakespeare and Mark Twain who brought these characters to life. The

(CONTINUED ON THE NEXT PAGE)

² Popular Science Publishing Co., 353 Fourth Avenue, New York 10, N. Y.

³ Recorded on the last half of a 15-minute transcription in the Treasury Star Parade series, obtainable from the Script and Transcription Exchange, United States Office of Education, Washington 25, D. C.

⁴ Paul Muni's interpretation of "The Murder of Lidice," 15 min., may be borrowed from the Script and Transcription Exchange, U. S. Office of Education, Washington 25, D. C.

⁵ Popular Science Publishing Co., 353 Fourth Ave., New York 10, N. Y.

Transcription Source List A. American Authors

Title	Source
Bret Harte, Voice of the West	American Challenge Series (Transcriptions) — Brisacher, Van Norden and Staff, Inc., Petroleum Building, Los Angeles.
Jack London	Same source as above.
Walt Whitman	Same source as above.
Oliver Wendell Holmes, Poet	Cavalcade of America Series, New York University Film Library, Recordings Division, 26 Washington Place, New York 3, New York.
"Splendid Legend"— Mark Twain's Life	Training Aids, Inc., 7414 Beverly Boulevard, Los Angeles 36, Calif.

Transcription Source List B. Lives of Great Americans

Title	Source
Daniel Boone	American Challenge Series (transcriptions) Brisacher, Van Norden and Staff, Inc., Petroleum Building, Los Angeles.
Daniel Webster	Same source.
Davy Crockett	" "
James J. Hill	" "
Marcus Whitman	" "
Robert Fulton	" "
Thomas Jefferson	" "
William T. G. Morton	" "
The Young Mr. Lincoln	" "
Thomas Paine	Cavalcade of America Series, N. Y. University Film Library, Recordings Div., 26 Washington Place, N.Y. 3, N.Y.
Francis Scott Key	Cavalcade of America Series, New York University Film Library, Recordings Div., 26 Washington Place, New York 3, N.Y.
Nancy Hanks	Same source as above.
Robert E. Lee	Same source as above.
Walter Reed	Same source as above.
Alexander Graham Bell, "The Outrageous Toy"	Training Aids, Inc., 7414 Beverly Boulevard, Los Angeles 36, California.
John James Audubon, "The Bird Man" with Audio-Guide	Same source as above.
Colonel George Goethal, "Divid- ing a Continent" (Panama Can- nal) with Audio-Guide	Same source as above.

(CONTINUED FROM PREVIOUS PAGE)
author is present in his work, and the quality of the author's presence is felt in many ways."⁶ Dramatizations of the lives of authors are also ready for use by the interested English teacher. Titles and sources of a few are shown in Source List A.

Biography is a rich source of content for the English teacher, especially the teacher who includes among his objectives character building, the development of ideals, and qualities of leadership. Many dramatized biographies are available on transcriptions from the sources listed in Source List B.

The last three transcriptions are accompanied by recorded teacher-student helps for using the dramatized biography. Students can actually participate in the listening experience by the use of appropriate pre-listening and follow-up activities.

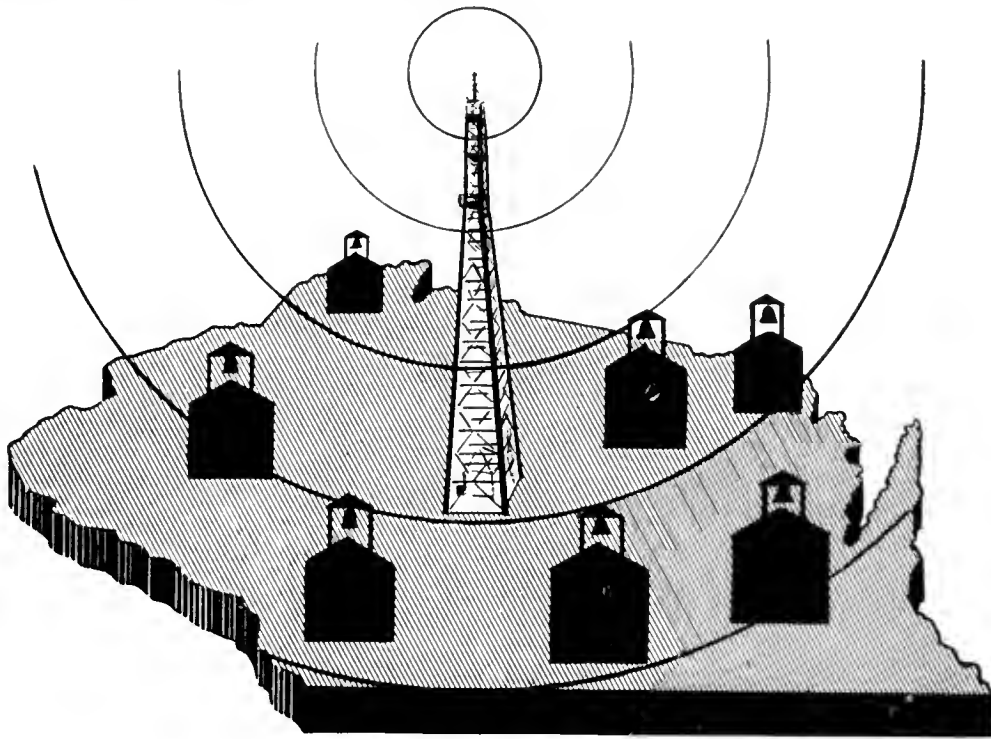
A record series⁷ which makes it possible for students to hear the voices of great men like Thomas A. Edison and Theodore Roosevelt, who are no longer living, is available. Famous living personages can also be heard on transcriptions made of their broadcasts. The voices of Madame Chiang Kai-Shek, Major Seversky, King George of England, General Douglas MacArthur, General Carlos Romulo, Josef Stalin and others have been recorded by the United States Recording Company, 1121 Vermont Avenue, N. W., Washington, D. C. If carefully selected and used, parts of the records can not only give insight to the characters of the living great, but they can also serve as excellent examples of spoken English and sources of significant information.

It is a recognized fact that large numbers of our students are limited in their capacities to read. By insisting that students read materials which cannot be understood by them, the English teacher often defeats his own purpose, for he helps develop a distaste for literature which the student carries throughout his adult life. Yet the teacher

(CONTINUED ON PAGE 38)

⁶ *The Training of Secondary School Teachers, Especially With Reference to English*, Report of a Joint Committee of the Faculty of Harvard College and the Graduate School of Education. Harvard University Press, Cambridge, Massachusetts, 1942, p. 94.

⁷ New York University Film Library, Recordings Division, 26 Washington Place, New York 3, N. Y.



A Radio Experiment in ATTITUDE FORMATION

by J. Helen Stanley

Script Editor, University of Wisconsin School of the Air

A TEACHER in a community of mixed racial and religious groups has a problem teaching democratic behavior and understanding—can radio help her? A child from a large family in a low income group feels insecure at school and lonely on the playground—can radio help that child? A community has problems of child behavior on buses and in theaters, problems of destruction of private property—can radio help that community?

Questions like these led to a decision in the spring of 1946 that Wisconsin's state-owned station, WHA, would experiment with a series of classroom broadcasts for children, designed to teach attitudes and behavior recognized to be of critical importance at the fifth through eighth-grade level. Twenty-nine weekly half-hour programs on the

Wisconsin School of the Air were assigned to this series, and complete freedom was given to the script and production departments to explore new radio techniques in this field. Advisory aid in program content was received from the Intercultural Education group, directed by Dr. Paul B. Gillen, in the 1946 summer State Curriculum Planning Workshop on the University of Wisconsin campus.

There was little precedent to follow for radio's role in classroom teaching in this field. So far as could be determined, previous attempts were limited to "appreciation" programs—biographies of famous men of various races, America's heritage from immigrant groups, and documentary historical scripts. The effectiveness of such programs as aids to intercultural group understandings and their carryover into the child's

daily experiences in living were open to question. Advisors and staff, in planning the new Wisconsin series, sought a wholly fresh approach to the problem.

Several basic convictions governed the development of the series, both in content and technique:

1. *In intercultural education for the fifth-grade child "Tolerance" does not begin with problems of race and religion. It must be approached from the broad point of view to reach the boy who is intolerant of his sister, the football fans who are intolerant of the non-athlete, the town's own who are intolerant of the newcomer in the community.*

2. All of radio's power to hold listener-attention must be brought to bear in order to capture the child's interest and enthusiasm and win from him the loyalty he accords *Superman* et al.

3. The story and characters must duplicate, so far as possible, the sit-

(CONTINUED ON PAGE 44)



Recordings for Intergroup Education

by Elizabeth Hall Brady, Research Assistant

Intergroup Education in Cooperating Schools
American Council on Education

RECORDINGS for intergroup education are very young. There has not even been prepared a comprehensive list of those available to schools. One reason is that concepts about intergroup education have been developing and changing.

Intergroup relations programs increasingly are including *experiences which enable children to understand emotionally as well as intellectually what other people are like*. Experiences are provided which help children identify themselves with other persons and become sensitive to the feelings and problems of others. Problems of relations between different persons and different groups can be dealt with as part of broad human relations.

Recordings can be utilized well in such programs. Recordings are vivid and dramatic; they arouse emotional response. They can present people and situations far removed from students and classroom; students with limited experience need such vicarious experience. Radio-bred students are geared to learning by listening; guided listening in school can train

them for thoughtful listening out of school.

At first, many people who guided intergroup education programs assumed: "We need to give people facts, tell them the truth about each other, stress democratic living, and people will get along all right together." School and commercial recordings designed to build good human relations were primarily of two sorts: speeches and pronouncements by heroes of democracy; dramatizations of historic events which marked the growth of American rights and freedoms.

Improved human relations are not achieved simply by learning facts and verbally accepting ideals. People may assent to what the anthropologist says about race and culture, the sociologist about environment, the teacher or community worker about democracy, and still resent and behave hostilely towards individuals and groups different from themselves.

Statements of democratic values and ideals then were not enough. Now many recordings attempt to show how various groups of people—

all races, creeds, nationalities—have contributed to American life. Such recordings are widely in use today. They attempt to relate democratic ideals to certain groups, their ways of living, their rights, their needs. Unless this connection is made, the most patriotic of Americans is apt to exclude those very groups from democratic rights and human privileges.

Even awareness of these relations is insufficient. Dramatic materials which will "get under the skin" of the listener, make him feel part of the situation, and eager to do something about it, change more attitudes and behaviors than materials which simply *tell* the listener how to feel and act. Recordings which do the former may never mention Democracy; they may never demonstrate a contribution. They do present human situations in which members of any group in American life could play roles. Sometimes, something which affects whole groups, such as restrictive covenants, is the theme. Sometimes a particular tension situation or a contact between people in an everyday situation at work, at school, or at play, is explored.

The listener to such a recording may respond with sympathy or concern. He may also feel, "I have a 'take' in that. That's important to me!" In the discussion of such a recording students may ask and answer such questions as: Why did those characters behave as they did? How did they feel? Have I ever felt or acted like that? When such thoughts occur, students sense the feelings and needs of the human being portrayed. They begin to understand the complexities which underlie individual and group behaviors.

Not many materials of the last type are now available. A few commercial producers are thinking along these lines. In several school systems attempts have been made to write scripts about people in very human situations, from materials obtained from the community itself in consideration of that community's problems and values.

If such recordings were readily available, they would not be introduced as "extras" in schools. Intergroup education is not an addition to the school program. Its objectives

are not accomplished by one assembly program, reading one book—or a dozen—about a minority group, one new set of facts about race, a striking experience with different people, or even a week devoted to celebrating brotherhood. *Successful education for human relations occurs incidentally, but it is planned for.* It goes on in every phase of school life and learning. Teachers concerned with human relations re-emphasize, re-evaluate and re-think content and learning experiences. They do not simply add a six-weeks unit called "Human Relations."

Recordings promote intergroup education when they stimulate or illustrate the discussion of problems of human relations which come up in the English, social studies, history, science of any other classroom; in assemblies, student groups or informal situations. Like teaching aids in every area, they are not diversions or addenda, but part of the real work of the classroom.

The planned use of recordings should provide for more than the inclusion of programs which present positive pictures of groups in American life and prompt discussion of positive relations and values. For example, when a record used for quite another purpose, such as a science talk, a dramatization of literature, or an event of special note carelessly includes dialect or other-careless stereotypes members of any group, opportunity to discuss these inadequacies should be provided. Such thoughtful discussion is one way in which students may become alert to and critical of the stereotyping, inaccurate representations, and omissions as they occur in current commercial mass media.

Technical perfection is important for audio-visual materials used in schools. Students' long acquaintance with films and radio have made them critical of any failure to meet the high technical standards of the commercial field. Student comments have revealed that students are also becoming more critical and sophisticated about the content of human relations programs. They protest against "good will" too obviously proffered; they recognize that the biography of the hero of some group relates to the individual and not to

Bibliography by Marguerite Kirk, Director, and Matilda Cogan, Assistant Librarian, Newark, New Jersey, Department of Library & Visual Aids.

all members of that group. They would rather see and hear good will and good relations *demonstrated in everyday situations* than preached about.

Senn high school students at the School Broadcast Conference in Chicago last October recommended that programs to improve human relations "ought to be more subtle, long-range and indirect. They should build understanding—eliminate misunderstandings. They should show people as individuals. They should do something about problems that aren't so obvious." These suggestions for intergroup programs in general also apply to the content of recordings.

Can the producers and users of recordings and transcriptions for human relations meet their challenge?

The following list of recordings and transcriptions for intergroup education was prepared by the Department of Libraries, Visual Aids and Radio of the Newark Public Schools, Newark, New Jersey.*

Only those recordings and transcriptions now in the Newark Department, available for listening and evaluation, are included in this list. In selecting materials, department members located many additional commercial recordings which would lend themselves to use in education for human relations. Many new records are being released regularly. In addition, a number of school systems are producing recordings as part of

**Miss Marguerite Kirk, Director, and Miss Matilda Cogan, Assistant Librarian, Newark, New Jersey, Department of Library and Visual Aids, Public Schools, would like to receive for evaluation and subsequent report in SEE AND HEAR recordings recently produced but not included in this bibliography. Producers are urged to mail preview recordings directly to the Department of Libraries, Visual Aids and Radio, Newark Public Schools, New Jersey.*

their total intergroup programs.

Levels for which the use of these recordings is recommended are indicated: I—Intermediate; J—Junior High School; S—Senior High School; C—College; A—Adult.

BIBLIOGRAPHY OF SUGGESTED RECORDINGS

AMERICANS ALL—IMMIGRANTS ALL,—United States Office of Education, 24 double-faced 16" records, 33 $\frac{1}{3}$ rpm, 30 min; J,S,C,A; \$3.75 per program copy; teacher's manual and handbook; available at \$4.75 per program copy in standard phonograph edition, each 3 double-faced 12" records, 78 rpm. (Also distributed by the Linguaphone Institute, 30 Rockefeller Plaza, New York City.)

• These programs present the story of the contributions which those who have immigrated to this country have made to the social, economic, and political development of the United States. The first fifteen programs deal with individual national groups, and the last deal with aspects of American life which represent the combined contributions of many nationalities. Teachers of English and social studies may use recordings to illustrate how our culture and traditions have incorporated the contributions of many different nationalities. They are particularly appropriate for use in developing mutual respect among peoples in this country and the world. These recordings may also be used to advantage by study and discussion groups, naturalization classes, and in programs designed to promote national unity. Some programs are useful in science, foreign language, and industrial and fine arts classes to further the intergroup emphasis. Included in this series are:

Our English Heritage—dramatizes how the English impressed upon our country their culture, language, laws, their burning desire for personal and political freedom, and their later contributions.

Our Hispanic Heritage—dramatizes the Hispanic influence on the Indian; the Indian-Spanish influence on life in the United States in foods, industry, stock-raising, and language.

Scotch, Scotch-Irish and Welsh in the United States—the part played by the Scotch-Irish in our frontier life in both the 18th and 19th centuries. Contributions of the Welsh to the mining industries of the United States as well as to the enrichment of American life through music.

Winning Freedom—shows that it was only through the cooperation of people of different backgrounds that freedom was won. Scots, French, Poles, Irish, and others fought together to make America free.

The Negro in the United States—tells the story of America's "tenth man." This (CONTINUED ON PAGE 46)



Theme music for the "One World" series of recordings is sung by the Newark elementary school chorus.

ONE WORLD in NEWARK

by Marguerite Kirk

Director, Department of Library, Visual Aids and Radio
Newark, New Jersey

★ OUR PROJECT might well be described as "Intergroup Understanding Through the Radio Workshop." In Newark, New Jersey, we have three Radio Workshops. Two of these laboratory experiences have been organized for students in the Junior and Senior High School. A basic and advanced workshop in radio writing and production has been organized for these students. The third laboratory is an adult workshop planned to include interested teachers from the Newark city school system. The members of all these groups are chosen on merit alone. Each candidate for membership is auditioned via microphones, so that their voices heard through the loudspeaker in the next room may be judged by a committee of three persons.

But now for the objectives. A series of broadcasts written, acted and produced by the members of the three workshops has been planned as a project of the Newark School Librarians' Association in cooperation with the Newark Schools Committee On Goodwill and Understanding. It is the joint objective of these two groups to create an experience which, in itself, will develop mutual understanding and goodwill, and, more than this, the finished program will truly reflect the cultural contribution of the many racial and religious groups living within the city of Newark.



S E E A N D H E A R

The radio series is being called, *One World In Newark*. Its objective is to reveal an appreciation of the abilities and contributions of the many individuals belonging to the various foreign background groups within the city.

The projected programs of the series will be built about Newark's population groups of foreign extraction. Programs will include observances of the culture and customs of: Italian, Irish, German, Negro, Jewish, Polish, Portuguese, Spanish, Russian, Hungarian, Czechoslovakian, Chinese, English, Scottish and Welsh. In developing the programs, which will be dramatized, of course, our policy for the treatment of subject matter has been positive, always.

As the young workshop members approach the problem of developing the program, their first responsibility is research. Information upon which the program will later be written is based on materials which the children themselves gather and which cooperating agencies, the Newark Public Schools, the Y.W.C.A., the public libraries, and the publishers of foreign language newspapers all can make available to us. Much of the information which these agencies are able to supply us with has never been written down or recorded in any manner, and yet is packed with human interest information and is extremely worth-while social and cultural information. The students, together with interested teachers, then go into the next step, the writing of the script. From there on, radio production, rehearsals and script revisions lead to the development of highly interesting and worthwhile recorded programs.

To date, the workshop has been in existence for one year. After this one year of workshop activity, the staffs of the library, and of the adult workshops in particular, have agreed that two valuable outcomes of their work are now apparent. First, a splendid cooperation within the personnel of the workshop itself, is evident, and secondly, an enlarged and enlightened understanding of the real ability and worth of the national background groups as they all contribute to the community life here in Newark is apparent among

(CONTINUED ON PAGE 41)



(Above) The first step in the development of one of the "One World" programs is gathering information through original research. Unique informational content has been recorded which local agencies have supplied.



(Above) A group of advanced workshop students record one of their scripts which is planned to encourage listeners to think about their neighbors as individuals and Americans, rather than as Irish, Jews or Negroes.



(Above) The Newark program encourages cooperation, not as a theory expressed in the finished program but in all steps through which the program must go in its development.

ALL PICTURES BY ROBERT BAXTER, NEWARK VISUAL AIDS PHOTOGRAPHER



Recently Miss Hafemann's group met with the membership of the Chicago School Broadcast Conference to exchange ideas about our contemporary study of inter-group relations. (Exclusive SEE & HEAR photographs)

THE SENN HIGH SCHOOL

Intercultural Relations Laboratory

by Henrietta E. Hafemann
Senn High School, Chicago

A DECADE AGO, in an effort to meet the needs and interests of a group of juniors in Nicholas Senn High School for advanced work in modern European history, this course was expanded to include additional units in the study of peoples around the world, in diplomatic relations, and greater emphasis on contemporary affairs. The coming of a global war, the intensified technological and scientific "revolutions" amid political, economic, social and cultural changes, increased the topics to the degree that it was found advisable to offer a separate course in international relations; it was opened to high school juniors and seniors.

As the war years pass into the "transitional period" and the peace, it becomes increasingly clear that the study of human relations also demands greater attention in the class-

room. Fortunately, with the expanding curriculum—as well as greater integration of subject matter—more materials are found available for the "social science laboratory." Without them, these broader studies would be impossible. Audio-visual materials comprise some of the indispensable and significant sources of information.

Translating these generalizations into classroom procedures and techniques of instruction, the teacher finds that audio-visual tools of communication can be utilized in the following five steps of learning: (1) motivation for the study of the problem; (2) preparation of the guidance outline; (3) gathering information; (4) comparison and synthesis of conclusions through the open forum, panel and round table discussions under student leadership; (5) testing for evaluation of knowledge and

understanding in light of attitudes and actions in intergroup relationships.

Early in the semester the International Relations Clubs presented Frank Sinatra in the motion picture, *The House I Live In*,* where he leads a group of youngsters, who were bent upon maltreatment of a lad not conforming to the group's cultural patterns, into a common fold. A spontaneous open forum discussion, under a student chairman, followed the film; members of the audience recalled personal experiences. In their own written "case studies," they urged a further analysis of human relationships with a view to their own self-improvement.

During the class meetings, following the motion picture, the Club members presented these reactions and desires: their fellow students caught their enthusiasm; a fundamental outline was drawn on the basic problem: "How can we improve human relations?" Students began to develop their guide sheets with an introduction of definitions and a scientific background. They examined conclusions drawn in their biology courses, and they found a physiological basis for racial discrimination does not exist. In anthropology they discovered a new and

* See annotated source list at end of article.

exciting field of knowledge. They read the graphically illustrated pamphlets: *Sense and Nonsense About Race* by Ethel J. Alpenfels;* Benedict's and Weltfish's *The Races of Mankind*;* and Henry Field's guide, by the same title, based on Melvina Hoffman's sculpturing in "The Hall of Man" at the Field Museum. They studied the excellent charts drawn on the two latter publications. They listened to the University of Chicago Round Table's broadcast, *Must Men Fight?** They now plan to view the ten-minute sound and color animation, *Brotherhood of Man - 1946*,* the sound motion picture: *Man: One Family*,* both further revealing the fallacies of racial differences.

Since the scientists exploded the "myth of racial superiority," students asked, "What are the factors operating in discriminatory practices and in the maltreatment of groups and individuals?"

Evidence for the answers to this inquiry can be located in some of the most poignant "mass media" of communication. *The Boy from Nebraska** and *An Open Letter on the Detroit Race Riot*,* record living stories probing the psychological, sociological and economic causes of unhealthy human relations.

After Paul Robeson's magnificent rendition of John La Touche's poem, *Ballad for Americans*,* the contributions in the series of recordings, *Americans All: Immigrants All*,* *The One World in Newark** and the motion picture, *Americans All*,* young people learned the constructive efforts of peoples working and living together in healthy human relations.

The student of international affairs realizes that his community and nation may mirror the conditions in the world. Answers to the question: "What happens when human rela-

*How a High School Social Science Laboratory—a Formal Class
And An Intercultural Relations Club—Uses Audio-Visual Tools
Of Learning In Its Study of Intercultural Relations*

tions deteriorate?" are gathered from productions of the Chicago Radio Council; Columbia Broadcasting System's *Empty Noose*;* American Broadcasting System's *World Security Workshop*; American Brotherhood Forum of Human Relations sponsored by the National Conference of Christians and Jews; from the motion pictures: *Despotism*,* *Democracy*,* and *Divide and Conquer*.* All these sources supply the same answer. Liberties vanish and free men disappear when human relations deteriorate.

What is the effectiveness of these audio-visual tools of learning? The achievements can be evaluated. Students' discussions in the classroom, on the radio and in their own scripts reflect a greater awareness of the need for better intergroup contacts. Knowledge of facts leads to clear thinking and understanding of causes and issues involved with concrete efforts to find solutions and remedies. They are able to talk about problems without exaggerated emotionalism resulting in anger. The young people accept responsibilities; they carry on educative processes; a most significant test is reflected in the improvement of their relationships with fellow human beings.

**BIBLIOGRAPHY OF
AUDIO-VISUAL MATERIALS**

Motion Pictures

Americans All. (Sound, 16 min.) March of Time, 369 Lexington Avenue, New York 17, New York.

- Shows how a forward-looking city like Springfield, Massachusetts, offers an inspiring plan to other communities for combating racial and religious prejudices—and how schools and towns can deal with the causes of this injustice.

Brotherhood of Man. (Sound, color, 10 min.) Brandon Films, 1600 Broadway, New York 19, New York.

- This animated cartoon effectively and humorously exhibits the fallacies in thinking about racial differences by presenting the facts.

Democracy. (Sound, 10 min.) Encyclopaedia Britannica Films, 20 N. Wacker Drive, Chicago 6, Illinois.

- An effective means of making specific and concrete a set of characteristics by which one can identify the presence or absence of a democratic form. The film identifies democracy by its signs—shared respect and shared power, and shows that these signs of democracy flourish or wane in the presence or absence of enlightenment and economic balance.

Despotism. (Sound, 10 min.) Encyclopaedia Britannica Films, 20 N. Wacker Drive, Chicago 6, Illinois.

- Shows how one can identify one's own community with respect to the degree that

(CONTINUED ON PAGE 40)

•

At right: In their quest of an answer to why people still persist in forming prejudices, part of Miss Hafemann's group auditioned some up-to-the-moment, recorded information. This group includes, from left to right: Ed Goldstein, Lorraine Treshansky, Buddy Bregman, Miss Hafemann, Isabel Heep, Paul Meltzner (rear), and Beatrice Boranian.





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Audio Materials:

(CONTINUED FROM PAGE 30)
by using radio, records, and transcriptions can achieve the purposes of teaching literature mentioned earlier in this article without impairing the student's future chances of liking and enjoying good literature.

Research in the field of radio listening to date points to the conclusion that radio programs (transcriptions are usually recorded radio programs) may be used to stimulate reading and give meaning and significance to the printed word. Evidence from the Ohio State University Evaluation of School Broadcasts Study shows that the most enjoyed series of the American School of the Air was "Tales From Far and Near," dramatizations of young people's books. Teachers reported that students read and re-read the books after the broadcast; that discussions of literature, as well as the amount of reading, increased. A controlled experiment in a Texas School indicated that the students who had heard dramatized stories in a radio series read more books than those who had not.

On the adult level, listening surveys have shown that stores sell more copies and libraries receive more calls for books after they have been reviewed over the air. If teachers accept these findings, they will recognize that radio broadcasts, records, and transcriptions will, if well used as a regular part of the class work, stimulate and increase interest in reading good literature. Surely the modern English teacher needs a library of records and transcriptions as much as he needs a library of books.

An ancient Hindu prophet wrote, "Consider your ways—ye have sown much but bring in little." Teachers and administrators everywhere are "considering their ways" and are evaluating carefully the materials and methods of instruction in an effort to improve both. To date, radio, records, and transcriptions have not been found wanting and teachers are rapidly becoming aware of their value in the classroom. If teachers use the materials already in existence, they can be sure that more and even better materials will soon become available.

Attitudes & Aversions

(CONTINUED FROM PAGE 20)
od of propaganda. It seems to imply a distrust of the wisdom of people and implies as well great confidence in the ability of small groups to determine what it is everyone else ought to believe.

The alternative method is one that leans heavily on scientific procedures. It involves doing all that is possible to teach what the facts are with respect to any person, group, practice, institution, or idea toward which an attitude will be formed. Then it is left up to the individual being taught to reach a conclusion as to whether the operations of this person, group, institution, or practice are primarily consistent with his existing values or with his existing aversions. In other words, an attempt is made to put all the cards on the table, or at least as many cards as can be put on the table. Time is always a limiting factor. No teacher can be completely unbiased, but there is a world of difference between those who habitually try to teach values and aversions by method one, and those who habitually try to get individuals or groups to form attitudes in accordance with method two.

Of course, there are some aversions which must be taught directly. For example, a small child cannot be allowed to experiment with an open electric light socket in the floor in order to learn that it will damage him. He might be killed at the same time the lesson sinks in. But, by and large, teachers, newspaper editors, film producers, radio program directors and all others who try to influence opinion tend to resort almost constantly to the propagandistic method. They cannot wait. Their impatience is marked, as is their confidence in their own value-aversion judgments. As a consequence, and in due course, the rest of us lose our ability to evaluate, or equally bad, we develop an attitude of cynicism toward the "attitude teachers" which causes us to overreact against all of their efforts to influence our opinions.

* * *

◆ The March issue of SEE & HEAR will feature a third section on "Designs for Visual Education."

Headlines in Audio-Visual News

★ *More than 3,000 school teachers* from 16 Florida counties attended seven one-day conferences on projected aids held this month (January) in Jacksonville, Orlando, Bartow, Tampa, St. Petersburg, West Palm Beach, and Miami.

Charles R. Crakes and Miss Norma Barts, visual instruction specialists of the DeVry corporation, both well known in the field, with George L. Crutcher, acting director of the department of visual instruction of the General Extension Division of the University of Florida and Florida State College for Women, staffed the conferences. Crakes is a member of the summer faculty of Northwestern University and Stanford University. Miss Barts has served as lecturer and consultant for several mid-western institutions.

The purpose of the conference was to provide Florida teachers with the latest developments in visual instruction techniques.

* * *

★ *Appointment of Ross McLean* as Canadian Government Film Commissioner has just been announced by the National Film Board, Ottawa. Mr. McLean has headed the Board as Acting Film Commissioner for the past year. He is a graduate of the University of Manitoba, a Rhodes Scholar in 1927 and later awarded a Beit scholarship. He has been an executive with the Board since 1939.

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SENN'S Intercultural Relations Laboratory:

(CONTINUED FROM PAGE 37)
it lives under a complete or incomplete democratic form.

Divide and Conquer. (Sound, 14 min.)
Office of War Information

- Nazis at work deliberately spreading hate, fear, distrust, and confusion among the French people. Sober and dramatic reminder that this war is being fought on civilian as well as military fronts.

The House I Live In. (Sound, 20 min.)
Young America Films, 18 E. 41st Street, New York 17, New York, and local offices of the National Conference of Christians and Jews.

- Frank Sinatra convinces a group of boys of the follies of religious and racial discrimination.

Man: One Family. (Sound, 17 min.) British Information Services, 360 N. Michigan Avenue, Chicago 1, Illinois.

- A refutation of the idea that there is a master race. Clear-cut evidence to support the premise that good or bad personalities exist regardless of race or creed, and that persons must be judged on the basis of social contribution. Unemotional, straightforward, and clear-cut presentation.

Recordings

Americans All: Immigrants All. Series of 24 programs, 30 min. each. \$3.75 per program in 33 1/2 rpm; \$4.75 per program in 78 rpm. Federal Radio Education Committee, U. S. Office of Education, Washington, D. C.

- The series begins with our colonial heritage, continues with the later immigrants, and the last nine programs cover such subjects as: *Winning the Freedom, Closing Frontiers, Contributions in Industry*, etc.

Ballad for Americans. 2 discs, 12 min., 78 rpm, Victor Album, P-20, 2 at \$1.50 each.

- Paul Robeson and chorus effectively sing John LaTouche's poem which portrays many peoples of the United States working for the common goals of freedom, democracy and liberty.

The Boy from Nebraska. 33 1/2 rpm. May be borrowed without cost from Convalescent Services Division, Office of the Air Surgeon, Headquarters Army Air Forces, Washington 25, D. C.

- This recording vividly describes the experiences of a returned Nisei war veteran. **The Empty Noose.** (private recording) For further information address: The Columbia Broadcasting System, Educational Department, 485 Madison, New York 22, New York.

- This splendid production proves that the crimes against humanity did not end with the execution of the condemned at the Nuremberg Trials.

One World in Newark. 33 1/2 rpm. #3 of a projected series. "Americaus from Germany." For information write to: Newark Schools Librarian's Association, Newark,

New Jersey, or 437 W. 59th Street, New York 19, New York.

Contemporary Radio Programs

American Broadcasting Company, *World Security Workshop*, WENR, 9:00-9:30 PM (C.S.T.), Thursday.

American Brotherhood Forum on Human Relations, National Conference of Christians and Jews, WAAF, 1:15-1:45 PM (C.S.T.), Wednesday.

Chicago Radio Council, Board of Education, 228 N. LaSalle Street, Chicago 1, Illinois. Write to Mr. George Jennings, Director, for a listing.


Columbia Broadcasting System, Miss Elizabeth Wolcott, Educational Director, Wrigley Building, Chicago, Illinois, will send *1946-1947 Calendar Manual: CBS American School of the Air*.

National Broadcasting Company, University of Chicago Round Table, WMAQ, 12:30-1:00 PM (C.S.T.), Sunday.

Posters

Races of Mankind. 22" x 17" Anti-Defamation League, 100 N. LaSalle Street, Chicago 2, Illinois.

- This clever poster is based on the pamphlet, "Races of Mankind."



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Races of the World and Where They Live. 42" x 51" \$1.00, Field Museum, Chicago, Illinois.

• This colored poster is drawn from the sculptures by Melvina Hoffman.

Pamphlets—Illustrated

Sense and Nonsense about Race. Alpenfels, Ethel J.

• *Study and Action Pamphlets About Race.* Friendship Press, New York, 1946. 25c or less in numbers. Also address: Miss Flora Dolton, Education Director, Chicago Round Table of National Conference of Christians and Jews, 203 N. Wabash, Chicago 1, Illinois.

The Races of Mankind. Benedict, Ruth and Weltfish, Gene.

• *Public Affairs Pamphlet #85.* (1916) 10c or less in numbers. Public Affairs Committee, 30 Rockefeller Plaza, New York 20, New York.

Races of Mankind: Sculptures by Melvina Hoffman. Field, Henry.

• *Anthropology Leaflet 30.* (1942) 25c. Field Museum of Natural History, Chicago, Illinois.

ONE WORLD in Newark:

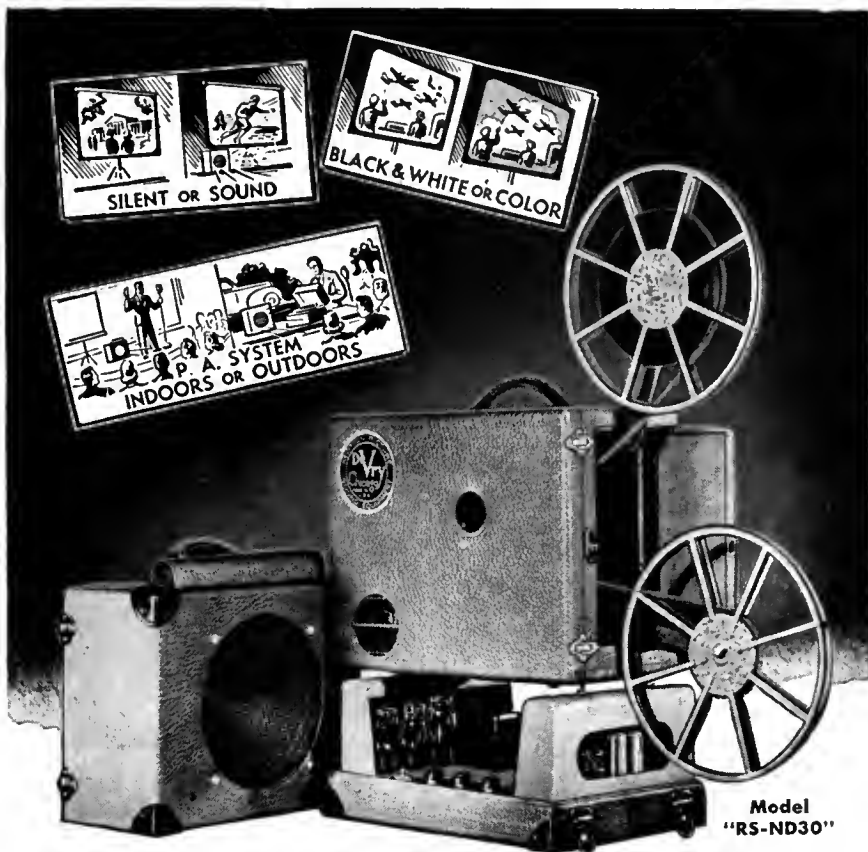
(CONTINUED FROM PAGE 35) not only the workshop members but the listening groups to whom the records have been played.

The work of the workshop has proceeded only through the development of scripts and recordings. As yet, no actual broadcasting has been done over local stations. Finished recordings have been heard by student listening groups in various Newark high schools. As soon as the Board of Education's proposed FM radio station is completed, the existing recordings, and those which are proposed for future development, will be among the first to be broadcast.

Based on the premise that understanding our neighbors and our national groups will lead to more wholesome community relationships and peaceful living, those of us who have witnessed the growth of this project feel without reservation that its worth has been demonstrated. We heartily recommend it to other interested schools and community groups who are faced with this growing problem of intergroup and intercultural understanding. •

* * *

♦ A subsequent article on Newark activities titled "Correlating Community Resources" is ready for publication and will appear in the March issue of SEE AND HEAR.



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A Suggested Program for Brotherhood Week:

(CONTINUED FROM PAGE 16)
cover if it could be correlated with their special subjects. After the showing the teachers were asked to submit suggestions for use in their fields of instruction. A few of the many suggestions that came from them are here listed.

Suggested Uses in the Social Studies, Civics, Current Events: Topics for discussion, research, and reports related to units of study:

1. Migrations from Europe in colonial times and 19th century.
2. Contributions of immigrants to the development of America.
3. Present immigration policy.
4. Population distribution of people of various national origins.
5. Occupational skills of various nationality groups.

Suggested Uses in English: Compositions and Reports.

1. Report on interview with persons of foreign origin.
2. Report on the outstanding person-

alities meeting in Flushing Meadows, Lake Success.

3. Contrast the conditions of people in Europe with life in America today.
4. Write on "The Land From Which My Parents Came," "What I Am Doing to Help My Neighbor."
5. Make a chart of words of foreign origin.
6. Describe the universal truths of poetry which have no national boundaries.
7. Describe the common themes in American legend and the folklore of other countries.

Suggested Uses in Science and Health Education:

1. Organize lessons to show that the composition of the blood is the same for all races, that body structure and bone structure are the same, that variations are due to geographic controls.

Suggested Uses in Art and Music:

1. Show how art and music are universal mediums that help the peo-

ples of the world understand each other.

2. Study the dress and homes for reproduction in art work. Learning the songs and the dances of other lands makes the differences disappear.

3. Discuss the contributions of artists and musicians of all lands and of all racial origins to American life.

School-Wide Activities:

1. Assembly programs featuring speakers of different national origins.
2. An inter-cultural festival, exhibit, bazaar.
3. Dramatic presentations, choral speaking, on the theme of "Unity."
4. Other visual aids to reinforce the ideas found in *One People*.

The possibilities for developing a unit on "Brotherhood" are endless. Each school must work out its own program in the light of its own needs. The teacher who picks up her morning paper and reads the caption, "Major Race Riot Seen," won't need much more motivation than this for a lesson on inter-cultural relations, if she happens to live in that city. But more specifically—let's look to ourselves. A classroom incident may reveal the need for a change in attitudes — unfortunate happenings in the neighborhood or community may be the signal to launch the serious classroom or school-wide consideration of these problems.

If we are alert to all the concomitants of learning, all the character development that accompanies the acquisition of subject matter, then we cannot overlook visual aids which have been developed for this special purpose.

* * *

Coronet Issues Digest for Visual Education Field

◆ An excellent digest-type publication CORONEWS is being issued by Coronet Instructional Films, 65 E. South Water St., Chicago 1. Called a "Visual Instruction Forum" this little book is well-designed and edited.

Write Coronet and they'll add your name to the mailing list. The January issue features articles by Dr. Viola Theman, Thurman White and Jack Hartline of Coronet's production staff. A list of collaborators on recent Coronet films is also published in the January issue.

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- Our Bill of Rights** The significance of the first ten amendments depicted in warm human terms. Franklin, Washington, Madison, Randolph, and others in full historic stature.
- Our Louisiana Purchase** Napoleon, Talleyrand, Marbois, Livingston, Jefferson, and others in the drama attending a great event. The full meaning of the purchase indelibly imprinted on the student's mind.
- Our Monroe Doctrine** Formulated in the earliest youth of our nation, the Monroe Doctrine, cornerstone of our foreign policy, is today as vital as it was the day it was issued.

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CALIFORNIA'S A-V Workshop

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A TWO WEEKS Audio-Visual Curriculum Workshop held at the Los Angeles city Audio-Visual Educational Department was sponsored recently by the California State Department of Education and the Los Angeles city and Los Angeles county schools. The committee on arrangements included Francis W. Noel, chief of the State Division of Visual Education; Allison J. McNay, Assistant Supervisor of the Los Angeles city schools; and Helen Rachford, Audio-Visual Director of the Los Angeles County schools.

DR. STEPHEN COREY TALKS ON ATTITUDES

At the opening session of the conference, presided over by Vierling Kersey, Los Angeles city Superintendent, Dr. Corey selected as his theme, "Teachers' Attitudes and Values." The theme for the next session was "How to Build Intergroup Understanding." The afternoon session opened with a talk by John C. Whinery, Superintendent of Montebello city schools, followed by Rudolph Linquist, Superintendent of Santa Barbara city schools. Both spoke on the topic of "How to Promote International Understanding," followed by demonstrations and discussions showing how attitudes and understanding can be affected through audio-visual tools. A tea was held closing the afternoon program, honoring Dr. Corey. Presiding was Dr. John S. Carroll, Superintendent of San Diego city schools.

HEAR DR. SENER ON "RADIO IN EDUCATION"

Friday morning the conference joined with the Southern California Curriculum Association at breakfast at the Elks Club where Dr. Corey's address, "Perceptual Learning in the Education Processes," was well received. Following the breakfast, Dr. William H. Sener spoke on "Radio in Education." His station KUSC has recently been dedicated and is now regularly on the air.

The afternoon session featured teaching reading, writing and arithmetic by visual methods, presided over by Mr. Bruce Walter, Los Angeles County Deputy Superintendent of Schools.

BRUCE FINDLAY SPEAKS ON CURRICULUM NEEDS

Gladys Potter of Long Beach spoke on the subject, "What Are Present Curriculum Needs?" followed by Bruce Findlay, Assistant Superintendent of Los Angeles city schools on "How Audio-Visual Education Can Meet Curriculum Needs." Demonstration of teaching reading, writing and arithmetic by use of audio-visual materials followed. The terminal session was presided over by Dr. C. C. Trillingham, Los Angeles County Superintendent of Schools. Dr. Corey made the concluding remarks.

At a final dinner meeting Dr. Corey shared speaking honors with Dr. Mark May of Yale University. Mrs. Elizabeth Noel, President of the California Audio-Visual Association, was in charge. Over seven hundred people attended this curriculum series. Frank Gulick, Curriculum Supervisor of Glendale city schools, was in charge of all the arrangements. ●



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Adventures in Our Town: Radio Experiment

(CONTINUED FROM PAGE 31)
uation experienced by the child listening; each pupil should find in the series a character with whom he can identify himself and in whose problems he can recognize his own.

4. The "lesson" of each broadcast must spring from the inevitable circumstances and characteristics of the story-children, presenting a realistic problem and finding its solution without bringing in an adult who "moralizes," or making one character an "angel-child."

5. No one broadcast can, in itself, do a complete job of teaching a given attitude. From week to week materials must be interwoven to develop gradually the understandings which are most difficult to reach. It follows that the final programs of the series are most direct in their teaching content.

6. Since attitudes and understandings are based on emotions, as well as reason, emotional problems which lead to poor behavior must be recognized. If the radio story and characters are compelling and realistic, the series can introduce subjects which the teacher might otherwise find difficult to present.

Out of these convictions came the weekly, dramatized story, called *Adventures in Our Town*—an exciting serial which follows a group of boys and girls, ten to fourteen years old, through happenings at home, at school and in their clubhouse on the vacant lot in the "typical" small Wisconsin town where they live. The main characters are Jim O'Reilly, his dog Bozo, and his twin sister, Janey; Chuck Millings, whose father came west from Buffalo to edit the town newspaper; Hy Johnson, the grandson of a Georgia slave; Bob Greenberg, whose grandfather came from Russia; and Joey Karczynski, the boy who wears glasses, collects record albums and likes to watch his father draw. Action is the high keynote of each episode in their adventures—a fist-fight when the new boy arrives in Our Town, organization of a football team, mischief-making at Hallowe'en, group enterprises for Thanksgiving and Christmas, "crises" at school over study habits and discipline. Each is a springboard to

some aspect of respect for the individual, appreciation of special traits and potentialities, behavior that reflects sensitive understanding of how to work and play happily together in a community.

Production of the scripts is geared to achieving the most effective drama. Authentic child-voices are a requisite, but it was encouraging to discover that among speech students on the University campus talent could be found that combined realistic child-voices with keen appreciation of the purposes of the broadcast. Working as a close group from week to week, the chief participants in the series have, themselves, developed an intensity of interest in the boys and girls of "Our Town," and the solution of their problems has become a matter of personal concern! As with the writing of the scripts, production stresses elements of action, quick pacing, clear characterizations, sharp climaxes and skillful use of sound and music for dramatic effect.

Comments from teachers and pupils, based on the twelve programs broadcast to date, indicate that this approach to the series has been successful. "Attention is at its best," writes one teacher, commenting on its teaching usefulness, and adds, "We enjoy the laughs we get at such a true life story." "Ours is a rural school," says another, "and my entire enrollment anxiously looks forward to Thursday afternoons. In fact, it suits the children and me just fine." From a county normal comes approval that "you are keeping it within the limits of the *children's* problems. The boys and girls like the program immensely, and the discussions following are lively and pertinent."

But it is more significant that the listener-interest appears to carry over into child behavior after the broadcast. When the story duplicates the situation existing in a given classroom, the pupils tend to identify themselves with the radio children and to imitate their solution of the problem. Several teachers reported direct results from the Hallowe'en broadcast in which Jim O'Reilly's thoughtless mischief led to injury of personal property. "All

my children went out for 'Tricks and Treats,' and did no serious pranks," said one. This story "... was excellent," writes a teacher in a small town. "My pupils listened so closely and hardly breathed... realized they could have fun and yet not do harm to anyone. Making friends with new neighbors also helped us here, as we have two new families (in the community) and those who have always lived here thought they were 'much better' and 'picked on' the others! There are many other instances which hit the spot and I appreciated them."

In a rural school the teacher remarks on the program's realism and adds, "it helps in playground discipline." Another speaks of "marked improvement in pupils' conduct." Many refer to "good citizenship," "a more cooperative group," and "democracy at work." Over a period of time evidence led one teacher to write: "My pupils have learned to go ahead and do more things by themselves. They have learned to appreciate the fact that all are not good in the same thing... that cooperation is necessary for best results. Some of the students confess they get along better at home."

It is, of course, too early to evaluate results in matters of racial and religious tolerance. As indicated above, these elements are introduced in the beginning of the series but not dealt with directly until approximately the last quarter of the school year; yet in areas where the problem is acute, teachers already indicate some results. One writes, "Members of minority groups have been noted to 'swell with pleasure' and there is a carry-over in attitudes and action." Many teachers selected two December broadcasts as outstanding—programs in which "Our Town" boys and girls celebrated the Jewish Hanukkah as well as the Christian Christmas, and included in the latter, not only American traditions but those of immigrant groups in Wisconsin.

It would be presumptuous to assume that *Adventures in Our Town* can satisfactorily achieve all the outcomes intended. However, there is sufficient reason to believe that these techniques are a step in the right direction and that radio, as a dramatic medium, can contribute to the

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classroom teaching of attitudes and behavior. Supplemented with the teacher's manual, outlining the program content and suggesting preparation aids as well as follow-up activities, the broadcasts have been welcomed as motivating devices in a difficult area of the curriculum.

Inquiries from non-commercial groups regarding teacher's manuals and scripts (15c each) of the programs, may be addressed to the Wisconsin School of the Air, Radio

Hall, Madison, in care of Mrs. Stanley.

Kentucky Dept. of Education
Issues Handbook on A-V Materials

◆ The EDUCATIONAL BULLETIN is issued monthly by Department of Education, Kentucky, devoted its entire No. 6 issued to the publication of a "Handbook of Audio-Visual Materials for Kentucky Schools."

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RECORDINGS for Intergroup Education:

(CONTINUED FROM PAGE 33)

program reports history in terms of Negro contributions: labor, artistic contributions, and the large part they played in bringing public education to the South after the Civil War period.

French-Speaking Peoples and the Netherlanders in the United States—dramatizes the contributions made to American life by the French, especially the Huguenots, the French-Canadians, the Belgians, and French-speaking Swiss. The Netherlanders' battle for free education, public meetings, and discussion is featured in this program.

Irish in the United States—describes what the Irish have given to American life, the part they took in the Revolution, what they have contributed to industry, to American song, humor, literature, and the theater.

Germans in the United States—the story of the German immigration, their part in American agriculture, forestry, music, art. The Germans' gifts range from the Conestoga Wagon and the Kentucky rifle to kindergarten and civil service.

Scandinavians in the United States—tells the little-known story of the gifts brought here by the Danes; Norwegians; Swedes; their contributions in agriculture, science, politics, literature, and the development of the "cooperative movement."

Closing Frontiers—deals with the important events of the period of the 1890's when the last of the good land was exhausted. Pictures America between 1890 and 1920, showing how the life of a nation changed from rural to urban.

Jews in the United States—dramatizes the beginnings of social welfare and labor movements. Episodes tell how Jews helped George Washington, their heroic participation in the war between the States and the World Wars, and their battles against disease and for the arts.

Slavs in the United States (Part I)—shows how the wastelands of America were transformed into productive soil, the contributions of Russians, Ukrainians, and Jugoslavs to heavy industry, engineering, and art.

Slavs in the United States (Part II)—tells the story of Poles and Slovaks who came to work in mines and mills, and of the Czechs who broke many acres of prairie land and turned it into rich farms.

Oriental in the United States—shows that the Chinese were brought in because of the need for labor to develop the railroads and ranches of the West; dramatizes contributions made by the Japanese in science and farming.

Italians in the United States—dramatizes the husky era of railroad building, road construction, and industrial expansion; shows the native politeness of Italians,

their spirit of good will, friendliness, thrift, and love of the arts.

Near Eastern Peoples in the United States—stresses the law-abiding qualities of the Greeks, Turks, Armenians, Syrians, and Arabians; their respect for learning, manual skill, and art.

Other Groups—dramatizes contributions of Portuguese, Hungarians, Latvians, and Estonians who came as fishermen, farmers, and laborers.

Contributions in Industry—presents the story of inventions, transportation, communication, and manufacturing in terms of group contributions.

Contributions in Science—shows that our scientists have come from all groups and that their knowledge was dependent upon those who came before. This is a panorama of American achievements in agriculture, medicine, exploration, and physics.

Arts and Crafts—shows that all peoples in all generations have enriched our life; starting with colonial women with their quilts, rugs, samplers, and colonial men with their furniture. Outlines recent developments.

Social Progress—sketches immigrant contributions to social welfare, government, politics, philanthropy, religion, and education. Shows how concepts of law and liberty were brought from other countries and how they were adapted and changed to the needs of the United States.

A New England Town—dramatizes life in one New England town as an example of how the process of cultural integration has been much the same in one part of the country as in another, and the same for one group as for another.

An Industrial City—dramatizes the emergence of an American culture out of many folkways of foreign people who crowded into our cities. This program deals with the changing life in industrial centers.

Grand Finale—summarizes and recapitulates the significant contributions to our American way of life.

BALLAD FOR AMERICANS, RCA (Victor), 2 double-faced 10" records, 78 rpm, 16 min; L.J.S.C.A.; \$1.50 for series.

• John LaTouche's poem is set to music by Earl Robinson and recorded by Paul Robeson, the American People's Chorus and the Victor Symphony Orchestra. "The entire production is pointed toward the recognition of the common man, the nobodies who are everybody, through whose faith and ideals, America has become great. The climax of the composition is the revelation of the diversity of races, nationalities, religions and vocations which constitute an 'American.'" These recordings are most useful in social studies, music, dramatics and English classes, and in discussion groups.

BALLAD HUNTER, Federal Radio Education Committee, 5 double-faced 16" records, 33 $\frac{1}{3}$ rpm, 15 min, J,S,C,A; \$2.50 per transcription copy (containing two programs).

• "This is a series of authentic American folk music—spirituals, blues, fiddle tunes, old country ballads, railroad songs, sea chanteys, and cowboy tunes. John A. Lomax, the 'Ballad Hunter' recorded all of these songs on the spot, exactly as each was sung on the job, in person, or on the range... teachers will find these programs especially helpful for demonstrating how any geographically or economically isolated people finds self-expression through the folk music it develops." Well-suited to promote appreciation of individuals and develop unity through music and singing. Included are:

Cheyenne—presents songs of the range and of the hill country (on other side: **Blues and Hollers**)

Blues and Hollers—a collection of "being lonesome" songs (on other side: **Cheyenne**)

Chisholm Trail—a collection of cowboy songs of the old Chisholm cattle trail (on other side: **Rock Island Line**)

Rock Island Line—woodcutters' songs and songs of prison life (on other side: **Chisholm Trail**)

Two Sailors—a program of sea chanteys and canal boat ballads (on other side: **Boll Weevil**)

Boll Weevil—a program of songs about "the little black bug" that challenged King Cotton (on the other side: **Two Sailors**)

Spirituals—a program of religious songs of the Southern Negro (on other side: **Railroad Songs**)

Railroad Songs—a program of songs of the track-laying gang, used to pace rail tamping (on other side: **Spirituals**)

Jordan and Jubilee—a collection of songs from Livingston, Alabama (on other side: **Sugarland Texas**)

Sugarland Texas—a collection of convict songs from a Texas prison (on other side: **Jordan and Jubilee**)

BOOKS BRING ADVENTURE, Association of the Junior Leagues of America. Double-faced 78 rpm and 33 $\frac{1}{3}$ rpm, 15 min, \$35 per set for purchase; \$65 rental for non-commercial radio transcription, I.J.

• Series one (One World) and Series Two (North American Regions) retell stories known to children and present life-like situations which may be utilized to further intergroup relations. Following titles are especially recommended:

Level Land, by Dola DeJong, is "the story of a Dutch family and a Jewish refugee boy during the German invasion of the lowlands." (Series One)

Downright Dency, by Caroline Dale, tells of a "young Quaker girl in Massachusetts who denies her strict training to befriend a 'tough' orphan boy, an outcast in the fishing community where they both live." (Series Two)

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Bayou Suzette, by Lois Lenski, is "a story of the Cajun country, of Suzette who lives there with her family, and of Mor-teel, an Indian child, who saves Suzette's life and finds a home." (Series Two)

Strawberry Girl, by Lois Lenski, has "the scene laid among the Florida crackers at a time when newcomers from North Carolina were struggling to grow vegetables and fruit in fenced-in land customarily used for running pigs and cattle." (Series Two)

CAVALCADE OF AMERICA, 1939-1910, 12 double-faced recordings, 16", 33 $\frac{1}{3}$ rpm; 12", 78 rpm, approximately 30 min. each; I,J,S,C,A; \$3.50 for each 16" transcription; \$4.50 for 12" phonograph records (Distributed by Recordings Division, New York City.)

• Aside from their historical significance, many of these programs are appropriate in civics, sociology, English, and science classes. They lend themselves to use as assembly programs and to highlight particular occasions. These recordings provide authentic dramatic illustrations of the lives of these famous Americans and of the period and locales in which they lived. This series includes:

The Constitution of the United States

Francis Scott Key

Abraham Lincoln

Oliver Wendell Holmes, Poet

Sam Houston (lacks objectivity concerning Mexico and seems to develop an unwarranted anti-Mexican attitude)

Benedict Arnold

Robert E. Lee

(TURN TO NEXT PAGE)



(ABOVE) Harold Baumstone (left) and Milton Salzburg, heads of the newly reorganized Academic Film Company, New York City.

Academic Film Announces First Release of Eight One-Reel Films

◆ First release of the Academic Film Company, Inc., New York, is *Strange As It Seems*, a series of eight 16 mm one reel films with sound, based on John Hix's newspaper feature of the same name.

Educational in content, the series offers dramatic excursions into the byways of recorded history. Typical titles include *50 Year Barter* (negotiations with Denmark for the purchase of the Virgin Islands); *Star Gazers* (the story of Galileo); and *Gold and Man* (story of man's quest of the king of metals).



(ABOVE) Mrs. Robert Jump and Mrs. R. Rittenhouse, Baltimore teachers, admire an Ampro Arc projector at the recent Maryland State Teachers Convention.

Teachers Show Great Interest at Maryland State Convention Show

◆ At recent state teachers conventions in Maryland, an unprecedented interest was shown in audio-visual aids. Reports show that never before have so many attending teachers shown serious interest in classroom audio-visual equipment. Interesting audio-visual demonstrations were featured and countless questions were asked about setting up such programs in local schools.

RECORDINGS...

(CONTINUED FROM PRECEDING PAGE)

Thomas Paine—Fight for free speech

Nancy Hanks—The most effective sequences are the intensely real and intimate conversations between young Abe and his mother.

Jane Addams of Hull House—Emphasis on need for direct and realistic aid to the many victims of cultural change is significant.

Susan B. Anthony—Recreating the late nineteenth century status of women in politics, finance and business, and pointing up the undemocratic social and moral prejudice that held them to be "unequal to men." Sheds light on problems of minority groups in general.

Walter Reed

CAVALCADE OF AMERICA, 1940-1941 (As Above)

• Several of the programs in this series lend themselves effectively to discussion in the light of religious freedom; individual opinion, general welfare and good will and faith between two nations.

Roger Williams—Fight for religious freedom. As a Man Thinketh—Thomas Cooper's struggle for freedom of opinion.

The Undefended Border—The United States and Canada wished peace and were ready to settle all questions amicably without resort to armed force.

John Brown—Lincoln called him the "wrongest right man who ever lived."

LEST WE FORGET, Institute of Oral and Visual Education. Double-faced 16" Records, 33 $\frac{1}{3}$ rpm, 15 min. each side; J,S,C,A. On loan to schools free of charge.

• By means of narration and dramatization, the establishment and preservation of the American "freedoms" are traced. In addition to providing historical facts and pointing up social problems, each program indirectly interprets causes and consequences. Series I—The story of our free America; Series II—The struggle and achievement of American men and women who have developed our democratic form of government; Series III—Meaning of Democracy as our way of life; freedom coupled with responsibility and loyalty with sacrifice; Series IV—Historical background of adoption of Constitution, portraying its workings and flexibilities as a basis of our democratic rights; Series V—A better world for youth; Series VI—America determines her destiny; Series VII—Spread of victory through unity on the home front; Series VIII—National shrines; Series X—Men and women who dedicated their lives to the American principle that all men are created equal.

THIS IS AMERICA, Radio Arts Guild. Wilmington, Illinois; 2 double-faced 16" records, 33 $\frac{1}{3}$ rpm, 15 min. each; J,S; \$5.15 American Public Schools. The enthusiasm of an immigrant boy and his father for

the advantages offered by the American public schools portrayed in this recording may be used as a starting point for a discussion of the necessity of education for all Americans. (On other side: **Thanksgiving, 1621**.)

Statue of Liberty. The story of the Statue of Liberty, its designing and construction through the contributions of liberty-loving people of Europe and America. (On other side: **America Moves West**.)

TO RENT OR OWN, Stephens College, Columbia, Missouri; 1 double-faced 16" record, 33 $\frac{1}{3}$ rpm, 30 min; J,S,C,A; \$5.00; loaned for postage cost.

• This dramatized discussion of an important consumer problem is resolved by a "typical" American Family's studying the arguments pro and con with regard to their own particular interests, desires, and needs. "Listening to this program would result in a re-examination of certain beliefs, attitudes and values and would motivate questioning and investigation of conditions in the community."

WE HOLD THESE TRUTHS, Norman Corwin, United States Office of Education; 2 double-faced 16" records, 33 $\frac{1}{3}$ rpm, 60 min; J,S,C,A; \$2.50 per program copy.

• "A stirring one-hour radio drama commemorating the 150th anniversary (December 15, 1941) of the adaption of the Bill of Rights of our Constitution. The script features Lieutenant James Stewart, Dr. Leopold Stokowski, and a host of other top-ranking artists and musicians. The program closes with an inspiring message by President Franklin Delano Roosevelt." This recording is especially appropriate for use with discussion groups, immigrant-naturalization classes, and social studies classes, discussing privileges and obligations which United States citizenship involves.

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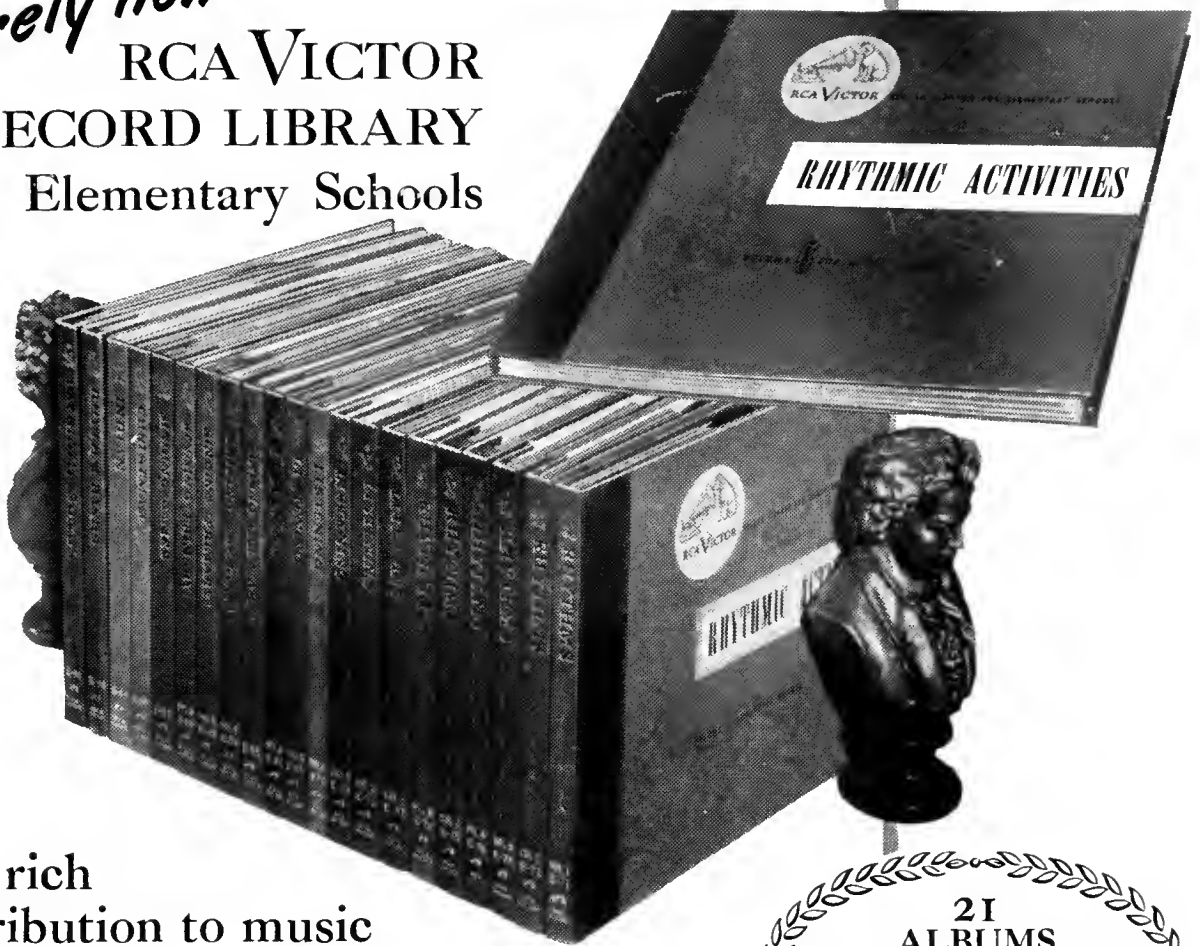
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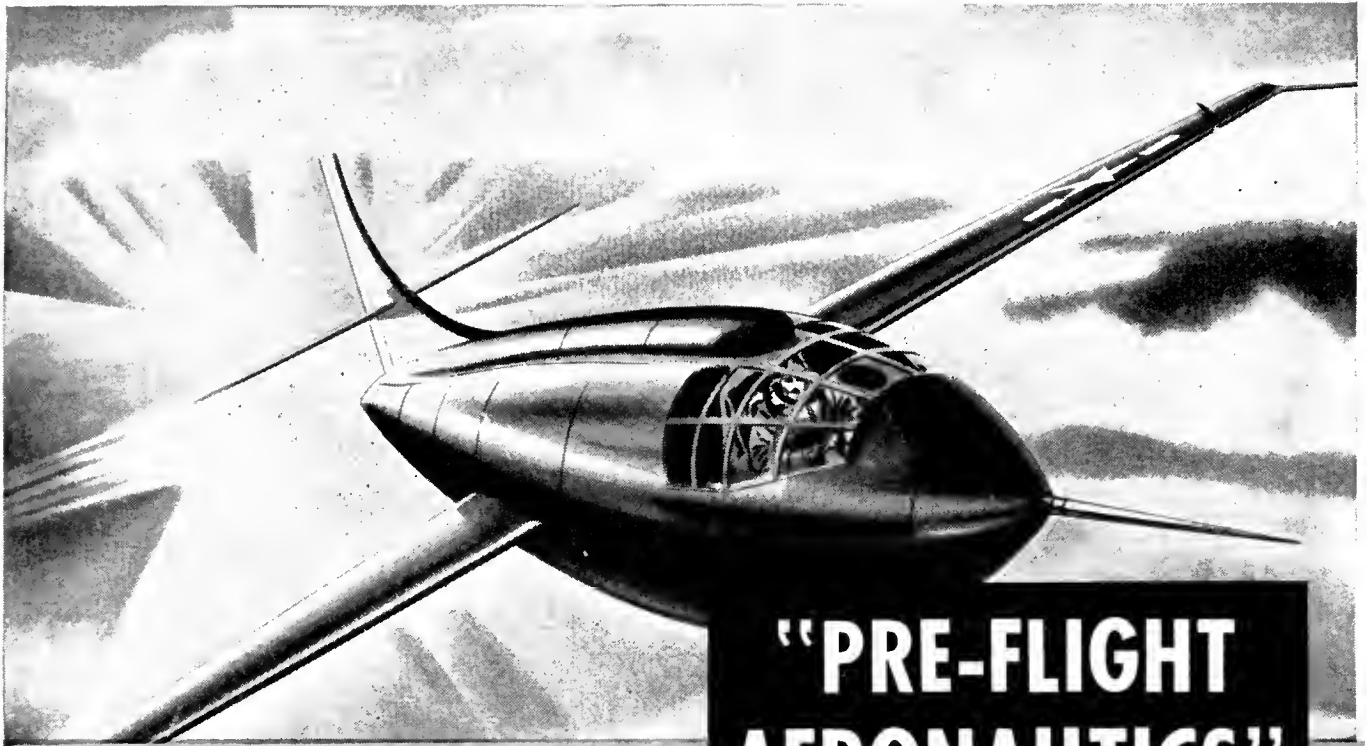


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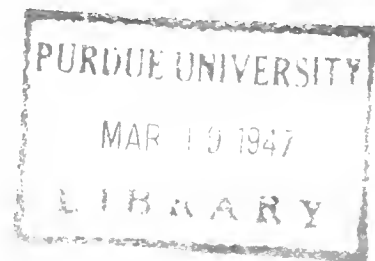
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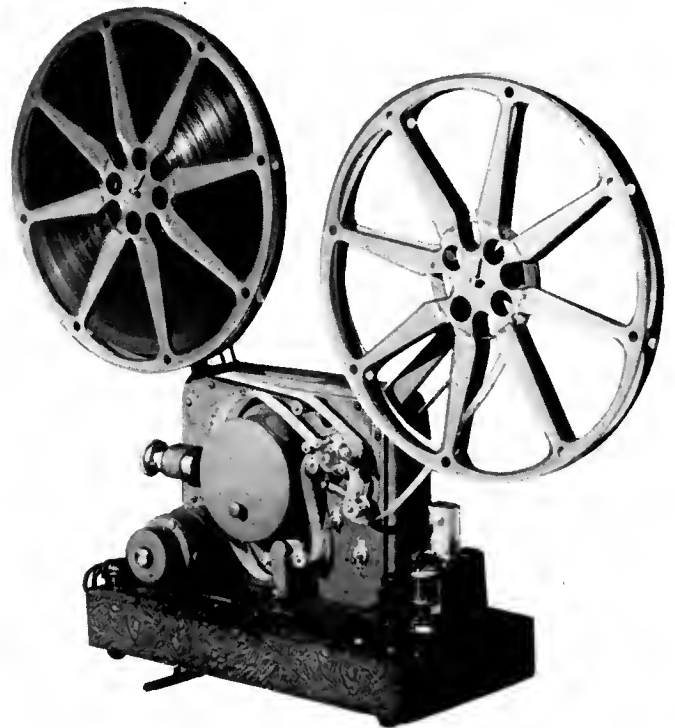
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See & Hear

INTERNATIONAL JOURNAL OF AUDIO-VISUAL EDUCATION

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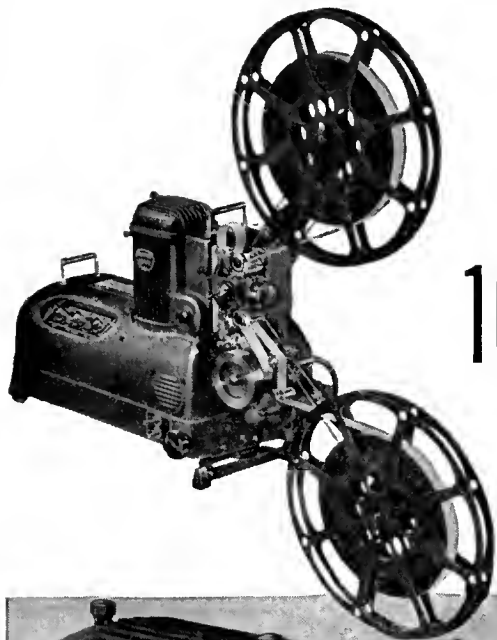
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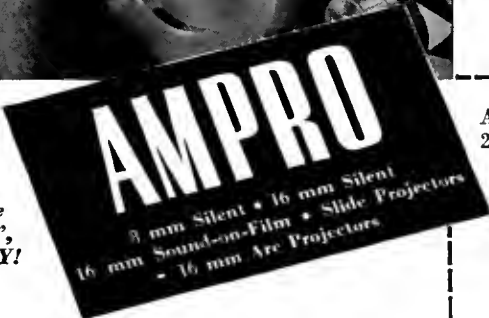
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Photography in Our Schools

— THE SEE & HEAR COVER EDITORIAL —



Inspired by announcement of the Second Annual High School Photographic Awards, (See page 40) our cover artist selected for his theme this month that vast resource in cultural, vocational and personality development which the art and practice of photography offers in high schools and colleges.

Photography is the key to a multitude of new job opportunities for youth. It has emerged as the front line of our whole system of idea communications: television, pictorial journalism, industrial methods, films in entertainment, education and public information throughout the world: these are modern symbols of the Visual Age. Photography involves practical physics and chemistry, art and composition. It has sufficient motivation to awaken this whole generation of youth, if properly organized for the curriculum and in the school activities program.

The Editors of SEE & HEAR find a great deal of spontaneous development: there are many classes in various aspects of photography in our schools; numerous camera clubs have been organized and thousands of students are enrolled in student newspaper and school annual picture activities! But the field needs guidance from the standpoint of the school executive and the classroom teacher.

As the only publication devoted *solely* to audio-visual learning *in the schools*, SEE & HEAR will feature Photographic Science as an important department of all future numbers. We invite correspondence and suggestions from all educators interested in this subject. Widespread exchange of experiences and ideas can make this department a most useful forum. Contributions by recognized experts will add authority and vital information. Photography is a *key subject!* ●

Coming in the April Issue of See & Hear

General William C. Menninger

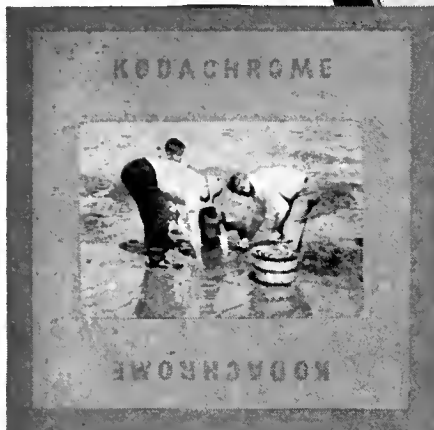
of Topeka's world-famous Menninger Foundation—writes on America's Gravest Public Health Problem—**MENTAL HEALTH!**

"The Schools Function in Mental Health"

The major burden for improving our mental health rests on the teachers and parents of the nation! That is one of the most important points made in this forceful, stimulating and inspiring article which shows how audio-visual materials can be used.

Dr. Menninger, who served during World War II as Director, Neuropsychiatry Consultants Division, Army Service Forces, was the Army's top man on mental illness and maladjustment. His vast Army and civilian experience has convinced him that the most promising solution to the mental health problem lies in educating our children so that they will produce a new generation of adults more stable than we are.

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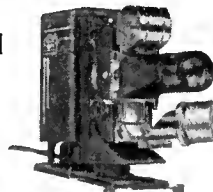
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BOOKSHELF

Audio-Visual Methods in Teaching,
Edgar Dale, The Dryden Press,
286 4th Ave., N.Y. 16—\$4.25

◆ The audio-visual instructional field has long been in need of a thorough and comprehensive text written particularly for teachers. Such a book is Edgar Dale's "Audio-Visual Methods in Teaching." Here between the covers of one volume may be found the answers to the numerous perplexing practice problems confronting the teacher or the teacher trainee who wishes to determine the what, why and how of using all the various audio-visual materials in teaching.

Edgar Dale is well qualified to be the author of such a text as this. For the past fifteen years he has conducted courses and research in audio-visual instruction at Ohio State University where he is currently a Professor of Education and Head of the Curriculum Division, Bureau of Educational Research. He was Chairman of Visual Education, Na-

tional Congress of Parents and Teachers and President of the Visual Instruction Department of the National Education Association.

The text is organized into four main divisions dealing with (1) the theory of audio-visual materials, (2) the materials themselves, (3) classroom methods of use of such materials and (4) the administration of an audio-visual program in the school system.

Throughout the book the emphasis is clearly upon the application of visual and auditory aids to the classroom teaching situation. It is based on the principle that all teaching, from the first grade through the college level, can be greatly improved by visual and auditory materials. The author cautions that sensory materials are not applicable to every teaching situation nor are methods not using such materials to be discredited for that reason. It is his conviction, however, that visual and auditory techniques provide great opportunities for improving learning and that many baffling teaching problems can be solved or mitigated through the proper use of audio-visual materials.

An important opening section is devoted to the psychology of learning as related to concrete experience, readiness, association, concepts, gen-

eralizations, and direct and indirect experience. The application of audio-visual materials to these fundamental considerations is discussed and illustrated briefly, to be followed by more intensive treatment in later sections dealing with the various types of audio-visual aids. A third section applies the previously discussed principles to the specific subject matter areas of arithmetic, geography, the social studies, science, nature study, industrial arts, vocational education, health, safety, physical education, English, literature and reading. A compilation of sources of materials is included at the close of this section of the book.

* * *

Use of Audio-Visual Materials Toward International Understanding: (The Report of a Conference Sponsored Jointly by the American Council on Education and the Film Council of America, June 14-15, 1946). Edited by Helen Seaton Preston—American Council on Education—\$1.25

◆ "...to combat ignorance and mistrust and thus defend the foundation of . . . peace, the Organization is formed. . . the weapons it is to use are the weapons . . . of enlightenment and mutual comprehension. . ." — (CONTINUED ON PAGE TEN)

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BOOKSHELF

(CONTINUED FROM PAGE 8)
MacLeish to Byrnes, reporting on the organization of UNESCO.

The above, in a word, outlines the purposes for which the United Nations Educational, Scientific and Cultural Organization was established by its parent, the United Nations Organization. Sensing the need for a coordinated expression of the wishes of educators, educational organizations and institutions, civic groups and producers of audio-visual materials, with respect to the role which audio-visual materials might play in the international scene, and having the approval of the State Department for such an expression, the American Council on Education and the Film Council of America jointly sponsored a conference to this end on June 14-15, 1946.

A group of 86 persons widely representative of the above categories were in attendance, including such well-known names in audio-visual education as Floyd Brooker, Charles

Hoban, Jr., L. C. Larson, Chester Lindstrom and Francis Noel. Presiding were George F. Zook, President of the American Council on Education, and C. R. Reagan, President of the Film Council of America. It was specifically the purpose of the conference to formulate a series of recommendations for submission to the Preparatory Commission of UNESCO in hope that these might assist UNESCO in drawing up a plan for the international use of audio-visual materials as a part of its overall plan to further educational needs throughout the world.

The Report consists mainly of a verbatim account of the discussions centering around the headings of Information, Production, Evaluation, Certification, Distribution, Utilization, Research, and Exchange of Personnel and of the final recommendations arrived at under each field.

Among the significant recommendations arrived at by the conference were the following: that UNESCO should:

1. Collect and disseminate to all member nations evaluative and descriptive information on audio-visual materials in existence, in production

- or planned for future production.
2. Have audio-visual materials produced about the work of UNESCO and the objectives of UNESCO in other countries as well as in our own.

3. Define the criteria for determining the educational character of audio-visual materials for international exchange; standardize evaluation techniques; collect and disseminate evaluations; and stimulate, coordinate and expedite evaluation of these materials in all countries.

4. Encourage the admission of audio-visual materials of an educational character by all member countries, free of duty and without quota restrictions.

5. Facilitate the distribution of appropriate audio-visual materials regardless of source, through all existing channels: U.N., governmental, commercial and educational channels within each country.

6. Direct the attention of member nations to the importance and value of effective utilization of audio-visual materials for educational purposes.

7. Make surveys of completed research and pertinent materials in the field of audio-visual education.



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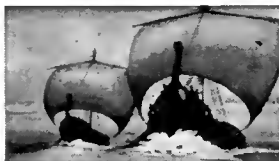
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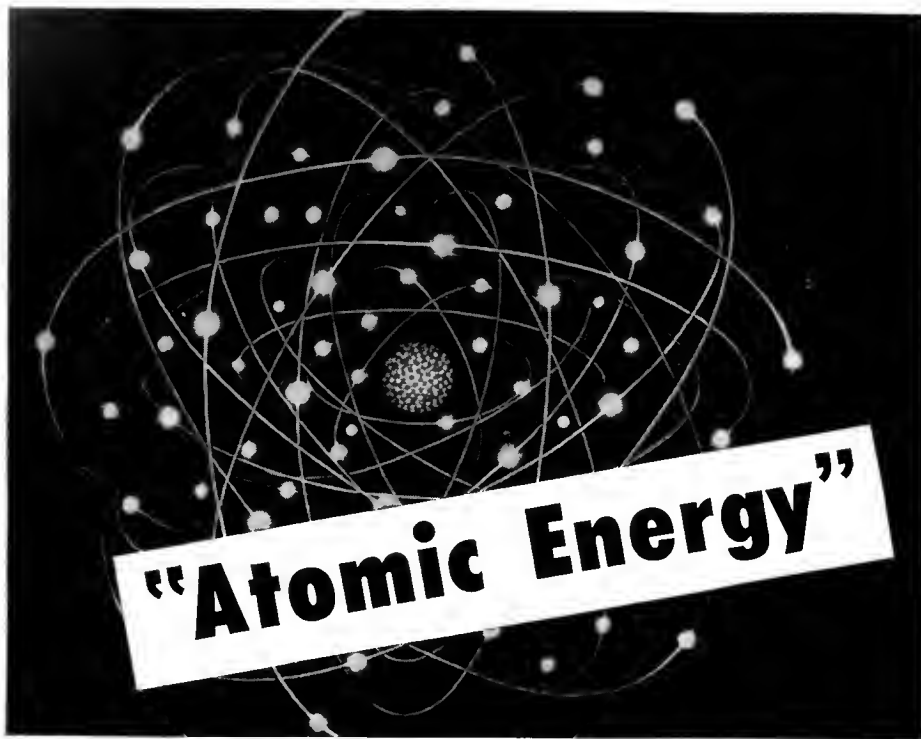
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Willard F. Libby, Ph. D.

THE UNIVERSITY OF CHICAGO

What is nuclear fission? What is the difference between chemical energy and atomic energy? How many ways are there of releasing atomic energy?

You can show your students the answers to these and other questions about Atomic Energy. You can simplify and clarify difficult concepts about the atom and its structure. In the new Encyclopaedia Britannica Classroom Film, "Atomic Energy," you can present the scientific basis of this terribly important world problem. This film is a *must* for every junior and senior high school science class. Every student of social and political problems should see it; parents and other adult groups will find it vital to an appreciation of science's most breath-taking achievement.

"Atomic Energy" uses animated drawings to explain the structure and the composition of the atom; reveals the relationship between mass and energy; includes actual scenes of an atomic bomb explosion.

Length is one reel; 16mm., sound. Price, \$45. Like all other Encyclopaedia Britannica Films, it can be obtained on the Lease-to-OWN Plan and the Cooperative Film Library Program. For complete information, write Encyclopaedia Britannica Films Inc., Dept. 61-C, 20 N. Wacker Drive, Chicago 6, Illinois.

There are over 500 other Encyclopaedia Britannica Classroom Films. Write for complete description.



ENCYCLOPAEDIA BRITANNICA FILMS INC.

A member of the Encyclopaedia Britannica Family

Announcing

7 More New 1947 EB Films



"BUILDING AMERICA'S HOUSES" Collaborators, Twentieth Century Fund and Miles L. Colean. Analyzes reasons for high building costs; examines ways in which costs can be reduced.



"IMMIGRATION" Collaborator, Henry S. Commager, Ph. D., Columbia University. Traces historical immigration into United States. Shows representative types of immigrants. Depicts melting pot process.



"FIRE" Collaborator, Charles K. Arey, Ed. D., University of Alabama. Describes domestic uses of fire, principles of combustion, nature of fire hazards and principles of fire-extinguishing.



"PETROLEUM" Collaborator, Lester E. Klimm, Ph. D., University of Pennsylvania. Shows importance of petroleum to world technology, commerce and international affairs.



"MAKING SHOES" Collaborator, A. S. Knowles, Ph. D., Rhode Island State College. Complete step-by-step process of how shoes are made.



"THE WATER CYCLE" Collaborator, S. Ralph Powers, Ph. D., Teachers College, Columbia University. Traces eternal cycle of water from ocean to sky and back to ocean.



"THE MAILMAN" Collaborator, Paul R. Hanna, Ph. D., Stanford University. Emphasizes importance of mail in our lives. Shows mailman's relation to mail service.

SEE AND HEAR

Portland Holds First Annual Audio-Visual Conference

◆ The Portland Conference of Zone VI, DVI, held recently was attended by four hundred teachers, coordinators, directors and dealers.

Emphasis during the several sessions was on the place of teaching aid in the curriculum. Dr. Willard Spalding, Superintendent of Portland, and Dr. Zeno Katterle, of Washington State College led discussions.

Francis Noel, State Director for California, spoke on the opportunities of the coordinator for helping within the building. A spirited discussion followed.

Friday evening sessions included talks by Noel on "Audio-Visual Aids," and Ted Gamble on "The Motion Picture Industry Looks at Education." Dr. Peter Odegard, President of Reed College, capped the evening with a talk on values in the educational field.

The Saturday session allowed directors and dealers to meet for frank discussions of equipment, prices and services.

Participants and chairman were: Chairman, Paul Pinckney; Dr. Willard B. Spalding, "Integration of Instructional Aids"; Francis Noel, "The Audio-Visual Coordinator"; Dr. Zeno Katterle, "Instructional Materials and the Curriculum"; chairman, Amo DeBernardis; "Entertainment, An Esthetic Experience," Karl Ernst and Amo DeBernardis; Ted Gamble, "The Motion Picture Industry Looks at Education"; Dr. Peter H. Odegard, "Training of Teachers for Modern Education"; chairman, William G. Gnaedinger; Joseph Burke, "The Educational Film Research Institute"; and Chet Ullin, "Function and Plans for DVI."

Seated at the head table from left to right are: Kingsley Trenholme, former Director AV Education, Portland Schools; Merriman H. Holtz, Screenadettes, Inc. and former 16 mm Consultant to War Finance Division,

U. S. Treasury Dept., Washington; Ted R. Gamble, former National Director, War Finance Division, U.S. Treasury Dept., Washington, and Board Chairman, American Theatres Association; Dr. Peter Odegard, President of Reed College, Portland; Francis Noel, State Director Audio-Visual Education, Sacramento, California; Amo DeBernardis, Supervisor, AV Education, Portland; Dr. Willard Spalding, Superintendent of Schools, Portland; Mrs. Spalding; Dr. Watt Long, Assistant Superintendent, Portland; Delmar Harris, Director, AV Education, Vancouver Public Schools; Chet Ullin, President Zone 6, DVI, Bremerton, Washington; Dr. Curtis Reid, State Director AV Education, Corvallis, Oregon.

Third Annual Scholarships Announced by Britannica Films

◆ Ten universities and colleges in addition to the University of Chicago have been selected to receive 1947 scholarship grants for the Encyclopaedia Britannica Films' third annual summer tuition scholarships, it was announced by Dr. Stephen M. Corey of the University of Chicago, chairman of a committee which made the selections.

The following eleven institutions


will receive the grants, awarded annually on a rotating basis: The University of California, at Berkeley; University of Texas, Austin; Syracuse University, Syracuse, New York; Central Michigan College of Education, Mount Pleasant, Michigan; University of Minnesota, Minneapolis, Minnesota; University of Nebraska, Lincoln; Louisiana State University, Baton Rouge; University of Southern California, Los Angeles; Stanford University, Stanford, California; University of Kansas, Lawrence, Kansas, and the University of Chicago.

These tuition scholarships will be available to qualified teachers and educators selected by administrators at the 11 educational institutions. The scholarship recipients will enroll in summer courses in audio-visual instruction.

Applications for scholarships may be sent at once to the following administrators: Mr. Frank N. Freeman, Dean of the School of Education, at the University of California; B. F. Holland, School of Education, University of Texas; Miss Sandra George, Director, Educational Film Library, Syracuse University; J. W. Foust, Director of Summer Session, Central Michigan College of Education; Paul (CONTINUED ON PAGE 40)

Here are Portland's luminaries (names in col. 1) meeting at the first annual audio-visual conference held for Pacific Northwest educators last month.





This symbol of Mayan culture stands at Chichen Itza in Yucatan: sound films provide such visual background for classroom study.



The picture below illustrates the architecture of Mexican churches of the colonial period.



By Example WE LEARN

by George Anna Taliaferro
Sunset High School, Dallas, Texas

ONE OF THE MOST effective means to lead the people of our country to appreciate Latin American republics has been the 16mm sound films made available to schools, colleges, churches, and community organizations by the Interim Office of International Information.* Many of these films are in color; however, some very good ones are in black and white.

My use of these films has been with Spanish classes in senior high school, and I am convinced that pupils gain

from these pictures an understanding of Latin American people and their countries which they cannot get from textbooks.

Before the war, a limited number of films were available for use in Spanish classes. It was, however, not until September, 1942, that we began to have an adequate supply of really good films on Mexico, South America, and Central America. At once pupils noticed that these new "movies" were of an improved quali-

ty. They looked forward to seeing them. These new films supplied a real need in the Spanish classroom. These films offered additional incentive to learn Spanish well. The language seems more real against the backdrop formed by impressions of locality, customs, scenery, and culture. These Inter-American Affairs films have added zest to the study of Spanish in the classroom.

We have a sufficient number of good films available at the Dallas Public Library, our distributing agency, to have a showing of Spanish cultural background films every few weeks. We have a discussion of the film, following the showings. We usually begin by naming informally what we liked best about the pictures. Intermediate classes develop sentences in Spanish about things

* A 20-page booklet "The Other American Republics in Films" describes these movies. It may be obtained from the Interim Office of International Information, 444 Madison Avenue, New York 22, New York.

they saw in the pictures. Advanced pupils present one-minute talks in Spanish on things that most impressed them.

Pupils are always intrigued by the wealth of the land and by the scenic beauty of the republics. The quaint inland towns interest them quite as much as the busy seaports and the large modern cities. It is surprising how well pupils remember places of historic interest and even important dates given by the narrator.

Students reacted in interesting ways. I want to report some of these:

Ideas received from viewing films:

"Do they really have more cows per person in Uruguay than in any other country in the world?"

"The stores in Santiago look al-

most like ours."

"I wish my house had a patio filled with pretty flowers."

"Do all of those people speak the Spanish we are learning?"

"I never get tired of watching those Indians weave sarapes."

"My, but I'd like to buy baskets in that market!"

"Do the little boys blow glassware, too?"

These give high purpose to the Spanish conversation sessions, which some times are not easily motivated.

From these films my pupils have gained knowledge of the life, customs, traditions, habits, religion, education, and art of the other American republics. They have a better understanding of and a more acute

interest in the peoples of Latin America, and consequently are more purposeful in their studying of Spanish. I believe the time taken out for the movies has accelerated the progress made in our textbook work.

It would be difficult to name the pictures our pupils like most, for the films are as varied and colorful as life itself. Pupils are always interested in the life of the people.

Some of the films we agreed are of interest and value are:

A Bibliography of Useful Films

MONTEVIDEO FAMILY

Sound, 20 minutes

This is a "grass roots" discussion of life as it is lived in the capital city of Uruguay and depicts the daily life of a typical middle class family. The routine of the day in the home, at school, and with respect to work and recreation is done in a completely understandable, intriguing way.

COLOMBIA: CROSS ROADS OF THE AMERICAS

Sound, 27 minutes

This film depicts Colombia from a geographic, social, and economic viewpoint. It shows the home of one of Bogota's foremost families and a garden party attended by notables. The industries of the country—oil, coffee, and minerals—are shown.

GOOD NEIGHBOR FAMILY

Sound, 17 minutes

Latin American family life is compared and contrasted to family life in the United States. It shows the important part tradition plays on the large estates with their many workers and on the small farms, and

(CONTINUED ON PAGE 46)



This scene from a Julien Bryan film is typical of a middle class family home in Montevideo, Uruguay (from "Montevideo Family").

Indian costumes of the Bolivian highlands are pictured in this film scene. This photo and pictures on the opposite page are from "The Other American Republics," an excellent filmstrip series in color available from the American Council on Education, 744 Jackson Place, Washington 6, D.C.





Showing farmers "how to do it" is the mission of "Terracing in the Northeast," a Soil Conservation Service (USDA) motion picture.



Motion Pictures in CONSERVATION EDUCATION

Herold L. Kooser, Director
Visual Education Service, Iowa State College

CONSERVATION—a word of marked significance in a democracy! It means the wisest use of the public domain for the lasting benefit to the greatest number of citizens.

Conservation, the wise utilization of every natural resource, can make life richer and happier for this and future generations. Its study and practice must become basic in the affairs of American democracy.

Can conservation of our public resources be achieved by edict? . . . by law? . . . or is it a way of living?

Is conservation a thing to be understood and practiced by a few, or, is it a responsibility to be followed by every man who calls himself a citizen?

Leaders in conservation education emphasize the latter—*Conservation Can Become Effective Only Through the Development of Useful and Therefore Beneficial Social Civic Attitudes and Patterns of Behavior in All of Our Citizens, Young and Old.*

Motion pictures lend themselves particularly well to the development of the conservation program in our

schools. Motion, sound, color, animation, and the many characteristics inherent in the motion picture provide excellent means for depicting the conservation story. Whether it be the general study of soils, terracing, wild life, water, or any other phase of the subject, it is possible in the motion picture to vitalize and tell a story which will bring about better understanding. And, understanding must precede action!

Numbers of excellent conservation films have been produced. Some are documentary or factual films. Others are training or "how-to-do-it" films. Governmental agencies have been especially interested in the possibilities of motion pictures in developing the conservation program.

Films relating to conservation should be selected for specific purposes and grade levels, they should be integrated closely with the conservation education program, and their utilization should be planned carefully in order to obtain maximum value in terms of attitudes toward conservation problems

which will influence behavior of our young citizens in socially valuable ways.

Again the editorial board of *SEE AND HEAR* has pooled its thought and resources to bring you this highly refined and selected list of conservation films—the result of the joint recommendations of Roger Albright, V. C. Arnspiger, Mrs. Camilla Best, J. W. Brown, Miss Margaret Carter, L. W. Cochran, Stephen Corey, C. R. Crakes, Amo DeBernadis, Glen Eye, L. P. Goodrich, W. G. Gnaedinger, W. M. Gregory, John Hamilton, Mrs. Ruth Hamilton, J. R. Hedges, Virgil Herrick, H. L. Kooser, Mrs. Elizabeth Noel, Francis Noel, E. E. Sechriest, Ernest Tie-mann, and Paul Wendt. Suggestions were also received from Miss Carolyn Guss and Robert Schreiber.

The following bibliography is offered for your use:

Selected Films for Conservation Study

CONSERVATION OF NATURAL RESOURCES (Sound) 10 minutes
Portrays the results of waste in the lumbering industry and agriculture, and shows steps taken to conserve

these resources. The effects of wind and water erosion are depicted along with local and federal efforts to check damage. (EBF)

FLOOD WEATHER (Sound) 30 minutes
How the Weather Bureau forecasts floods and how warnings are sent out before a flood of consequence occurs. Scenes taken of the great Ohio Flood of 1936.

FOREST RANGER (Sound) 30 minutes
Shows forest ranger's duties: serving and defending his country, searching for answers to problems dealing with timber, fish, and game conservation; taking action to protect watersheds and to provide power for hydroelectric plants and water for irrigation. (USDA)

FORESTS AND CONSERVATION
(Sound) (Color) 16 minutes
Reforestation and fire protection essential to insure a permanent supply of wood for an ever-expanding paper industry. Parts played by research in utilization and conservation of our forest resources. (Coronet)

GOLDEN SECRET
(Sound) (Color) 6 minutes
A fairy story portrayed by a series of still pictures in beautiful color on motion-picture film. It is the story of a boy in a mythical kingdom and of his efforts to save the soil from eroding. An aged philosopher

gives him magic seeds. When the plants are plowed under the surface, the result is a great increase in production. (Soil Conservation Service)

GRASSLAND (Sound) 10 minutes
Deals with that vast area comprising our western range, which once capable of supporting 22,000,000 animal units, can now carry only half that number. How to prevent overgrazing and restore areas of desolation to productivity is the problem covered in this film. (USDA)

HARVESTS FOR TOMORROW
(Sound) 30 minutes
This picture discloses the basic need for soil conservation and a sound pasture improvement program. It shows the use of soil building practices in the northeastern states with emphasis on grass and legumes. A documentary type picture on rural New England. (USDA)

HERITAGE WE GUARD
(Sound) 31 minutes
Concerns the damage to soil and wild life that accompanied the winning of the continent by westward migration; the value of such life, and current activities in restoration. (USDA)

IN COMMON CAUSE
(Sound) 22 minutes
A practical demonstration of what an Illinois soil conservation district is, doing to retain the remainder of its top soil and is actually accom-

plishing in increasing production of milk and livestock, and total farm income. It demonstrates the cooperation which results in contour farming when the national and state service, and local district organizations work together. (USDA)

IRRIGATION FARMING
(Sound) 11 minutes
Describes the need for irrigation in certain sections. Demonstrates both the furrow and flooding methods. Shows the cultivation and harvesting of sugar beets, alfalfa, wheat, and fruit crops. Portrays life of irrigation farmer and importance of his crops to our food supply. (EBF)

LIFE OF THE SOIL (Sound) 33 minutes
Nature's system of soil management, soil damage, loss of topsoil and plant foods, functions of organic matter, results of research on soils, and illustrations of research. A splendid discussion of the soil and its functions. (National Fertilizer Ass'n.)

LIFE ON THE WESTERN MARSHES
(Sound) (Color) 13 minutes
An interesting study of wild fowl that winter in the United States and spend their summers in Canada's western marshes. (Nat'l Film Board of Canada)

LIVING LAND (Sound) 5 minutes
The land, productive or otherwise, is the heritage of successive generations. The film illustrates the importance of keeping the good land good. (USDA)

MUDDY WATERS (Sound) 9 minutes
The story of land use and abuse in the Southwest. When occupied by Indians, the soil was securely anchored by vegetation. The white man through overgrazing depleted the vegetation, leaving the land barren and subject to floods and erosion. Emphasizes need for soil conservation.

OPERATION OF A FOREST NURSERY
(Sound) 10 minutes
How tree seeds are gathered and planted, and how seedlings are cared for until ready to transplant in the open. (USDA)

PLOW THAT BROKE THE PLAINS
(Sound) 24 minutes
A saga of the land of the Great Plains area. The film surveys the passing of the buffalo, the successive invasions of range cattle, the homesteader and the large-scale wheat

Flood waters slow crop production as uncontrolled runoff carries away precious top soil. From "Muddy Waters," a Soil Conservation Service film.



Right: A typical child audience in Britain to which the films discussed in this article by Mary Field are shown on Saturday mornings.



A promising experiment in **FILMS FOR CHILDREN**



by Mary Field

Director of Gaumont-British
Instructional Films

THE CHILDREN'S Entertainment Films section of Gaumont-British Instructional Ltd. has now been engaged for two-and-a-half years in making special entertainment films for children. Since there were very few films made for the entertainment of young people under the age of 14, the Department had little existing material to use as examples for its early work. It therefore adopted the method of learning by trial and error.

During these two-and-a-half years, in spite of one whole year of working under aerial bombardment, and through another year-and-a-half in which production material has been very restricted the Department has already produced nine stories, varying in length from one to seven reels, a series of six two-reel slapstick comedies, one serial in five episodes, 21 editions of a children's topical film,

which is issued monthly, one cartoon, eight special nature films and one travel picture. All these films have been distributed throughout Britain. They are shown at the exhibitions of films which are given in the theaters of the Gaumont and Odeon circuits to children's cinema clubs on Saturday mornings. The films are financed by these two theater circuits.

Criticisms of the films are collected from the managers, from the club committees, which are elected from among the members, and from the children themselves. Every Club is not expected to send criticisms every week, because this would turn what is supposed to be entertainment into hard work; but enough criticisms of each film are received from cross sections of the community—north and south, east and west, rural and industrial areas—to give a very fair

picture of the reception of the films by the children.

The criticisms which merely relate the story or which are in essence, flat approval or disapproval, are more or less discounted, but replies which give reasons for likes and dislikes are very carefully collated. Naturally, in this short time, enough material has not been acquired on which a thoroughly documented report on the reactions of children to special children's entertainment films, can be based. This is an important work, for which preparations are now being made. But sufficient has been learned to guide Children's Entertainment Films in their present and future productions.

The age group that attends the Children's Clubs is a large one, ranging between five and 14 years. It has been found that it is best to concentrate on the eight to 11-plus group. It is felt that films made for children at this extrovert period of their development, cannot be harmful to those of a junior group, while those over the age range will gradually and naturally fall away from the Clubs as they mature and become adolescent.

The highest common factor among girls and boys, whose ages

range between eight and 11-plus, both in towns and in the countryside, is adventure. This does not mean a violent adventure of cowboys and gangsters, but may be summed up as "successful achievement against odds." Thus, it has been found that the efforts of a small boy on a bicycle to get to a railway station in time to give an intending traveler her lost purse, evokes as many cheers and as much excitement as a fight between cowboys and Indians.

Close Concentration

The child audience is also exceedingly curious, and films specially made for its members require a very great number of close-ups. The children concentrate closely on the story, which needs to end with every loose thread tied up, and with no weak points in the logic of its development. They are impatient of unnecessary dialogue, but their attention is riveted by the appearance of children like themselves on the screen. They do not care particularly for the ordinary child film-star, of the type that appeals to adults by reason of "charm" or pathos. They prefer ordinary active boys and girls, such as they meet in school or on the playground.

An interesting fact which has

emerged from the children's film criticisms is that the girls are tired of the usual adventure story, which is considered suitable for children's programs, since the characters with the interesting things to do are nearly all male. They have a great desire to see important parts played by little girls.

All these trends are borne in mind by Children's Entertainment Films in planning their present and future schedules of production. The stories are all formative in type, and, like the best children's books, inculcate good ethics. They are usually set against a documentary background. Examples of this are *The Little Ballerina*, which shows life in a dramatic school and behind the scenes of a theater; *Jean's Plan*, where a great deal of the action takes place on a canal barge boat; *The Boy Who Stopped Niagara*, that when stripped of its excitement and fantasy is really a catalogue of the uses of electricity in a small town; *Bush Christmas*, which shows conditions in the Blue Mountains of Australia; and *Escape from Norway*, where the action is placed in a Norwegian fishing village.

Active Response

It is beginning to be felt that if teachers knew what films their pupils would be seeing at the Club meetings, the children's interest in the films might be utilized for some of their school work. A little has been done in this way by a teacher in Liverpool, who discussed the whole question of water transport and the working of locks with his class, after they had seen *Jean's Plan*, and found the response most active and interesting.

Among the films shown in the children's program, that come in for the greatest criticism, are the serials intended primarily for adult audiences. The excitement and violence portrayed in them are often too much for the smaller children, who are either frightened or over-stimulated. The excessive noise of the sound track is also probably damaging to their delicate ears, which appear to be very sensitive to good and pleasing sound. Children's Entertainment Films have, therefore, produced one serial. It is only in five episodes, in order to prevent the natural curiosity of the children,



Above: Scene from "Jean's Plan."



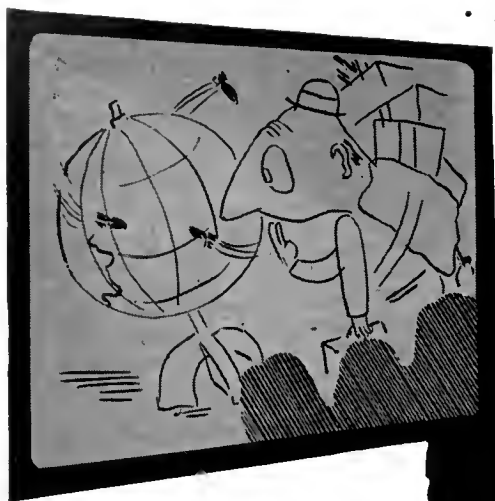
Above: Scene from "Bush Christmas."

which is gratified in serials, being over-strained by being drawn out over perhaps 12 weeks. Like the features, this serial has a documentary background being set against the London docks.

Besides experimenting in the production of a serial, Children's Entertainment Films have produced several series of pictures. One of these is a set of six two-reel stories, called *The Voyage of Peter Joe*. This deals with the adventures of a small boy who inherits a horse and van, and sets out with it to the sea, in order to sell it and buy a boat. On his way, he falls in with two lovable tramps, and between them they transform the van into a kind of land ship, of which they are captain, bo'sun and mate respectively. On their way to the coast, they have various adventures in moving furniture, helping in a laundry, and putting up a prefabricated house, each

(CONTINUED ON PAGE 47)





A FILMSTRIP

Motivation for Living Composition

by Bertha L. Crilly

Newark, Ohio Public Schools

PSYCHOLOGISTS tell us that, in the presence of high interest, learning is achieved with great efficiency. Why not then bring such interest to our oral and written composition work?

Too often it's "And today we will write a theme on 'What I Did Last Weekend', 'What I Saw on the Way to School This Morning', etc., etc."

And then I ask, Is this the best I can do to challenge the children I work with? All around us the keen issues of the day are engulfing us. Can't we consider current geography, history and living as the source of our English composition experiences?

We can!

"And today, boys, we're going to talk and write about the atom. We'll find our background information in a new filmstrip, so—

"John! Lights out, please.

"George! Let's look at frame one.

"William, (seated near a partially darkened window) will you read the narration?..."

The filmstrip, *How to Live with*

the Atom,* was made the basis of a three-day project with a class of non-academic students in General English XII. The aim was two-fold: to arouse interest in an important problem of life today and to supply ideas and motivation for the practice of reading, writing, speaking, and listening—the four basic aims in the teaching of English.

The first class period was spent in explaining the project and in showing the filmstrip. The narration was read by the teacher. There was time for a brief discussion of the meaning of atomic energy in the world today. Volunteers agreed to read the following books in preparation for a panel discussion to be held on the third day: *Atomic Energy in the Coming Era*, David Dietz; *Atomic Energy in Cosmic and Human Life*, George Gamow; "Hiroshima,"

* "How to Live with the Atom" produced by Film Publishers, Inc., New York City, is a slidefilm made of separate cartoons that may be projected on any 35mm slidefilm projector.

John Hersey, in *The New Yorker*, August 31, 1946.

For the second showing of the film at the next class period, a "narrator" visited us. He was a student from one of the Speech Classes in the school. The questions in the Study Guide relating to matters of fact and opinion about the atom bomb were placed on the board and read by the class before the showing of the film. The students were asked to determine whether the questions were satisfactorily answered by the pictures and the Speechnotes. During this showing of the film, the students were permitted to take notes if desired and to ask for the repetition of any cartoon. The students who were not to be on the panel the next day were to write a short paper on any phase of the subject that they chose. After the showing of the film, the problem was clarified by a discussion of the questions on the board. This discussion was marked by a great deal of interest and enthusiasm on the part of all members of the class.

On the third day four students

acted as a discussion panel. They were seated around a table in front of the room, and a fifth served as chairman. The first speaker on the panel reported on future uses of atomic energy as presented in the book, *Atomic Energy in the Coming Era*. The second speaker discussed the possibility and probability of achieving such results. His ideas were gained from readings in *Atomic Energy in Cosmic and Human Life*. The third and fourth students presented the meaning of the use of the atom bomb to the victims of Hiroshima as told by John Hersey in the report published in *The New Yorker* magazine. The chairman then asked the class members for their reactions on the following aspects of the subject:

1. Action to be taken in the form of letters to persons in authority.
2. Desire for further information on the subject. (Use of periodicals and books)
3. Plan to discuss the matter with others to move them to action or to gain knowledge.

The class agreed that the filmstrip had made them realize for the first time the importance of the atom bomb to every individual in the United States. Many had not given any thought at all to the problem until seeing the picture. Over half the pupils in the class announced their intention to become better informed on the subject by reading books, periodicals, and newspaper accounts. One student voluntarily wrote to his Congressman. The boy

who read from *Atomic Energy in Cosmic and Human Life* had found the book at first very difficult. However, he became so interested that he asked to keep the book to continue reading it.

Some interesting outcomes were: (a) The class believed that there should be international control of the atom bomb—possibly the Baruch plan. (b) Skepticism of the reality of the proposal to move industries underground. (c) Agreement on the need of talking to others about the problem of the atom bomb. (d) Boys from other classes came to borrow reading source materials. (e) The short papers written by the class showed a definite interest. The seriousness of the situation was apparent.

There is no doubt that the pictures made the seriousness of the existence of an atom bomb vivid and real to all members of the class. This realization of the importance of the problem will likely be manifest in the choice of subjects for oral themes. The composition papers especially expressed the need for thinking about and acting on the matter of the atom bomb.

* * *

Editor's note: Miss Crilly is at present teaching English in the senior high school in Newark, Ohio. She has been experimenting with the use of visualized information sources, the film and the filmstrip, to motivate oral and written communication. She has been highly successful in this work.

Penn State Audio-Visual Library Has New Contract Plan

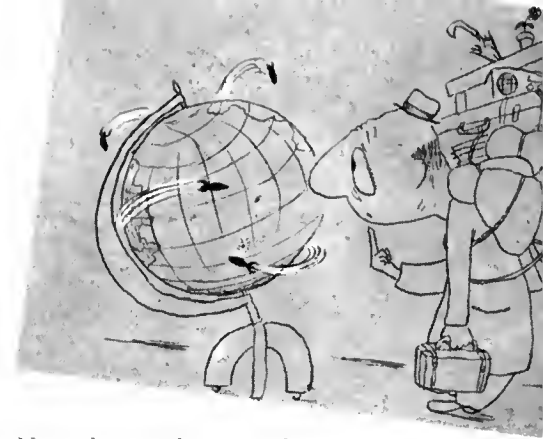
◆ Pennsylvania State College Audio Visual Aids Library has introduced a new contract plan which features "three day's use for one day's rent" to schools and other institutions subscribing to the library's service.

Under the new arrangement school users may preview materials in advance and thus integrate the audio-visual aid into classroom work more carefully. On the third day the material may be used for review and discussion purposes.

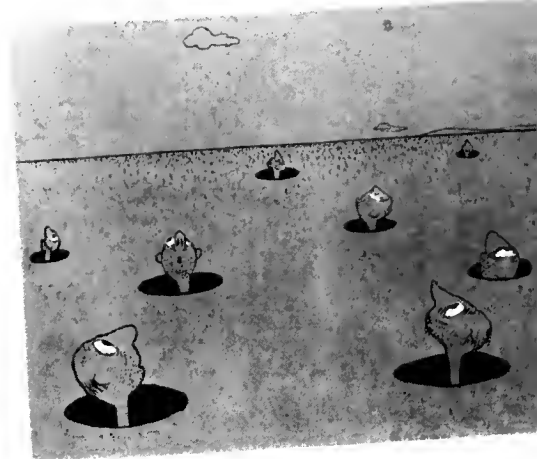
Included in the Penn State plan is a more liberal annual contract arrangement: films and other aids may

be used for 12 full months on a ten-month contract period. Orders may be placed any time from 1 June to 31 March and a minimum cumulative total rental of only \$25 is required. Including service charges, rentals amounting to \$25 and over are granted a 10% discount; \$50 and over are granted a 20% discount.

According to the Pennsylvania State College Extension News, the new contracts are cancellable on equitable terms if the library cannot satisfy reasonable booking requirements. Billing is deferred until April of the year following that in which the contract is in effect.



Now that we have worked and spent billions to get "it," what are we going to do with "it"?



To some, the answer is, to dig in to avoid "it," but is this what we fought for in World War II?



The alternative to living in suspicion and fear is control, in which every living being must demand that humane decisions on "it" be reached.





Scenes from the film "Near Home" showing pupils making a local study to increase interest in their own community. Photographs courtesy of British Information Services.

by G. Lester Anderson
Associate Professor of Education
University of Minnesota



Field Trip from Britain

MATERIALS FOR EDUCATION should know no national lines in their production or utilization. When the British Ministry of Education produces a film for teacher education purposes in Britain, it should be known and used in this country if it can serve a purpose here. Internationalism has become an integral part of our general social thought patterns.

The British film, *Near Home*,* seems to the writer to be such material. This film was made by the British Ministry of Education to assist in its teacher education program. It shows a type of school activity called, in Britain, *local study*. The film shows how a group of pupils carry on a study of the community in which they live. This is a type of study which is being developed and promoted in Britain, and the value of which is well known in this country. It is often encouraged in this country in various ways; for exam-

ple, through the development of such units as *The Local Community*, or *We Study Our Town* for use in the elementary school or in high school social studies classes.

While this film, *Near Home*, was designed to stimulate and show techniques of local study and could be used for similar purposes in this country, it has a much broader utility. It shows sound principles of learning and teaching that have wide applicability. It could be used in teacher education programs to promote broader objectives than that of local study alone.

The film shows how a group of Junior High age pupils of Bishop Auckland, a community near Durham, in England, are gathered with their teacher on a hill overlooking their home community. As they assemble, someone superficially remarks that theirs is a dull village. But, after discussion wisely guided by their teacher, the group decides there may be much of interest to explore and study in Bishop Auckland, their "home town." The film is the

story of the community study—the community's history running back to the Romans, its industrial life, its farms, and its contemporary economic and social problems. It is not so much a description of the life of the community as how the pupils explored that life. They went into the forge. They traced the route of the old Roman road and explored Roman ruins. They visited a community farm. They found out how the community was governed. Then they told these stories in an exhibit which was open to the people of the community.

This film illustrates several sound principles which are basic to good teaching: 1. How pupils and teachers can study the local community in which they live and the problems of which they will ultimately help solve. 2. That good teaching moves out of the classroom to draw upon all the resources which are available in the community to develop the learnings we want children to acquire. 3. That sound education cap- (CONTINUED ON PAGE 45)

* *Near Home*—16 mm sound, 25 minutes, B & W British Information Services, 30 Rockefeller Plaza, New York 20, and other cities.

DESIGNS for Visual Education

Part Three in the Continuing Research Study of Audio-Visual Facilities in the Schoolhouse

LETTERS OF APPROVAL and requests from all parts of the country are mounting as we continue to release sections in the continuing research study of **DESIGNS FOR VISUAL EDUCATION**. Many helpful suggestions have also come in to the Editors for which we now make grateful acknowledgment. Wherever possible these suggestions will be incorporated in further sections to be published in subsequent issues.

CLASSROOM LIGHTING

★ Because good classroom lighting is one of the most general and therefore, most important, problems in schoolhouse planning, we interrupt the purely audio-visual nature of this Study to bring you a brief report on the demonstration classroom recently opened as a part of the General Electric Lighting Institute at Nela Park, Cleveland.

The demonstration classroom demonstrates seven different types of lighting. Four phases of the actual

lighting demonstration given at the Institute are briefly described and pictured in these pages. School administrators and audio-visual workers are invited to visit the Institute at any time. Arrangements should be made well in advance because of the many visitors to the Institute.

Plate 1: 1st Phase of Demonstration (PICTURES ON THE NEXT PAGE)

◆ Enclosing globes such as simulated by the fixtures shown in this demonstration are considered to be typical of the lighting found in the average classroom today. While such luminaires can produce up to 15 footcandles, when higher levels are attempted by the use of larger wattage lamps, the fixtures become too bright, and hence, too annoying and distracting for good classroom lighting. The national average level of illumination obtained with this type of lighting is considered to be about 6 footcandles. This low level of illumination is considered to be one

reason why so many youngsters are wearing glasses at an early age.

Plate 2: 2nd Phase of Demonstration

◆ Totally indirect fixtures using silvered-bowl lamps with either metal or plastic shields to provide protection from neck brightness of the lamps are capable of producing comfortable levels of illumination up to 30 footcandles. Illumination levels with indirect filament fixtures much above 30 footcandles are generally limited by the heat developed by the lamps themselves. The soft, shadow-free lighting produced by indirect luminaires is a very desirable type of lighting for schoolrooms. The high initial efficiency of the silvered-bowl type fixtures is essentially regained with each lamp replacement.

Luminous indirect fixtures using standard filament lamps provide essentially the same results as the silvered-bowl unit. As accumulations of dirt and dust can be seen through
(CONTINUED ON THE NEXT PAGE)

Audio-Visual Aids in the Primary Classroom

An original SEE & HEAR idea sketch by Clarence Newton, consulting architect, for primary grade room.

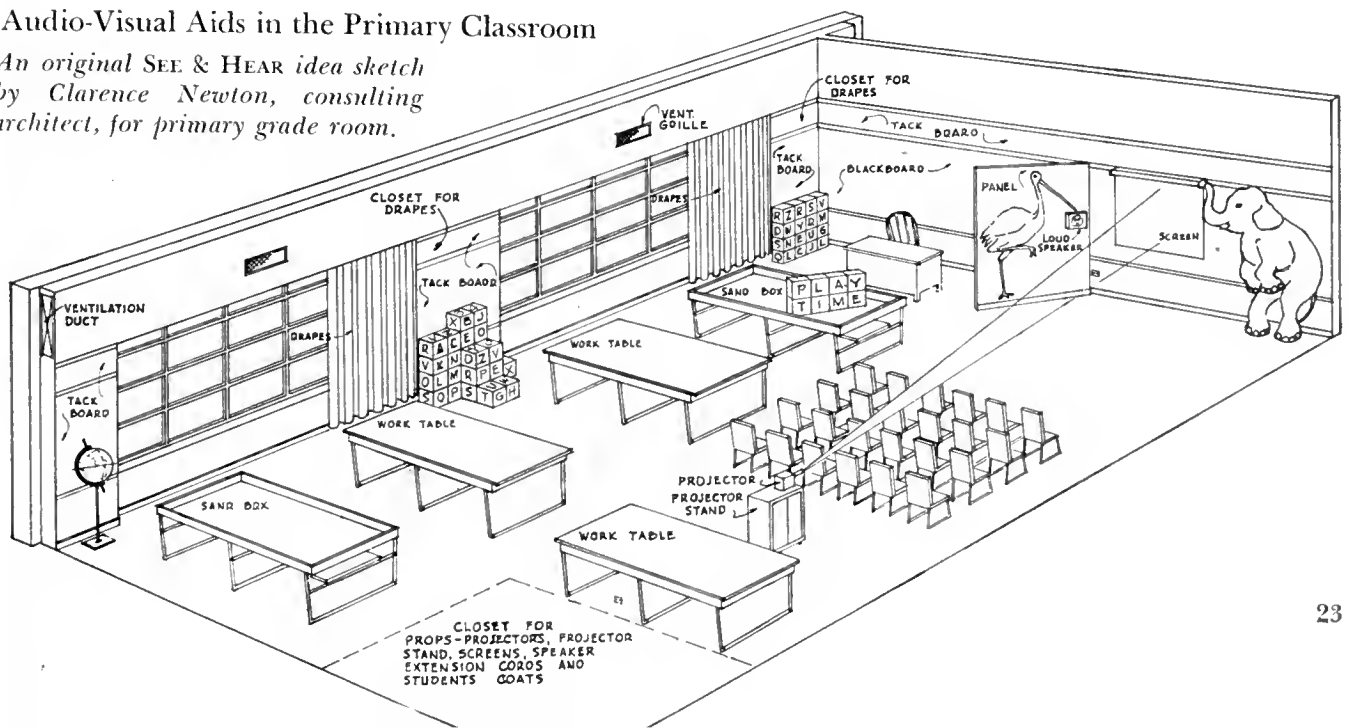




Plate 1. Classroom described in first phase of demonstrations.



Plate 2. Classroom demonstration in second phase, using indirect fixtures.



Plate 3. Third phase of lighting demonstration features fluorescent light.

(CONTINUED FROM PREVIOUS PAGE)

the translucent bowls of these luminaires, they give a visual signal when maintenance is necessary. The older opaque type indirect luminaires using standard filament lamps accumulated dirt at the same rate, but dirt out of sight often is out of mind and in some cases, a 50 to 100 percent gain in illumination could be demonstrated by merely cleaning out the fixture and replacing lamps.

Plate 3: 3rd Phase of Demonstration

◆ The fluorescent lamp is generally not recommended as a lighting fixture, but as a light source around which some type of fixture should be

used to direct the light where needed and to provide protection from the full brightness of the lamps themselves. Here, however, they are used to provide 40 footcandles of soft, uniform, shadow-free illumination over the desk area with good economy and freedom from the heat problem usually associated with like quantities of filament lighting. Below eye level, the lighting conditions are very good; above eye level, the lighting conditions are all wrong and produce an uncomfortable effect.

Plate 4: 4th Phase of Demonstration

◆ The use of simple vertical shields between the exposed lamps shown in Plate 4 (the large illustration at the

bottom of Page 24) instantly changes the environment of this room from one of considerable discomfort to one which is most comfortable and quite pleasing in appearance. In the multi-story schools with poured concrete ceilings, suitable forms could be used to produce this type of ceiling. In the one-story so-called ranch-type school with wooden ceilings and wooden beams, the beams themselves could be used to provide the necessary shielding. If the classroom is one in which the seating is in random groupings, then simple cross-wise shields should be applied to the lamps to provide lengthwise lamp brightness protection.

Plate 4. Fourth phase of model classroom lighting demonstration showing use of vertical shields between lamps.



SEE & HEAR

Annual Nationwide Budget Survey

Dear Reader:

Once again SEE & HEAR is sponsoring a nationwide budget search. On two previous occasions we have conducted polls of audio-visual budget experience among our readers and have discovered that the information is being used widely to set standards for budget requests.

Here is what we would like to do: 1. Receive, immediately from you, the filled-in questionnaire which is attached below. 2. Compile immediately the information that you send to us and place it in your hands through the pages of SEE & HEAR in the May issue.

Will you please act at once? Give us your A-V Budget for the school year 1946-47. Please include expense for audio-visual materials, personnel and purchases and rentals, and, if possible, supply us with the rough breakdown asked for in point four; then, clip the same from the magazine and mail it directly to the publication offices, 157 E. Erie St., Chicago 11, Illinois.

This is our service to you; please assist in this survey and report of up-to-the-moment budget planning information. Should you care to add further supplementing information, kindly do so on additional sheets which you will attach.

SEE & HEAR

Budget Survey Questionnaire

1. This school year, 1946-47, we will spend on our A-V program the total amount of_____.
2. This amount is spent in a community of_____population.
3. This amount is spent to provide A-V service to:
Elementary children _____(total enrollment.)
High School children _____(total enrollment.)
4. I (have _____ this rough breakdown to report:
(do not have _____
Of the total, we spent:
_____dollars in salaries. (A-V director, full or part-time, clerical help, etc.)
_____in equipment. (16 mm sound, filmstrip, play-backs, cutters, 3 1/4 x 4 slide, opaque, etc.)
_____in films.
_____in filmstrips.
_____in recordings and transcriptions.
_____in maps, globes, charts, bulletin board sets, etc.
5. Next year we plan to increase, duplicate, decrease this total mentioned in (1) above. Our 1947-48 A-V budget will be about_____dollars.

FILM COUNCIL LEADERS MEET IN CHICAGO



CHICAGO FILM COUNCIL hears Scott Fletcher outline national plans at luncheon meeting. Also shown are C. R. Reagan, George Zook and Jack Coffey.



How many of these visual leaders can you identify at this recent Chicago meeting?

Film Council of America Announces Organization Plan

◆ The Film Council of America constituent officers and representatives, meeting in Chicago January 28 and 29, perfected plans for permanent organization.

Reports were heard from committees of the Council as follows: Atomic Information, Vernon G. Dameron, National Education Association; Freedom of the Screen, Richard Griffith, National Board of Review of Motion Pictures; Government Relations, Thomas Brandon, Brandon Films; and Local Councils, Thurman J. White, University of Oklahoma. A further report was heard from C. R. Reagan, Austin, Texas, president

pro-tem of the Film Council of America, during which he described observations made during 35,000 miles of travel throughout the U.S.

The Film Council of America has as its main purpose: "To foster and promote the production, the widespread distribution, and the effective use of audio-visual materials which increase the information and work toward the general welfare of all people." FCA will emphasize the establishment of local film councils throughout the country in an effort to implement this objective and to bring to representatives of community organizations information concerning films and other audio-visual materials suitable for use. ●



IN ATTENDANCE: (l to r) George Zook, head of the American Council on Education, Elsworth Dent, Coronet Films executive and E. C. Waggoner, new Illinois state visual education chief, honored luncheon guests.



RALPH CREER, Chicago Film Council president, introduces guest speaker Fletcher and other notables at the Chicago luncheon.



MR. ZOOK (left) chats with Robert H. Schacht, adult education specialist for the University of Wisconsin.



AFTER LUNCHEON GROUP includes (l to r) Dave Strom, Film Council leader; Horace Jones, Vice-President, Victor Animatograph; Lincoln Burrows, Victor's sales and distribution chief; Richard Griffith, National Board of Review; F. C. Lowry, University Extension Association; Dennis Williams, EB Films sales head; Walter Johnson, Educational Director, SFE; and Wally Moen, in charge Bell & Howell Educational Sales.



At the Lawn School, these beginning readers are using the simplest form of self-creative slide projection to lend interest and fascination to activities which precede their reading work.

Visual Concepts and Reading Readiness

by Ann V. Horton

*Supervisor, Museum Instruction
Cleveland Public Schools*

WE HAVE BEEN LED to expect good visual materials in the field of science and the social studies. We have demonstrated the effectiveness of using models in mathematics,⁸ but we are more apt to leave reading to the old drill on phrases and the phonics of sound than to the inspiration which can be brought to that subject through the good use of pictures.

Recently as I was in the Lawn School, I chanced to enter a room of beginning readers, first grade. The room was darkened and a lantern slide projector in use. As I watched the lantern slide projector being used, my first thoughts of entertainment gave way to the realization that here was definite training in speech and language arts—correct enunciation. As I watched, these young learners, age six and seven, were relating the story, *Paddy's*

Three Pets. The pattern unfolded.

The teacher had first told the story to them, then the children made their own illustrations on large sheets of paper. I watched them as they sped through their simple imaginative creations. Next they were shown how to use those materials with which they could make lantern slides. Their versions of the little boy and his pets were produced as lantern slides and then projected before them on the screen. All about them there was an eagerness for the privilege of standing and telling the part of the story which the simple slides told. There were these little children, able to stand unafraid before their group—able to speak distinctly—and with enough volume to be heard.

The children were extremely interested in making their own evalua-

tions of good speech at this session:

"John said the words so we could all hear."

"Kate forgot to say the last part of her words, I couldn't hear them very well."

"Frank spoke clearly. He did not have to say any word over again."

The pictures which the children were explaining not only enabled them to identify themselves with Paddy, as he hid his pets safely in his father's coat pocket, but they convinced their teacher, Mrs. Ruth Bejcek, that Reading Readiness can be developed in this fascinating way through language arts activities among young learners. Both she and I are convinced that here is a technique to improve and correct speech difficulties in a manner that allows children to learn and participate naturally.



These Illinois school children make a picture of rapt attention as they listen to a school radio broadcast. (Exclusive SEE & HEAR staff photo)

The Place of Radio in the Curriculum

by Willard E. Goslin

Superintendent of Schools, Minneapolis, Minnesota

PICTURE A CHILD between the ages of ten and fourteen—scrooched up in a chair, drawn up close to a radio turned on full blast. His muscles are tense; he listens expectantly, taking it all in. He is cross if anyone enters the room causing him to miss a word of his favorite program. Family conversation must cease. The household chores must wait. Even the ball game in the vacant lot next door is of secondary importance.

This picture tells us all we need to know about the appeal of radio to the average school age youngster. It is doubtful if there is another

avenue of learning which is so readily acceptable to boys and girls of all ages and of all degrees of ability and varieties of interests. Radio appeals to those who enjoy reading and to those who despise reading. Radio appeals to the active child as well as to the inactive child. Boys and girls alike become enthralled with listening.

It is evident then that radio has a place in the curriculum. The vital question facing educators is: How can radio be used so that it becomes an effective teaching aid? Even if it is impossible to have school listening, the programs listened to at home are

affecting the child's attitudes and actions during his school life; and radio is exercising either a positive or negative influence over the learning situations of the classroom. The skillful teacher has an opportunity to stimulate children to listen to the better radio programs presented during out-of-school hours and to supplement her teaching through guiding the child to be a more critical listener.

If it is possible to have radio listening and radio broadcasting as part of the school curriculum, the significance of radio as a teaching aid increases tremendously. We will discuss three phases of the problem.

1. Radio carries its own motivation for learning. Because children associate enjoyment with radio, there is enthusiasm about the prospects of listening to a radio broadcast. Radio at its best has the quality of being dramatic. The great teachers of the world are those who have been able to use the dramatic in their teaching. So radio has an additional motivation of offering untold dramatic possibilities. Furthermore, radio has

A SONG AND FRIENDSHIP

by Gertrude H. Selkove, Jr. High School 118, New York City

a motivating force for learning, because in both its listening and broadcasting aspects it serves as a cohesive force for the group. There is something satisfying about being part of a group—laughing when the group laughs, feeling sad when the group feels sad. There is something tremendously important about being able to time a show to a split second in its broadcasting phases.

2. *Radio is a supplement to other teaching aids which fills a unique place of its own.* Through the use of radio one can present information that is not available through any other medium. Witness the news broadcasts; the relating of on-the-scene events, such as descriptions of the opening of the United Nations assembly, World Series games, and inauguration ceremonies. Can anyone doubt the tremendous learning possibilities in the three days during 1945 when Franklin Roosevelt's funeral procession moved across the country? Thousands upon thousands of citizens will never forget the sense of participating in a great eventful moment of history because of listening during this period. Another such eventful broadcast was the President's message to Congress the day after Pearl Harbor which resulted in Declaration of War by the United States. Yes, radio gives the humblest citizen the opportunity to participate in history in the making.

Educators have been looking for a way to bring history—used in the sense of the past—to life so that it has more meaning for the learner. Radio offers this way. Radio provides the way because it has the possibility of offering a wealth of talent, technical facilities, and information which can be gathered together in no other way.

Today the great symphonies of the ages are available to all, performed by the world's best musicians. The masterpieces of literature read by the most fluent and powerful voices may be heard for the desire to listen. The great personalities of all times may be made to live for all youth who seek to know great people. Thus the significance of radio in developing tastes and appreciations is limited only by our ability to produce the quality of program

(CONTINUED ON PAGE 46)

WORDS are sometimes uttered too often! After a while, they begin to lose their value. This is a serious situation when one of these "overplayed" words is "Democracy." Such was the case recently at the Joan of Arc Junior High School in Manhattan.

Mention of "Democracy," "Friendship," "Unity," elicited little or no enthusiasm.

Something had to be done!

The pupils didn't want preaching!

I knew it was important to reach them emotionally. The intellectual approach would have to be saved for a later time when the students were more receptive.

Children like to sing, particularly when the music is "catchy" and the lyrics are clever, so I secured a set of the *Songs of Friendship** recordings and used these as a new type of study material. So we started to sing one of the songs, "just for fun." We played these song records and sang along with them. The words in the recordings are very understandable, and thus it is very easy to follow them. Perhaps the song the pupils enjoyed most was, *There's Something About America*. The line in it, "In America we all might be the President" became the point of departure for a discussion, when someone challenged the possibility of the statement. Soon, and before we realized it, we were talking about, "What America Means to Me"!

We talked about the words in the songs. We cited examples of situations suggested by the words. We related the meanings of those words to ourselves, to our school, to our world.

Then we examined a filmstrip** which accompanied and which vis-

ualized the ideas of the songs. As we saw the film through once, no comments were asked for. The words were familiar—the pictures in color—it was already an old friend.

We showed the film again, this time we talked about it. There were attitudes suggested in the film which pupils emphasized. Each time the film was shown, new meanings struck them. First, it was Tommy Tax. The children gained new insight about the necessity of taxation. Then there was the voting song. The simple words of the song, *Election Day*, took on new meaning as school elections drew near and as social studies classes discussed city elections.

Through all this, there were some children who said of the films, "They're too babyish,"—yet they participated in the discussions.

Although there are a few things about the filmstrip that may be criticized by some, the purpose and the idea behind the filmstrip are excellent. Attitudes must be changed. Many materials are being sought to bring about this change. I am sure that songs, color filmstrips, and stimulating discussion which grows out of both of these when used in the classroom, can help supply one means of spurring children to the critical thinking that must be done in order that their attitudes be influenced. In addition to all the traditional materials that we use, books, films, formal discussions, and a host of other classroom techniques, I can definitely see a place for such materials as are included in the Friendship Kit.



* "Friendship Kit" produced by Popular Science Publishing Co. Audio-Visual Division, 353 Fourth Avenue, New York City: 1. A copy of the song book; 2. A set of four records of the songs; 3. A series of five filmstrips which visualize the songs and are to be used preferably after the records have been played and the students have mastered the songs.

** "Friendship Kit" produced by Popular Science Publishing Co. Audio-Visual Division, 353 Fourth Avenue, New York City.

SEE & HEAR *Camera*

Michigan Sponsors a Second Annual Conference of Audio-Visual Leaders



★ *Continuing serious study* of the selection and use of audio-visual materials of instruction was again evidenced as nearly thousand administrators, supervisors, and teachers convened in Detroit on February 19, 20, and 21. Educational interest was manifested by four contributing organizations and institutions: the Michigan State Department of Public Instruction, Michigan State teacher training institutions, the Department of Visual Instruction, N.E.A., and the Michigan State Audio-Visual Aid Committee. Spearheading the meeting were: Arthur Stenius (A-V Director, Detroit, on leave), Mary Aceti, John Ackerman, Paul Briggs, Merland Kopka, Ford Leinler, and Verne Stockman.

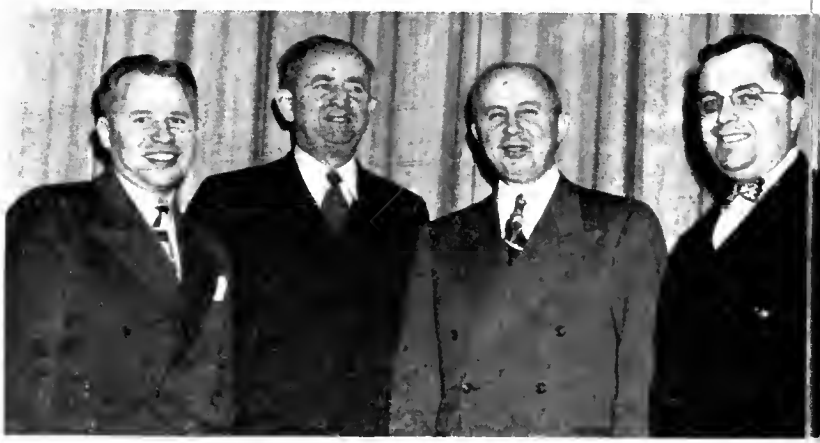
Outstanding educators drawn from all parts of the nation spoke on the theory and practices of administration, selection and use of audio-visual materials. Among them were: Edward Bernard, New York City Public Schools; Thomas Baird, British Information Services; Floyd Brooker, U.S.O.E.; Dennis Williams, Encyclopaedia Britannica Films; Leslie Frye, Cleveland; Edgar Dale, Ohio State; V. C. Arnsperger, Encyclopaedia Britannica Films; and well-chosen representatives from the commercial field of audio-visual instruction.

Demonstrations and reports on teaching use were made by Paul Briggs, Bay City, Michigan; Donald McDonald, Negaunee, Michigan; Louis Rath, Ohio State; and Kathleen Lardie, President, National Association for Education for Radio.

ALL PICTURES ON THESE "CAMERA" PAGES ARE EXCLUSIVE SEE AND HEAR PHOTOS

- *Stopping at the enrollment desk* are Ella A. Marquardt, International Film Foundation; David Goodman, Educational Consultant, Popular Science publications; Mary Aceti, Director of Visual Education, Denby High School, Detroit; and Roy Robinson, administrative assistant in charge of curriculum, Highland Park, Michigan, Schools. It was under Miss Aceti's quiet and very effective administrative guidance that the Detroit program moved smoothly forward, in Mr. Stenius' absence. The same group stops to examine one of Mr. Goodman's Popular Science releases, in the picture just above.

- *During the meeting on problems* involved in teacher training, George E. Mills, Western Michigan College, and Mary Aceti listen to Floyd Brooker, U.S.O.E., describe the need for more well executed teacher training courses in audio-visual methods.



- *Following the key-note address* by Edgar Dale, in which he so succinctly described the parallel which exists between today's teacher and the world-famous who would attempt to proceed if all his tools were suddenly deprived him, only to find that his skill was dependent on a completely equipped operating room. Mr. Stenius, left, discusses with Norman E. Borgerson, chief of the Division of Administrative Service, State Department; Mr. Dale, and Al Rosenberg, Educational Consultant, McGraw-Hill Publishers, the need for today's teachers to be equipped with the new tools of learning.

Unique opportunity was experienced by Cooley High School, Detroit, student audio-visual club when they attended the section given to local production of visual materials. This group, adopting the name, "See and Hear Club," (student members only) includes: Row 1, Robert Nusbaum, Angela Fogliandro; Row 2, Verne Kreger, Joyce Ann Koval, Mary Lou Potts; Row 3, Louis Islander, Edgar Bicknell, Evelyn Koshowsky, Cynthia Engel, Mary Jean Colliau; Row 4, Donald Stevens, Clayt Carn, Glenn Reid and Marjorie Good.

(THE CLUB IS PICTURED AT RIGHT)



(IN THE GROUP PICTURE TO THE LEFT)

Following the general demonstration of classroom techniques, an animated discussion of the need for more opportunities to bring demonstration experiences to teachers included, left, Herbert Jensen, formerly with National Education Films; William Rowan, teacher, Ravenswood School, Detroit; Paul Reed, Director, Visual Education and Research, Rochester, New York; E. Eugene Irish, teacher and director of Bureau of Visual Education, Ann Arbor, Michigan; and Al Rosenberg. The demonstration was directed by W. A. Wittich, University of Wisconsin.



Shown in the group pictures to the right, top to bottom) against the backdrop of but one of the twenty or more excellent exhibits of commercial materials and equipment, so much needed in the conduct of effective classroom teaching, a representative group of exhibitors discuss increasing budget provision for audio-visual educational programs. These men are: left to right, Harry C. Ream, King America Films; Albert J. McClelland, Educational Advisor, National Bureau of Audio-Visual Instruction; Olson Anderson, Bay City, Michigan, vice-president, NAVED; and E. W. Hoot, Royal Oak Public Schools, Michigan, teaching and service.

-S & H-

Meetings of groups of friends interested in A-V problems included the opportunity of Mary F. Farnsworth, assistant principal, Cooley High School; Virginia Allan, A-V supervisor, Cooley High School; and Mrs. A. Emmons, principal, Cooley High School, to hear Doris Lynn, A-V supervisor, Indianapolis, tell of her latest accomplishment—the securing of a \$25,000 budget to be spent during the current year on audio-visual materials and equipment.

-S & H-

Centrally located and very effective in its presentation was the University of Michigan Bureau of Visual Instruction service display. According to Mr. Ford Lemler, Supervisor of Audio-Visual Instruction, University of Michigan, explain the program of services to the state exhibitors are: left, Mrs. Ford Lemler and Miss Elaine Staples, Wyandotte, Michigan; J. B. Ford School.



CANADA'S WORLD-WIDE FILMS

by Isabel M. Jordan

National Film Board of Canada



The above scene from "Suffer Little Children" tells the story of suffering in Europe to Canadians and others.

THE FILM PLANNING of organizations like UNO and UNESCO appears likely to do much toward dispelling the common prewar assumption that documentaries produced by government agencies in many countries are invariably bound to be tinged with national propaganda.

The trend in production seems to be toward the presentation of international issues in a manner designed to bring them within the perspective of the citizens of a local community; this approach makes the information universally pertinent whether it has been produced to expand the horizon of a city-dweller in the United States, a villager in Czechoslovakia, or a farmer in India.

The National Film Board of Canada has for some time adopted this interpretation of its purpose in film production. Documentaries like *Now—The Peace**, 16 mm sound, B&W,

22 minutes, a film on the United Nations Organization; *Food: Secret of the Peace*, 16 mm sound, B&W 11 minutes, a film on the food problems of Europe; and *Suffer Little Children*, 16 mm sound, B&W, 10 minutes, a film on child rehabilitation in Europe, all have this world's eye view, and have put the Canadian Film Board well up in the front as a producer of films on international affairs.

The National Film Board applies this same principle of production to films on specialized themes on the theory that persons working in a particular field the world over meet common problems; the farmer, the scientist, the artist, the teacher, all belong to an international fraternity with common skills, interests and responsibilities. *Films that emphasize the relationship of these people to the community rather than grinding the axe of a particular national attitude consequently have universal usefulness.*

A typical example of a film of this

kind in the agricultural field is *Soil for Tomorrow*, 16 mm sound, Kodachrome, 40 minutes. Its theme is a problem common to farming communities everywhere: all agriculturists are concerned with raising the productivity of the land to meet the world's need for food. The film describes the techniques developed for combatting soil erosion in Western Canada. It deals with the introduction of crops to preserve top soil, tree planting and irrigation developments. All these measures are typical projects which are being undertaken in every country today. Other Film Board releases on agriculture: *Vegetable Insects*, 16 mm sound, Kodachrome, 22 minutes, a film on insect control, and *Just Weeds*, 16 mm sound, Kodachrome, 20 minutes, a film on weed control, have a similar world-wide interest. Both films describe methods which may be easily applied by a farmer of average means.

The music and art films of the National Film Board are excellent

* National Film Board of Canada films mentioned here can be obtained from the Board's New York or Chicago offices at 620 Fifth Avenue, New York 20, N. Y., or 81 East Randolph Street, Chicago 1, Illinois.

The Film Council Movement

SCOTT FLETCHER OUTLINES A PLAN FOR ACTION

examples of the principle set forth by UNESCO: that one of the profoundest influences making for understanding among nations is the sharing by each of his neighbor's cultural and artistic achievements. Music and art are international languages. For persons interested in music, the Board has produced *Toronto Symphony*, 16 mm sound, B&W, 11 minutes, a musical programme of the Toronto Symphony Orchestra with Sir Ernest MacMillan conducting. *Music in the Wind*, 16 mm sound, B&W, 8 minutes, describes the building of a Casavant organ. *Chants Populaires*, 16 mm sound, B&W, 10 minutes each, is an animated series of French-Canadian folk-songs.

The films on Canadian art have a two-fold significance. Not only do they create a vivid image of Canada, but by showing artists at work, they give an admirable exposition of painting techniques. *West Wind*, 16 mm sound, color, 18 minutes, deals with Tom Thomson's strongly patterned canvases of the Canadian North. *Canadian Landscape*, 16 mm sound, color, 18 minutes, shows A. Y. Jackson on a typical sketching trip in Ontario and Quebec; while *Painters of Quebec*, 16 mm sound, color, 18 minutes, describes the work of a number of French-Canadian painters recreating the Quebec countryside. These films for universal interest groups are now being released in the United States.

Other fields for which films are available include education and civics; medicine, hygiene and child care; forestry, fisheries and dairying; trade and commerce, industry and manufacture, transport and communications; social, race and labour relations; sports, hunting and trapping.

The film, it has been said, is a universal language. Through it the hundred interests of men everywhere can be revealed. ●

* * *

Based on the theory that agricultural improvements are of international importance, this scene of the Craven Dam from "Soil for Tomorrow" shows how Canada tackles the problem of soil erosion.

◆ Calling visual education one of the "most important, far-reaching and significant movements in this century," C. Scott Fletcher, president of Encyclopaedia Britannica Films urged the Film Council of America to reorganize and intensify its efforts to bring about a better world understanding through adult education by means of educational motion pictures. Fletcher suggested that a Board of Trustees of the Council be selected, composed of educators, businessmen and other prominent citizens who have no direct interest in either the manufacture or distribution of audio-visual equipment or material.

"Each should be selected as a responsible citizen who has a genuine interest in improving the general welfare of all people through audio-visual education," he said. An advisory committee and a finance committee to raise \$50,000 this year for organizing and establishing nation-

wide community committees of the council, should also be formed, he said. Next year, he predicted that half a million dollars may be required for the council's activities.

A field service division to organize community councils, a research division to study and develop new methods of improving the techniques and manufacture of visual education materials, and an information division to disseminate new methods and experience to every branch, were the key subdivisions of the council as Fletcher outlined them.

"This program of yours," he told council members, "will flourish long beyond our own time. Eventually it can, and must, play a major role in reducing the ignorance, prejudices and hates of all peoples so materially that they can work together constructively in the knowledge that their common goal of world peace and prosperity is realistically attainable." ●



Reading & Seeing

IVANHOE

by Nathan Miller

Chairman, Audio-Visual Aids Committee,
National Council of Teachers of English



In vivid colors, the filmstrip visualizes for the student, the colorful banquet scene which Scott so artfully drew in word pictures.



This scene gives the students a graphic picture of the castle entrance, the costumes and armaments of the Black Knight's followers.



Another colorful scene from the story presents the colorful pageantry of the medieval jousting tournaments.

AS VIVID and as descriptive as stock word-pictures have been to the high school readers whose interesting responsibility it is to read and to understand this most outstanding of historical novels, there is every reason for seizing upon today's opportunity to bring colorful visualization of many of the background settings against which the plot moves.

It was our opportunity recently to preview a set of a hundred or more slides which were developed about the English romantic novel woven against the historical setting of the conflict which raged between the Saxons and the Normans during the time of the Black Knight or Richard the Lion Hearted.

Through the cooperation of three Miami high schools,* the slides were reviewed before groups of students who were studying the novel and stressed the two main objectives: the realistic novel as evidenced by a study of *Silas Marner* and the romantic novel in which we sought to understand the historical novel which was set against the typical historical setting. At the completion of the class work, the 2x2 slide set was seen as a culminating activity. In general, we considered it to be very effective.

The chief value to be found in this set of slides is in the interest which it aroused in the further understanding of the novel. During a re-showing we stopped at strategic places to point out interesting side-light information which was neither mentioned in the novel nor in the slide itself, but which it became the teacher's opportunity to interpose as interesting additional information

concerning the period, the politics, the costumes, or the general cultural climate. The ability to pause leisurely as an interesting slide introduced information concerning mode of dress, social custom, architecture or manners, was a distinct advantage in instruction.

It was our opinion that the costuming and general background is authentic and minute to the smallest detail. The use of color is of great advantage for obvious reasons. While it was felt that a motion picture presentation of the information would have been more dramatic, it can easily be understood that many mechanical difficulties and great expense stand in the way of any producer being able to give English teachers the kind of motion picture presentation of historical information that we so urgently need.

In general, the pupil reactions were favorable. While they too would have preferred motion pictures, they easily understood why they have not been forthcoming to this date. A word of warning to subsequent users of this set of materials suggests that, because of the small size of the type, a large screen be used and a large-size image be projected, with the advantage that reading will be more easily and interestingly accomplished.

While a first impression was that the series of one hundred slides rushed too quickly through the plot, second thought indicates that the greater reliance must still remain; that of reading the novel itself and of supplementing both novel and slide with much of the anecdotal material which the well-prepared teacher always will be able to introduce into any learning situation which considers both visual materials and the historical novel.

* Mrs. Mary McGuire, Miami Beach High School; Miss Nancy Townsend, Miami Edison High School; Jesse G. Fisher, Principal, Miami Edison High School.

● Meeting together around the conference table, the school board member, the teacher trainer, subject supervisor and visual education director help work out their common problem: "What Is to Be Included in the Visual Education Course?"



The Pulse of Visual Education

by Dr. Joe Park and Edwin Cling

Northwestern University

CCOURSE OUTLINES were secured from instructors in courses in audio-visual education offered the summer of 1945. Original letters of request and follow-up post cards were sent in response. Fifty-three outlines (complete) and four casual replies were returned. Only one outline represented a course taught in a department other than education.

From the letters and outlines, many interesting facts were learned. Twenty instructors were using McKown and Roberts, *Audio-Visual Aids to Instruction*, as a basic text. Fifteen were using Hoban, Hoban and Zizman, *Visualizing the Curriculum*. Eight were found to be using Dent's *Handbook of Visual Instruc-*

tion. One instructor uses Dorris, *Visual Instruction in the Public Schools*. Four outlines indicated that the instructors were not using a basic textbook. Twenty-eight outlines made no mention of a basic textbook. Only two instructors seemed to be using a work book.

An examination of the titles assigned to courses proved interesting. Twenty-nine different titles were tabulated. Ten courses were called "Visual Education," five were referred to as "Audio-Visual Education" while "Visual Aids in Education" and "Audio-Visual Aids" each were applied in four instances. "Audio-Visual Aids in Education" was used as the title by two. The remaining twenty-four titles were applied

to one course only.

The length of the outlines varied considerably. Excluding 9 of the 53 outlines which were sent as parts of letters from respondents, the remaining 44 varied in length from 1 to 18 pages. Twenty-two were 1 page in length, 7 were 2 pages long, while 3 outlines numbered 3 pages in length. Thirteen of the 44 outlines contained bibliographies. Seven of these were separately appended bibliographies of from 1 to 6 pages in length. Only 10 of the outlines gave a statement of the aims or purposes of the course. Eight contained specific day-by-day or unit assignments. Also, 8 outlines gave questions or suggested activi-

(CONTINUED ON PAGE 44)

The NEGATIVE TYPE SLIDE

by Edward T. Myers
Documentary Film Group,
University of Chicago

IT'S WHITE ON BLACK this time as a new point of view in visualizing diagrams and figures.

The $3\frac{1}{4}$ " x 4" slides, which I used in projecting diagrams upon the blackboard in physics classes, are "negative" slides. These slides were made from drawings with very broad India-ink lines. Since these slides themselves are negatives, white lines appear on the black background of the blackboard which I use as a screen. Because of the thickness of the lines, a very considerable amount of light reaches the "screen," in this case the blackboard, and I have produced an effective teaching device.

The teacher, using colored chalk, can now trace the course of electrical circuits or construct optical diagrams. Students can see the progress at any instant by means of the colored chalk. Distinct colors can be used for distinct parts of the diagram. For example, the field winding of a motor can be made a different color than the armature; likewise, the grid circuit of a radio circuit can be traced in a separate color from the plate circuit.

There is nothing difficult about making good "negative" slides in either of the two sizes, 2" x 2" or $3\frac{1}{4}$ " x 4". Glass slides are supplied with photographic emulsion much like that of bromide paper. Photographic emulsion covered slides come in three degrees of contrast: soft (for X-rays and harsh negatives); medium (for average negatives); contrast (for titles and negatives needing increased contrast). Patience, of course, is required, and one must be willing to remake any slides which are of poor technical quality.

Good original material plus careful workmanship is necessary to produce high quality slides. The making of the more common "picture" slides has often been discussed. I would like to describe the "negative" slide which, while unique, has a very valu-



• Practical Suggestions for Wider Use of Visual Materials •

able classroom use: it does give satisfactory projection on blackboards. To make them, original ink drawings, only, are satisfactory. Drawings should be made larger than the slide, possibly 9" x 7" up to 9" x $8\frac{1}{4}$ ". This is an easy size on which to work and permits a considerable reduction when printed onto the slide, thus minimizing any drafting deficiencies.

Sketch the drawing in pencil, making allowance for the wide ink lines. Over these sketches, ink the drawing with a suitable drafting pen and India ink. Make the lines approximately $\frac{1}{8}$ " wide, if possible, or, at least, more than $\frac{1}{16}$ " on large copies. This means that the drawing

should be as simple as possible to avoid crowding the lines.

Photograph the line copy, reducing to the size required on the lantern slide. The maximum frame size of a $3\frac{1}{4}$ " x 4" slide is $2\frac{3}{4}$ " x 3"; for a 2" x 2" slide, $1\frac{1}{2}$ " x $1\frac{1}{2}$ ". Use a camera which has a ground glass focusing screen so that you can check the focus and actually measure the size of the image. A $3\frac{1}{4}$ " x $4\frac{1}{4}$ " Graphic camera would be very satisfactory. Whatever camera is used should have a long bellows extension in order to make the necessary reduction. If it does not have a sufficiently long bellows extension, supplementary "portrait" or "copy"

lenses or extension tubes may be used.*

For the line drawing photograph, use "process" cut film with safety base, Panatomic X roll or pack film, or High Contrast Safety Positive 35 mm. Next best to "process" film is "commercial" cut film. Either of these two films will give good contrasts; that is, clear white for the transparent areas and dense black for the black areas. Develop the film as suggested in the direction sheet accompanying it. For good clear negatives, the exposure should be such as to require full development time. Full development means that the slide will have lots of "pep" and appear bright on the screen. Overexposure will result in a flat dense negative, possibly muddy or even mottled. Underexposure with full development will give a thin bright negative. Overexposure with full development will give a dense negative, but one with considerable quality; however, insufficient light will reach the screen.

Copy negatives of line drawings may be mounted between two pieces of cover glass and used directly as a slide if white lines on black are desired. If many such negative slides

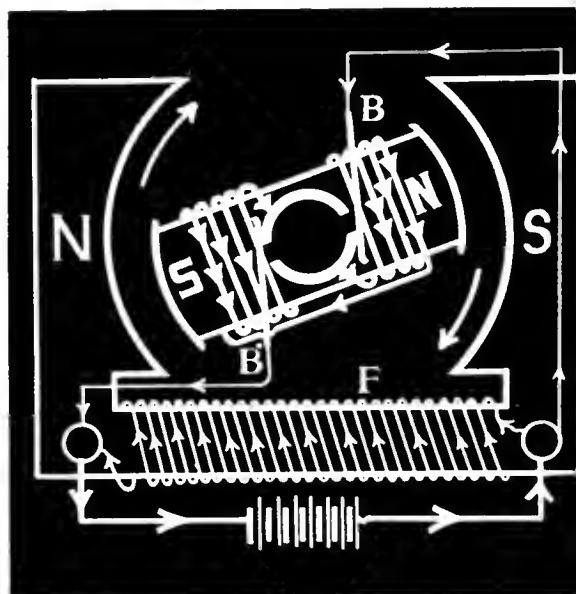
are desired, the original negative must be printed onto another sheet of commercial or process cut film, thus giving a duplicate positive. The duplicate positive may be used to print as many lantern slides as desired. All the slides will be negatives. If positive slides are required, the original film negative is printed onto sensitized slides—contrast grade for line drawings. This is simply contact printing, using sensitized glass slides and sensitized cut film in place of sensitized paper.

The negative slide illustrates another very effective use of the blackboard. Since most schools are equipped with either large or small slide projectors, and since almost every school includes some class room that can be darkened and in which there are blackboards, the mechanical considerations of using this visual technique are at a minimum. Note, however, that the closer the projector is to the blackboard, the brighter will be the image lines.

For complete details on making lantern slides, refer to the following pamphlets: (1) *Slides* (2" x 2" and 3 1/4" x 4"). Eastman Kodak Company, Rochester, N.Y. 25c. (2) *How to Make Lantern Slides*. American Photographic Publishing Co., 353 Newbury St., Boston 15, Massachusetts. 50c.

* * *

Diagrams taken from slides published by Keystone View Company, Meadville, Pa.



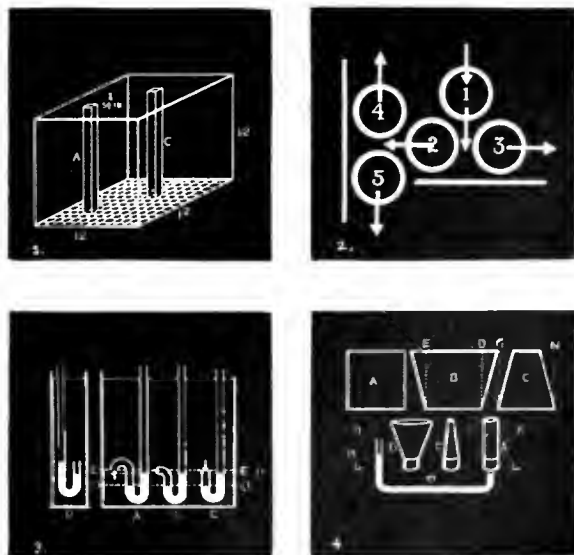
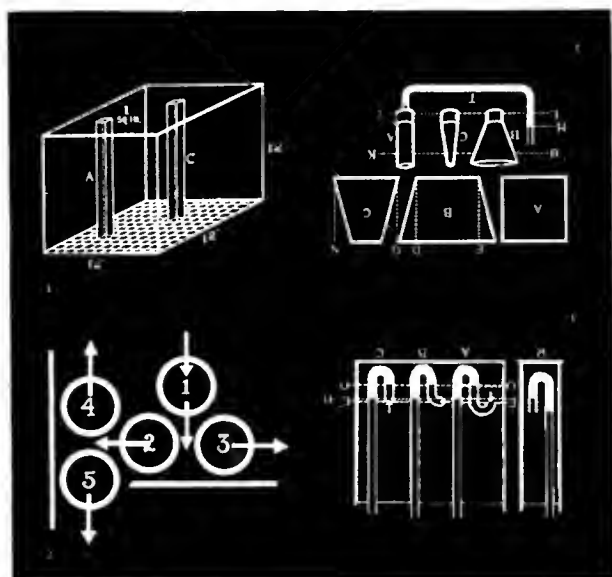
Negative slides of bold lines may be projected directly onto the blackboard. The teacher, using colored chalk, may trace out the armature circuit and the field winding of this simple electric motor.

ABOUT THE AUTHOR

• During the war, Mr. Myers wrote instructional manuals for the Armed Services. At present, he is editing technical instructional materials. He is an Alumni Adviser to The Documentary Film Group at the University of Chicago. He demonstrates his interests in producing a film called *Pedestrian Patterns*, which is a plea for improving pedestrian safety conditions.

* For the teacher who is not adept at photography this possibility exists:
Slides, made from your drawings or diagrams, will be made for about \$1 each by the following companies: Chicago Slide Co., 6 East Lake Street, Chicago. Acme Slide Co., 123 W. Madison Street, Chicago. Bond Slide Co., 68 W. Washington Street, Chicago. McIntosh Stereoptican Co., 549 W. Randolph St., Chicago. Keystone View Company, Meadville, Pa. Specify size of slide.

This "quadruple" slide was made from four slides such as No. 1. It is used on an overhead projector, equipped with a quarter frame mask, which permits the showing of one quarter of a slide at a time.





CRITERIA

For the Placement of Visual Materials

by Henry W. Embry

Supervisor of Visual Education, Dallas Public Schools, Texas

IT IS WELL CONCEDED that the variations of interests which exist between the primary- and intermediate-grade children are great. If we are to select teaching materials wisely, it is the responsibility of the intermediate-grade teacher to select those materials in specific terms of the child's interests, maturity level, and subject accomplishments typical of the intermediate stage of formal education development. In order to lend some uniformity to the thinking in terms of which the intermediate-grade teachers will estimate the usefulness of the materials of instruction which are being made available to them through the central library of the Dallas Public Schools, these criteria for the placement of visual materials have been prepared for those teachers. They are currently being asked to estimate the teaching worth of visual materials in terms

PART II

of the sections of this list of criteria.

Criteria for Choosing Visual Materials for Your School

I. Do they fit the psychological development of the child?

1. Do they appeal to interests that are wide but rather short-lived?
2. Do they appeal to an interest in mechanical things rather than in persons and personal relations?
3. Do they appeal to an interest in facts (how things work) rather than in laws (why things work)?
4. Do they appeal to an interest in natural science and woodcraft?
5. Do they present stories of adventure that have a good plot?
6. Does the social emphasis avoid large social problems and mature moral judgment?
7. Do they make boys and girls feel

that they are needed and wanted and are contributing to effective social living?

II. Do they fit the educational maturity of the intermediate child?

1. Are the written and spoken vocabularies within the reach of the child?
2. Are the factual materials presented within the comprehension of the child?
3. Are the scenes long enough for a comprehensive grasping of import?
4. Is the quantity of factual material presented limited sufficiently to prevent confusion?
5. Is the expected reasoning ability of intermediate nature?

III. Do they answer the curriculum needs of the intermediate child?

1. Do they develop a balanced understanding of the attitudes and problems of people in other lands?
2. Do they promote a balanced un-

derstanding of life in past historical periods?

3. Do they foster a better understanding of the social and economic problems of the sections of the United States?

4. Do they present the contributions of important national and international personalities to society?

5. Do they reveal nature and natural phenomena within the understanding of the intermediate child?

6. Do they explain to the child the working of mechanical things in which he is interested?

7. Do they emphasize problems peculiar to the community?

IV. Do they develop attitudes relating to the immediate needs of the intermediate child?

1. Do they guide the development of good work habits and attitudes?

2. Do they promote better health and safety attitudes on the part of the child?

3. Do they have a maximum relationship to life and living?

4. Do they offer guidance in active running games?

5. Do they appeal to group loyalty and fair play?

6. Do they develop an appreciation of the contributions of different racial groups to society?

7. Do they stimulate better adaptations to the social group? ●

* * *

Art Motion Picture Series Announced for Educational Use

◆ ART HISTORIC FILMS, INC. has recently been established to produce educational film shorts on art.

The first series to be produced will be concerned with religious paintings, Rembrandt, Vermeer and the French Impressionists.

16 mm color and sound, 30 minutes in length, all productions will be dramatic stories based on famous paintings rather than purely factual narration.

Art Historic Films, Inc. has secured the cooperation of the Metropolitan Museum of Art, which has agreed to permit paintings from the Museum's vast collection to be photographed.

Walter Ephron, well known art researchist and author, is president of the new firm, and William Riehof is in charge of production.

Recordings for Adult Groups

LLEWELLEN ATOMIC PROGRAM USED IN WISCONSIN FORUMS

STUDY GROUPS in many communities of Wisconsin are finding that well-chosen audio-visual aids can play a significant part in making their programs more interesting and more meaningful. In the photograph, a neighborhood meeting of the Wisconsin League of Women Voters is shown studying materials they have gathered together, as they approach the problem of atomic energy and its relationship to our future social planning.

The group first listened to the newly-recorded album entitled, "The Atomic Bomb."* After listening to this authentic recorded informational source the study group viewed the filmstrip entitled, "How to Live With the Atom."** This latter experience very nicely supplemented the Lewellen's Productions record-

ing, stressing the physical information side of atomic energy. Following the recording and the filmstrip, the adult study group entered into an informal and interesting discussion on the issue so well raised by these two audio-visual materials.

The operator of the filmstrip projector in the picture is Mr. Robert H. Schacht, Adult Program Specialist, representing the departments of the Extension Division: Bureau of Visual Instruction, Department of Debating and Public Discussion. Currently, Mr. Schacht is continually searching for current informational material which can be used by adult women's clubs and service clubs groups in the programs they are arranging which deal with the pressing social problems which confront us. The materials mentioned, "The Atomic Bomb," and "How To Live With the Atom," both have been added to the information sources which currently are being circulated to adult groups, throughout Wisconsin.

* "The Atomic Bomb," Lewellen's Productions, 8 So. Michigan Ave., Chicago 3, Ill., by Mr. Neil Hamilton and Dr. Glenn T. Seaborg, 4 sides, running time, 20 minutes.

** "How to Live With the Atom," Film Publishers, 25 Broad St., New York 4, N. Y. 35 frames, black and white.

Robert Schacht, Wisconsin adult education specialist, shows a filmstrip to women's group hearing one of the new Lewellen recorded programs.



WRITE TO:

◆ Arthur G. Tillman, Chairman, Western Illinois State Teachers College, Department of Geography and Geology, Macomb, Illinois, for your copy of the excellently prepared bulletin entitled "The Functions of an Audio-Visual Department in a Teacher Education Institution." This pamphlet, prepared jointly by Tillman, Beu, Roberts, Sallee and Shake, is as comprehensive a statement of the purposes and objectives of an audio-visual program in teacher education institutions as has been prepared to date. It places the responsibility for a program of selection and utilization of audio-visual materials squarely where it belongs—in the teacher-training institutions.

As a forward step in the field of audio-visual instruction, this pamphlet is unexcelled. Mr. Tillman writes as follows:

"You may announce the pamphlet in SEE AND HEAR to the effect that inquiring persons may secure copies of the bulletin in limited numbers

Britannica Scholarships—

(CONTINUED FROM PAGE 13)

Wendt, Director of visual education, University of Minnesota; Frank E. Sorenson, Teacher's College, University of Nebraska; B. F. Mitchell, head of the Department of Education, Louisiana State University; Osman R. Hull, Dean of the School of Education, University of Southern California; A. John Bartky, Dean of the School of Education, Stanford University; George B. Smith, Dean of the School of Education, University of Kansas, or Stephen M. Corey, at the University of Chicago.

Last year, Encyclopaedia Britannica Films' tuition scholarships for summer study were awarded to 34 educators who studied at the Universities of Chicago and Wisconsin and at Indiana University. This year the institutions were selected by a committee headed by Corey and comprised of W. A. Wittich, of the University of Wisconsin; L. C. Larson of Indiana University; Charles F. Hoban, Jr., of Philadelphia Board of Education; Francis W. Noel of the California State Department of Education, Sacramento.

without cost until the present supply has been exhausted."

Our congratulations to Arthur G. Tillman and the members of his committee for his significant contribution to the professional literature in a fast-growing field—audio-visual education.

* * *

◆ The Film Council of America, Room 1228, Manhattan Building, 431 South Dearborn Street, Chicago 5, Illinois, for your copy of an attractive, well-written, 34-page booklet entitled "Speaking of Films." This booklet, edited by Mr. Thurman White, University of Oklahoma, Audio-Visual Director, is designed to assist interested local leaders in the development of local community film councils. Published through the cooperation of BUSINESS SCREEN, this booklet contains excerpts from numerous persons interested in promoting the aims of the Film Council of America throughout the country. This is your handbook if you intend to investigate the purposes of the Film Council and organize a chapter in your community.

* * *

◆ A new booklet has been issued by Air Age Education Research, 80 East 42nd Street, New York 17, New York, for free distribution to schools.

The booklet, titled "Teaching Aids for Air Age Education," lists various books, maps, picture portfolios, motion pictures, filmstrips, globes, charts, mountings, lithograph prints and teacher manuals published by Air Age.

Tuskegee Institute Holds Audio-Visual Conference

◆ An audio-visual aids conference sponsored by Teacher Training Department, School of Mechanical Industries, Tuskegee Institute was organized around a consideration of current A-V materials of learning: Blackboards; Bulletin Boards; Exhibits; Field Trips; Films (Silent and Sound); Filmstrips; Globes and Maps; Models; Opaque Projectors; Phonographs; Radio; Slides (Plain and Stereotypic).

Mr. Crakes, De Vry Corporation, opened each session with a brief resumé of the historical developments, values, and future outlook of the audio-visual movement in our educational world of tomorrow.

PHOTO AWARDS

◆ *The Second Annual National High School Photographic Awards Contest*, which opened Feb. 15, is now in full swing, and is attracting the interest of high school students from all parts of the country.

This year a photograph may be entered in one of five classes. Any student who is attending daily any of the high school grades from 9 through 12, inclusive, in any public, parochial, or private school in the United States, is encouraged to enter this contest. Only black-and-white photographs are eligible.

Following the judging by outstanding authorities, including Helen Hayes, star of stage and radio, and an ardent photographer; Norman Rockwell, artist and illustrator of human interest subjects; and Kenneth W. Williams, Director of the Photographic Studios, Eastman Kodak Company, prizes totaling \$3,500 will be awarded. A Grand Prize of \$500 will be awarded for the best picture in the contest, in addition to a class prize of \$100. A total of 361 cash prizes is offered.

Students interested should obtain a rules folder and entry blank from their photographic dealer or high school and submit entries to the National High School Photographic Awards, 343 State Street, Rochester 4, N. Y., on or before May 15, 1947.

Interesting enough, the 62 top prize winners of the 1946 Awards, are now traveling the country as a touring exhibit, and it is obtainable on request. Slide film versions, one complemented with a disc-recorded commentary and the other with a script to be read presentation, are in preparation and will soon be available to schools and camera clubs. These three forms of the exhibit are free of charge and may be obtained by writing to the National High School Photographic Awards, 343 State St., Rochester 4, N. Y.

* * *

Louisiana Depositories Expand

◆ Louisiana's Department of Education recently announced that its regional film depositories now contain 1541 prints of 790 different subjects, with a value in excess of \$100,000.

Lewellen's

PRODUCTIONS

presents

3 Audio and Visual Programs on Subjects of Vital National Interest

"Atomic Energy Is Here to Stay . . . But Are We?" Learn the Answers In:

#1 "the atomic bomb"

with Dr. Glenn T. Seaborg & Mr. Neil Hamilton

AN authentic, forceful discussion of the atomic bomb. Starting with a simple explanation of what an atom is, the program develops the science of nuclear energy step by step, up to the type of bomb dropped on Japan and later in the tests at Bikini. Effective control of the new force to prevent world destruction is also discussed.

As a recent appointee to the Advisory Board of the U. S. Atomic Energy Commission (and as wartime Director of Plutonium Research of the Manhattan Project), Dr. Seaborg is perhaps the world's best-informed man on the chemistry of the atomic bomb. This is the only opportunity you have to learn all about the atomic bomb from the man who discovered plutonium, of which atomic bombs are made.

"Class-Kit"

\$12⁵⁰

complete



#2 "peacetime uses of atomic energy"

with Mr. Neil Hamilton & Dr. Glenn T. Seaborg

A thrilling revelation of what atomic energy has in store for you. Starting with an explanation of the simple uranium pile, the program develops the applications of atomic energy in industry, chemistry, biology, medicine and everyday life. The use of by-products of the pile — ashes of the atomic furnace — is also discussed.

As veteran of more than one hundred motion pictures and as the star of the Pulitzer Prize play, "State of the Union," Mr. Hamilton's rich, compelling voice is known to millions. His brilliant narration transports the listeners into the wonderful and exciting future of the Atomic Age . . . into the time when that great new force, atomic energy, will make life fuller and more bountiful for everyone!

"Class-Kit"

\$12⁵⁰

complete

"America's Gravest Public Health Problem Is Mental Health!"

#3 "meet your mind"

with Brigadier General William C. Menninger

A fascinating treatment of the "crazy" things we normal people do in everyday life. Starting with a discussion of the tricks our minds play on us, the program develops into a broad discussion of mental illness and mental health, with particular emphasis on the mechanisms we frequently use to maintain our own mental health. AS General Secretary of Topeka's world-famous Menninger Foundation, (and as member, Executive Board, the American Psychiatric Association) Dr. Menninger is one of the world's leading authorities on mental health. During World War II, as Director, Neuropsychiatry Consultants Division, Army Service Forces, General Menninger was the Army's top man on mental illness and maladjustment!

"Class-Kit"

\$12⁵⁰

complete



THE "CLASS-KIT!"*

Use in high school and college assembly programs, for classes in pure sciences, social sciences, English and others. The complete kit contains a 20-minute program on records, slide film, six 20-page illustrated brochures, special phonograph needles, publicity material for school paper, instruction sheets for best presentation, and Teachers' Guide. Available too: The "Class-Kit*", packed with 50 brochures instead of the film.

*Registered

You don't need elaborate equipment!

These fine, 12-inch, unbreakable Vinylite recordings are cut at 78 r.p.m. so that they can be played on ordinary electric home phonograph equipment. If you don't have a machine, your local dealer will be glad to lend his demonstrator models. Choice of auxiliary slide films or 20-pg. brochures.

Dr. Witty supervises Teachers' Guides!

Dr. Paul A. Witty, Professor of Education and Director, Psycho-Educational Clinic, Northwestern University, was so impressed with our recordings he volunteered to prepare our Teachers' Guides. The guides are organized in a practical arrangement that the classroom teacher will welcome.

Provocative!

"Exceptionally gratifying were the enthusiastic responses from students in the form of provocative questions."

Dr. Viktor Baden, Coordinator Science Department, Long Island City High School

Excellent!

"Adding them to our library here . . . all reactions highly favorable . . . hope they may be widely distributed."

Dr. Walter A. Wittich, Director, Bureau of Visual Instruction University of Wisconsin

Splendid!

Splendid . . . content extraordinarily clear . . . better than any records of this type I have ever heard."

Dr. Paul Witty, Prof. of Educ., Dir., Psycho-Educational Clinic, Northwestern University.

Best!

"Undoubtedly the programs are among the best things done on atomic energy in any medium."

Dr. Thorfin R. Hogness, Chairman, Executive Committee, Atomic Scientists of Chicago, Inc.

ORDER A PROGRAM NOW UNDER OUR UNQUALIFIED MONEY-BACK GUARANTEE!

Lewellen's PRODUCTIONS,

8 South Michigan Avenue, Chicago 3, Illinois.

Date _____

With the understanding that your unqualified money-back guarantee is full protection against disappointment, you may send us your "Class-Kit" for the program(s) called:

- "THE ATOMIC BOMB" (No. 1)
- "THE PEACETIME USES OF ATOMIC ENERGY" (No. 2)
- "MEET YOUR MIND" (No. 3)

REMITTANCE OF \$12.50 EACH IS ENCLOSED.

SEND C.O.D.—WE'LL PAY \$12.50 EACH PLUS POSTAL CHARGES.

PURCHASE ORDER No. _____ ENCLOSED—INVOICE US LATER.

Name of School _____

Street Address _____

City _____

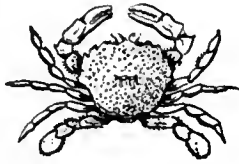
Zone _____

State _____

Mark for attention of: _____

NATURAL SCIENCE

... at its exciting best!



SEASHORE ODDITIES

Beautifully filmed in Kodachrome at Hopkins Marine Laboratory, this film reveals authentically scientific secrets of Marine life in the first fathom of ocean water. Shows how the four main family types of Marine Invertebrates secure food and maintain their species. The presentation is geared to any study level. 2 reels Kodachrome ... 20 min.

\$160.00

This Film Not Available in Calif., Wash., Oreg., Ida., Nev., Ariz.



LIFE CYCLE OF THE MOSQUITO

An unusually informative film on the mosquito. Done in photomicrography to bring out every detail of the complete metamorphosis from egg, through larvae and pupa stages, to adult emergence. Prepared with cooperation of U. S. Health Service, New Jersey State Agricultural Experimental Station of Rutgers and the Rockefeller Foundation International Health Division. 1 reel ... 11 min. ... Black & White \$45.00

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SUPPLEMENTARY
FILM LIST
DESCRIBING MANY
OTHER EXCEPTIONAL
FILMS.

YOUNG AMERICA FILMS INC.

18 East 41st St., New York 17, N. Y.

Motion Pictures in Soil Conservation

(CONTINUED FROM PAGE 17)
farmer, and disastrous dust storms.

PRICE OF PROGRESS

(Sound) 20 minutes

Story of the white man's destruction of America's natural resources, his late awakening to the fact that these resources must be saved, and his present efforts to do something about it. (USDA)

RAIN ON THE PLAINS

(Sound) 8 minutes

Importance and value of applying proper conservation measures to soil which lacks a sufficient water supply. How by properly storing rainfall, by means of contour tilling and terraces, ground remains fertile, capable of supporting vegetation. (USDA)

REALM OF THE WILD

(Sound) (Color) 30 minutes

American game birds and big game photographed in the national parks. Portrays: Canada goose, ducks, owl, Canada jay, sage hen, squirrels, moose, deer, buffalo, elk, mountain goats and sheep, ptarmigan, etc. Shows attempts to balance wild life with the remaining forage food. (USDA)

THE RIVER

(Sound) 33 minutes

Dramatization of the story of the Mississippi from pioneer days of river commerce to recent floods and erosion disasters. Includes conservation work being carried on. (USDA)

SAVE THE SOIL

(Sound) 11 minutes

Shows various ways of conserving soil fertility, including terracing and cover-cropping to prevent erosion; crop rotation; use of legumes to build up the nitrogen and humus content of the soil; control of waste caused by fire; use of manures and commercial fertilizers when necessary. (USDA)

SOIL EROSION

(Sound) 7 minutes

Survey of the natural and man-made conditions which brought on the great dust storms of recent years and some of the measures taken to correct them; digging a reservoir; terracing and contouring partially eroded land; transplanting sod; planting wind breaking trees. (March of Time)

STRENGTH OF THE HILLS

(Sound) 10 minutes

In the hill country of the lower

Ohio and in the Ozark Mountains the forests have always played an important part in the support of community life. These people realize that the strength of the hill country lies in its farms and forests. (U.S. Dept. of Agriculture)

STOP FOREST FIRES

(Sound) 9 minutes

General discussion of the problems of the forest fire, and striking scenes of major forest fires. (USDA)

THIS IS OUR LAND


(Sound) 27 minutes

This is the story of the land: the importance of soil conservation; needs of plants and how they are supplied; how a plant functions; need for organic matter; and erosion control. (Ethyl Corporation)

TOMORROW'S TIMBER

(Sound) (Color) 18 minutes

A survey of Canadian timber resources, lumber industry and methods of forest-fire prevention. (Na-



Victor

16mm

16mm. PROJECTORS AND SANDWICK BOWEN RECORD REPRODUCERS

AUTHORIZED SERVICE FACTORY DISTRIBUTORS

Educational Color Slide Sets

A Record of Accomplishment

Microphones — Screens — Visual Aids

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tional Film Board of Canada)

TREES FOR TOMORROW

(Sound) 18 minutes

Describes man's management of America's great forest resources. Shows the many uses of wood. Demonstrates forest management through planting, selective logging, and seed-tree patches. Explains the role of the forest ranger. (American Forest Products Industries)

TREES TO TAME THE WIND

(Sound) 11 minutes

Details of the great shelterbelt of trees being developed in the west in an effort to reclaim land ruined by wind and drought. (USDA)

VANISHING HERDS (Sound) 14 minutes

The film shows how bison, elk and other game animals, once plentiful, have been almost exterminated, and what is being done in national forests to restore species of wildlife and protect them from extinction. (USDA)

WASTED WATERS (Sound) 18 minutes

TVA's unified development program in the Tennessee Valley. Describes progress made toward the improvement of navigation, control of floods, provision for national defense, and generation of power. Reveals how soil erosion is being combated and how recreational development becomes a valuable by-product of such a unified program. (TVA)

WEARING AWAY OF THE LAND

(Sound) 11 minutes

How land is affected by chemical decomposition, glacial movements, and wind and wave actions. Animation depicting the formation of caves, the glaciation of North America, and the reduction of the island of Helgoland. Examples of cave deposits, glaciers, dunes, and aerial views of estuaries and wave-beaten shore lines. (EBF)

WINDBREAKS ON THE PRAIRIES

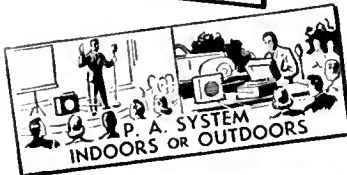
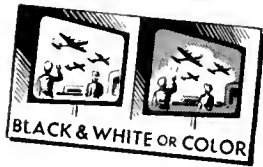
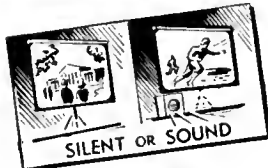
(Sound) (Color) 21 minutes

The film shows how the Experimental Station at Indian Head cultivates acres of young trees for distribution amongst farmers, in an attempt to remedy soil erosion, check the wind and influence rainfall. (National Film Board of Canada)

WORK OF THE ATMOSPHERE

(Sound) 10 minutes

Shows the effect of the mechanical and chemical actions of the atmosphere on the earth's surface;



BUILT like a fine watch—powered by a steady smooth-running motor and mechanism that purrs through reel after reel without a flutter or a jump—so simple, a 12-year-old can operate it—that's the new DeVRY 16mm. sound-on-film projector that gives you:

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areas affected by dust storms, and examples of spalling, exfoliation, sand blasting, dunes, loess banks, and volcanic dust. (EBF)

WORK OF RIVERS (Sound) 10 minutes
Provides examples of different forms of erosion, young and old river valleys, deltas, oxbow lakes, meanders, rejuvenated rivers, water gaps, alluvial fans, sandbars, the water cycle in nature, and flood control work. (EBF)

WORK OF RUNNING WATER
(Sound) 10 minutes
Analyzes the action of running water

er as the most effective agent of erosion. Formation of alluvial fans, meanders, upward movements of the earth's surface, potholes, waterfalls, cliffs, ledges, pillars, dikes, arroyos, and desert lands are revealed. (EBF)

* * *
Build a Reference Library
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The Pulse of Visual Education

(CONTINUED FROM PAGE 35)

ties for the students. A study of the topics presented in the outline failed to reveal any change of importance from the topics found to be prevalent in Starnes' study of 1937.

One unusually fine outline was received from R. E. Badgley of Eastern Oregon College of Education. After listing the general objectives of the course and five specific course objectives, each was followed by a brief description of assignments: laboratory work, preview, and construction of teaching units. The units for study are set forth below. The questions and bibliography are not included.

Unit I. Scope, History, and Value of Audio-Visual Aids:

- What is visual education?
- Visual aids in early education and in modern education.
- The psychological background of visual-sensory aids.
- The results of investigations showing the value of audio-visual aids to education.

Unit II. The Use of Audio-Visual Aids:

- Principles underlying the successful use of audio-visual aids.
- General classification of various types of aids.

Unit III. Still Pictures—Specimens and Models:

- The flat picture, graphs, maps, posters, and the blackboard.
- Specimens and models.

Unit IV. Projection Apparatus, General:

- Selecting the proper projector.
- The opaque projector.
- The slide projector.
- The filmstrip projector.
- Study of the mechanical construction and use of the apparatus.
- Proper care of projectors.
- The projection screen.
- The projection room.

Unit V. Photography and Its Use as a Teaching Aid:

- Using the camera.
- Developing the negative.
- Printing.
- The filmstrip.

Unit VI. The Construction of Lantern Slides:

- Photographic slides.
- Etched-glass slides.

C. Silhouette slides.

D. Inked slides.

E. Storage and care of slides.

Unit VII. Projection Apparatus for Motion Pictures:

- Selecting the proper projector.
- Sound projectors and silent projectors.
- Operation and care of the projector.
- Care and storage of films.

Unit VIII. Evaluating Projected Materials—Teaching with Projected Materials:

- Criteria for evaluating educational motion picture films, lantern slides, and filmstrips.
- The use of the motion picture as a visual aid.
- The use of lantern slides and filmstrips.
- Previews of selected motion pictures.

Unit IX. Auditory Aids:

- The radio.
- The phonograph.
- The public address system.
- The sound recorder.

Unit X. Sources of Materials:

- Glass slides; filmstrips; motion picture films; charts; graphs; posters, etc.
- Audio-visual aid equipment for varied school situations.

Among unique features and study helps included in the outlines and letters which make the syllabi more valuable are these:

Lelia Trolinger, University of Colorado, and Charles Crakes, Northwestern University, provide their students with a bibliography complete with call numbers; thus saving much time for students.

Emil L. Larson of the University of Arizona provides each student with a mimeographed syllabus and workbook. Questions are placed on the left-hand page, and a spare sheet of paper is inserted on which the student may answer the questions.

M. L. Goetting of Baylor University has published a comprehensive and illustrated *Laboratory Manual and Workbook in Visual Education* (1944) of 180 pages which provides the student with "Objectives for this Exercise," "Essential Facts," "References," and "Assignment."

(CONTINUED IN NEXT ISSUE)

BRITAIN...

(CONTINUED FROM PAGE 22)

italizes on the interests of pupils, teaches through experience, approaches learning as problem solving, and deals with a content that is significant for democratic living.

Now you may at first be concerned and ask, "But are these pupils learning to read and to write, to add and multiply?" I am sure that they are; this film has other purposes than to show how pupils get instruction in the fundamental skills which we all know are important.

And you may also ask, "What about subject matter?" The subjects which we traditionally expect pupils to study are here—geography, science, history, and all the others—although in the words of the teacher in the film, Mr. Richards, they are not in water-tight compartments. Again, in Mr. Richards' words, the pupils in this film "are acquiring information, but they are also getting the habit of wanting to know and are learning how to find out things for themselves."

This film can be used either as in-service training for teachers or in teacher education programs in liberal arts colleges, teachers colleges, or colleges of education. It is *not* a film to be used by teachers with elementary or secondary school pupils. Its professional character should be clearly understood. *It is one of the few strictly professional, teacher education films of which I am aware.* It should be equally useful in methods and in curriculum classes, for it illustrates and makes meaningful both progressive principles of instruction and sound principles of curriculum organization. In fact, it shows how curriculum and method are fundamentally one.

The writer has used it with highly satisfactory results in an undergraduate teacher education program. These teachers in training have discovered through this film what is meant when the lectures and text book have told them that curriculum is experience and learning is problem solving.

The film is well produced, directed, and acted; the quality of photography is good, and the film is professional in all aspects. It is British and the British accent may

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Film on

JUVENILE DELINQUENCY

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16mm Sound



One of our great problems today is Juvenile Delinquency. This film shows how Government social services are working to combat juvenile crime in Great Britain. It tells in dramatic fashion of how a boy who is caught house breaking and a girl who runs away from home and becomes a sex delinquent. Both are sent to approved schools where at first they fail to respond to their environment. Later they realize that they are being given a fresh start in life and decide to take advantage of the opportunities offered to them.



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bother at first, but teacher audiences quickly adjust to this. The dramatic quality of the film assures close attention from the audience throughout its running and abundant discussion afterward.

* * *

Mass Media Course Announced

◆ Dr. Margaret Mead, Teachers College, Columbia University, and guest lecturers at the American Museum of Natural History will present a new course designed for students in audio-visual education, anthro-

pology, social psychology, sociology, and market research and for professional workers in the fields of audio-visual education and communications. Contemporary materials will be supplemented by examples from Bali, New Guinea and other exotic societies. The new course is entitled Anthropology and Mass Media.

* * *

● Order new books on audio-visual subjects from The SEE & HEAR BOOKSHELF, 157 E. Erie, Chicago (11) Illinois. Lists on request.

By Example We Learn

(CONTINUED FROM PAGE 15)
how the cities, influenced by the surge of industry, are becoming more like our own.

PATZCUARO Sound, 11 minutes
This color film of the Tarascan Indians on the shores of Lake Patzcuaro shows their lives completely dominated by the lake. Fishing is their chief occupation but market and fiesta days are regular events.

DOWN WHERE THE NORTH BEGINS Sound, 22 minutes
The beauty of Ecuador is shown, its farms, industries, cities, and customs.

HILL TOWNS OF GUATEMALA Sound, 10 minutes
This is the fascinating life of several small towns perched on the slopes of an extinct volcanic mountain.

HIGH SPOTS OF A HIGH COUNTRY Sound, 19 minutes
The people of Guatemala and their volcanic country with its romantic cities, markets, and farms are shown.

BOUNTEOUS EARTH Sound, 9 minutes
Agricultural conditions in Mexico are shown. Farmers bring their animals to church to be blessed, hold spring fertility rites at Tlacotapan and a harvest festival at Tehuantepec. A thankful people show their gratitude for a bountiful harvest.

FIESTA OF THE HILLS Sound, Color, 11 minutes
The religious festival of Via Crusis represents the struggle between Christianity and the pagan gods. Pilgrimage to Chalma, symbolic dress and dances, and elaborate processions are shown.

BUENOS AIRES AND MONTEVIDEO Sound, 10 minutes
Life in the Argentine capital and in Uruguay's chief city and its gay carnivals are glimpsed.

CUERNAVACA Sound, Color, 10 minutes
The film shows three towns in Mexico: Cuernavaca, popular week-end resort; Tasco, a silver mining town; and Acapulco which has one of the finest natural harbors anywhere.

MEXICO CITY Sound, Color, 11 minutes
Cathedrals, modern hotels, and parks, as well as the colorful flower markets at Zochimilco and the dance to the God of Fire at a fiesta are shown.

SUNDAYS IN THE VALLEY OF MEXICO Sound, 11 minutes
This film pictures a new, modern

life amid ancient surroundings. Wide boulevards, skyscraper hotels, the flower-decked canal at Zochimilco, and a festival are all shown.

MEXICAN MOODS Sound, Color, 8 minutes
Tasco's silver mines and industry; Mexico City's air terminal, most exclusive night club, and movie lots, pageant of the Aztecs are pictured (reenacted as it was hundreds of years ago).

SOUTH OF THE BORDER WITH DISNEY Sound, 40 minutes
This is the story of a trip made by Walt Disney to South and Central America. Impressions and experiences of the countries recorded through cartoons and live action.

VENEZUELA Sound, 10 minutes
The capital city of Caracas and the port of La Guaira, sugar plantations, and colonial forts and trails.

VERACRUZ Sound, Color, 18 minutes
Through Mexico's province of Veracruz, the film pictures varicolored flowers, odd native clothes and customs, and colorful panorama of quiet countryside.

ORCHIDS Sound, 10 minutes
The story of orchids and other tropical flora in South America is magnificently illustrated in color.

(The above films were all produced by the Office of Inter-American Affairs and are available at your nearest film library at low-cost rentals.)

It is to be hoped that we will not lapse into the lethargy of pre-war days. We must continue to have new films! Some of the English narration of our present films is not clear enough to be readily understood and should be replaced by the voice of a narrator who enunciates very clearly. We need films with more spoken Spanish synchronized exactly to the lip movements of the Spanish speaker, for this aids pupils in understanding the Spanish dialogue and in emulating the pronunciation. We are travelling in the right direction and it is to be hoped that we will forge ahead still further.

About the Author

● Miss George Anna Taliaferro is a native Texan. She is a person with varied interests. Besides teaching Spanish in Sunset High School, Dallas, she manages a farm and a small ranch and has her own home and garden. She has taught French and studies several other languages.

Radio in the Curriculum

(CONTINUED FROM PAGE 29)
which will achieve the ends we seek.

3. *Radio offers an avenue for learning to a segment of the school population which is shut out of learning through reading.* There is, and probably always will be, a percentage of the school population which either cannot read or do not like to read well enough to get any satisfaction out of it. For this segment of the school population, radio is more than a supplement to learning. It can be one of their main avenues outside of direct experience. These slow learners — or nonreaders or whatever you care to call them—have opportunities to secure information and develop appreciations that a hundred years ago were available only to the most favored individuals.

Much experimentation needs to be done in perfecting ways of teaching skills by radio. Most educators agree that poor reading ability handicaps learning in all areas. Radio offers a way of surmounting some of the difficulties presented by reading when boys and girls are attempting to learn how to do those things which require directions, such as handling a piece of machinery.

We believe from our experiences in Minneapolis that it is possible to use radio effectively without owning one's own station or without having a large budget for radio—desirable as these may be as ultimate goals. In Minneapolis we started from scratch. We didn't have much equipment. We had only one person in our radio department. We didn't have studios in our high schools. If we have any claim to recognition in the use of radio, it is because we acted on an understanding that radio has tremendous possibilities for stimulating learning in the classroom by giving youngsters a chance to participate in programs and to listen to programs of their classmates' making. We tried to bring our teaching group through a certain amount of in-service training to understand that radio was not an addition to the program but must grow out of the normal class functions enriching the curriculum for *all* the students.

We are indebted to the extensive
(CONTINUED ON PAGE 48)

Experiment: Films for Children . . .

(CONTINUED FROM PAGE 19) of which is new to children of this generation. This series has proved exceedingly popular, not only in Britain, but in Europe, and, since most of the story develops in action, and is independent of speech, the stories are readily understood and accepted without the need for translation.

Interesting Productions

Another series is *The Tales of the Woodlands*, in which the children have a woodman friend, with whom they go on expeditions about the countryside, and who tells them about the animals, birds and insects which they see. There is also a regular series, appearing once a month, of the children's topical film *Our Magazine*, which, while highly approved of by adults, is also immensely popular with the children—concensus of praise which is not frequently encountered. This series shows what children in Britain and other countries are doing, and is designed to encourage children to take an active part in life, and to get them out of their all too common role of spectators. There is even a cartoon series, dealing with the adventures of the good red squirrel and the bad grey squirrel.

It seems as though these series may, in time, replace the over-exciting series in the children's choice of an ideal film program. Each episode

is complete in itself, yet each one contains the well-known characters in which the audience is interested. Those two valuable qualities of curiosity and familiarity are retained, without what may be the dangerous concomitant of extreme suspense.

The staff of Children's Entertainment Films frankly regard themselves as an experimental unit. There is so much to learn about the reaction of children to children's films, for practically no work has been done in this field. The interested assistance of teachers and welfare workers is sought. Now, when the simple shape of the adventure story has been more or less established, the department intend to move on to the more difficult question of presenting fantasy and two purely fantasy films—one set in the past and one in the present—are in preparation for 1947. A new kind of cartoon is also being considered, which will help to increase the general sum of the children's culture, since the films will deal with well-known stories of world interest, such as the voyage of the Argonauts, and some of the early sagas.

Other experiments are being made in the actual presentation of the films, since it is thought possible that many of the children will be willing to accept adventure stories without a very great deal of synchronized speech, the story being told by one of its characters, who appears at the beginning of the picture, and afterwards takes the place of the commentator. This technique has already been tried in one film, and found a great success.

The year 1946 has seen 48 children's films of different types and lengths completed; 1947 will see 72 varied types of production scheduled. This great new experiment should result in the useful coordination between school and leisure hours, and in the movie show which works with, rather than against, the teacher.

* * *

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Radio in the Curriculum . . .

(CONTINUED FROM PAGE 46) cooperation we have received from Minneapolis commercial radio stations and from the University of Minnesota station. In many ways we feel our position is stronger through working on a cooperative basis with these stations than if we owned and operated our own station. We have been offered more time each year by commercial stations, and at the present time we have the offer of more available radio time than we have the staff and facilities to use well. The use of commercial studios has had for us a positive public relations value.

We would like to suggest five means of increasing the effectiveness of radio:

1. By improving the quality of the so-called educational programs. It's a sad commentary on the teaching profession that education is too frequently synonymous with dull, stuffy content. Programs intended for in-school listening must be of such a quality that they can compete in the child's mind with the programs he listens to voluntarily outside of school. I am not suggesting that they should be thrillers or sob stories; rather that the quality of production should be so fine that the fullest amount of learning will result. This means just one thing. Educational programs must enlist a high standard of talent. The best technical facilities must be made available for such programs. The services of individuals skilled in script writing, but who also understand children, must be secured to plan and produce educational programs. The services of such people should be available to students who are broadcasting as well as for programs which are prepared for listening purposes. There are relatively few such people trained in this country at the present time. Educators should wake up to this fact and should take steps to make this objective a reality.

We would like to give an illustration or two of how programs enlisting the interest of youngsters and utilizing the resources of the community may be produced. We developed, last year, a program called "News X-Ray," which was planned

jointly by our radio consultant, Madeline S. Long, and George Grim, newspaper correspondent and columnist.* The program dealt each week with one country, usually one featured in the headlines. Mr. Grim provided an expert to answer the questions and acted as master of ceremonies. Our Radio Department arranged for public school students to participate in the program as questioners, secured hundreds of questions from the social studies classes in the elementary and junior high schools, and evaluated the program. The University of Minnesota station gave us time for a nine weeks' trial of the program. The first six were broadcast from a small studio in a newspaper building two blocks from the Board of Education. The last three were transcribed in the classroom by engineers from KUOM and broadcast in the afternoon.

The series built up a listening audience of many hundreds of students in Minneapolis alone within the first four weeks. Students in the schools evidenced a lively interest in the spot-lighted countries of the world.

2. A high degree of participation on the part of students in actual broadcasting should be utilized if we are to realize the fullest effectiveness of radio. This is possible either through large school systems owning their own stations or from time secured from commercial or from university stations. There are many values attendant upon the participation in the radio program or attached to being a member of radio workshop classes. There is the possibility of research in a live, modern field. There is, for the student with different capabilities, the chance to act as sound-effects man or as student production manager. Through these activities a tremendous impetus is given to speech work and voice training.

3. The full effectiveness of radio will not be realized until youth is taught the power of radio in shap-

* Since George Grim, newspaper correspondent, was unable to act as master of ceremonies for News X-Ray this year, he and Miss Long, radio consultant for the Minneapolis Public Schools, have turned the program over to the Minnesota School of the Air, University of Minnesota radio station, this year for their use.

ing the course of things to come. Radio offers the opportunity to teach the child to recognize truth from half-truth, fact from supposition, exaggerated propaganda from honest propaganda, true democratic action from the "sound and cymbal" of democratic action.

4. Teacher training is necessary to utilize the effectiveness of radio. Probably one of the chief drawbacks in the field of listening, besides the lack of acoustical treatment and equipment, is the fact that a great many teachers still do not know how to utilize a radio program successfully in the classroom. Demonstrations of preparation, good listening conditions, and follow-up techniques are essential if the utilization is to be effective.

5. Finally, if the full significance of radio is to be realized, radio MUST be used for adult education purposes. All phases of the school program require public support and understanding. This can come about only through the wide-spread interest in the aims and objectives of public education. Radio is a powerful instrument in helping to produce needed support and broad understanding. Leaders in education have an opportunity to go directly to the people and tell them the story of the needs of education and how those needs can best be met, to keep them informed of current developments, and to appeal to them for aid when necessary. Every school program which is placed on the air is indirectly interpreting the schools to the public. But the indirect approach is not enough. We believe there must be a direct approach. The needs of education today are so urgent that every effort must be made to help interpret the relationship of public education to democracy to the public.

* * *

"World Report" Is Coming!

◆ The Editors of SEE & HEAR announce that the May issue will feature a series of reports from around the world on the status of visual education. The significant postwar visual developments among the United Nations will be reviewed by authorities in the countries reported. International understanding is the key to man's survival in this atomic age. Visuals help to achieve it!

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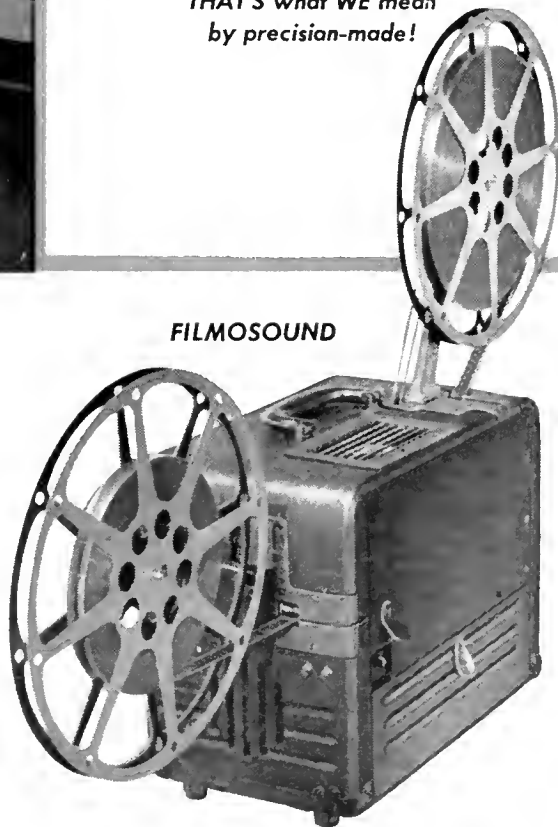
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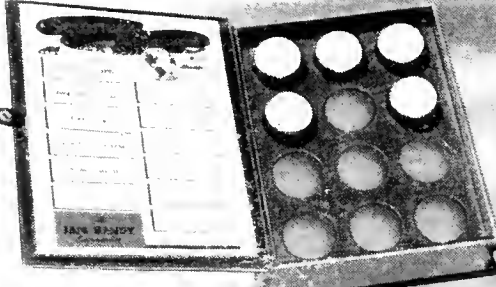


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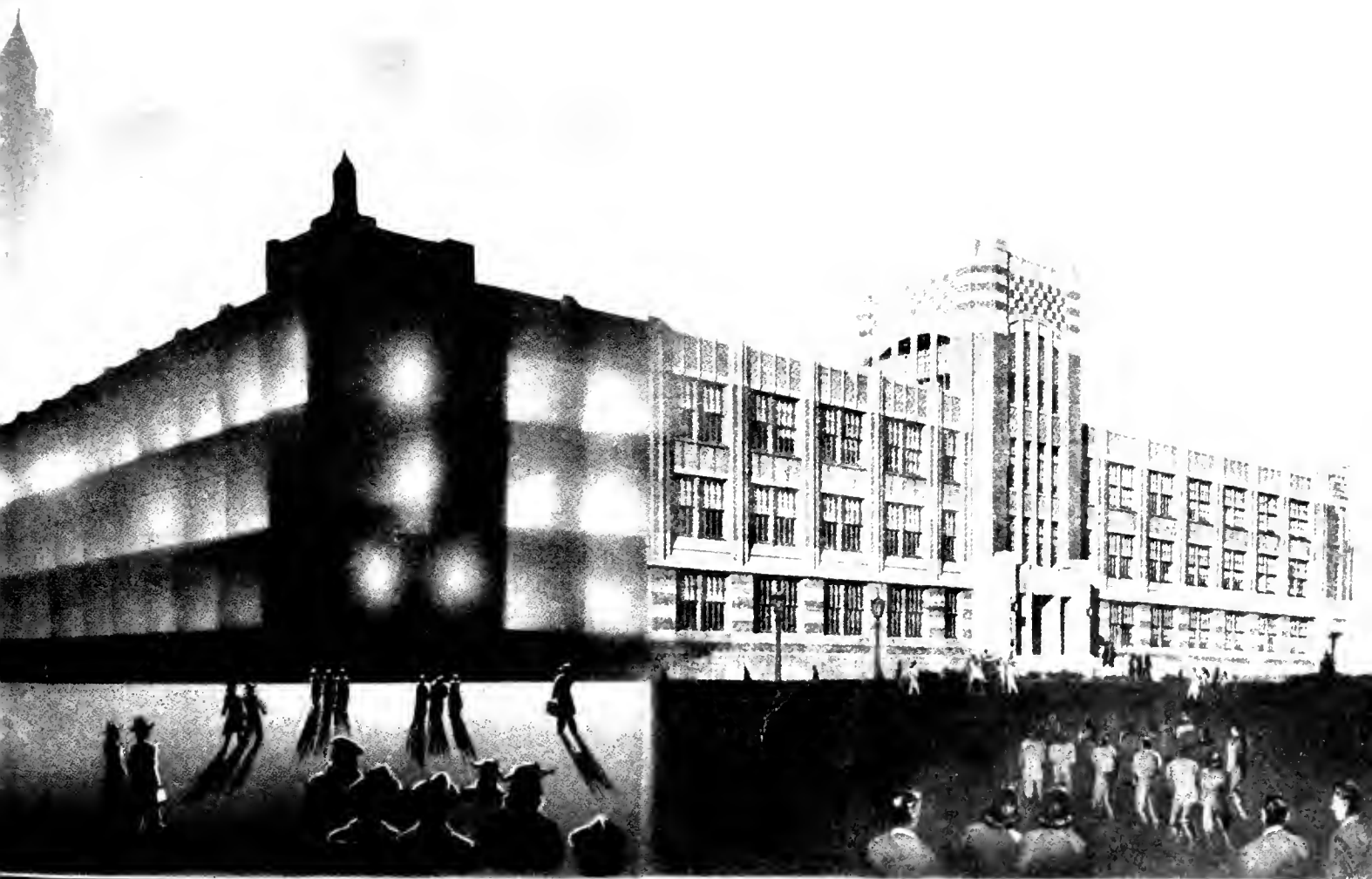
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April • 1947

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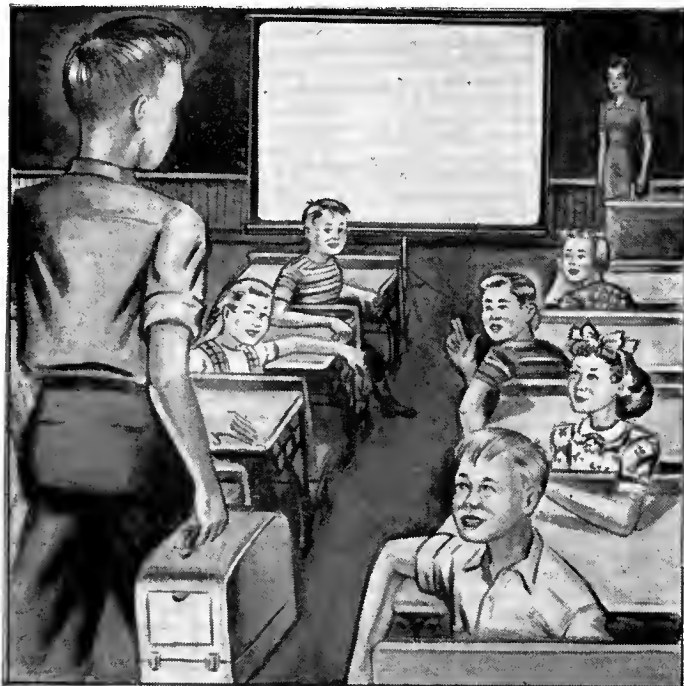


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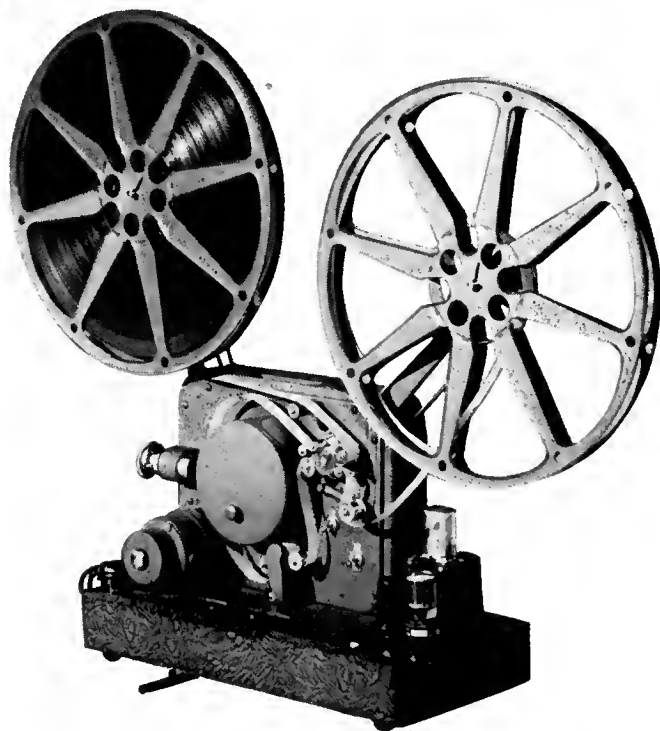
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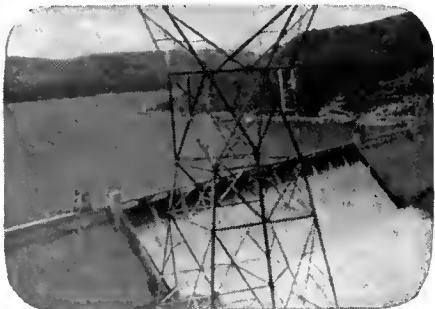
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The Community and You

EDUCATION is America's biggest business. It employs more people; it buys more supplies; it merchandises its product—the growing development of information and attitudes among young learners, among more youth and adults than are consistently reached by any other organization, corporation, or agency of American life. Today the job of the schools is the No. 1 concern of our country. The public is heaping responsibility after responsibility upon it, and at the same time is asking this question: "Can the schools, staffed and equipped as they are, meet the terrific job that lies ahead?"

The community, therefore, is tremendously interested in the school. Are we, on the other hand, keeping faith and not only describing what we are doing for the community but, more important, correctly interpreting our educational needs to that community—needs for more efficiently trained staff, needs for more adequate budget, needs which can be fulfilled by acquisition of the new tools for learning?

During the last two years we have been constantly approached with letters of which the following is typical:

January 23, 1947

"In our community we are becoming very much interested in visual education. As a part of our regularly scheduled evening community meetings, we would like to devote one or two such meetings to the subject of visual education. Our faculty committee has laid rough plans for these meetings, but we would like to know if you have any suggestions as to how we can present the idea of films and equipment to the parents. We have a sound projector that we can borrow, but as yet we do not own one, and this is one of our purposes in having these meetings devoted to visual education."

Sincerely,
Fred Jones, Superintendent

January 30, 1947

Dear Fred:

I believe that I know the kind of problem you are approaching, and I think we can help you explain to your community how the newest of the new teaching tools—the sound motion picture, can be used in your school to meet the new instructional demands that are being made of you. I have yet to see any group of interested community leaders fail to realize the great significance of audio-visual materials to learning—once it has had an opportunity to see demonstrated good specimens of films and other audio-visual materials. To show a group of community leaders well-organized and photographed teaching films interestingly and easily overcome such traditional learning barriers as time, space, and the limitations of human observation is to convince them clearly of the advantage of using such materials in today's classrooms.

We are attaching to this letter three lists of films. We suggest that you choose one film from each list and allow us to send these films to you so that you can

Suggested Films for Community Showings

<i>Time</i>	<i>Space</i>
Candle Making	Argentine Soil
Discovery and Exploration	Birds of Inland
Early Settlers of New England	Waterways
Flatboatmen of the Frontier	Children of China
Japan's Surrender	Children of Holland
Julius Caesar	Children of Japan
Kentucky Rifle	Children of Switzerland
Macbeth	Cotton
Placer Gold	Lumberman
United States	Mary Visits Poland
Westward Movement	Mexican Children
World at War	People of the U.S.S.R.
World We Want to Live In	This is New Zealand
	Tina, Girl of Mexico
	Wind from the West

Limitations of Human Observation

Camouflage in Nature	Nature of Color
Conquest of the Night	Principles of Refrigeration
Coral and Its Creatures	Snapping Turtle
Digestion	Story of FM
Earthworm	Sulphur
Honeybee	Synthetic Rubber
How the Eye Functions	
Origin and Synthesis of Plastics	

make them the subject of your next community meeting. I know that by this time you have received some of the most recent books in this field, and that, after perusing their contents, you can give the audience a brief introduction stressing the philosophy of audio-visual materials and the psychological advantages which are stressed in the researches in this field. I refer to the recent books by Edgar Dale, Charles Hoban, Frances Ahl, and others. I hope to hear from you by return mail so that we can help set up your next meeting.

Sincerely — — —

February 26, 1947

Dear — — —

Just a note to let you know that our first meeting on the subject of audio-visual education was one of the best we have ever had. I have just returned from our board meeting, and I think it is safe to say that within another six weeks we will have a good list of basic equipment in use here in both the elementary and senior high schools. The parents, and especially the four members of the board who were present at the meeting, were very enthusiastic. We are going to delay our second meeting until a later date at which time we will arrange for one of the teachers to present a demonstration to the community group.

Sincerely,
Fred

◆ The school is the community, not only during the day during formally scheduled classroom periods but on any occasion when the interests of the community can be captured and the program of the school explained. The progress of the local school certainly can be continually enhanced by exploring the possibilities for interpreting the purposes, the activities, and the accomplishments of the educational program to its home community.

—The Editors



Meet a man you should know!

WHO IS HE?

He is . . . the Director of Visual Aids of your school system . . . a staff member of the Bureau of Visual Instruction from one of the colleges or universities near you . . . Director of Audio-Visual Education for your State.

Whatever his title—he is an experienced specialist steeped in the practical knowledge of audio-visual education. He has chosen this work as his field of service. You should get to know him really well.

WHAT HE CAN DO FOR YOU

He is ready and glad to consult with you regarding utilization techniques of modern audio-visual materials in your classroom. From his specialized knowledge of classroom problems, he will give

professional counsel in the selection, utilization, and evaluation of the wealth of educational audio-visual materials available. Teachers may be guided by him in the use of 16mm instructional motion pictures as modern teaching tools in the classroom.

For all educators who ask "Where can I find more information about the practical and successful use of motion pictures in the classroom?" there is an easy answer. Get in touch with one of the above mentioned specialists in audio-visual education.

GREAT WEALTH OF EDUCATIONAL FILMS AVAILABLE

Film libraries are packed with 16mm motion pictures especially produced to

enrich school and college curricula. No matter what subject you teach—history, geography, biology, languages, home economics, social sciences or physical education, or at what grade level—you can bring the great wealth of this new medium into your classroom, for faster and better teaching.

It's important, too, that your school select the proper projector to obtain the maximum benefits from educational sound motion pictures. The lifelike sound reproduction and brilliant illumination of the RCA 16mm Sound Film Projector make it the logical choice for school or college use.

For complete information on RCA 16mm Projectors, write: Educational Department, RCA, Camden, N. J.



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BOOKSHELF

Movies That Teach, The Dryden Press, 386 Fourth Avenue, New York 16, New York. \$2.50; Pages, 190; by Charles F. Hoban, Jr.; Special Assistant, Division of Visual Education, Philadelphia Public Schools.

◆ *Movies That Teach* may well be described as an up-to-the-moment summary of educational application of information, materials and techniques, which were discovered as the result of a careful analysis of the production and utilization of films in the armed forces. Aimed, jointly, at film producers, the school administrator and the professional director of audio-visual activities in schools and educational institutions, this book briefly and interestingly discusses research findings growing out of utilization and teaching experience with films in the armed forces. Information which supports and further extends an understanding of the necessity and importance for teacher participation in the film presentation techniques, makes this

book a manual to be included in every administrator's and audio-visual director's file of professional reading.

The field of film utilization literature is greatly supplemented by the chapter entitled, "Measured Results of Training Films." The chapters "Pattern of Films" and "Extended Film Use" is perhaps the best and most comprehensive summary and report on the types of war-training films used and the circumstances governing their use.

Continuing accounts describe film-strip use and projection equipment. Changing the direction of the approach, then, Chapter IV approached through film production, and Chapter V, "Teaching Techniques in Films," is aimed, primarily, in the opinion of the reviewer, at the film producer who is looking for constructive information concerning a perpetual problem. The approach to this is straight-forward and packed with information, of primary interest to the producer, but certainly of interest to the administrator and director of visual education, as well.

Final chapters on distribution, film library service and conditions of good use, while directed at the professional supervisor or director of audio-visual education, are certainly valuable to the administrator. In

these chapters continually increasing problems of distribution, administration, operating procedures, methods of circulation, booking procedures, central control, maintenance and personnel are described authoritatively.

Certainly, *Movies That Teach* is a most valued addition to the growing effective list of professional literature, very fortunately being produced currently. Books similar to this, and of that same quality can be looked to as of tremendous value in bringing this field of audio-visual education to the professional status that it must and can attain.

* * *

Audio-Visual Aids in the Armed Services, The American Council on Education. \$1.25; Pages 96; by John R. Miles and Charles R. Spain.

◆ The implications for education in the tremendous wartime training programs of America's armed services are developed in this new volume from the standpoint of the audio-visual aids. A more complete and thorough review will be given in a subsequent issue. Meanwhile here is a brief outline of the contents: Chapter I presents *The Military Setting*, Chapter II outlines training aids used; Chapter III deals with *Production and Distribution*; Chapter IV with *Utilization*.

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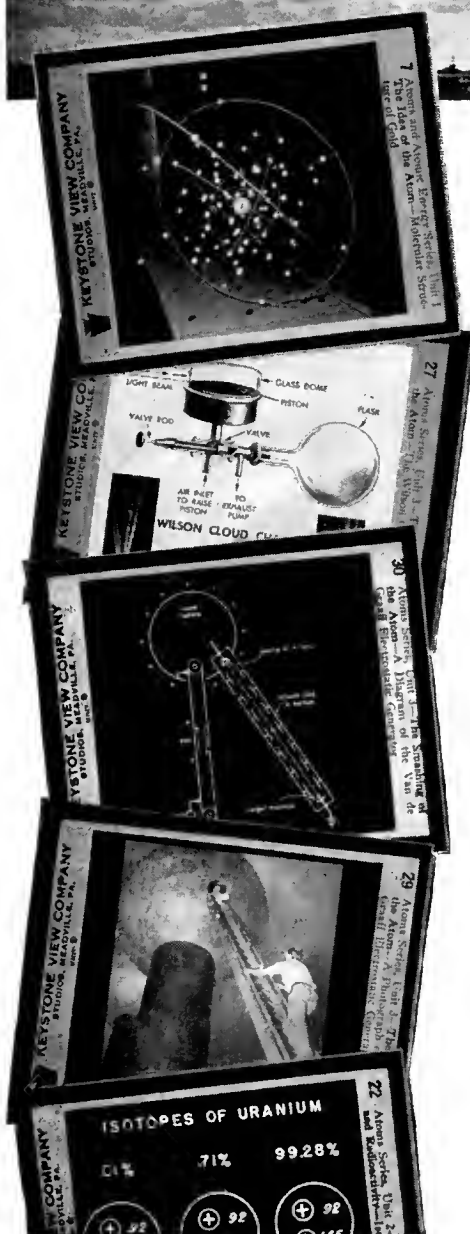
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◆ Vernon G. Dameron, Executive Secretary, Division of Visual Instruction, National Education Association, 1201 Sixteenth Street, N. W., Washington 6, D. C., for your copy of the National Education Research Bulletin, devoted to audio-visual education in city school systems. This outstanding project is the result of the work of the Director of Research, Frank W. Hubbard and his assistants, who head up the research section of the N.E.A. Turning their attention to the field of audio-visual instruction in current educational plans, such very pointed statements as these are made:

Visual education, its materials and techniques, have long been established through educational research over the last twenty-year period, as

contributing greatly to the successful conduct of learning situations. Too few schools and school systems, as the survey reveals, are as yet approaching the whole field of audio-visual instruction seriously. Budgets, as revealed through this status study, are woefully inadequate in terms of the high educational good that can accrue.

While the status survey reveals what can be expected—low per-student expenditures in communities, the very constructive analysis is made that, while the present status is low, there are evidences of very efficient city audio-visual education plans and departments, which point the way for others who are interested in following.

Rather than being used as a guide to mold present practice, the research evidence should be used as a point of departure upon which to build and construct more completely useful and psychologically correct departments of teaching materials which must be established if we are going to attain the level of educational accomplishment which has been placed as our responsibility by the current mood of political and so-

cial thinking, local and national.

For a complete analysis of the current status of audio-visual instruction, direction and supervision of audio-visual education, use of audio-visual materials, equipment and accessories, expenditures for audio-visual education, and guides for the improvement of an audio-visual program, send immediately for your copy which may be secured at twenty-five cents per issue, or at suitable reduced price for larger numbers of copies.

◆ The United Nations Department of Public Information, Films and Visual Information Division, Lake Success, L.I., New York, for your copy of the *United Nations in Films* bibliography. This bibliography is a catalogue of 16 and 35 mm films, distributed in the United States by the various government information offices, embassies, legations and commercial distributors.

The bibliography is not all-inclusive, nor does it make any claim to be; however, the suggestions of films now capable of being borrowed, in most cases free-of-charge, for use for educational institutions, is very complete.



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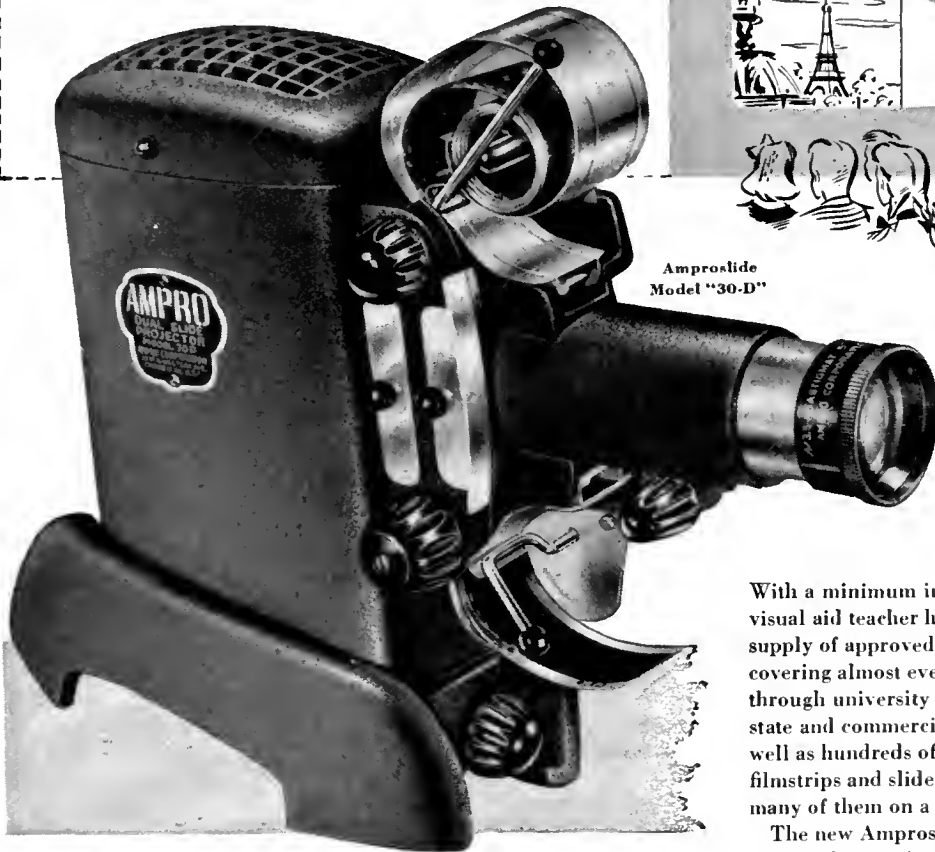
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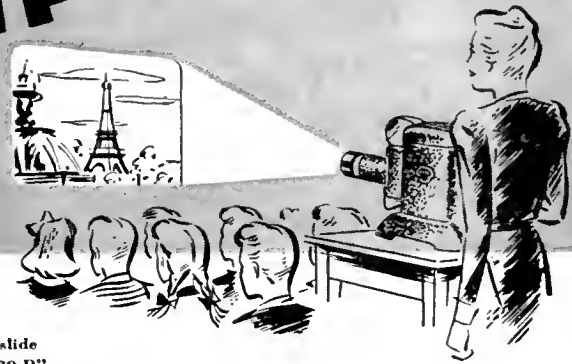
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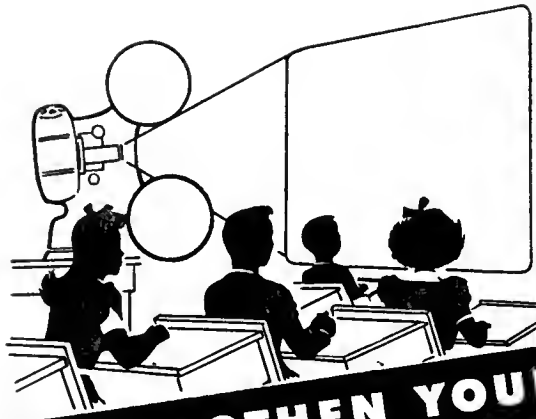
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Petroleum.....	Lester E. Klimm, Ph. D., University of Pennsylvania
Production of Foods } Distribution of Foods } Consumption of Foods } O. E. Baker, Ph. D., University of Maryland
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Making Shoes.....	A. S. Knowles, Ph. D., Rhode Island State College
Milk.....	K. G. Weckel, Ph. D., University of Wisconsin
Bus Driver } Mailman } Paul R. Hanna, Ph. D., Stanford University
Cotton.....	Harriet L. Herring, M. A., University of North Carolina
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A Report on the D.A.V.I. Conference

by Vernon G. Dameron, *Executive Director,*
Department of Audio-Visual Instruction
National Education Association

THE CONFERENCE of the NEA Department of Audio-Visual Instruction was held March 3 through 5 in Atlantic City, concurrently with the AASA Convention. The conference consisted essentially of nine group sessions, with a panel of specialists serving as consultants, on each of the conference topics. Approximately 150 persons were in attendance.

The conference topics and a brief resumé of the discussion by the respective groups, follow:

1. What is the superintendent's responsibility in regard to the audio-visual program?

• Participated in by: *Chairman: W. H. Hartley, State Teachers College, Towson, Maryland; Panel: W. B. Spalding, Superintendent of Schools, Portland, Oregon; Guy Varn, Assistant Superintendent of Schools, Columbia, South Carolina; H. E. Willet, Superintendent of Schools, Richmond, Virginia.*

An attempt was made to identify those aspects of the audio-visual program for which the superintendent is directly responsible, should assist in supervising, or should actively encourage. These were designated as including:

1. Provision for adequate budget and personnel.
2. Assurance that the audio-visual budget is expended intelligently and that audio-visual materials are appropriately and effectively used.
3. Establishment of a well-balanced program, consisting of various types of audio-visual materials.
4. Evaluation of audio-visual materials in terms of specific curriculum needs and desirable pupil attitudes and behavior.
5. Consideration of the judgment of teachers and

DISCUSSING BUDGET COSTS at DAVI Conference were (l. to r.) *William Gnaedinger, Director Bureau of Visual Teaching, State College of Washington; Vernon Dameron, NEA; Henry Durr, Acting Supervisor, Dept. of Teaching Mats. Virginia, and Margaret Hudson, Director of A-V Instruction, Richmond Public Schools, Virginia. Exclusive SEE and HEAR picture.*

subject-matter supervisors as a partial basis for the selection of audio-visual materials.

6. Recognition of audio-visual materials as an integral and essential part of formal, instructional materials.

7. Provision for in-service teacher training in audio-visual instruction.

8. Insistence that teacher education institutions provide teachers with adequate training in audio-visual instruction.

2. How can the distribution of audio-visual materials over large geographical areas be improved?

• Participants were: *Chairman: William G. Gnaedinger, Director, Bureau of Visual Teaching, State College of Washington, Pullman, Washington; Panel: Eric Haight, Films Inc., New York, New York; F. C. Lowry, University of Tennessee; C. R. Reagan, President, Film Council of America; and representatives from Post Office Department and Railway Express Agency.*

It was recommended:

1. That the Department of Audio-Visual Instruction confer with the U. S. Postmaster General relative to obtaining parcel post rates for film shipment comparable to the present rates for the shipment of books. (Also submitted via this panel was a similar request referred to the conference by action of a recent meeting of DAVI Zone VI in Portland, Oregon.)

2. That film libraries experiment with the use of such supplementary transportation facilities as independently-established trucking services, general commercial trucking agencies, passenger bus companies, and possibly 35 mm entertainment film trucking agencies.

Several other possible means for expediting film distribution were discussed: Decentralization of film libraries, and coordination of requests through local film councils.

ANOTHER BUDGET DISCUSSION with *L. C. Larson, Director of Audio-Visual Education, Indiana University* left and (seated) *Rita Hochheimer, Director of Visual Education, New York City Public Schools* with *Margaret Hudson, Commission on Motion Pictures in Education New Haven, Conn.,* is in the right background of this SEE and HEAR photograph.



3.* *What are the trends in production of audio-visual materials?*

● Participated in by: *Chairman: Charles F. Hoban, Jr., Special Assistant, Philadelphia Public Schools; Panel: V. C. Arnsperger, Encyclopaedia Britannica Films, Inc., New York, New York; Godfrey Elliott, Young America Films, Inc., New York, New York; David Goodman, Popular Science Monthly, New York; Gardner Hart, Commission on Motion Pictures in Education, New Haven, Connecticut; William H. Hart, Dearborn Public Schools, Dearborn, Michigan; A. J. Rosenberg, McGraw-Hill Book Co., New York; Arthur Stenius, Teaching Films, Inc., New York; Ellsworth Dent, Coronet Films, Inc., Chicago.*

1. More films are now in production than during any previous time period, a large proportion of which are being designed for use in the elementary-grade curriculum and course-of-study areas.
2. Large numbers of films are being planned for secondary and adult education.
3. Producers are taking definite steps to improve the teaching qualities of films, producers and educators are working to insure that curriculum needs are more adequately fulfilled.
4. Textbook publishers are producing films to correlate with their textbooks and to present material which can be covered better in films than in books.
5. In addition, factual information films are now being produced for these purposes: attitude development, discussion motivation, and problem presentation.

5. *How can the problem of evaluation of audio-visual materials be met?*

● Participated in by: *Chairman: Lee Cochran, Executive Assistant, Extension Division, University of Iowa;*

* The report on 4. "What is the Role of Audio-Visual Materials in Adult Education?" was not received in time to be included. Participants were: *Chairman: John Guy Fowlkes, Director, Summer Sessions, University of Wisconsin; Panel: Roger Albright, Motion Picture Association, Washington, D. C.; Esther Berg, New York City Schools; Jesse Ogden, University of Virginia; Thomas J. Pullen, Jr., State Superintendent of Maryland Schools; and Miriam Tompkins, Columbia University.*

Panel: I. C. Boerlin, Pennsylvania State College; Stephen

OPENING THE DOOR to a DAVI Conference session is Gale Starnes, Director, Motion Picture Project, Library of Congress (center). At left is James Kinder, Director, Bureau of Visual Instruction, Penn. College for Women, and to the right, Mrs. Esther Berg of New York City Schools.



M. Corey, University of Chicago; Lelia Trolinger, University of Colorado; Charles Milner, University of North Carolina; Alex Rorer, and Morton Malter.

1. Distinction between appraisals or rapidly derived ratings based on subjective judgment, primarily for immediate selection needs—and true evaluations, which consider the actual effect upon the learner, is a recognized need.
2. Criteria were declared to be basically the same for evaluation at both production and utilization levels.
3. Emphasis was placed upon the desirability of extending the evaluation process into the planning stage of production through direct channels of communication between producers and users.
4. The validity of appraisal by parents and pupils.

6. *What constitutes adequate budgets for audio-visual instruction?*

● Participated in by: *Chairman: Margaret Hudson, Director, Audio-Visual Instruction, Richmond Public Schools, Richmond, Virginia; Panel: Rita Hochheimer, New York City Schools; Arthur Stenius; William H. Hart; L. C. Larson; Don Kruzner, King County Schools, Seattle, Washington; Gardner Hart.*

1. Small school systems need proportionately more funds than large systems to maintain adequate programs.
2. Various methods of determining the funds needed to finance an audio-visual program were discussed, including:
 - a. A survey to determine what equipment and materials are already available.
 - b. Determining the funds necessary for the purchase of needed additional equipment and materials, rental of materials, staff salaries, and operation and maintenance expenses.
 - c. The relative merits of basing the financial needs upon a per-pupil or per-teacher formula.

It was emphasized that there are two basic factors which should always be considered in determining financial needs: Quantitative—including provision for adequate equipment and materials, and qualitative—including provision for good utilization, administration and supervision.

7. *What is the status of present and proposed state-wide audio-visual programs?*

● Participants were: *Chairman: Floyde E. Brooker, Director, Division of Visual Education, U. S. Office of Education; Panel: E. R. Crow, Superintendent of Schools, Sumter, South Carolina; Dabney Lancaster, President, State Teachers College, Farmville, Virginia; James W. Taylor, University of Nebraska; Lee Cochran; Merland Kopka, Michigan Audio-Visual Committee.*

Following a resumé of the status of the audio-visual programs in Iowa, Michigan, Nebraska, New York, Ohio, South Carolina, Virginia and Wisconsin, the group discussed some basic questions, resulting in the following recommendations:

1. There should be some organization responsible for the audio-visual program in each and every state.
2. The primary consideration with reference to the placement of the audio-visual organization should be that of facilitating coordination with the school officials responsible for curriculum construction, instructional methods, and instructional materials.

3. The functions of the state organization or department should include:

- a. Guidance in the selection and utilization of audio-visual materials.
- b. Promotion of audio-visual instruction.
- c. Provision of leadership for in-service teacher training.
- d. Statewide research on audio-visual problems.
- e. Coordination of production, and, in some instances, engaging in the production of audio-visual materials.

In addition, consideration was given to the desirability of making budget requests through well-established channels and by the use of terminology well understood by budget officials, and the need for close and continuous cooperation with the audio-visual departments in institutions of higher education.

8.* How can a typical city or county establish an audio-visual program?

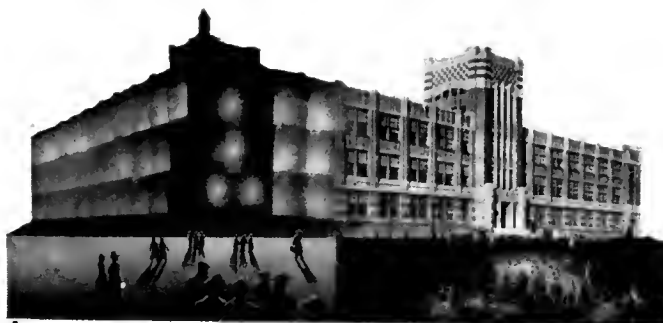
• Participated in by: *Chairman: James W. Brown, University of Chicago; Panel: James S. Kinder, Pennsylvania College for Women; D. W. McCavick, University of Texas; Paul M. Munro, Superintendent of Schools, Lynchburg, Virginia; and W. H. Ward, University of South Carolina.*

1. All "first steps" in planning a program should be made on a cooperative basis which encourages the widest possible participation of interested school personnel.
2. A survey should be made to determine the present status of audio-visual instruction within the school unit as a basis for determining additional needs.
3. Subsequent steps should include:
 - a. Determining how audio-visual materials can contribute best to the going program of instruction.
 - b. Determining the budget, based upon needs and cooperatively developed.
 - c. Consideration of the attitudes of the parents and pupils.
 - d. Establishment of program objectives specific enough to permit continuous evaluation.
 - e. Selection of qualified personnel to serve as coordinators in each school.
 - f. Provision for in-service training.
 - g. Establishment of an instructional materials center easily accessible to all schools within the unit to provide distribution of materials too expensive to be purchased by the individual schools and to provide consultatory services for teachers.
 - h. Provision for the individual school to own and circulate within the building the many less-expensive types of materials.

It was also emphasized that funds for the audio-visual program should be a regular item of the school budget and not regarded as an "extra" to be financed by voluntary contributions; also, that professionally-trained, well-qualified personnel is a prime requisite to a successful program.

The conference concluded with a luncheon and an address by Edgar Dale, First Vice-president of the Department.

* The report 9. "How Can Teacher Efficiency in the Use of Audio-Visual Materials be Increased?" was not received in time to be included. Participants were: *Chairman: L. C. Larson, Director, Audio-Visual Center, Indiana University; Panel: Stephen M. Corey, University of Chicago; W. Gayle Starnes, Library of Congress; Edgar Dale; and Margaret Hudson.*



• THIS MONTH'S COVER FEATURE •

Your School's Community

SPEAKING to members of the Tennessee Education Association at Nashville on March 27, Dennis Williams said:

"The lights in our schools must burn by day for youth and by night for their parents."

Having already expressed full editorial agreement in the work of our cover artist and the articles featured in this issue, we can find no better foreword to this issue of SEE & HEAR.

The school and the community must be drawn together more effectively for the common good. The public relations of education demand it. The problems of our nation, both social and economic, demand it. Adult education has, in fact, short-range priority over the entire field in this critical period.

The place of audio-visual materials in the closer relationship of school to community is most evident. Clear, concise and *interesting* presentations of world and domestic problems; subjects of personal importance such as social behavior; educational materials for mastery of vocational skills — these are natural avenues for film production and they are in widespread demand.

The task has been made easier by the flow of new projection equipment into the schools, churches and community organizations. The task of locating a projector for a community group showing is immensely simpler than before the war; *it is diminishing hourly*. The incentive to place such equipment in the schools for regular program use will be far greater because of the presence of an adequate supply of good films.

The place for such functions is the school in the community. To that objective we have dedicated the pages of this SEE & HEAR.



• *Library, Community Service, Teacher Training, Supervision, Administration*

Correlating Community Resources

by Mildred Holzhauer

Newark Museum, Newark, N.J.

THE SAYING of the Oriental philosopher, "The distance from the eye to the ear is small, but the difference between seeing and hearing is great," is carried along one step further by the teacher who wrote, "Pupils, even seventh graders, seem to get a better idea of an object by handling it and touching it."

In Newark, visual material is supplied to the schools by three separate organizations—the Board of Education (slides and films), the Public Library (pictures, prints, and maps), and the Newark Museum (three-dimensional objects). So, when, in some classroom an interested student says, "Oh, I didn't know it was like that!" it is an indication that young people have an opportunity to see and use audio-visual materials that come from three sources to make their studies more dramatic.

The Museum has a collection of

well over 10,000 objects on which teachers may draw. It consists of material dealing with life and customs in the ancient and modern world, industrial products, and natural science. All of these are announced to Newark teachers through lists based on classroom studies com-

piled in collaboration with the schools. Lists of new materials are prepared each summer. With the opening of school in the fall, demands are made for objects and models on exploration, primitive man, the American Indian, ancient Egypt, and colonial life. The teacher knows that seeing the real thing is of utmost importance, and lacking that, models and other visual material help immeasurably to illustrate a subject.

The use of the material, of course, varies according to the teacher. Some use it to illustrate their studies, some as sources of design and techniques for arts and craft activities, and still others use it as a basis for creative work in the art field. One teacher, for instance, decided to have the children in her class decorate the classroom with murals. From the Museum's lending department she borrowed material relating to Mediterranean culture, and with this as

Cooperation Gets Results

Editor's Note: Mrs. Holzhauer describes and illustrates a cooperative plan which goes a long way toward coordinating community resources. This is an instance of separate though cooperating agencies dividing the responsibility and offering a service which is beyond what any one group might be financially or administratively able to do. Always, the objective is to visualize and make concrete instructional experiences.

Pictures by courtesy of The Newark Museum, Newark, New Jersey and the Newark Sunday Call.

a source, the children designed an attractive decoration depicting Mediterranean life. From that experience, they learned much of the customs and life of the people and gained, also, through the creative activity.

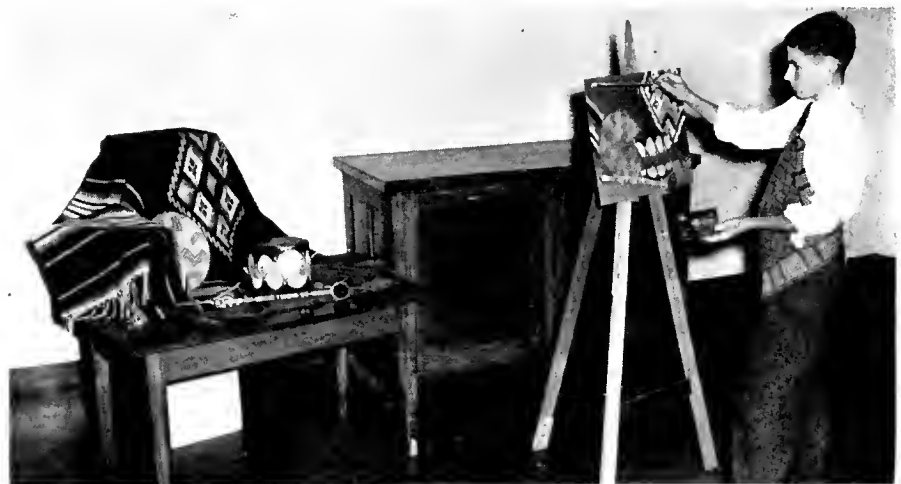
Young people too ill to attend school receive special instructions from visiting teachers who bring into their homes material from the Museum's lending collection and use it in connection with special projects.

Objects are delivered to schools through the cooperation of the Board of Education. The teacher simply lists her order and receives delivery the following week. Objects arrive in the classroom in neat black boxes on which the contents have been stencilled in white. To make display simple, models are mounted on boards which slide in and out with ease. In an envelope in the box are labels written at the level of the children using the material.

With the ending of the war, requests to the Museum for lending material have greatly increased over last year. Teachers, now freed of the time-consuming jobs relating to the war effort are able better to turn their attention to illustrative material for their classroom work. Space for exhibiting this material now also may be more readily available. It is now possible to observe the degree to which teachers take advantage of this most useful of teaching aids. ●



This illustrates how models from the Museum and books from the school library are used in one school to build interest in children who are in the process of one geography unit of study.



Material from the Newark Museum's lending department is being used by a Junior Museum member as a model for sketching.

The use of visual materials is not confined to schools. It is available to anyone in the community.



KNOWING OUR UNITED STATES

by John F. Walter
 Supervisor, Visual Education, Youngstown Public Schools, Ohio
 and Eleanor Liddle, Teacher

THEN

NOW



Above: With no electricity, the dairy farmer must milk his cows by hand, often with only a dim oil lantern.



Above: Modern electric milking machines save endless hours of valuable time for the dairy farmer.



Above: Without electric power, water must be drawn from the pump or well.



Above: Running water in the farmhouse is a convenience brought by electric power.



Below: The use of oil lamps limits the use of evening hours for the farmer.



Below: Electric lights add more hours of bright light to the farmer's day.

• *Social Studies, Language Arts, Agriculture, Teacher Training, Home Economics.*

THE FILMSTRIP, *Rural Electrification*,* was shown to intermediate grade children. The boys and girls enjoyed it very much and seemed to learn many facts about farm life.

We were surprised at the number of children who did not realize the number of people in our country who live in homes without modern conveniences.

Several felt that in some places in the modern methods there was not enough detail to give a good idea of the work. For instance, there was not enough shown of the milking machine to give a clear picture to those who had never seen a milking machine in operation. Others thought that a comparison of the old and new in consecutive pictures would have made the story clearer.

In our classes we spent considerable time in talking about the effect of electricity to all of us, whether we lived in the city or country. We studied quite in detail the very well written manual which accompanies the filmstrip. In my opinion, the manual is a very necessary supplement to the filmstrip.

We were most interested in the information that as late as 1935 only 700,000 of the 7 million farms in this country were electrified. We discovered that the United States was lagging behind other countries in bringing electrification to rural people. We were interested to discover, also, that in 1940 more than 1,700,000 farms had been electrified and that in five years a million farms had been brought to the service of this great power agency of the twentieth century.

Even today, while only one in seven farms is electrified, we in the United States have discovered our interest and have made a strong beginning. To children who live in the city, the thought of getting along without electricity has never occurred. Thus it is very typical that an interested youngster in the

(CONTINUED ON PAGE 41)

* *Rural Electrification*, 44 frames, accompanying manual. Produced by the American Council on Education, 744 Jackson Place, Washington, D.C. for The Office of the Coordinator of Inter-American Affairs. Copyrighted 1944.

MIDDLETOWN is really an ordinary town—like thousands throughout the United States. It has its usual quota of schools, teachers, children, librarians, social workers, “doctors, lawyers, and merchant-chiefs”—AND *community organizations*.

Most of Middletown's community organizations are small, but the people who belong to them regard “service to the community” as being their most important objective. Middletowners do a great deal more than give lip-service to this objective, too. The Rotary Club, for example, is justifiably proud of the gleaming white street signs its members cut, painted, lettered, and erected on Main Street last month. Then there's Harry Jones who owns and operates his own service station on Elm Street. He was chairman of the Chamber of Commerce committee which led the fight to raise the tax levy to give Middletown teachers better salaries. All in all, Middletown and Middletown's organizations are pretty much like the average the country over.

Like most community organizations, those in Middletown sometimes scrape the bottom of the barrel to find good material for their regular “programs.” At the Kiwanis Club noon luncheons on Tuesday, for example, the program chairman makes an effort to get good speakers whenever he can. Most of the members agree that it's good to have speakers who can make them stop and think about important economic, political, and social problems everybody has to face today. It's a welcome relief from the day-to-day job of waiting on the customers and trying to keep them happy. It's not always easy to find good speakers. And sometimes some of the members have the feeling that their own membership ought to be taking more of the responsibility for providing good programs.

Henry Smith, program chairman for the Junior Chamber of Commerce, was one of those people. He had been experimenting with the use of good informational 16 mm sound motion pictures on current problems as part of the programs for his group meetings. On one occasion he had used the film, *Atomic Power*, produced by the March of

Film Council in Action

by James W. Brown

State Supervisor, Bureau of Teaching Materials
State Department of Education
Richmond, Virginia

Time. It was a good film, and the more he thought about it the more he believed Middletown clubs were missing a good thing by not making use of this medium for communicating ideas in the modern world. Here was a subject in which everyone in Middletown should be interested. Henry believed they would be interested—*If they knew about it.*

Being a man of action as well as of thought, Henry went to see Allison Carter, Middletown's school superintendent. Carter was sympathetic to the idea and volunteered to make available the high school auditorium as part of a plan to get Middletowners interested in establishing their own “Forum.” The school's 16 mm sound motion picture projector would be available, too, so that problem was taken care of.

Then Henry set about finding other people to help him interest Middletowners in coming out for the meeting. He approached program chairmen of all the clubs and organizations in town to get their ideas and help. As it turned out, this was no problem at all because everybody agreed it would be worth trying. Alvin Jones, program chairman for the Grange, made a good suggestion. He thought the topic itself was important enough to do more than just see a film about it. He thought people ought to have the chance to discuss the problem right in the auditorium after the film showing was completed. Then Jack Hanford of the Men's Bible Class of the Presbyterian church said he thought that just the film showing and discussion weren't enough, either. There ought to be some “experts” on hand who could referee the discussion and provide basic information when people got off into the realm of speculation.

One thing led to another, and in the next two weeks all the plans were completed for Middletown's first community forum. When Tuesday night came, a surprising number

of townspeople parked their cars at the high school and found comfortable seats in the auditorium. Jack Hanford, appointed to chairman the first meeting, had his panel of experts ready. There were Allan Garner, high school physics teacher, Al Middleton, chemist for the Middletown Chemical Corporation, and Joe Carlson who had worked at Oak Ridge during the war. They had warmed up to the topic by having dinner together before the meeting.

Jack Hanford called the meeting to order and said: “We're meeting here this evening with a new idea in mind. It's been explained to you through the newspapers and in person. In a nutshell, there are quite a few people who think Middletowners ought to have the chance to come together once in a while to discuss problems which are important to all of us—problems concerning which every citizen ought to be well-informed. We think that motion pictures and other similar media can help us to get at the ‘insides’ of these problems. And, if you're like most people, you'd also like to have people who know a good deal about the problem discuss it with you—even though you might disagree with their points of view. We've picked this topic tonight merely as a starter—“How to Live in the Atomic Age.” What we do after tonight will depend entirely on what *you* folks want to do.”

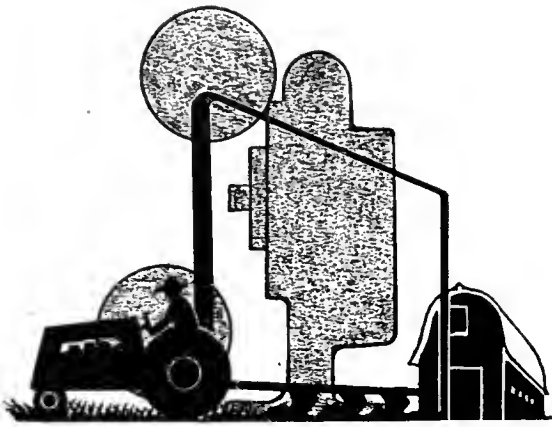
After the panel members had been introduced, Hanford gave a brief introduction to the film, *Atomic Power*, and pointed out how it related to the plan for discussing the problem for the evening. The film turned out to be a good one for the purpose and started even the skeptics on some serious thinking about the implications of its message.

When the film was finished, Hanford lost no time in getting the panel into the discussion. Audience inter-

(CONTINUED ON PAGE 48)

TO 24,000,000

by Chester A. Lindstrom
*Chief, Motion Picture Service,
U. S. Department of Agriculture*



ACROSS THREE DECADES of film making, now, Department of Agriculture cameras have brought close to a thousand different subjects into view. USDA films have covered enormous canvasses, and they have covered small ones; from nationwide agricultural issues to minutely detailed microscopic studies. All have been brought within the range of the American farmer's eye and ear, and it is the men behind the cameras and recorders, directing, photographing and sounding, who have done the job.

Anyone who works for the Department of Agriculture comes rather quickly into a basic philosophy which has to do with the realization that any nation's future well-being

is dependent upon an enlightened rural citizenry and a careful husbanding of its soil resources—its croplands, forests, water, mineral deposits, and so on.

There is traceable in each motion picture put into the field by the Department a background of this basic philosophy aimed at giving information that will assist rural people in achieving and maintaining that standard which has enabled them to contribute so much toward the well being of the nation.

Education is, even at best, a slow, painstaking process, and we are not naïve enough to assume that the motion pictures we send out to the country bring immediate and revolutionary changes in habits, attitudes or endeavors of those who see

them. We do know, however, that over the years vast changes in American farming patterns have taken place, and we know that our films have made a material contribution to those changes. The announcement that a motion picture is on the program of any farm meeting always draws an audience. To use these films in 4H club work or in high school agricultural classes brings the living problem and its solution right into the lives of the students. And we know that high school "ag" teachers over the length and breadth of the nation are now using USDA films in their teaching.

Farm people are at home with the films they see because these motion pictures are for them and about them. Oftentimes they are films which have been shot in their own community, using neighbors (and even themselves) as "actors." But more than this personal interest, the films present questions, problems and situations which they meet in their everyday lives; and a practical and valid solution is offered to them. The films, therefore, are real to them. This quality of reality is put into the films by the people who contribute their efforts during the process of making them.

Making the documentary and informational films turned out by the United States Department of Agriculture (which was the first Governmental agency to use motion pictures, turning its first film out in 1908) is a highly cooperative venture. From the idea stage to the completed film, many minds and many expert hands take part in each production.

There are, as a matter of fact, periods in the life of a film when one might consider that the story to be told has been drawn and quartered and passed out in small pieces to

ILLUSTRATION BY U. S. DEPARTMENT OF AGRICULTURE



AMERICANS

many different people for as many different handlings. And, at times, one often wonders how the whole thing is going to be pulled back together again into a complete production. Skill and hard work and specialized contributions from a resourceful staff always do manage to put Humpty Dumpty together again, and farmers seated in a darkened Grange hall or a consolidated high school auditorium in Scott County, Indiana, or Jefferson County, Oregon, are, we hope, unaware of how much labor from how many sources has gone into making the film they are watching.

It takes all kinds of people to make a motion picture. We feel that we have them in the Motion Picture Service of the Department of Agriculture: writers, directors, cameramen, sound engineers, electricians, laboratory specialists—and the aspirin consumers who keep all of this moving, keep everyone working and happy, keep track of a sometimes intractable budget. Despite the list, however, our staff is small, and there is a great deal of "doubling in brass"—with one person doing more than one type of job.

To produce and distribute these motion pictures effectively and at a minimum of cost, we have set up our organization in six sections:

A Planning and Research Section—responsible for the planning and development of scripts.

A Photography, Sound and Editing Section—responsible for the technical production of films.

A Film Library Section—responsible for acquisition and recording of existing film footage and its cataloging.

A Distribution Section—which plans and supervises distribution programs, and surveys and analyzes their effectiveness.

A Technical Services Section—which operates our film processing laboratory and studio, and prepares titles and special effects—and last but not least,

An Operation Section—which handles our business affairs and finances.

At the writing stage, the script is

(CONTINUED ON PAGE 14)



Saginaw Receives a Significant Grant to Encourage Audio-Visual Education

by Chester F. Miller

Superintendent of Schools, Saginaw, Michigan

RECENTLY the schools of Saginaw, Michigan, both public and parochial, were recipients of an outstanding gift of \$129,300 for visual education by the C. K. Eddy Family Memorial Fund.

Arthur D. Eddy, who left a considerable fortune, created a trust estate to perpetuate the members of the C. K. Eddy family in the community where they lived and worked in such a manner as will make possible the continuance of charitable deeds and helpful service to others performed by them largely in an unknown and unostentatious way.

Quoting a provision from his will designating the Second National Bank and Trust Company of Saginaw as trustee will better explain the intent of the grant.

"My father came to Saginaw in 1865 with practically no capital but his energy and ability, and became engaged in the lumber business. In 1893 he organized the C. K. Eddy & Sons, a corporation, under the laws of Michigan, consolidated all of his property holdings into this one corporation, and then divided the capital stock thereof equally among the five remaining members of the family, comprising himself and his four living children. By reason of his foresight and his sound principles of hard work and thrift which he himself practised and instilled into his children, the family interests were held together as a unit and through the joint efforts of all the business gradually grew and prospered. Out of this accumulated property is now to be created the 'C. K. Eddy Family Memorial Fund' herein described, and it is my earnest hope that the people of the City of Saginaw, whom I have always loved, and their posterity, may be permanently benefited thereby." "The income received from the trust estate may be used by the Trustee, as follows:

Not exceeding 50% for charitable and social welfare purposes in the City and County of Saginaw.

Not exceeding 30% for the maintenance of a good uniformed band for the City of Saginaw.

Not exceeding 20% for educational purposes by financing in full or in part deservicing boys and girls, and men and

women from fifteen to thirty years of age, residents of Saginaw County, who are in need of such financial assistance, in their endeavors to continue their education in any of the public schools, colleges or universities of the State of Michigan."

Because of unusual circumstances, the Trustees now have unused income on hand. By letter they requested suggestions from school officials and others as to the most needed and helpful ways this money could be used. When replies were received, *by far the greatest number of consultants recommended an audio-visual program.*

A gift of \$2.50 per membership pupil was made to all schools in Saginaw County with a minimum gift of \$100 to any school. This gift, totaling \$80,300, was sent directly to the schools to be used for audio-visual aids such as sound and silent motion picture projectors, sound film and silent projectors, films, slides, screens, opaque projectors, public address equipment, recording machines and related devices.

To promote education further, \$750 was granted to each hospital and \$17,500 to the Saginaw Public Libraries for extension of the department of Technology, Science and Chemical reference to encourage research. Fortunately, the public libraries are also under the direction of the Saginaw Board of Education.

In addition, the Trustee has invited the Superintendent of Schools of the City of Saginaw, the County

Commissioner, a representative of the Catholic and of the Lutheran Parochial Schools to organize a committee to formulate a plan to provide for a Central County Library of Audio-Visual Educational Aids for the use of all schools.

When the plan is complete and acceptable to the trustees, an additional gift of \$30,000 will be sent to the Saginaw City Board of Education as administrator of the fund.

At the present time a survey is being made of all visual equipment and aids in the County as a basis for procedure. A director will be employed, the trustees agreeing that the director and visual aids library will be financed for a period of two years, after which they do not assume any obligations.

None of the grants of funds are continuing. It is the ambition of all responsible for the operation of this program to make it outstanding in operation and coverage. To this end the program will be entirely educational and fully correlated with courses of study and the regular work of the school.

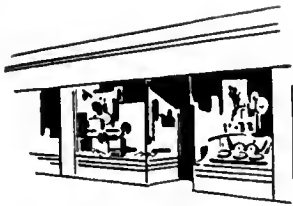
An extensive preparatory program is in the making, including the training of teachers to use equipment and visual aids in the classroom. The selection of visual materials and the establishment of the central library will be handled by committees.

The central visual library will be closely integrated with the public libraries now under the direction of the schools, which now circulates books throughout the city. The schools now have a children's library director visiting all schools to encourage selection of books and good reading material. In a similar way, it is hoped the visual program will operate in complete correlation with the library program.

Housing the audio-visual aids library in one of the public libraries will simplify distribution of both supplementary and other educational aids. In addition, the library will house other visual aids such as illustrations, flat pictures and distinctive materials so arranged and catalogued as to be of assistance in teaching the varied units of instruction. To us the possibilities seem unlimited. We consider ourselves very fortunate to receive this fine gift as the base for a large cooperative program of visual education. ●

Publisher's Note

◆ First to bring you an authoritative report of the Department of Audio-Visual Instruction sessions at Atlantic City last month, the Editors of SEE & HEAR take pride in publishing this first complete story of the highly significant Saginaw grant. To our knowledge this \$129,300 fund is the largest amount any county school system ever has had for a specific program of audio-visual education.



The Local Audio-Visual Dealer — and I

by Erwin C. Welke

*Director, Audio-Visual Education
St. Louis Park Public Schools
St. Louis Park, Minnesota*



THE FIELD of audio-visual education is no longer the infant it was five years ago. It is growing up. It has taken tremendous forward strides. It is all that any one with great interest can do to keep abreast of the new developments in equipment and materials. Primarily, of course, the director of audio-visual education must be an educator, must know the curriculum, must be familiar with the courses of study, and must be thoroughly acquainted with the problems of utilization and the psychology of learning. In addition to all this, however, he certainly should have the active cooperation of the person who is most acquainted with equipment, with film sources, and with the mechanics of the whole field of audio-visual education—the specializing audio-visual dealer.

Thus, the dealer and I work closely together and to our mutual advantage. In spite of this, however, there is one question I have heard raised repeatedly, "What after-purchase services should we expect of our audio-visual dealer?" This question implies that too often the dealer comes into the building, deposits the equipment that he has successfully sold to the school board or to its administration, and then departs, never to be seen again until he thinks sometime in the future that the time is ripe to approach the problem of additional purchases once again. This can no longer be and should not be. It does not presuppose a continuing service arrangement be-

tween dealer and school. There are many responsibilities which I believe the former can and should assume to our mutual advantage. I strongly believe that a vital part of the school's success with an audio-visual education program depends upon dealer cooperation. I would like to describe the dealer as I see his function to be.

The audio-visual dealer must be one who has a well-established business reputation. He should be a specialist in the field of audio-visual equipment. He should be able to supply intelligent and practical advice on equipment suited to the school's particular needs. He should be an "educator" who understands the problems and needs of schools of today.

There are definite after-purchase services that the school should expect:

I. Operational services

1. Supervision of initial operation of equipment.
2. Advice on proper sizes and styles of screens and lenses.
3. Directions on permanent installation features for auditoriums.
4. Tips on treatment of auditorium and classrooms: (a) *Acoustic problems*; (b) *Darkening and ventilation*; (c) *Seating arrangements*.
5. Suggestions for using accessory equipment: (a) *Public address systems*; (b) *Transcriptions*; (c) *Producing or reproducing recordings*.
6. Advice on accessories: (a) *Lamps*;

(b) *Maintenance materials*; (c) *Projection stands and tables*; (d) *Film rewinders and splicers*; (e) *Storage cases and cabinets*; (f) *Opaque shades*.

II. Annual maintenance service

- (1) Periodic cleaning, lubrication and adjustment.
- (2) Periodic disassembly and part replacement with *factory tools by factory trained craftsmen*.
- (3) Emergency service.

III. Film information service

1. School film library ownership plans.
2. Catalogues of educational films.
3. Available study guides which correlate the subject matter of the films with the school curriculum.
4. Complete booking service for any type of film desired.
5. Recommendations of suitable films for special occasions.
6. Assistance in securing the producer's approval for showing major entertainment motion pictures at purchaser's location.

IV. Miscellaneous services

Periodic information on new films and equipment available. After directing an audio-visual program for a number of years, I believe that close cooperation between the dealer and the director of any audio-visual education program will do much to insure its success. The services I have mentioned above will be a direct outgrowth of such cooperation and planning for an ever greater development in this still very new field of audio-visual learning. ●

National High School Photographic Awards

Shutters are clicking on the campus and 'round the countryside these Spring days as high school students the country over vie for fame (and fortune, too) in the Second Annual National High School Photographic Awards. Prizes totaling \$3,500 will be awarded this year in the contest which closes May 15.

Any high school student in public, parochial or pri-

vate schools in the United States may enter. Only black and white photographs are eligible. Rules and entry blanks may be obtained in schools or at photographic dealers and entries submitted to the National High School Photographic Awards, 343 State Street, Rochester 4, New York, on or before May 15, 1947. Here is SEE & HEAR's Gallery of 1946 Award Winners:



horse and milk wagon by Evan Richards, Schenectady, New York: First Prize of \$100, Grand Prize of \$500.



farmer by Bill Marder, Brooklyn, York: First Prize of \$100.



students in lab by Norman H. Lehrer, New York City: First Prize of \$100.

mom relaxing by Wallace Cosby, Portland, gon: First Prize of \$100.

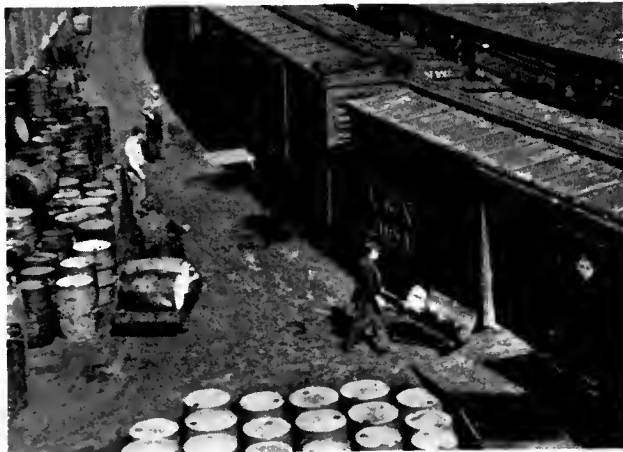




gulls by Wayne K. Saiger, Los Angeles, California: Second Prize of \$50.



duck by V. Keith Simms, Roanoke, Virginia: Second Prize of \$50.



trains by Henry G. Roscoe, Harmon, New York: Second Prize of \$50.



girl and milk by Jeanine Stiles, Los Angeles, California: Second Prize of \$50.



firemen by Clarice Davis, Schenectady, New York: Third Prize of \$30.



snow scene by Jacqueline Cook, Akron, Ohio: Third Prize of \$30.

Making a Filmstrip on

TRAFFIC SAFETY

by Maurice C. McCann

Washington Junior High School, Racine, Wisconsin

TRAFFIC DEATHS (only one fraction of our annual national accident toll) took 28,500 lives in 1945. The rate of such fatalities shot up 36% after V-J Day.* The toll from all types of accidents last year was 96,000 killed, 10,300,000 injured, and financial loss of \$5,200,000,000. Traffic accidents last year caused approximately 1,000,000 non-fatal injuries, of which 80,000 left victims permanently impaired.

Many lives are needlessly lost through disregard of safety both at home and on the highway. Why is this? It is because children have not been and are not now being properly trained and taught about conservation of life in the home and in the schoolroom. Proper attitudes must be created. I believe the most rapid and best way is through visual experience which is graphic and meaningful.

Traffic safety information is best introduced in the ninth grade in junior high school because this is the time boys and girls are old enough to get a driver's license and obtain permission to drive the family car. Learning is motivated by their desire to be able to drive.

To promote and further the idea of highway safety, we have gathered material for 35 mm filmstrips. This material was obtained from newspapers, booklets and circulars. It was photographed and organized into sequence for presentation in civics classes. Many of the pictures are self-explanatory and explanation is easily made by the teacher for those illustrations which are not. The filmstrip allows the students to study the picture at some length in order to determine what is right and wrong with the traffic situation before any attempt is made at explanation or discussion.

The filmstrip requires preparation before presenta-

tion. The teacher must know what explanation he is going to make for each picture and what discussion to encourage from the students. Because the speed can be regulated, the discussion and questions will develop as the showing proceeds. A short, not too difficult objective test after the showing will indicate whether or not the filmstrip should be shown again.

In making our safety filmstrip from diagrams, photographs, books, or other sources, it was necessary to have an enlarger with a copying stand using 35 mm camera. Large photoflood lamps were used to provide proper light when the pictures were taken.

The equipment needed for filmstrip production was as follows:*

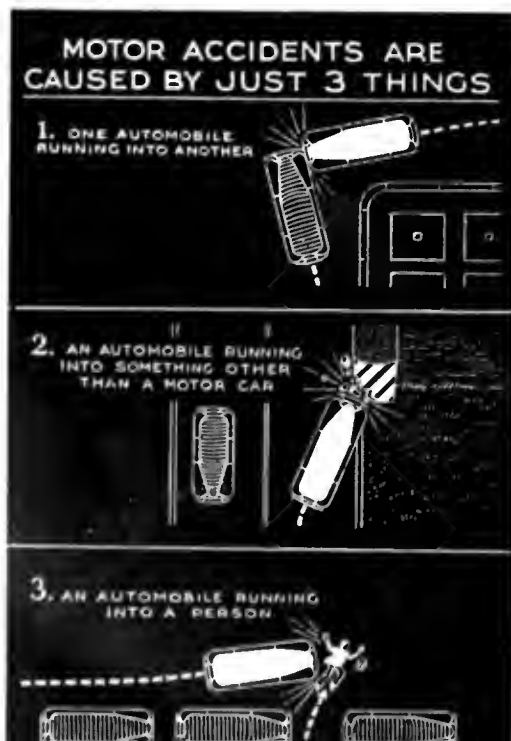
1. 35 mm camera
2. light meter
3. photoflood reflector and bulbs
4. tripod
5. filmstrip projector
6. screen for projection
7. copying stand or rack
8. framer
9. enlarger and necessary equipment
10. 50-foot roll black and white panchromatic x

Now that the filmstrip has been produced as an organized summary of good instructional helps, let's describe how it is used. We used a classroom situation in which a problem in traffic reaction was revealed as the suitable filmstrip frame was flashed on the screen. Needless to say, these problems were hypothetical in nature. As the filmstrip image was projected, the traffic problem situation was read and the pupils were allowed to discuss what they would do in a similar situation.

In this way the great advantage of the filmstrip was capitalized upon, namely, an image was shown for a long enough time to allow discussions *pro* and *con* out of which an agreed upon course of action was taken.

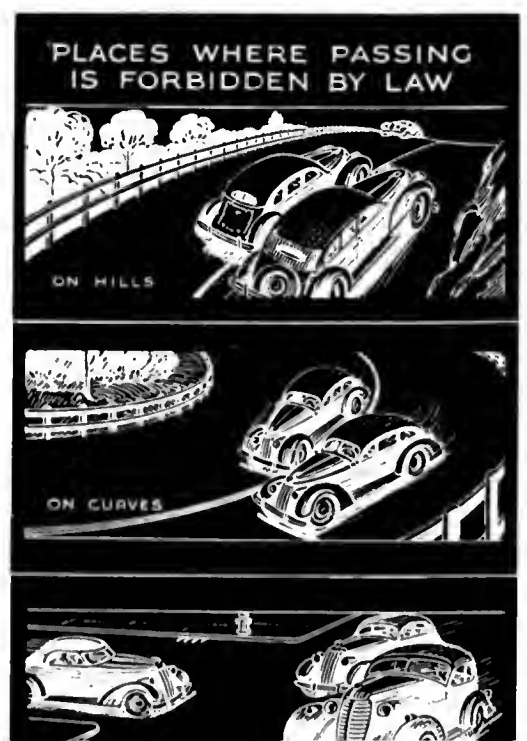
* National Safety Council, *Racine Journal Times*, Tuesday, February 5, 1946.

* A good reference handbook on filmstrips and slides is printed by Eastman Kodak Co., Rochester 4, New York.



Left: Besides automobiles colliding with each other, a fixed object or a pedestrian, there are livestock, bicycle and non-collision accidents.

Right: Many accidents are caused by failure to observe the laws forbidding passing on hills, curves, and at intersections.



SIX HUNDRED THOUSAND Americans are now confined in mental institutions. Some eight million are now suffering from serious personality disorders. They are not alone in their unhappiness! The thirty million men, women and children who are members of their families suffer along with them.

How did eight million people get that way? What factors have made it difficult for thirty million Americans to enjoy a reasonable degree of happiness?

Psychiatrists have long known—and our vast Army experience reaffirmed it—that most of adult mental illness can be traced to the patient's childhood. Laymen find it very difficult to accept, but we know that the most important factor in the adult's mental health is the patterns that were set in the first ten years of his life. Thus, that boy of ten you see in your classroom will be the controlling part of the man he will become. His present personality will continue to be a part of him, even if he lives to be a hundred.

It is obvious that unstable children will almost invariably grow into unstable adults, and those unstable adults will produce another generation of unstable children who will continue the unhappy cycle. If the mental health problem is ever to be licked, we shall have to start out with a generation of stable children who can begin a new cycle by becoming emotionally mature adults.

The major burden for improving our mental health should fall on the parents of the nation. But, unfortunately, too many parents fail in their responsibilities to raise stable children. That is one condition in which the classroom teacher can help fill the need.

In any community, the teacher can lend time, talent and thinking to constructive community projects. The teacher can help make the community a better place for children by encouraging better facilities for recreation, medical care, and personality and occupational guidance. By active participation in the social life of the community, the teacher can come to know the parents of the school children, and through an exchange of views, the teacher and parents should understand the children better.

The School's Function in Mental Health

by William C. Menninger, M.D.



It is in the classroom, however, that the teacher can make his greatest contribution to his pupils' mental health. His personality alone is a tremendous influence. If he runs a happy classroom, his students are likely to be happy. If he is friendly, the children will be friendly. If he is considerate, fair and patient, his students will tend to acquire those traits.

A recent article* describes an analysis of more than twelve thousand letters received from school children and shows that boys and girls look for and admire twelve traits in their teachers. They are listed here according to frequency of mention:

- Cooperative, democratic attitude
- Kindliness and consideration for the individual
- Patience
- Wide interests
- Pleasant personal appearance and manner

* Feb., 1947 *National Parent-Teacher*, article written by Dr. Paul A. Witty, Professor of Education at Northwestern University. The article was a report of the findings of a contest to find "The Teacher Who Has Helped Me Most," sponsored by the Quiz Kids Radio Program.

- Fairness and impartiality
- Sense of humor
- Good disposition and consistent behavior
- Interest in pupils' problems
- Flexibility
- Use of recognition and praise
- Unusual proficiency in teaching

Note where "unusual proficiency in teaching" falls—last! Note that all the other traits children regard as important fall within the definition of personality. It is through his personality that the teacher wields his greatest influence.

A personality that is not well-integrated tends to alienate children. A personality that is not well-integrated is almost certain to be a personality that is emotionally disturbed. Thus, in the final analysis, the job a teacher can do in the classroom depends on his own mental health.

Recently I devoted my time and efforts to participate in an audio-visual program on mental health. In order that our message might reach the greatest number at minimum cost and do an effective, lasting job of teaching, we have made a sound slide-film called *Meet Your Mind*.* The program examines the everyday aspects of mental health and mental illness and makes the valid point that mental disease is nothing more than minor emotional disturbance—such as all of us experience from time to time—carried to extremes.

The same zeal that has halted the advance of tuberculosis, cancer, and infantile paralysis can win a victory over mental disease, if the problem is brought before our students, our teachers and all other citizens. ●

** *Meet Your Mind*, Lewellen Productions, 8 So. Michigan Ave., Chicago 3, Ill., with Dr. William C. Menninger, 78 rpm, 4 sides, running time, 20 minutes. Available with slide-film or 20-page illustrated brochures for classroom or group use.

LEAF PRINTS and PUPIL INTEREST

by Brother R. B. Power, F.S.C.H.

Power Memorial Academy, New York, N. Y.

THE USE of the photographic method of demonstrating to pupils of biology or of general science the different venations found in various types of leaves, flowers, and grasses has led to a very edifying interest on behalf of a large number of pupils in these classes. One of the pupils, a boy who has done a great deal of the work entailed in the actual photography and development, expressed the views of the entire class with the remark: "I didn't think that photography coupled with a subject could make that subject so very interesting." This is precisely my reaction to the

use of photography in the study of the leaves, flowers, and grasses as they are encountered in biology and general science.

The actual photography entailed in the procedure is quite simple and can be undertaken by almost anyone who has the convenience of even the crudest of dark rooms. In this particular work, the convenience of the dark room which is at the disposal of the Camera Club and the photographers connected with our school paper made the actual work all the more simple.

In collecting the various specimens, one must be mindful of the



The leaf should be placed carefully on the sensitized paper before putting it in the safe of the contact printer.

fact that those leaves and grasses with the thinnest skin or cuticle are most desirable for this work, since the thicker the covering of the specimen, the more difficult it is for the light to pass through. If the light does not succeed in passing through the leaf or grass, the result will be a photograph of only the outline of the specimen, and none or few of the venations will be seen. Personally, I have found that rose leaves, maple leaves, and lily-of-the-valley leaves result in beautiful photographs; ordinary grass gives only fair results, while the petals of most any flower are quite suitable for the work.

Collected specimens which seem to meet the requirements of thinness as specified should be placed between two weights, the pages of a book meeting this necessity quite nicely. This step is important since there will be a lapse of some time after the collection before the taking of

The leaf should first be placed in an enlarger holder to make it lie perfectly flat and thus print more accurately.



the pictures. Since these specimens will be moist, they will readily dry out if exposed to the air.

After the collection and care of the specimens, one is ready to begin the actual photographic steps. In photography there are two processes which may be used with favorable results. The first is that of using the contact printer or box. In this process, the specimen to be photographed is merely placed flat on the piece of sensitized paper, both are placed together in the frame connected with the box and exposed to the light for the desirable number of seconds. The customary type of paper for this work is Velox, manufactured by the Eastman Kodak Company. The desired time is best ascertained by experiment, only, since the type of the specimen used will cause definite time variations. In this specific case, the time best suited for these leaves (the contact

printer was used only in the case of the leaves) was found to be between eight and twelve seconds.

With the use of the contact printer, however, there is no means of enlarging the picture itself, since there will be no resulting negative, which would usually be the case in an ordinary picture. For this reason, the second method of producing these pictures has been much more successful; namely, that in which the enlarger is put to use. By means of this method the pictures produced are much larger, and consequently the venations are much more apparent. With this method one must use special enlarging paper, of which there are many varieties. In this instance, Kodachrome #3 was used. It is manufactured by the Eastman Kodak Company and can be purchased in almost any photographic supply shop.

The specimen is placed in the

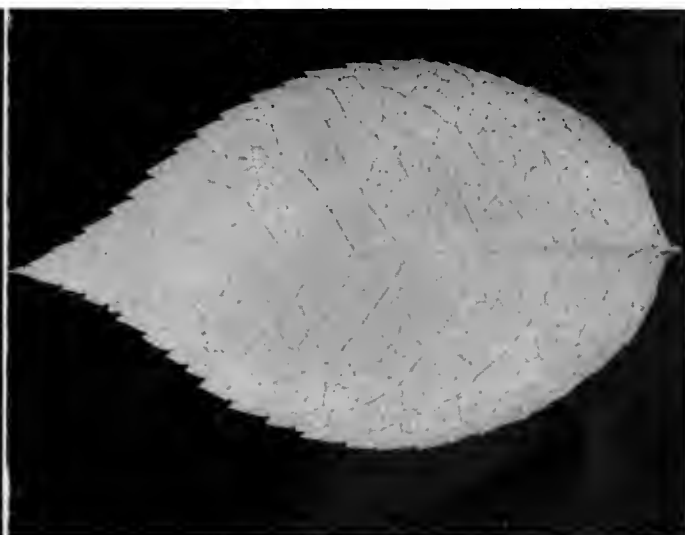
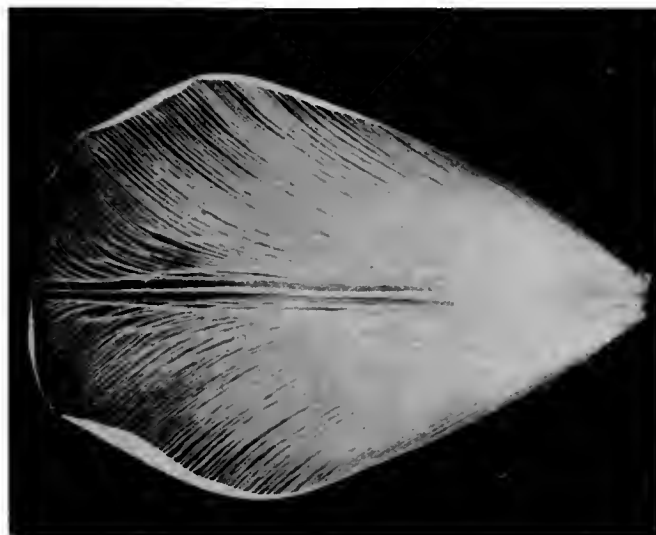
enlarger holder, and the sensitized paper is placed below the lens of the enlarger on the base board. The desired enlargement has been ascertained by raising or lowering the enlarger to the desired height. As in the case of the contact printer, the time element is a matter for experiment. The best time ascertained in the instance here cited was found to be between 10 and 15 seconds.

The development of the pictures follows the conventional procedure with the use of the developer fluid, the fixer and the hypo. After placing the exposed photographic paper in the developer for six or seven seconds, it is perfectly all right and even advisable to turn on the light so that the developing process may be closely watched until the desired definition of the veins has been realized. One may then proceed to the fixer and hypo. ●

Right: This enlarged photograph reveals the venation of a lily-of-the-valley leaf.

Below, left: An interesting venation of the tulip petal in bold relief shows how one type of plant structure can be emphasized.

Below, right: This rose leaf "Contact print" illustrates what can be done with the aid of an enlarger.



CREATIVE ART

Through Films and Slides

by

Wanda Wheeler Johnston

*Supervisor of Art and Audio-Visual
Education, Knoxville, Tennessee*

Mary Ozelle Bible

South Knoxville Junior High School

Virginia Parker

*Head of the Art Department,
Knoxville High School*

IT HAS OFTEN BEEN SAID that those students who are most able to create are those who have experienced the most vivid background and who have their heads "filled" with artistic experiences with form, pattern and design. On this principle we have attempted to accumulate, for the use of our art students, many experiences with form in nature and in design, presenting them through films and slides, charts and posters, or other graphic media. It is only as a result of a maximum of this type of exploratory experience that we have any assurance that we can go ahead and say, "Now, boys and girls, using the medium or technique that you

like best: water color, pastels, stencils, block printing, silk screen, or any number of others, do your creative designing."

Recently, then, we secured the colored slides, *Expressive Forms in Nature*,* *Potter's Workshop*,* and *Modern Ceramic Art*.* All three of these slide sets proved to be excellent. To these sets of slides we added the films *Pottery Making*** and *Arts and Crafts of Mexico*** The films, too, were excellent sources for show-

* *Expressive Forms in Nature*, 100 slides; \$97.50; *Potter's Workshop*, 39 slides, \$27.50; *Modern Ceramic Art*, 56 slides, \$47.60; Munday & Collins, 814 W. 8th St., Los Angeles 14, California.
** *Pottery Making*, B&W, 10 min., *Arts and Crafts of Mexico*, B&W, 10 min., both 16 mm sound; Encyclopaedia Britannica Films, Inc., 20 N. Wacker Drive, Chicago, Illinois.



Left: This junior high school crafts class is beginning its study of the slide set, "Potter's Workshop," after which follows a discussion of the techniques shown in the slides.

Below, left: After the discussion the group selected their own modeling projects and the procedure based on the information given in the pictures.

Below, right: As the final step, the students place their models in the kiln while Miss Bible lends a hand. (The bulletin board of pastel sketches is in the background.)

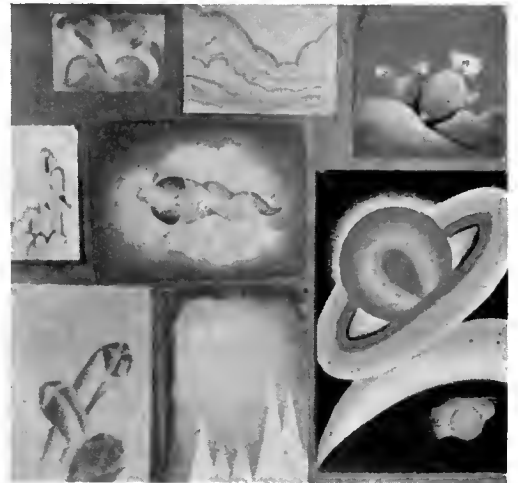




Above, left: Senior high school students seek inspiration for creative work by viewing the 2 x 2 Kodachrome slide series, "Expressive Forms in Nature," followed by discussion and review of the various designs.

Above, right: One of the students developed her own idea from the small X-ray view of the chambered nautilus. Heve Miss Parker, her teacher, makes suggestions on the blending and selection of colors.

Right: This bulletin board display is evidence of the creative imagination inspired among the senior high school students as the result of their experiences with the slide series, "Expressive Forms in Nature."



ing various methods of work in ceramics, such as coil building, slab work and casting, methods of glazing and packing the kiln. The better part of two days was spent in showing the slides and the films.

On the third day we spent most of the time in the discussion of terms and techniques. Then we began the most interesting activity of all—allowing each pupil to choose the kind of project he would like to develop and the method that he would like to pursue—to go ahead and select whatever media he wished and use any of the materials at his disposal. The next two weeks of activity were spent in projects in clay, in creative design, in color, and in general, in portraying the mood and imagination which was the outgrowth of their experience with the visual materials that they had the opportunity to witness.

For many of the children, both the opportunity to use film and slide background experience and the free-

dom that they were given in expressing their own design or creative modeling were a unique and fascinating experience. The uniqueness of the situation proved to be a complete challenge, and the results—beyond expectations.

The use of slides in the art classes is unusual. Specific descriptions will be given of the three sets we used.

The slide set, *Expressive Forms in Nature*, includes materials of excellent photography, best suited for children of the high school grades. Produced in full color and up-to-the-moment in their originality, they include forms in nature such as trees, flowers, rock crystal, and shells, directly photographed from interesting and intriguing angles. These materials are useful to help to emphasize a sense of proportion, design and color among children who are seeking creativeness in design, using things in nature as their inspiration.

The slide set, *Potter's Workshop*, was used with a junior high school group. The preview revealed that

the photography and the organization of the materials are excellent. It is the nature of the information that makes the use of this slide set desirable with classes in ceramics, particularly in teaching the use of patterns and pottery techniques. The work shown in the slides develops the preparation of clay, steps involved in making a piece of pottery on the potter's wheel, and the necessary tools to be used by the craftsman. Uses of tools are well described.

The slide set, *Modern Ceramic Art*, while it includes excellent photography, does not reflect the organization which the previous slide set does. In my opinion these materials are best suited for high school or college level students, who are contemplating the study of glazing and color processes in ceramics. The slide set reveals good design and techniques in glazing ceramic work. Viewing the materials should certainly create a keener judgment and appreciation of ceramics. ●



Listening to learn is a skill which is not always inherent among children, but must be systematically developed the same as other phases of school work.

GOOD LISTENING . . .

new proficiency in the Language Arts

by Elizabeth Goudy Noel

President, Audio-Visual Education Association of Southern California

THE FOUR AREAS of the language arts are: speaking, reading, writing, and listening. The author is at present concerned with the last mentioned one and believes that radio, records, and transcriptions can be used effectively to help students develop listening skills.

Much has been written on the development of skills in reading, writing, and speaking; little, on skill in listening. Likewise, large segments of the English curriculum have always emphasized reading, and it has long been considered one of the "Three R's" and a criteria for determining literacy. The past quarter of a century, however, has introduced a new folkway. Radio has created a nation of enthusiastic, but for the most part, unskilled and uncritical listeners. The average American family devotes about five hours a day to the radio. Young listeners spend on the average over two hours a day before the loudspeaker—yes, *more time in leisure-time listening*

than in leisure-time reading.

Developing and improving listening tastes, then, would seem to be as important an objective of English as the development of reading tastes. This means the teacher needs to conceive of radio offerings as being similar to the world of books in range and quality. Radio has its potboilers, formula novels (serials), humorous essays, its prose, poems, satire, its masterful discussions, its serious literature, and its journalism. Because, in so many ways, it reflects American life and spirit, radio also performs one of the major traditional functions of literature. Radio, too, has added a wealth of creative literature that is peculiarly radio. Corwin, Oboler, and MacLeish have excelled in the art of radio writing. Surely consideration of radio programs deserves a place in the modern English class. Who knows but what the use of radio programs might even challenge the place of ready-made anthologies (Would it were so)!

As a source of information, radio

ranks high. Seventy per cent of the families owning radios listen to news more or less regularly, and research findings indicate that the average news listening is the same on all levels of society. One survey indicated that radio was the primary source of information about current events for the majority of high school students. Yet as Dr. Max Herzberg, well-known for his leadership in the National Council of Teachers of English says, "There is little recognition in education circles of the fact that radio is the most important of the communication arts and deserves an important place in educational procedures."

The educational value of many programs and records is proportionate to the seriousness and skill with which students listen. Listening comprehension is as essential a language skill as reading comprehension. Good listening must be purposeful; to listen to be amused is one purpose, to listen for factual information that bears on a problem is another; for bias, another; for the issues still another, and so on. Good listening is active—not passive; students must be

(CONTINUED ON PAGE 46)

Simulated Radio

by Emmet Morris

Principal, Irving School, Maywood, Illinois



CHILDREN like to be an intimate part of change, and radio is as modern as this very day which we are living. Children of the Irving elementary school in Maywood, Illinois, use the master public address radio system to vitalize many of the subjects which they study. While the technical term for this practice is "simulated broadcasting," it is only "play radio." It is, however, as real to boys and girls as if their "shows" went out over all of the nation-wide networks.

As teachers introduce units of study, the children are encouraged to use their imagination. Pupil groups get together to select materials for study in order to better prepare appropriate radio scripts in the area of their interests. One is amazed at the interpretation, feeling, imagination, and ingenuity which conscientious pupils develop in their shows. Homemade sound effects add to their programs. At home, the door-yard as well as the basement or living room serves as a laboratory in which the children continue their preparation of radio programs which correlate with school work.

The theory of the radio method is basic and real. Imitation and mimicry of adult activities is inherent in all children. The present news produces war games galore in every neighborhood. The seasonal sports of adults cause children to perform in football, basketball, etc. This imitation of adults holds true year in and year out.

Radio dramatization of appropriate phases of school curricula creates color, interest, and enthusiasm among children and "ties up" innate showmanship with academic work.

Good simulated radio productions are first presented over the school

public address radio system and sent only to individual home-rooms. The pinnacle of success is reached when satisfactory scripts and final productions are sent into loudspeakers of several or of all rooms of the school during activity periods. That is the goal.

All eight schools of the district carry on radio work. Plans have been considered to carry outstanding programs to all rooms of all schools in the entire system. Not all of the Irving school radio efforts go through the loudspeakers even to homerooms. Some are never produced. Children come to know that their efforts must be good if they are to be produced for the benefit of other children.

Supplementary reading, group discussion, and general enrichment of study are readily adaptable to simulated broadcasts. Children are interested because motivation is real

and spontaneous. Study becomes fun and learning is accomplished in the spirit of adventure. Yet, while these activities are the pupils' own, they originate under teacher guidance. The alert teacher is provided with an opportunity to teach many valuable lessons of courtesy and character building inherent in the cooperative effort of developing a radio broadcast.

Participation is not confined to the upper elementary grades, as might be supposed. It may be developed from the first grade up. Small children are interested in the activities of the older pupils. It has been my experience that upper-grade children are almost equally appreciative of the broadcasts of the tots.

Subjects dramatized by radio have included almost every one in elementary curriculum. Literature, so
(CONTINUED ON PAGE 46)

Below: The creation of accompanying sound effects challenges the ingenuity of the pupil who is given to an understanding of things mechanical in nature.



Oklahoma's State Superintendent Advocates Audio-Visual Division

◆ Dr. Oliver Hodge, state superintendent-elect of public instruction, Oklahoma, is advocating the establishment of a division of audio-visual education in the state department of education.

"I think we should make a start by having one or two men coordinate visual education in this state.

"A number of colleges and school systems are making progress in this field," he went on. "There is a great need to teach teachers how to use visual aid tools."

Only a half-dozen states now have state supervisors of audio-visual education, but increasing numbers are making plans to create such departments.

American Book Announces Correlated Visual Program

◆ The American Book Company has announced a correlated program of visual aids to accompany their new post-war High School Physics Book by Whitman and Peck.

The visual aids program to accompany this text has been developed by the authors working in collaboration with Visual Education Consultants, Inc. of New York City. The film-strips and other materials recommended for use in connection with the text have been carefully selected by Visual Education Consultants and the authors after reviewing a large field of subjects.

EFLA Meets at Columbus, Ohio for 1947 Annual Conference

◆ EFLA will hold its 1947 Annual Conference concurrently with the Institute for Education by Radio on May 1, 2 and 3 at the Deshler-Wallick Hotel in Columbus, Ohio. Persons interested in attending should write directly to that hotel. Approximately 100 reservations are being held for EFLA delegates.

Members of the conference committee for the EFLA meeting are: L. C. Larson, Chairman; J. R. Bing-

ham, Director, Association Films, 347 Madison Avenue, New York 17, N. Y.; I. C. Boerlin, Supervisor of Audio-Visual Aids, Pennsylvania State College, State College, Pennsylvania; Dr. Edgar Dale, Professor of Education, Ohio State University, Columbus, Ohio; Paul Reed, Director, Visual and Radio Education, Rochester City Schools, Rochester, New York; and Norman Woelfel, Director, Teaching Materials Laboratory, Ohio State University, Columbus, Ohio.

Meetings will be held on the following themes:

- a) Organizing and administering state and local programs of audio-visual materials.
- b) State-wide programs of audio-visual materials.
- c) Community-wide programs of audio-visual materials.
- d) Training of teachers and adult leaders in utilization of audio-visual materials.
- e) Significant developments and trends in the area of audio-visual materials.
- f) The work of the International Film Foundation.
- g) Proposed activities of the reorganized Film Council of America.
- h) Meeting problems involved in the operation of an audio-visual center.
- i) Adapting old buildings and the planning of new buildings for an effective use of audio-visual materials.

Future Plans for FCA Discussed At Atlantic City Conference

◆ More than 50 persons attended the March 4 meeting of the Film Council of America during the American Association of School Administrators conferences in Atlantic City to discuss its permanent constitution and to complete plans for its permanent establishment. Each of the seven constituent members of the Film Council of America was represented at the meeting: 1. American Library Association (Aubrey Lee

Graham and Paul Howard); 2. Visual Equipment Manufacturers' Council (Lincoln Burrows); 3. National Association of Visual Education Dealers (Bernard A. Cousino and C. R. Reagan); 4. Department of Visual Instruction of the National Education Association (William Gnaedinger and Don Krutzner); 5. National University Extension Association (Maurice Chaffee and David Strom); 6. Educational Film Library Association (I. C. Boerlin and L. C. Larson); 7. Allied Non-Theatrical Film Association (William Kruse and Horace Jones).

Adolph Silverstein Appointed Pictorial Films Advertising Manager

◆ Pictorial Films, Inc., producers and distributors of 16 mm motion pictures and a subsidiary of Pathe Industries, Inc., recently released the announcement by President Lloyd Lind of the appointment of Adolph Silverstein as advertising manager and director of publicity for the company.

Addition of 16 mm rights on Eagle-Lion feature pictures to the PRC feature program, and the broadening of Pictorial's interest in the narrow-gauge home movie and educational fields, make necessary the development of enlarged advertising plans for Pictorial Films during 1947, Mr. Lind stated.

Mr. Silverstein assisted in the development of national 16 mm distribution for U.S. Treasury films during the 7th and 8th War Loan Drives. He was formerly a member of the advertising departments of 20th Century, Paramount and United Artists.

Arthur Barr Productions Distributed by Ideal Pictures

◆ Announcement is made jointly by Arthur Barr Productions and Ideal Pictures Corporation, that the Ideal organization has taken over the national distribution of Barr films.

Ideal will handle rentals, previews and sales through its regular offices. Barr will continue to do some distribution, by mail and locally.

Filmstrip for INDUSTRIAL ARTS



by Doris L. Lynn

Consultant, Visual Education, Indianapolis Public Schools

RECENTLY, Mr. Smith, Indianapolis Public Schools Industrial Arts Director, and I tried out the newly-produced filmstrip *Jig Saw** with two groups of students in one of our typical industrial arts classrooms. The room we chose was one which was regularly used even though it was located on the south side of the building and had only tan shades. We set up our beaded screen with the surface shaded and then invited in a first group of eighth-grade boys. These boys had been using the jig saw in their shop work, and thus it was very interesting to us to see their reactions as they watched the filmstrip. Even though they had used the machine, we discovered they were not at all familiar with the names of the parts. There just hadn't been time for it, apparently. The boys were very much interested in the filmstrip presentation of the names and the parts, and among themselves we could hear them constantly checking the pictorial representation with their own jig saw which stood nearby.

During the next class period we repeated this experiment with a group of seventh-graders. As we watched the filmstrip we realized its apparent organization: Part I presents an introduction to the parts of the jig saw; Part II of the same filmstrip illustrates safe practices for setting up the equipment for use; and Part III shows the jig saw in ac-

tual operation and illustrates accident-free practices in handling materials on this equipment.

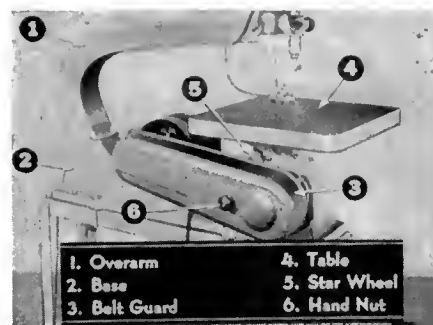
Most interesting, however, and in addition to the factual information, is an additional part devoted to reviewing the information and testing the students' abilities to learn factual information from the filmstrip presentation. This we considered particularly valuable in setting a pattern for the instructor's use of filmstrips in his manual arts work.

It is our opinion that this filmstrip is of the length which makes it too long to be used during a single class period; however, we agreed that its separate parts could be used during individual periods.

From our experiences it was apparent that industrial classes ranging upward from grade seven could profit thoroughly from this piece of visual material. Although the photography throughout was of high quality, some questions arose during the screening which might indicate that all the answers were not in the filmstrip. Of course, as we respect it in our thinking and discussions over this point, we agreed that no filmstrip can tell the whole story and that the instructor is a very integral part of the learning experience, since it is up to him to clarify, to repeat and to explain those sections over which there might be some doubt.

On the basis of the response that I saw, I certainly would recommend this and accompanying filmstrips for use in industrial arts work. ●

* "Jig Saw"—Filmstrip, B & W, 93 frames, Jam Handy Organization, 2900 East Grand Boulevard, Detroit 11, Michigan.

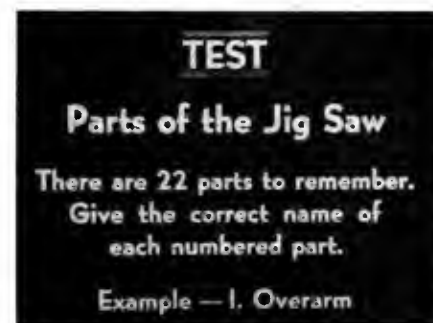


The filmstrip affords each student a clear and unobstructed view of the machine and parts being studied.

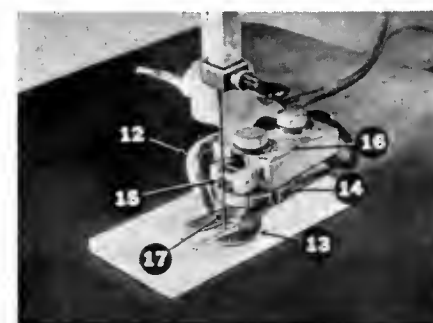


The table has a hole in the center for installing saw blades. A metal insert covers the hole.

Each individual section of the machine is illustrated, giving the parts and their operation importance.



Quiz tests interspersed among the pictures allows the instructor to evaluate the progress of the class.



Built-in evaluation instruments allow the students to determine if they understand the make-up of the machine and all parts.



Miss Amber Wilson, a curriculum specialist, leads a discussion group of teachers on ways in which projected maps may be used and the standards for production of maps.

Let's "SEE" Where We Live!

by Margaret W. Divizia

Supervisor, Audio-Visual Aids Section, Los Angeles City Schools

THE STUDY OF GEOGRAPHY must begin where we are and continue in spiral paths, circling deeper and deeper into the environment that lies farther and farther away from our own community. The problem that this situation presents to young learners who have never been out of their community is a great one. One of the tools that we have learned to use with effectiveness is the map, the map of the very locality in which we live, so that we can learn to interpret the hills, the valleys, the plains, the rivulets, the creeks and the bodies of water that lie about us, in terms of how they look and how they are represented on the medium which interprets them—the map. This was our problem and this is briefly how we have developed a very effective series of teaching tools or maps, with which to begin the study of the geography of our community.

The Audio-Visual Aids Section of the Los Angeles Schools has estab-

lished a permanent collection of audio-visual materials in each of the 418 schools in the system. A limited number of study prints, filmstrips, slides and recordings are deposited in each school to implement the basic curriculum.

Among the materials deemed most necessary for addition to the permanent collection this year were map slides to assist teachers with instruction in beginning geography. Because the nine map slides which formed part of the basic collection had proved to be invaluable, teachers requested that they be given more map slides.

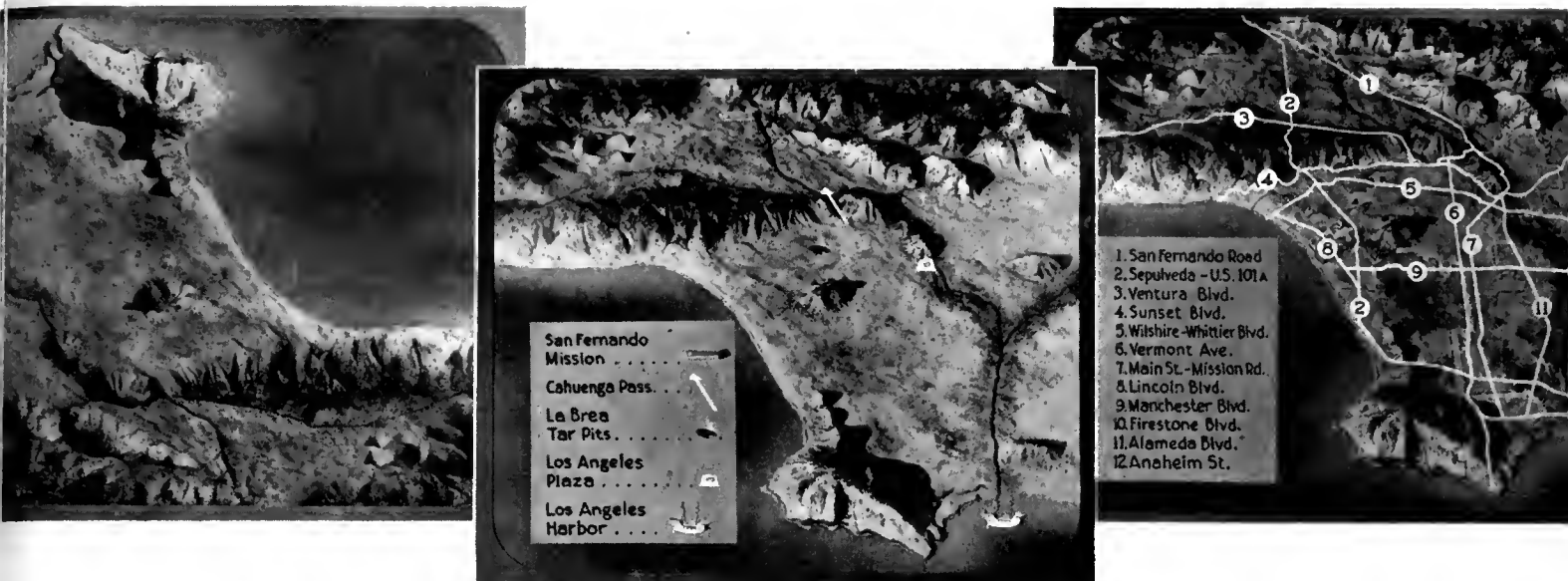
The greatest need was for maps of the Los Angeles area which is studied in the third grade and for California maps for fourth-grade work. If maps for young children are to be an integral part of the curriculum, they should be specifically planned to fit curriculum needs.

After surveying maps from several sources, it was decided that our lo-

cal needs could be met only by designing and producing our own maps. The first logical step was to evaluate the map slides being used in our schools and to set up some standards for the production of maps.

A small group of teachers and supervisors looked at many lantern slide maps with the question constantly in mind, "What makes this projected map practical and useful?" It was agreed that the maps should be prepared for the use of children 8, 9 and 10 years of age. The maps must project clearly enough to be seen by each child. They must be uncluttered in order that the pupils can use them as a basis for the making of their own maps.

Cost was an important item because one set of the map slides was to be placed in each school. Therefore, it was decided to make them in black-and-white and several shades of gray rather than the more costly color process. It was decided to produce $3\frac{1}{4}$ " x 4" lantern slides



In these three maps the bold features of the surface of the land and its characteristics are revealed to beginning learners. Notice that only a few outstanding details are included so as not to confuse the children. These master maps, then, became the subjects which were photographed and later distributed to the schools of Los Angeles as sets of map slides.

for two reasons. First, there is a larger surface upon which to project. Second, the projector which is needed for showing 2" x 2" slides and filmstrips is in greater demand than that used to show 3 1/4" x 4" slides. With these purposes in mind four basic standards were set up for map slide production:

1. *Details of the projected maps must be easily seen across the room.* Most projected maps are similar to wall maps. Wall maps cannot be seen across the room in detail. They are used best for close study.

2. *Only a few ideas should be presented on any one projected map.* While traditional wall maps usually set forth a number of ideas, they often contain too many ideas and are, therefore, confusing to young

children.

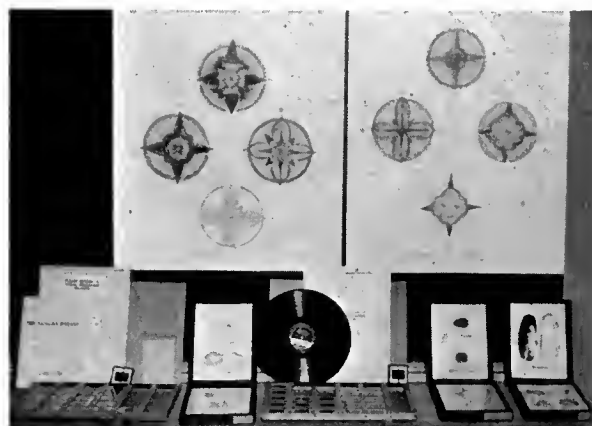
3. *Printing on projected maps should be clear, legible, and at a minimum.* The size, amount and placement of the print should be carefully tested. This may be done by projecting a trial slide to evaluate "see-ability" of print size.

4. *The projected maps should be produced in such a manner that they will stimulate further study and creative effort.* It was thought that a simple, realistic presentation might lead children to express their own ideas from this basic stimulus. The terrain maps of Los Angeles have proved unusually successful in this respect in the few months they have been in use.

These contour maps of the Los Angeles area were first modeled in

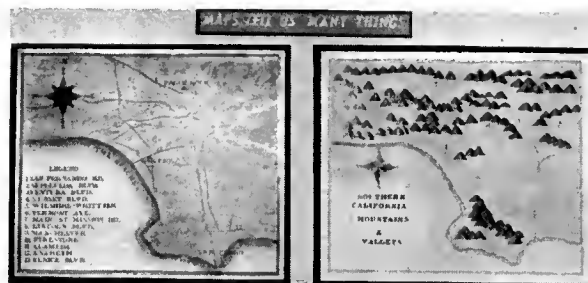
Plasticine on a sheet of glass. The back of the glass was mounted on a sheet of blue show card board. This blue board was airbrushed in light bluish green around the shore line. The Plasticine model was painted with oils in a base color that resembled dried grass (the type of vegetation native to the area). While the oil was still wet, the appropriate dry poster colors were sifted on by various means. Small amounts of color material tied in a cloth and gently tapped with the finger were used where delicate "drifts" of color were desired. Spots indicating trees and shrubs were sifted on with a salt shaker.

The river channels were scooped out of the Plasticine leaving the
(CONTINUED ON THE NEXT PAGE)



Materials for the enrichment of the teaching of geography and history are shown. They are suggested for use with map of early Los Angeles. The recording is on the San Fernando Mission. The shells are found in the Los Angeles area. The Kodachrome slides show the story of the La Brea tar pits and the mission. Various designs for the compass rose are suggestions for art lessons.

Third-grade children made these maps from the basic Los Angeles maps shown. The one on the left illustrates a school journey which the children took to the bakery. The mountains in the one on the right were made with a stencil. The printing also is stenciled.



clear glass to shine through, indicating water. As in all relief maps vertical distance was exaggerated.

The completed model was photographed in sunlight from a number of angles to discover which angle gave the greatest reality. The final choice was the angle from the south looking north.

Enlarged photographic prints of 20" x 30" in size were made of the original photograph. On these enlarged prints the legends and symbols were placed.

The city map was developed in the same way, but the Los Angeles City area was airbrushed before the boulevards were drawn.

Each completed map was rephotographed and printed on 3 1/4" x 4" glass slides.

CALIFORNIA MAPS

These maps were made on tracing paper from a contour map first, then traced on gray paper.

The mountains were airbrushed dark on the shadowed side and light on the light side. A brush was used to sharpen the highlights on the light sides and to accent the contour

on the dark sides of the mountains.

The rivers, boundaries and ocean were painted.

The shadows for the numerals were airbrushed so that the rivers would show through. Then the cut-paper numerals were painted. The point of intersection of the cut-numeral and the shadow locates the city. This was found necessary because some cities were close together.

The legend on Map No. 5 was directly related to the smaller map so that the large map of California would be free of extra lines or printing. This makes the large California map more readily usable for varied presentations.

UNITED STATES MAP

The painted map of the United States was developed on tracing paper from a contour map. It was traced on gray paper which was then cut out around the coast line. This gray paper cutout was mounted on black paper, and the marginal coast line was filled in carefully with black paint.

The black shading on each moun-

tain was done with a black polychrome pencil. The white shading was done with white pencil. In addition to this the black or shadowed side was given a black line. The same was done for the white shadows on the mountains. The rivers were painted. The state and national borders were added.

Sets of eight maps each were produced and placed in the 310 elementary schools for their permanent collection. Almost immediately the Audio-Visual Aids Section received requests to place a similar set in each of the 38 junior high schools. It was also requested that 25 sets be reserved for circulation to the 46 senior high schools. Although these maps were specifically designed for young children, their very simplicity appealed strongly to much older groups.

Teachers have been most enthusiastic in their evaluation and use of the maps. All the people who contributed to their production feel amply repaid for the energy, thought and time spent on the maps.

In the study of geography the transition should be made from near-at-home to farther away. After children have become familiar with the representation of their own community, that they can place it within the boundaries of the state and the nation in which they live.





Teaching Films, Inc.

PRESENTS

This symbol assures the teacher the best materials in visual education, as set forth by these standards:

1. Our motion pictures, filmstrips and slides are planned for use in the classroom.
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3. These teaching tools are produced to assist the teacher in giving the best presentation of the subject.

These standards are maintained by the combined efforts of an editorial board of experienced educators and expert film technicians. All of our efforts are concentrated on a single objective: **THE PRODUCTION OF GOOD EDUCATIONAL FILMS.**

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- **Behind the Scenes at the Airport**

Presents airport operations with the dramatic clarity of first-hand observations. For primary grades. Running time, 10 minutes..... **Price, \$50.00**

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A reading readiness film. It provides the child an intimate introduction to the common farm animals. Running time, 10 minutes..... **Price, \$50.00**

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For your reading program—a gay and fanciful series of filmstrips of the stories behind the holidays. Illustrated in original color artwork by well-known children's artists. Primary grades.

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 St. Valentine's Day
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Price, \$6.00 per filmstrip, \$43.00 for entire series.

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A series that tells how man has fed, clothed and sheltered himself through the ages. Primary grades.

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 How We Get Our Clothes
 How Man Learned to Make Cloth

Price, \$2.50 per filmstrip, \$15.75 for entire series.

- **International Date Line**

A needed teaching tool on a complex subject. Illustrated with original black and white drawings. Junior and Senior High School..... **Price, \$2.50**

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Each of these primary grade full color slide films averages about 50 frames. Each tells a complete tale—one that children love and which they should know as their natural folk tale heritage.

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ADDITIONAL TITLES IN PREPARATION

THESE FILMS ACHIEVE 4 IMPORTANT OBJECTIVES:

1. Develop reading readiness—the young pupil is strongly motivated to read the story he has seen and other stories as well.
2. Remedial Reading—for, with every child's attention sharply focused, the teacher has the very best opportunity to develop word, phrase and sentence meaning.
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4. Ideal Sight Saving Classes—for by placing projector in proper relation to screen, type of any desired size can be shown.

Complete set of 6 films \$30.00.
Individual slide films \$6.00 each.
Without obligation, write for FREE brochure on these outstanding slide films.

YOUNG AMERICA FILMS, INC.

16 EAST 41ST STREET - NEW YORK N. Y.

WRITE TO:

◆ The DeVry Corporation, 1111 Armitage Avenue, Chicago 14, Illinois, for your copy of "Suggestions for Organizing a Functioning Audio-Visual Teaching Aids Department." This concise pamphlet, which can be read in ten minutes' time, was written by Mr. Charles R. Crakes, Educational Consultant for DeVry.

Long a practiced authority on audio-visual teaching materials, Mr. Crakes has written into his bulletin the fourteen basic steps involved in setting up a well-organized, functioning, audio-visual teaching materials. Free from the DeVry Corporation.

* * *

◆ Educational Bureau, Warner Brothers Pictures, 321 W. 44th Street, New York, New York, for your copy of The American Library Association selected booklist entitled *The Motion Picture*. This booklet, published on the occasion of the twentieth anniversary year of the sound motion picture, is a fine annotated list of books which parallel the development of the entertainment film. Books about the movies of yesterday and today, books about movie-makers and making the movies, lead the format of a very attractively put-together twenty-page booklet produced jointly through the cooperative efforts of Iris Barry, Museum of Modern Art; Helen F. Conover, Library of Congress, and Helen Fitz-Richard, Los Angeles Public Library.

* * *

◆ Mr. L. H. Adolfsen, Director, University of Wisconsin Extension Division, for your copy of *Program Notes*. Issued once each month, this brief two-page announcement includes information of interest to those persons investigating the possibility of coordinating visual materials in programs of adult education, community club organization programs, service club programs, women's club programs, etc. Brief and to the point, announcements are made of the possibility of coordinating visual and printed materials with the current events ordinarily observed in local adult group observances during the current six- to eight-week period. We suggest that

Coast Visual Education Co. Announces Slide Set Series

◆ A series of almost one hundred color slide sets are available now from the Coast Visual Education Company, covering many curriculum subjects.

Sets are listed in many subject fields, including: Art, Science and Nature, Social Science, Natural Sciences (Entomology, Zoology, Botany, Marine Biology, Meteorology) and other individual and general classifications.

Each set consists of 12 slides in glass or redimounts packaged in one compact unit. The units are in a quick inspection holder which permits all 12 slides to be viewed at once or displayed as a group.

The folder for each set not only simplifies transportation, storage and cataloging, but also contains all the descriptive information on the slides that the teacher needs.

There are no manuals to lose or boxing problems. Each set is a complete one-piece handy teaching unit.

your name be put on the mailing list for future announcements.

* * *

◆ The Superintendent of Documents, United States Government Printing Office, Washington 25, D. C., (cost: 20c), for your copy of "Industrial Films, A Source of Occupational Information."

In this interesting booklet the know-how of operations in eighteen industries is explained in a series of fifty-one private industrial films. The films have been carefully analyzed by the United States Employment Service and have been described. The booklet evaluates the effectiveness of the films in presenting job and process information for such industries as: abrasives, brushes, clocks, construction, cooperage, food products, furniture, lumber, mining, paper and pulp, petroleum, plastics, printing, railroads, rubber tires, shoes, steel and textiles.

Each film is annotated and described in sufficient detail so that the local school guidance director or person otherwise authorized in the school system to consider vocational guidance and occupational choice can be very familiar with the content of the film before selection is made for use in the local school situation.

Knowing Our U. S.

(CONTINUED FROM PAGE 18)

class wrote the following reaction after having seen the filmstrip *Rural Electrification*:

"This filmstrip showed how the farmer had to sharpen his tools by hand and had to milk his cows by hand, too. They had to use oil lamps. The women and girls had to wash all the clothes by hand, too. The people had to take baths in tubs not like ours. They had to wash in basins of water. I don't think I would like that. The water the animals drank would freeze when it got cold. They didn't have iceboxes, either. Sometimes the milk would sour.

"One day they put in electricity. The women had washing machines, irons, iceboxes, and electric lamps. They got a bathtub with running water. In the kitchen the lady had an electric stove. In the barn there were electric lights and milking machines. The cows had pans of water that didn't freeze.

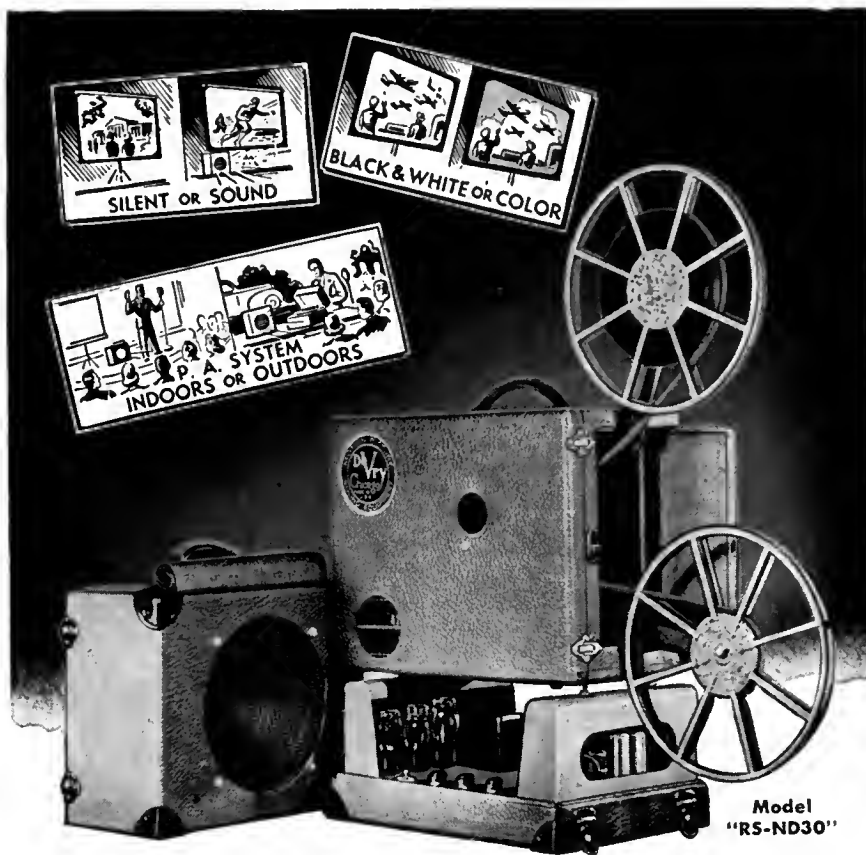
"The farm was completely different. I would like to see some pictures like it. I hope I will, too."

Rural Electrification is but one of the fine series produced by the American Council on Education that we intend to use. They offer us the advantages of leisurely study and discussion which is invaluable, particularly in the social studies. Again and again youngsters evidenced their appreciation for a genuine learning situation by saying, "We would like to study more filmstrips."

New York Public Schools
Subject of Radio Series

♦ Launching a new weekly program series, *Your Children and Your Schools*, WJZ, New York, inaugurated last month a new objective treatment of the New York public schools. The series is based on original and practical research by the Public Education Association.

Presented by WJZ and the Public Education Association, the 53-year-old civic organization serving as "the watchdog of the public schools" and chartered by the State Board of Regents to investigate and report on



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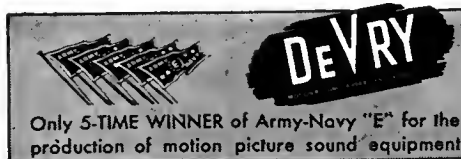
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conditions in the public schools, the 15-minute programs dramatize public school problems and present interviews with parents, students and educators.

Describing the extended series, Robert Saudek, WJZ-ABC's director of Public Affairs, stated: "It is in the interest of all citizens for WJZ and PEA to present a thorough going X-ray examination of the largest public school system in America so that the city's population will be able to

evaluate its educational efforts for the sake of improving the system for our future American citizens."

The series consists of dramatic presentations of actual conditions in the New York schools, with each program pointing the way toward the solution of problems confronting the schools. Proposed subjects of the forthcoming series include: *For Want Of A Teacher*, *Tools For Learning*, and *Tomorrow's Schools, Today*.

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Headlines of the Month

● SEE & HEAR nominates CHARLES CRAKES, educational director for DeVry, for meritorious service to the field of audio-visual education during the past several school years. Probably the most widely traveled lecturer and workshop director in the entire field, Mr. Crakes is concluding another school year of international travel which has brought him to nearly every state in the Union and to Canada. His appearances at such functions are sponsored by WILLIAM C. DEVRY, president of the pioneer equipment firm, but are so completely non-commercial that they earn the highest commendation from state and local leaders. NORMA BARTS, his able co-worker, has earned equal distinction.

While in-service training remains the paramount problem of the audio-visual field, the contribution made by these experienced leaders is inestimable.

Second Annual Audio-Visual Conference at Ball State

● Ball State Teachers College at Muncie, Indiana, has joined with the State School Library Association of that state in sponsoring the Second Annual Audio-Visual Conference there on April 25 and 26. FLOYDE BROOKER, Director of Visual Aids for the U.S. Office of Education, will be the principal speaker according to word from EVELYN HOKE, Director Teaching Materials Service.

Teaching Films, Inc. Formed to Produce Subjects for the Educational Fields

● Announcement by MR. LOUIS N. FREEDMAN, President of the newly-formed TEACHING FILMS, INC., production organization with headquarters in New York City, discloses the staff appointment of DR. ARTHUR STENIUS as Educational Director and DR. NED REGLEIN as Production Manager.

In addition, DR. WILLIAM H. HARTLEY and PAUL C. REED are announced as advisors to the film company. An extensive list of new subjects is being announced this month for distribution to the educational field which Teaching Films exclusively serves.

Academy Films Organized by James A. Larsen

● The formation of Academy Films in Hollywood, California, under the experienced direction of James A. Larsen has been announced. Mr. Larsen, formerly associated with Coronet Films as cinematographer, director and producer, will offer a production schedule of 16 mm sound films and 35 mm filmstrips, both in color and black and white.

The first three films, each one-reel in 16 mm sound, include *Circus People* and *Circus Animals*, designed for lower grades, and *Water Supply*, for upper grades and Jr. High science classes.

Annual Inventory of Materials in the May Issue

● While many new subjects are being disclosed in the pages of each issue, a full resume of new educational materials will be given in several full pages of the May SEE & HEAR.

In-Service Training Program

WISCONSIN TEACHERS, supervisors and administrators are cognizant of the importance of visual education in the elementary and secondary school curriculum. Since 1944 the Bureau of Visual Instruction of the University of Wisconsin Extension Division sponsored visual education orientation conferences in scores of Wisconsin schools. In September, 1946, there were over 2,500 sixteen mm sound motion-picture projectors in the Wisconsin schools—approximately 10% of all such projectors in the United States at the time. Many small rural schools, unable to finance the purchase of a sound projector, have acquired slide-film and slide projectors and are making plans for the establishment of a sound motion-picture projector and film pool to be used by several cooperating schools.

By 1946 Wisconsin educators had become visual-education minded. Large quantities of visual materials were available for teachers to use in enriching the educational program. Could the vital problem of making proper and maximum use of visual materials be solved? The Bureau of Visual Instruction of the University of Wisconsin Extension Division recognized the need for an in-service training program which would acquaint teachers with the best methods and techniques in the field of visual education.

In September, 1946, a field course entitled "Visual Instruction" was inaugurated for Wisconsin teachers. Offered by the University of Wisconsin Extension Division, this University credit course is designed for elementary and secondary school teachers, supervisors and administrators. Particular emphasis is placed upon the utilization of all kinds of visual aids available to schools. To this end teachers are first made familiar with the actual operation of several types of projection equipment and must become proficient as operators. Concurrently teachers are acquainted with an extensive number of films and other visual materials applicable to their particular fields of interest and are required to carry on an intensive evaluation of these materials as a basis for later intelligent selection and use. The principle of choosing the best visual aid for the purpose and using it at the proper time thus comes to assume real meaning. Emphasis is placed on correct use of the still picture, the bulletin board, maps and charts, field trips, and the old reliable blackboard so as to insure a well-balanced perspective of the potentials of each visual medium.

Instruction in local production of slides, terrain maps and models is given through the "learn-by-doing" method, since through the actual creative experience most teachers will be encouraged to make use of these valuable skills. Then through the medium of demonstration lessons, reading, and discussion, the principles of good utilization of visual materials come to have practical meaning.

During 1946-47 two hundred teachers in six urban and rural communities of Wisconsin engaged in directed study of visual education. And most important, these teachers are applying the newly gained knowledge of the visual education field as they teach girls and boys today and tomorrow.

3 NEW 16 MM SOUND MOTION PICTURES

IN COLOR

*to
enrich
the
school
curriculum*



CIRCUS PEOPLE

An interesting film for primary grades, depicting behind-the-scenes circus activity. Selection of scenes and narration are designed to develop proper attitudes of work and cooperation and offer stimulation for oral composition and foundation for reading readiness.



CIRCUS ANIMALS

A companion picture to Circus People, revealing, in natural color Kodachrome, fascinating circus animals—their care, training, habits, etc. Authentic in every respect, these films were produced under expert direction and keyed to fit the requirements of lower grade curricula.



WATER SUPPLY

Designed for upper grades and Junior High Science classes. Dramatically portrays, through natural scenes and animated diagrams, the source, storage and handling of water by nature and man. Collaborators: James M. Montgomery, B.S., and Richard Pomeroy, Ph.D., University of California at Los Angeles, consultants on water purification.



ACADEMY FILMS are produced by James A. Larsen, who has, for many years, been identified with the creation and production of high quality educational films.

Above subjects are 1-Reel 16 MM Sound, available in color or black-and-white. The same subject material is also offered in 35 MM color or black-and-white Filmstrip, as well as 35 MM 2 x 2 Slides in color only. Arrange for an early preview.

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(CONTINUED FROM PAGE 21) conceived in terms of the subject to be presented, the audience to be reached, how best to gain the desired reaction from that audience. The writer confers with the Bureau or Agency within the Department which is requesting the film, buries himself in research and writing, and finally emerges with a script. Whenever practical and feasible, he goes out into the field to acquaint himself with actual "locations" and conditions. His finished script, accepted by the requesting agency, and processed through some twenty-five others, is then ready for production.

A director and his cameraman (and sound crew if "sync" sound is called for) then take to the field or studio to translate words into pictures. Obviously, this is a critical stage in the life of a motion picture. Less formally stated: "If you ain't got it on film, you ain't got it!"

Photography and "sync" recording finished, editing begins. Here again

is a vital portion of the work done in producing a movie. Skilled, careful, and imaginative handling of the relatively short strips of picture film and sound track that represent a "take" can make a film. Bad editing can ruin it. In the meantime, artists have made titles and sketches and animations. Off-stage narration and sound effects are then fitted to the film and a competent musician writes or selects a score, each operation requiring many highly technical steps.

At this point the motion picture is nearing completion, and the laboratory takes over, putting in optical effects, wipes, fades, dissolves—printing the copies to be distributed throughout the country by film libraries, to other nations around the globe who purchase prints.

USDA films are distributed through three main channels: cooperating film libraries at state colleges and universities, at present numbering 76 and located in every state, the

District of Columbia, Alaska, Hawaii, and Puerto Rico; film libraries in regional field offices of bureaus of the Department; and school systems and lending libraries which purchase copies. Depending of course upon adequacy of the budget, one copy (occasionally more) of each film that we turn out is sent to each of the cooperating film libraries throughout the country. Often insufficient funds for prints limits our distribution to the region in which the film is particularly applicable. There is no charge to cooperating libraries for these prints. They may be used without cost by Department field agents and for a small service fee by agriculture classes, granges and other qualified groups. Deposited prints are supplemented by purchased copies. This method of distribution has been in effect for over twelve years. Occasionally, the services of over 200 additional libraries are made available to us for special national campaigns and programs.

The services that cooperating film libraries furnish in the distribution of agricultural film is an outstanding example of cooperation which cannot be measured in dollars and cents. Through the combined efforts of these libraries and the Department, some 24,000,000 people see these instructional films annually.

There has been a most encouraging increase in the sale of USDA films. The sales for 1945-46 were two and a half times those for 1944-45, and four times the sales of 1943-44. This increase has entailed purchases throughout the United States,

Not in some time has the Motion Picture Service of the Department of Agriculture turned out a major documentary. There are practical reasons for this. Major documentaries are costly to make, and the Motion Picture Service continues to operate on a limited budget. There is, nonetheless, a certain satisfaction in making utilitarian, educational films which are not designed to be striking innovations in the documentary field, but are designed to give American farmers and homemakers practical information on problems affecting their well-being. The staff of the Motion Picture Service is doing the best possible job with what lies in range—a practical, useful, much needed and much appreciated job.

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**3,000 Teachers and Principals
at St. Louis Radio Conference**

◆ The growing importance of radio as a vital force in modern education was emphasized at the in-service conference on "Radio in Education," sponsored by the St. Louis District of the Missouri State Teachers Association in St. Louis on February 28. Dorothy Blackwell of the Division of Audio-Visual Education reported the conference for SEE & HEAR.

Approximately 3,000 teachers and principals attended the conference sessions. To enable all teachers to attend the conference, the Board of Education dismissed students from school that day. In planning the day's program, Philip J. Hickey, Superintendent of Instruction of the St. Louis Public Schools, pointed out the importance of acquainting teachers with the educational use of radio prior to the establishment of the schools' FM broadcasting station.

ing, Robert B. Hudson, Director of Education for the Columbia Broadcasting System, discussed the "Social Dimensions of Radio."

"Radio cannot be separated from the society in which it exists," Hudson explained in his address. "If we examine radio critically, Hudson said, we find "it has a technical slickness about it; it is highly commercial, restless and in a hurry; it is willing to experiment and try something new. American radio is loud, occasionally vulgar, often serious, but by and large, it is a fair reflection of America."

A panel discussion on "Radio in Education" was chaired by Superintendent Hickey. The panel included, Vierling Kersey, Superintendent of Schools of Los Angeles, California; Harold B. McCarty, Director of Radio Station WHA Univ. of Wisconsin; and Dr. James W. Clarke, Minister of the Second Presbyterian Church of St. Louis.

Group discussions on the use of radio featured: "Radio: A Medium in International Understanding." Teachers attending this meeting witnessed professional talent of Radio Station KMOX make a recording of "The Story of St. Louis" for the Canada-United States radio series. Following the recording, Mrs. Kathleen N. Lardie, Director of Radio

of the Detroit Public Schools, explained how teachers may make the most effective use of school broadcasts.

"Radio: A Challenge to High School Teachers" was the subject of another group discussion. Students from St. Louis high schools presented a typical school broadcast from the "Men of Science" series and demonstrated how a recording device may be used in teaching a foreign language. Miss Marguerite Fleming, Director of the Radio Workshop at South High School, Columbus, Ohio, was the principal speaker of this session. Her subject was "How Radio Is Used in South High School."

Dr. Leland Jacobs, Assistant Professor of Education at Ohio State University, spoke on "The Utilization of Radio in the Teaching of Literature" and Harold B. McCarty explained the Wisconsin radio series, "Let's Draw," in his address on Creative Art by Radio."

"Audio-Visual Aids: A Factor in Music Education" was the general heading under which four speakers participated. They were: Russell

Morgan, Director of Music, Cleveland Public Schools; Stanley Chapple, Conductor of the St. Louis Philharmonic Orchestra; W. Otto Miessner, Director of the Miessner Institute of Music; and Dr. Hans Rosenwald, Dean of Chicago Musical College. Dr. Warren D. Allen, Director of Music, Stanford University, was chairman of the meeting and Ernest Hares, Supervisor of Instrumental Music of the St. Louis Public Schools, was discussion leader.

The Reverend Leo Wobido, S. J., of the *Queen's Work* showed how radio equipment and audition materials may be used in the classroom.

Speaking on "The Parent Looks at Radio," Dr. Clarke praised radio's home-centering influence. In appreciation of radio's contribution to American culture, he emphasized that radio reaches nine out of every ten American Families, rich and poor; that no skill is required to operate a radio; that it is a friendly device around the family fireside, which has the ability to arouse intellectual curiosity and to stimulate an interest in reading and events.

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Good Listening . . .

(CONTINUED FROM PAGE 32)
responsive; that is, react mentally to what they hear.

Obviously skill in listening requires practice—practice, for instance, in listening for details, for general impressions, for main points, and for sequences of ideas. Skill in critical listening is needed to detect ready-made attitudes, half-truths, invalid conclusions, over-generalizations and misinterpretation of data. Broadcast commercials, newscasts, commentaries, talks, discussions, dramatizations can be used as practice materials for improving listening skills. Some schools can record these, thus making them available for repetitive use.

Many transcriptions can be utilized for practice purposes without destroying their potential value for other phases of the English program. The series, *Exploring the Unknown*,¹ dealing with subjects such as plastics, vitamins, rockets, jet propulsion, and the atom, present exciting dramatic and narrative materials that would serve well for practice in listening. A number of the Script and Transcription Exchange² transcriptions would also be useful. Here are a few suggested series: *Adventures in Research*, *Americans All — Immigrants All*, *Introducing the Peoples of Asia*, *Life for Wildlife*, and the single transcription of a student discussion, *Youth Takes a Stand*. The *Story Behind the Song*³ or the *Frontier Fighters*³ series provide factual data in dramatic format.

Parts of these records or transcriptions need to be as carefully selected in terms of difficulty and interest as reading material, and the exercises for developing skill need to be as carefully prepared as reading exercises. English teachers will have to pioneer in this area of the language arts, but they can feel that their efforts will be worth-while in the light of the importance of listening as a communicative art and of the place that radio has given the spoken word in the education that goes on outside of institutions.

¹ New York University Film Library, Recordings Division, 26 Washington Place, New York 3, New York.

² U. S. Office of Education, Washington, D. C.

³ Radio Transcription Company of America, Ltd., Hollywood, California.

Simulated Radio . . .

(CONTINUED FROM PAGE 33)
cial studies, music, health, safety, science, and language lend themselves to most apt radio dramatization. But arithmetic, spelling, art, physical education, and other subjects and activities have been and can be visualized by the "play radio" process.

In the course of academic work, scenes in literature are produced; historic events are depicted; episodes in the lives of people of other countries are made real. The right attitudes of safety, health, courtesy, and important phases of social living are vividly illustrated through radio. Stories of science may be given dramatic treatment. It is needless to say what can be done with musical interpretations, both instrumental and vocal.

The "play radio" method does more than develop interest, enthusiasm, and understanding. It helps create general critical attitudes of radio listening and a keener sense of appreciation for the better existing programs.

With recording radio and playback methods used in speech instruction, it is going to be possible in the future to correct almost over night the speech problems of pupils who may now for the first time hear their own errors as others hear them.

The Irving school has three so-called studios. One is in the office of the principal where the mechanical equipment is located. The stage of the auditorium is another point of origin, and the third is a special "studio" which serves otherwise as a conference room. Each point of origin of broadcasts has two microphone outlets. A velocity microphone of the professional type is used for group speaking and music. A close speaking microphone serves to record sound effects. By using extension cord connection, pick-ups may be made from the music rooms and many other points about the building.

See & Hear Subscription

◆ Order your See & Hear subscription from your local audio-visual dealer; he is our authorized subscription agent in your community. Prompt and complete service will be provided through him.

New Tool: the Color Filmstrip

by T. W. COLE, *Elementary Principal, Bryan, Texas*

TEACHERS have long been looking forward to the time when color could be added to the filmstrip. Certainly, when the filmstrip portrays subjects which can use color to increase the understanding of the objects they portray, then certainly, we have achieved another step forward in new tools for teaching. Such is the case, I believe with the newly-produced filmstrip, *Game Birds and Dogs*. We showed this filmstrip to a cross-section of pupils in grades six to eight, inclusive, in the presence of their teacher, who at the time of the study of the filmstrip were engaged in a unit of work in nature study.

As the filmstrip was shown to the young boys and girls, we heard many voluntary comments concerning the beauty of the filmstrip and the clearness with which it showed the animals and birds of the open woods.

Of greatest advantage in this color filmstrip was the ability of the students to study the habitat of the animals and birds as they were reproduced in all their color-camouflage. The protective coloration of game birds was another area of study, nicely illustrated because of the addition of color. The children found this filmstrip of great assistance to the study of their interesting unit on nesting habits and the reasons for the selection of certain locations for nesting.

The variety of activities sprang

from the viewing experiences. Pupils who were interested in art asked that particular frames be shown again and again so that they could carefully study the coloring used and later make the drawings of birds subjects of water colors, done as one of the activities growing out of the experience.

As valuable as the filmstrip experience was and as varied as the activities which grew out of it were—pictures, discussions, and descriptive writing, the filmstrip did not carry all of the information which the students were moved to seek. Considerable research grew out of the filmstrip showing, and it was soon found necessary that pupils go to the library, to the encyclopaedia, to reference books, and to their own readers for further information and more specific information about the birds and the dogs that they saw.

In general, however, the films did an excellent job of arousing interest in further study in this area of nature. We considered it entirely worth-while. All of us agree that we will look further for other color filmstrips, particularly, when the addition of color will help us so much more clearly understand the subject matter being experienced.

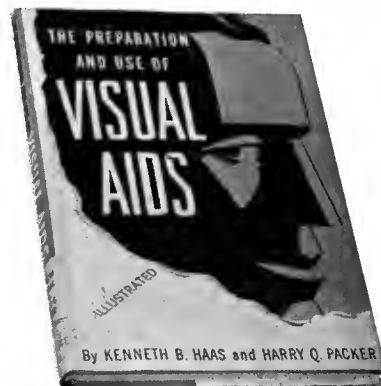
* * *

Dallas A-V Services Now Reach Over 30% of Teachers

◆ The Dallas Public Schools are currently extending their audio-visual material services on a regular basis to over 30% of the teachers now participating on the staff of that city's public school system. February orders amounted to 1,099 films used, of course, all within the schools of Dallas, and 261 sets of slides or filmstrips.

Mr. Embry, director of visual education for Dallas, Texas, reports that they have added several hundred sets of flat pictures to the library in addition to their current listings of films and filmstrips. In addition they have experimented this year with a number of phonograph records for distribution in the same manner as films. All reports indicate that this latter trial is working out satisfactorily and will be expanded next year.

NEW!



THE NEED (as outlined by the Director of Industrial Education of a large manufacturer) —

"The value of visual aids no longer is questioned, but many still are faced with problems of producing or acquiring, and proper use of, these learning aids. Public school teachers are more concerned than ever with these problems, for long experimentation has led educators in many fields to believe that visual and audio aids, when properly used, promote the effectiveness of their work.

"In industrial training and education, it is constantly necessary to improve methods and techniques in teaching. Teaching must be rapid but thorough. It is natural to turn to visual aids for help in achieving these objectives."

* * *

THE ANSWER (from teachers who have this book) —

—"Very practical; find it a great help in the classroom"

—"I plan to use the book in teacher-training courses as enrichment material"

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LEFT: FILM COUNCIL LEADERS at recent Chicago executive session. L. to R. George Zook, American Council on Education; C. R. Reagan, President, Film Council of America; Carl Milam of American Library Association; and Roger Albright, Motion Picture Association.

Film Council Action:

(CONTINUED FROM PAGE 19)
 ruption and questioning were invited at any time. As each panel member presented his views—often at variance with that of the film—the people in the “seats out front” participated freely by challenging, cross-examining, agreeing, and disagreeing. When Hanford finally summed up the discussion, most of the people had resolved differences of opinion and seemed to enjoy the experience.

It was not surprising that when the time came to decide whether future meetings of a similar nature should be held, the vast majority voted “yes.” Here was their opportunity to come together on common ground to exercise their right of “having their say” and their obligation of “hearing out the other fellow.” It was something Middletown needed. Andy McDermott, judge of the county court, spoke for most of the people in the auditorium that night when he made the motion that similar meetings be held once a month and that a committee be appointed to arrange the programs. While he agreed with McDermott’s motion in principle, Henry Smith felt that still another step should be taken before the meeting adjourned. He got to his feet and said:

“I know there are many people here tonight who have the same type of responsibility I have for the Junior Chamber of Commerce this month. I happen to be its program chairman—and I’m convinced that some of our most successful programs have been those in which we have used provocative films like the one we showed here this evening. I am also certain that there are many organizations in Middletown who could profit by using good films if

they only knew where to get them and were aware of their existence. So I propose that in addition to the ‘film forum’ meetings Judge McDermott proposes, we go one step further. I move that the chairman approach the heads of other organizations in Middletown—including the churches, women’s organizations, business clubs, social clubs, educational associations, agricultural organizations, and others—and invite them to select one person from each organization to become a part of the ‘Middletown Film Council.’ In addition to these people, the film council ought to have among its membership those who are going to be responsible for planning the forum meetings covered in Judge McDermott’s motion. The purpose of the film council will be mainly that of making it possible for community organizations to learn about good films and other audio-visual materials which can be used to advantage as program material. Other people in town—the librarians, social workers, recreation workers, ministers, and others—might well belong to the Middletown Film Council, too.”

Mrs. Hammond, Middletown’s librarian, arose to volunteer to provide bibliographies of books and magazine articles related to the topics to be considered at the monthly forum meetings. Harold Anderson, editor of the *Middletown Courier*, went a step further by stating that he would be glad to publicize the meetings through his columns and to print Mrs. Hammond’s bibliographies well in advance of the meetings. Allison Carter, the superintendent of schools, re-affirmed his desire to make the facilities of the high school available to the community for meetings of this type.

When the folks left the high school that night Middletown had taken a long step forward in making it possible for its citizens to come to grips with significant ideas and problems in the world around them.

* * *

Now let’s turn over a few pages on the calendar. Middletown’s

“Forum” has been going along for several months, and interest in it is spreading rapidly throughout the entire community. The “Middletown Film Council” is serving as the catalyst for the use of informational films and other audio-visual media in connection with meetings of the town’s community service and social organizations. It also takes a leading part in promoting and planning the “Forum” meetings held once a month in the high school auditorium. At such meetings, films are nearly always used as one of the ways of presenting quickly and effectively some of the more important ideas to be discussed later in open meeting style. The “Middletown Film Council” feels that it is playing an important part in bringing serious thought into the lives of Middletown citizens. And Middletown schools are contributing to the lives of adults as well as to adolescents. Almost any way one looks at it, the Film Council has helped Middletown.

* * *

The FILM COUNCIL OF AMERICA, with national headquarters in Room 1228 Manhattan Building, 431 South Dearborn Street, Chicago 5, Illinois, is ready to assist local groups everywhere in the country to establish local film councils. Entirely non-profit, FCA does not pretend to say that all communities who organize local film councils will follow the pattern described for Middletown above. But no matter what the pattern selected, the FILM COUNCIL OF AMERICA is ready to provide assistance and ideas which have been successful elsewhere. If you are interested in doing something about a local film council in your own community, write to the FILM COUNCIL OF AMERICA at the above address for a free copy of “Speaking of Films,” a 32-page pamphlet suggesting a program of action.

* * *

See & Hear Bookshelf

◆ Copies of all the latest books in the field of audio-visual education may be ordered directly from the See & Hear Bookshelf. Volumes reviewed on Page 8 of this issue are now available, also any items previously reviewed. Prices are as stated; discount in quantity to schools.

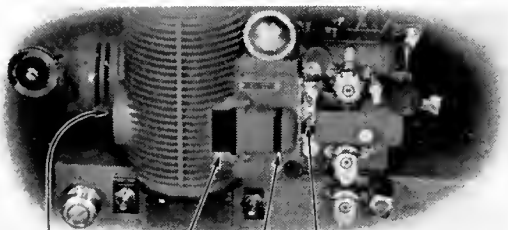
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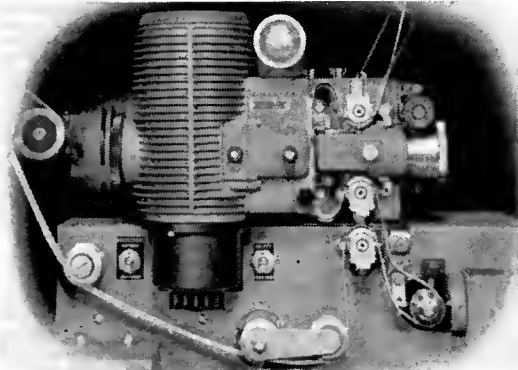
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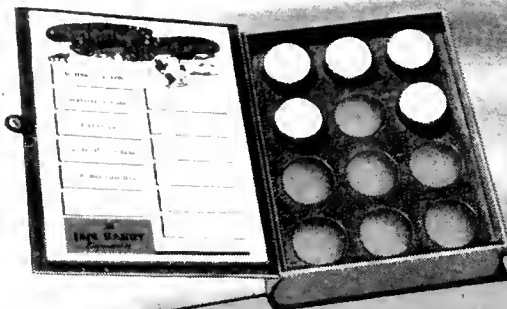
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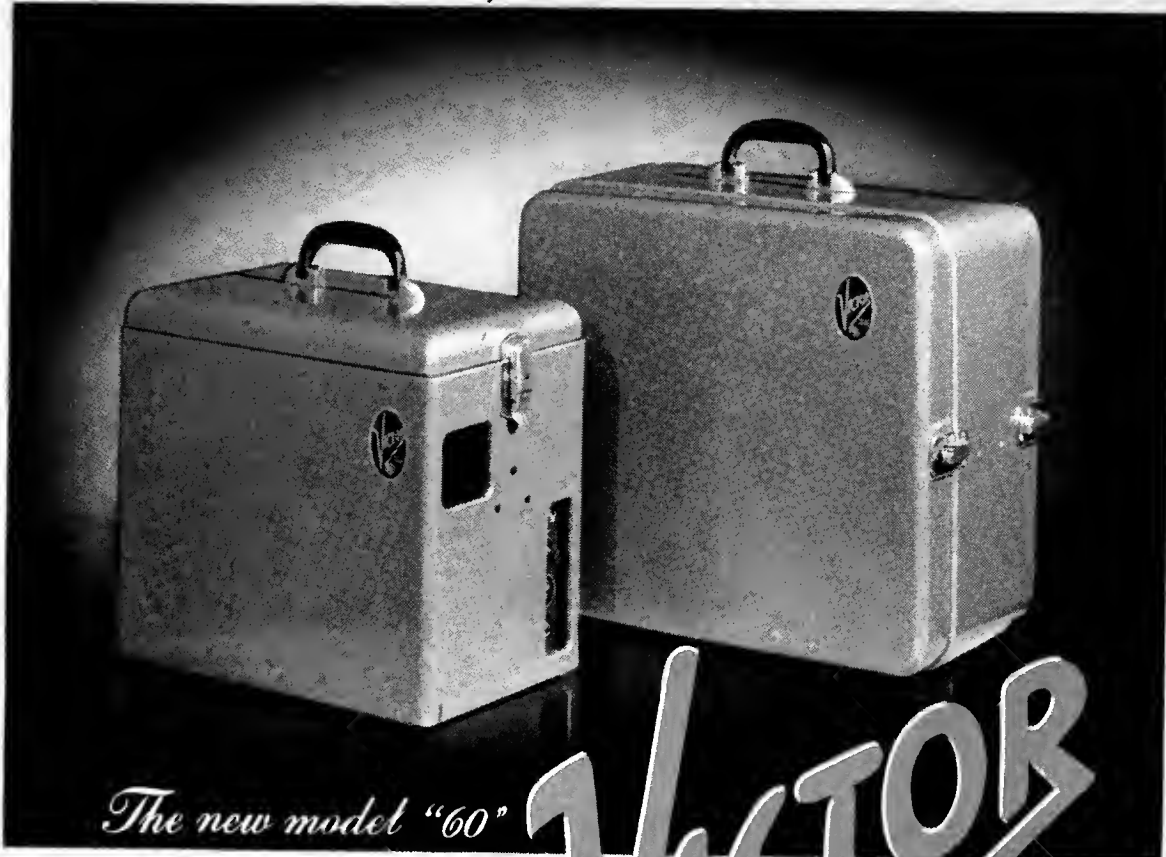


WORLD FILM REPORT

May • 1947

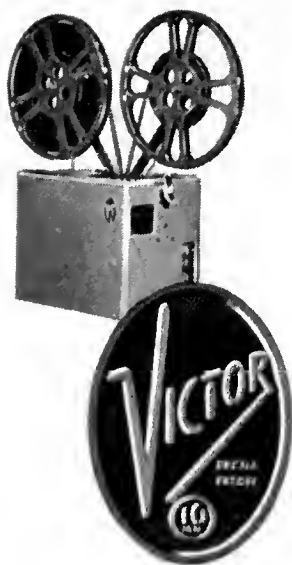
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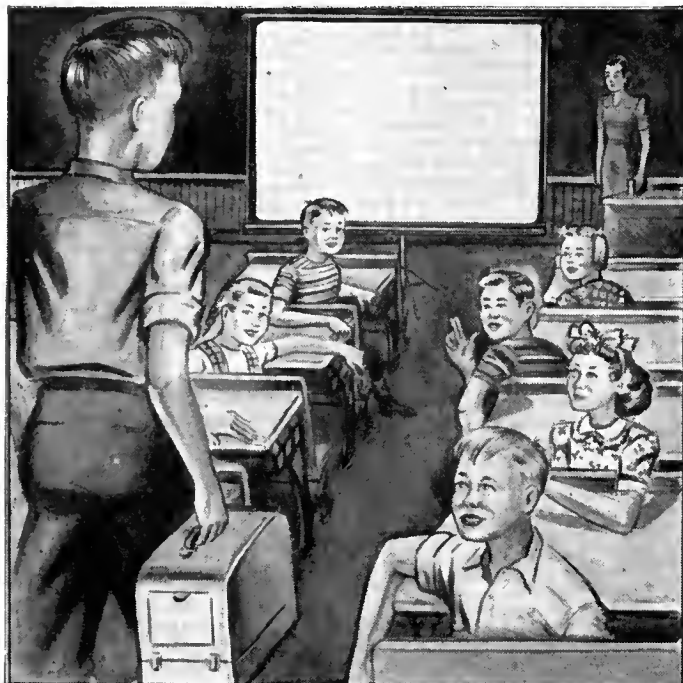
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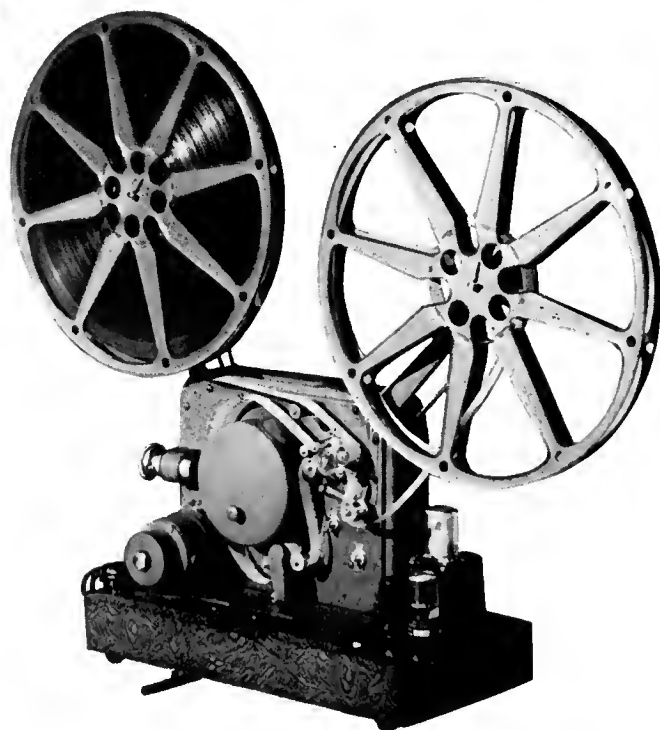
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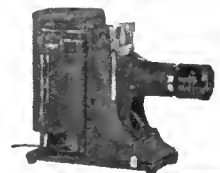
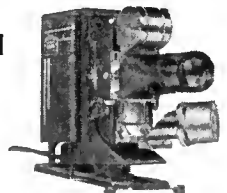
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THIS WORLD REPORT

★ MANY PAGES of this SEE & HEAR are devoted to a first section of a continuing World Report feature. We are justly proud of these contributions which mirror the worldwide acceptance and use of these tools for better learning. We are impressed with the rare insight which these articles give us into the educational systems of the various lands reported.

The Orient is to be studied in an ensuing section with particular emphasis upon the educational film in China and India, where there is such great need for mass teaching methods, and in Japan, where the imperial government fostered a very strong movement before the war.

Detailed reports on Czechoslovakia, France, Poland and Russia will also be carried later. Stress is placed on *educational* materials within the countries themselves rather than national programs of propaganda films.

A most significant item appears on Page 32, announcing the forthcoming 14th International Catholic Film Congress. Consider the influence of that great Church upon the educational systems of many lands throughout the world.

The Year in Retrospect

With this May issue of SEE AND HEAR, the publication of this "how-to-do-it" journal of visual education completes its second year of service to thousands upon thousands of interested teachers, supervisors and administrators in the schools of the United States and eighteen foreign countries.

It has been the obvious purpose of this periodical to aim its articles, (CONTINUED ON PAGE EIGHT)

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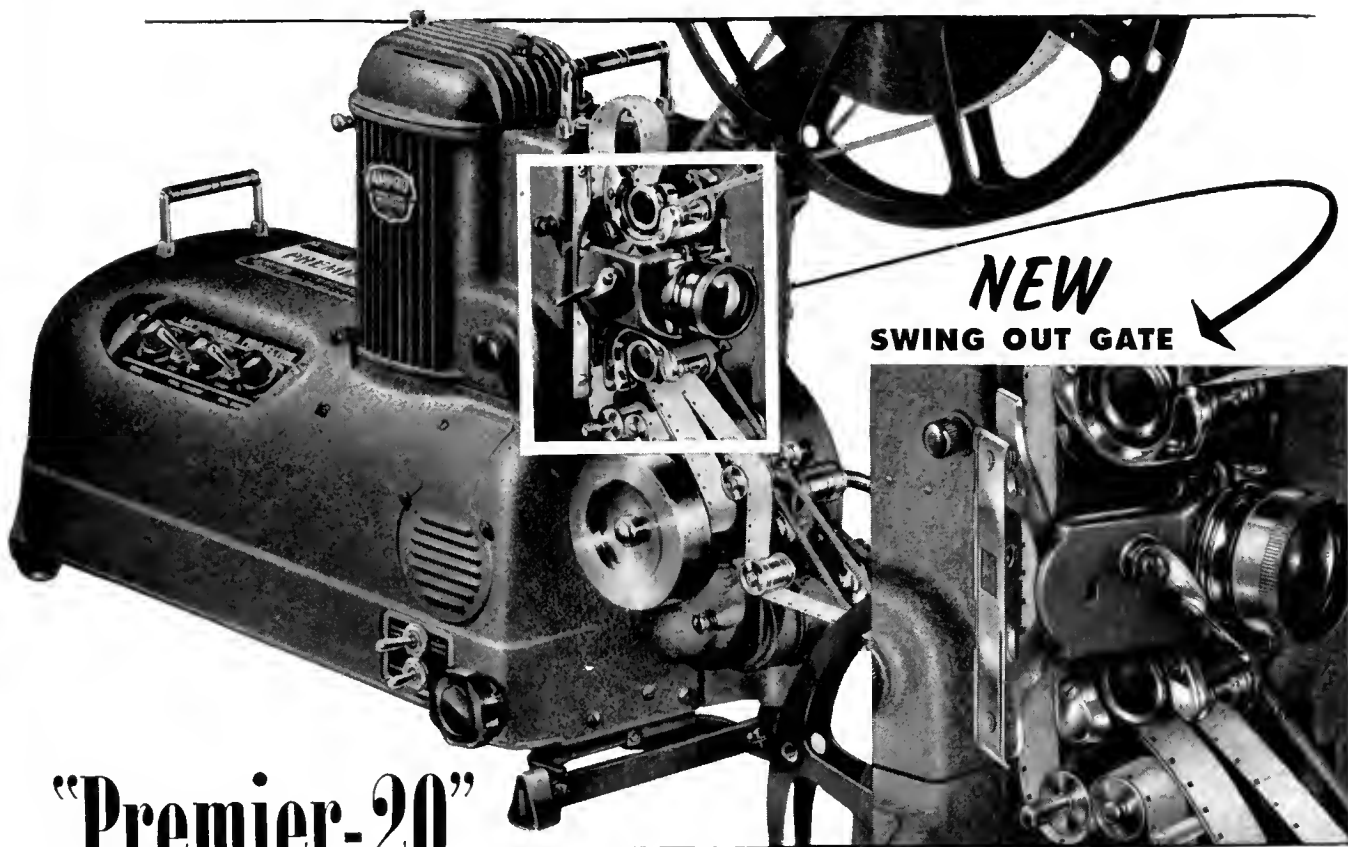
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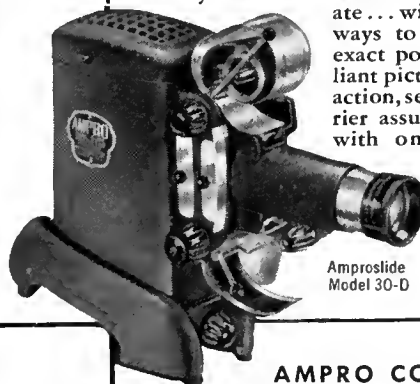
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its editorials, its bibliographies and its announcements at the consideration of the great new tools for learning: audio-visual materials of instruction and equipment. Through them formal education has leaped forward beyond the bounds of previous imagination.

Through the new tools of instruction, it has been possible to approach more closely the basic responsibility of education; namely, to accomplish a *correct understanding* of our natural and man-made environment to a degree where, through retention of correctly comprehended information, the young learner, as he progresses through his formal educational sequence will find himself ultimately at a place where he can more effectively take his role as an adult in the constantly changing stream of affairs that characterizes life today.

Our theme has been the selection and utilization of the audio-visual tools for learning. That we have done this is evidenced by unsolicited letters which we have interestingly classified into the following categories:

1. "We value the consistent emphasis placed upon the 'how-to-do-it' of classroom teaching techniques

which involve the selection and utilization of radio, the sound 16 mm film, the filmstrip, the recording, the transcription, the model, the chart, the bulletin board, the map, the globe and other materials of audio-visual education so necessary in today's greatly increased educational responsibility for training our young people to know the greatly increased educational responsibility for training our young people to know the greatly enlarged world environment which has become the responsibility of the schools to teach."

2. This from administrators and supervisors: "SEE AND HEAR has, through its many articles on administrative technique, on in-service training, on supervision and on budget analysis, placed invaluable information, statistics and materials into our hands. This information helps us demonstrate the value of audio-visual techniques, materials and equipment to a community group receptive today as never before to an increasingly efficient program of public education."

3. "Less than five years ago it was possible for even the casually interested teacher, supervisor, administrator, or director of audio-visual education to keep abreast of the few new materials of instruction which

were sporadically produced. Such is no longer the case! Dozens of new producers and new plans for distribution, hundreds of newly produced titles of materials in sound film and filmstrip, recordings and transcriptions make it absolutely necessary for a methodical review to be given of these materials to every teacher or administrator interested in the audio-visual education and materials field. Through bibliographies, through announcement of new materials, and very important, *through a program of well-planned, intelligently planned, and selectively included advertising, the products of high caliber producers have been effectively displayed and explained to us (educators).*"

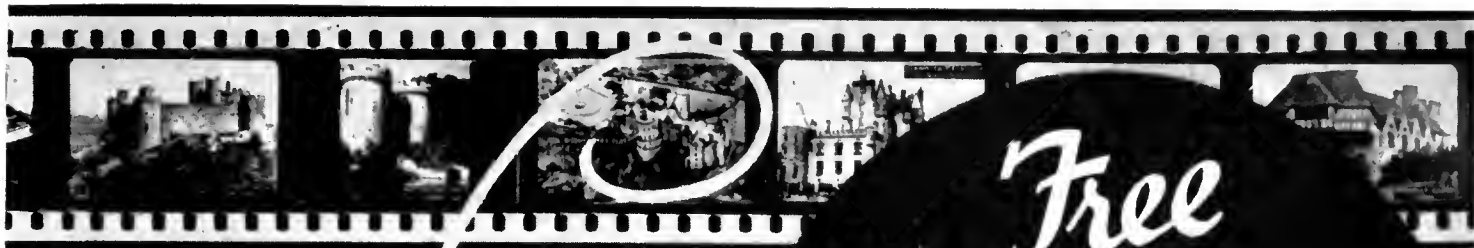
The emphasis which SEE AND HEAR has given to audio-visual teaching techniques, its tools, its equipment and its materials, has been from the standpoint that *the new tools for learning are no fad, no frill, but an established, proved, worth-while, scientific and new procedure for classroom instruction.*

To this end it becomes the editorial policy of SEE AND HEAR to deal with a fascinating and extremely effective subject—audio-visual education. For the more than 10,000 regular readers of this magazine, we will keep this faith! ●

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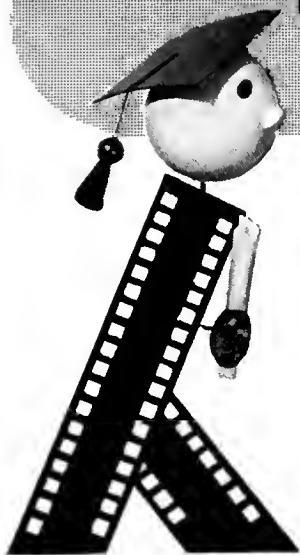
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EFLA CONFERENCE NOTES

A Special Report to See & Hear
by Edgar Dale, College of Education
Ohio State University

Mr. Paul Howard of the American Library Association opened the Educational Film Library Association Fourth Annual conference session at Columbus, Ohio, on "Contributions of Federal Agencies to School and Community Programs of Audio-Visual Materials" by emphasizing the complexity of the government system of agencies. "The government agencies represent an organization that is bigger than any school system. Occasionally some of the agencies conflict... Government agencies can also be compared to a college or school in which the Board of Trustees is perpetually in session, because Congress is always there watching. Appropriations are often suddenly cut, and most government films are made with restrictions..."

Other members of the panel were Floyd E. Brooker, Director, Division of Visual Education, U. S. Office of Education; Herbert T. Edwards, Acting Chief, International Motion Picture Division, Department of State; Chester A. Lindstrom, Chief, Motion Picture Service, U. S. Department of Agriculture; and Gayle Starnes, Chief, Acquisition and Distribution Section, Motion Picture Division, Library of Congress.

Mr. Brooker gave an overall picture of the Federal film program. He said that in order to understand the Federal film program we must understand four basic points: (1) production and distribution are the results of historical development; (2) government agencies are organized in terms of purposes and not in terms of media; and as a result we have many different agencies producing their own films; (3) all government agency films are produced for a specific purpose; except for the O.W.I., no agency has produced

films purposely for the public; (4) all films are political because the government is basically political, and as a result no picture can please everyone.

Mr. Brooker further reviewed the work of the Office of Education. In May 1946 this division was put on a civilian basis. Its long-range plans include the conducting of research and surveys, setting up workshops, and acting as a clearing house for all different kinds of visual aids down to the motion picture.

Lindstrom Tells USDA Story

Mr. Lindstrom gave a brief history of the work of the Department of Agriculture in producing and distributing films. "(This Department) . . . has become one of the largest research organizations in the world," he said. At present it works with radio broadcasts, exhibits, motion pictures, and other visual media. Cooperative arrangements with seventy-six libraries throughout the country have been made for distributing prints. "The situation has now come to the point, however," added Mr. Lindstrom, "where we are unable to take care of the needs of the libraries."

Edwards on State Department

In a review of the present status of the film program in the State De-

partment, Herbert Edwards spoke of the legal restrictions that still keep overseas films from general distribution. The State Department took over the work of the O.W.I. and the Coordinator of Inter-American Affairs when these latter agencies ceased operating in 1945.

The overseas program of the State Department includes daily broadcasts, press releases in 25 different languages, maintenance of 70 libraries, exchange of students, and motion picture service.

In the question-and-answer period Mr. Edwards was asked the status of the State Department's budget. Mr. Edwards answered that no appropriations had been set aside for the work of the division, and unless the appropriations are put through soon, the division will have no funds as of June 30, of this year.

A unanimous decision was made to recommend that the Board of EFLA pass a resolution urging Congress to appropriate money to the Overseas Information and Cultural Program of the Department of State. The members were urged, as individuals, to contact their Congressmen and Senators, and to do all within their power to get this important appropriation passed before June 30.

DAVI HONORED WITH PIONEER PRESENTATION

16 mm sound pioneer RCA presented a memorial scroll honoring the DAVI in Chicago last month. At the ceremony (l to r) are A. G. Petrusek, of RCA 16 mm equipment sales; W. A. Wittlich, DAVI president; Joe Park, Northwestern University; and Gerald Bench, Chicago Public Schools.



Classroom Demonstration and Discussion Featured at University of Minnesota Audio-Visual Institute

★ The University of Minnesota April Audio-Visual Institute featured an outstanding and worthwhile balance between formal talks, discussion, and actual classroom demonstration. A splendid overview of the whole field of audio-visual teaching tools and classroom teaching techniques was arranged for those in attendance. Use of films, 2" by 2"s, filmstrip, opaque projection, transcription, radio, and the sound motion picture was demonstrated to representatives of Minnesota's school system who convened on the university campus to spend a three-day session in examining the possibility for improving not only their own school audio-visual program, but for discovering the latest trend in audio-visual equipment, in-

formation, materials, and classroom technique.

Members of the "faculty" of the three-day institute held at the Center for Continuation Study included: Mr. Walter A. Andrews, State Department of Education, Minnesota; Miss Elizabeth Girling, Director, School of the Air, University of Minnesota; Mrs. E. M. Kane, Marshall High School, Minneapolis; Mr. Arnold Luce, University of Minnesota; Mr. Donald K. Lewis, University of Minnesota; Mr. J. M. Nolte, Dean of the Extension Division, Minnesota; Miss Florence Pederson, Tuttle Demonstration School; Mr. Gilbert Remington, Division of Lyceum Service, Minnesota; Mr. Tracy Tyler, Professor of Education, Minnesota; Mr. Paul R. Wendt, Director,

Audio-Visual Education Service, University of Minnesota; and several off-campus guests of the University: Mr. L. C. Larson, Indiana University, Bloomington; Mr. Erwin Welke, Coordinator, St. Louis Park High School; Mr. Walter A. Wittich, University of Wisconsin.

Highlight of an evening meeting was the plan for the organization of the Minnesota chapter of the Division of Audio-Visual Instruction of the NEA. Spearheading chapter formation were Mr. Paul R. Wendt and Mr. M. I. Smith, veteran leader and Advisor of Audio-Visual Education, Hibbing Public Schools, Hibbing. Mr. Smith and Mr. Wendt have formulated plans for the recognition of the Minnesota group as a creature of the DAVI.



Typical of one of the classroom demonstrations was Miss Florence Pederson's outstanding development of a bird unit built up on slide supplementary information. With her, two of her young second-grade students are fascinated as one of the color slides is projected.

EXCLUSIVE

See & Hear

Camera Feature



Here a group of primary children are "stopped" in the midst of one of the classroom demonstrations. Behind them, members of one of the Institute groups watch.



An effective presentation of the Minnesota School of the Air was directed by Miss Betty Girling; Mr. Ken Barry, program director, KUON; and Bennie Sentyrz, University of Minnesota, Radio Guild. Their presentation of "Penny and Paul" was illustrative of the outstanding intermediate-grade social studies material being broadcast regularly over the Minnesota School of the Air.

Deeply interested in hearing School of the Air Director Betty Girling explain the classroom services offered both by transcription and real life programs are, left to right, Bennie Sentyrz, radio guild; Gil Remington, Extension Division Lyceum Service, and John library; Mr. L. C. Larson, Indiana University; and to Miss Girling's left, Mr. Tracy Tyler, Minn. School of Education, director Radio Teacher Training.



Mr. E. C. Welke, St. Louis Park Audio-Visual Director converses with Mr. M. I. Smith, Hibbing, Public School Director of Audio-Visual Education, concerning plans for the organization of the Minnesota chapter of the Division of Audio-Visual Instruction of the NEA. Their leadership and their organization plan is one which will, no doubt, be copied in other states throughout the nation.

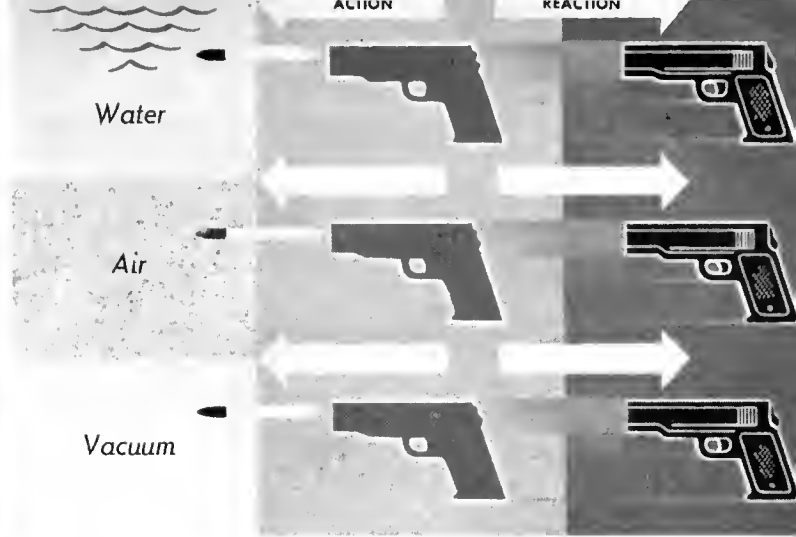


Feature of the audio-visual conference were displays of materials and equipment. Examining one of the older and the newer pieces of equipment useful in this field are, left to right, Mr. Erwin Welke, St. Louis Park Audio-Visual Director; Extension Division Dean Julius N. Nolte; Assistant Director Arnold Luce; and Mr. Paul Wendt.





The principle of jet propulsion comes directly from Newton's Third Law of Motion that every action produces a reaction. It becomes the animator's power to combine analogy with reality in the same scene.



Animation uses pictorial analogy to demonstrate that the reaction to an action is equal in force regardless of environmental influences. (Animated pictures above drawn especially for See & Hear by Walt Disney Studios.)

Animation

by Carl Nater

Director, Educational Film Division
Walt Disney Productions
Burbank, California

IN EDUCATION

VISITORS to the Disney studio always want to know "what makes them move?" But the thoughtful educator will probe for the root. He will ask, "Why make them move?" and that question, by no coincidence at all, leads into the discussion of the matter at hand—the function of the animated cartoon in the teaching process, and the separation of its field from that of live-action.

Actually, the fields of the two media are clearly marked. Where the live-action camera is the counterpart of the physical eye, the animation camera represents the mind's eye. Live-action will reproduce anything that can be seen — animation will produce anything that can be imagined. Both fields are rich in potential. Much of the curriculum is rightly concerned with the facsimile physical aspects of the world in which the students will live, and in this broad field the live-action camera is unchallenged. But teachers also want to impart a comprehension of abstracts, of ideas, of principles; and that is the proper field of animation.

A direct demonstration of the fact that the two media are complementary rather than competitive appears in a film now current in the schools. Titled *Jet Propulsion**, the film alternates between live-action, to show what the jet plane actually looks like on the ground and in flight; and animation, to make clear the principles on which it works. The result is more effective

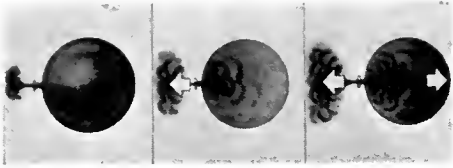
than it would have been had either medium been used exclusively.

The educative possibilities of live-action are concrete, and reasonably apparent; those of animation are not so apparent, and need a good deal of exploration. And so, using pictorial examples from the *Jet Propulsion* film, let's talk about animation and what it can do in its proper field of clarifying the difficult-to-understand idea, principle, and concept.

Teachers tell us that in the realm of the abstract, if a picture is worth a thousand words, a compelling analogy is worth five thousand. And the imaginative analogy is animation's meat and drink. For example: the principle of jet propulsion derives from Newton's Third Law of Motion, to the effect that "every action produces a reaction which is equal in force and opposite in direction." This abstract principle was visualized in the film in terms of an escaping toy balloon, which, as the air escaped through its open vent, drove forward in reaction to the rearward discharge of air. Then an essential sidelight—that this forward motion really resulted from action-and-reaction, and not from the push of the gases on the surrounding air—was visualized by the firing of a pistol through obstacles of varying density (steel, water, and a vacuum), wherein the recoil of the pistol was shown diagrammatically to be, in all three cases, exactly the same. Finally, to draw the conclusion visually, on the screen, rather than verbally, in the narration, animation used its peculiar power to tie analogy and actuality together in the same scene by superimposing a continuously firing pistol on the jet outlet of the moving airplane itself. When the sequence was finished, analogy had embedded an abstraction in the concreteness of the viewer's own familiar experience.

The first tool in the picturization of analogy is ani-

* *Jet Propulsion*—Sound, color, 16 min.; Source: General Electric, 1 River Road, Schenectady 5, New York.

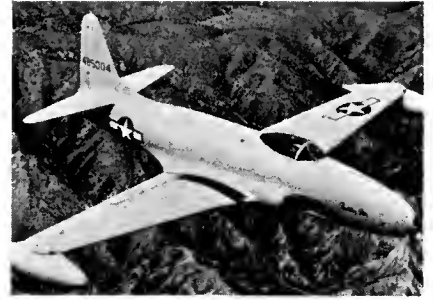


Left, top: A second way of showing the principle of jet propulsion is likewise presented through analogy. Through animation the effect of escaping air on the path of movement of a balloon is shown.



Left, bottom: The completion of the analogy then includes the drawing, again in animation, of the jet plane in flight.

Right: The animator may choose live photography as a means of further explaining a concept. (Illustrations by Walt Disney Productions from the General Electric film "Jet Propulsion".)



mation's extraordinary power of selection. Whereas the live-action cameraman must take a scene pretty much as he finds it, the animation artist has complete discrimination as to what he shall "stage." Hence, nothing need be visible on his screen to clutter the significant essence of the point at issue. Moreover, this power of selection permits the animated screen to accumulate parts, one by one, into a conclusive whole; and to demonstrate clearly any part in its true and proportionate relationship to the whole. Our jet engine, for example, began its acting career as just the central shaft; then, one by one, the function of each demonstrated as it appeared, the screen added the turbine, compressor, the firing chambers, and so on, until the assembly was complete—comprehensible both in fraction and in sum.

A second tool is that power of exaggeration which is inherent in the art of caricature. When it was necessary to show the low vibration problem of the jet in comparison with the conventional reciprocating engine, there was no need for a narrator to tell the audience what to watch; it was there, pointed up by exaggeration into an unmistakable conclusion.

An important corollary of exaggeration is animation's control of *emphasis and accent*, which in the *Jet* film, made it possible to demonstrate the basic similarity of principle between the jet engine and the turbo-supercharger (not at all apparent in the live-action "flesh") by foregrounding their common denominator, the turbine-and-compressor assemblies, wiping out all the irrelevant environment. And, of course, the clarity and simplicity which these tools make possible is implemented by the animator's familiar *stock devices*—the labels, arrows, dotted lines, and diagrams—which nail down the medium's quality of economical direct statement.

The net result is that, when the subject is properly chosen and the tools creatively used under expert educational advice, animation can clarify a complex abstract by distilling it down to its significant essence, simplify it by exaggerating its key highlights, and make it memorable with emphasis and accent.

Fundamentally, the difference between the two media is akin to the difference in philosophy between a photograph and a portrait. Live-action is ideally equipped to show what things *are*. Animation can show what they *mean*, taking off from actuality and "projecting" it to the point where it is "truer than truth"—as illustrated in the *Jet Propulsion* film where the plane's conventional propeller transforms into a giant bit, visually "boring" its way through a material-

ized atmosphere. This general conception of animation as the physical expression of the imagination, unfettered by the finite, manifests itself in three specific ways.

A. *Physical objects which no longer exist, or which are inaccessible to the live-action camera, can be reproduced by animation.* An eroded hillside can grow back to the ghost of its former self . . . hidden geologic strata can be explored . . . dinosaurs can return to their prehistoric haunts . . . the evolution of our earth can be re-enacted, and the solar system brought down to comprehensible scope. The animator, if pressed, might even be able to draw a picture of infinity.

B. *The invisible can be made visible.* Heat, electric, and sound waves can be given visible "substance" symbolic of their invisible natures . . . musical overtones can form a pyramid on the trapeze of a vibrating violin string . . . the unseen force of gravity can become a visible magnet (which craves apples?) . . . a nucleus can juggle its electrons (and lose one to a predatory rival.)

C. *The inanimate object (or force, or whatever) can be "characterized,"* in a technique which gilds clarity with interest-holding "entertainment"; even that touch of indigenous humor which may make a point more memorable than the straight treatment. From *Jet Propulsion* comes the example of the Wright brothers' first plane, coughing and bumping to emphasize the enormity of its task. If it's necessary to anchor a point with a memorable image, an adjective can



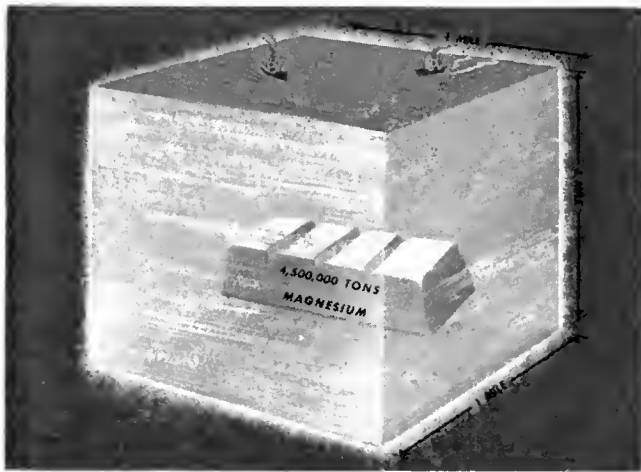
This elementary picturization through animation of how sound travels from a source to hearer illustrates how the animator can visualize the invisible (sound waves) as well as give characterization of the inanimate (the sound source and hearer).

fall in love with its noun... a digit can struggle to escape the captivity of a plus sign . . . a circumference can set forth in search of its diameter . . . a railroad can push back the wilderness, and then race a river to the sea . . . midget Vibration can sting giant Resonance into reinforcing his feeble cry.

And finally, in that area where live-action and animation overlap, we can even *combine the two media*. It isn't too long a step, from the live Uncle Remus in *Song of the South* lighting the pipe of a cartoon frog, to outright combinations for educational purposes, wherein teachers ask us to screen such things as a live workman leaving a trail of animated footprints (thus transforming a "time form" into a space form), and even animated electrons streaming with scientific accuracy through a "live" cyclotron. All with the end result that animation, through its power of direct statement and its peculiar ability to pour concrete into the abstract, can lift the burden of the message up off the sound track and put it on the screen where it belongs—thereby, since the ear forgets but the eye re-



Complete objectivity when dealing with intimate problems, which under some circumstances tread on taboos, can be gained through animation, as in this case instruction is being given on how to bathe the baby. (Illustration from Johnson and Johnson film, "Bathing Time for Baby.")



By picturizing physical objects which are inaccessible to the live-action camera, animation uses its power of direct statement to demonstrate visually that the source of magnesium is inexhaustible. (A Walt Disney Productions animation drawing.)



These weight lifters make their point entertainingly memorable by the use of emphasis and exaggeration. (The two illustrations above by Walt Disney Productions from Dow Chemical's film, "Treasure from the Sea.")

members, introducing a new retention factor which may take on considerable importance in the teaching processes of the future.

Compared to what we may one day see, animation for teaching purposes, like all teaching film, is in an embryonic stage. *The serious danger to its future utilization is, paradoxically, that it will be used too much; more specifically, that it will be used outside of its proper area.* Animation, especially good animation, is more expensive than its equivalent footage of live-action; also, the pool of trained and able talent is definitely limited and not quickly expanded.

Hence, it is vital that any subject nominated for animated production should be checked with extraordinary care on some such basis as the following:

1. Do educational experts feel that the point is now being taught reasonably well without film? If yes—no film;
2. Do they feel that slide-film or some other semi-static visual medium can do the job reasonably well?
3. If motion film is required, can the subject be done, again reasonably well, in the live-action medium? and
4. If it seems conclusive that animation is required, will animation itself permit of a result which is direct, short, sharp, clear, rememberable, and which does an essential job superlatively well?

Animation is no panacea. For many important subjects, particularly those involving the reproduction of physical reality, live-action and the other facsimile arts are actually far superior.

All of which, when you come right down to it, is more or less beside the real point. Which is, to borrow a device from Miss Stein, "that a medium is a medium is a medium." Both in theory and practice, a medium is an intermediate thing, merely a mechanical means of transferring an impression from one mind to another. Animation or live-action, television or telepathy—each succeeds or fails in direct ratio to the discipline and creative power behind it, and which it merely transmits. Execution is only the flower which springs from the seed of thought. ●



As the Committee on Audio-Visual Education released its findings and made recommendations, teachers rediscovered many tools already a part of our teaching equipment.



"How to Use the Opaque Projector" was one of the exciting activities discovered and recommended for use particularly among primary-level students.

From "Movie Day" to A-V Education

by John Sternig

Science and Audio-Visual Education, Glencoe Public Schools, Glencoe, Illinois

IN COMMON with many schools we had "movie days" regularly after our first projector was purchased some years ago. Weekly film programs were worked up for the full year during the spring and summer. Some attempt was made to correlate films with curriculum by having teachers send in suggestions for films and by having committees of teachers help in the development of the program. In actual practice this meant very little since selections were hit and miss. Actually we were putting on an enrichment program with everybody clamoring to see every film that came. We do not apologize, for a start like this is not uncommon in other communities.

Our next step came when we realized the need to evaluate our use of films. The term, Visual Education, was being used more and more in educational circles and we began to ask ourselves informally if what we were doing could be dignified by the term. We concluded that it could

not; that our use of films was too much an entertainment, and that our use of other visual aids was even less. The time for doing something about it was at hand. Gradual self evaluation was the best possible means of getting something accomplished. *The entire staff felt it.* The administration could have imposed an ideal, theoretical program long before *we all* reached this stage, but to do so might have meant "short circuiting" teacher or faculty cooperation.

Discussions in faculty meetings led to the staff decision to set up a committee to make a complete study of the entire area of audio-visual ed-

ucation. Thus an Audio-Visual Committee came as a natural answer to a felt need. Members from each division and from each school were represented.

This Audio-Visual Committee spent two years studying. Although our use of movies was the motivation, originally we all knew that



STUDY-EVALUATE EQUIPMENT AND USE

movies were only one phase of audio-visual education. Our study and reading was broad from the start. Staff members were kept informed of developments.

The committee began by surveying and studying the equipment we already owned.

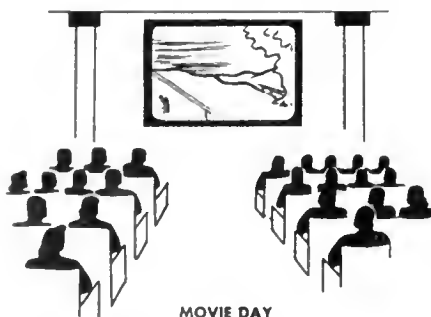
As knowledge grew and the whole staff became interested, the slide projectors, filmstrips, opaque projector, microprojector, stereoscopes, radio and public address system no longer gathered dust.

Interesting class projects developed. Children learned to make their own slides, the public address system was used for simulated radio broadcasts and for narration and sound effects in conjunction with recordings and dramatics, the opaque



FACULTY DISCUSSION

ucation. Our faculty organization encourages a continuing in-service training program. General faculty meetings are held regularly. In addition, Division groups (Primary, intermediate and upper-school) meet to consider their specific problems. Beyond this, special study-action groups in Social Studies, Language Arts, Professional Relations, Community Relations and so on, devote

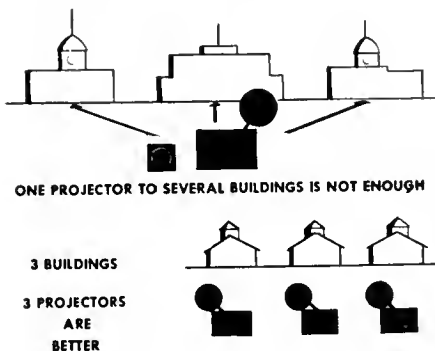


MOVIE DAY

projector was used for experiments in developing reading readiness.

One of the first major recommendations made by the committee was for the development of a filmstrip library to augment the few strips we already had. Additional filmstrip projectors were purchased. Arrangements for critical preview of selected films by committee and faculty members were made. A comprehensive library of filmstrips now numbering about one hundred titles was slowly developed. The purchase of a 35 mm camera was also recommended and achieved so that we could make our own slides on Kodachrome or direct positive film.

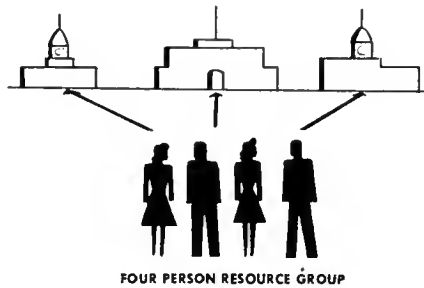
The committee members read current books and periodicals and discussed them. Gradually we de-



veloped an up-to-date point of view on Audio-Visual Education.

Our use of films was completely analyzed. All the defects were laid bare, and then suggestions were made for what needed to be done. *First, we felt that films should correlate with the curriculum.* Our first step in weaning the faculty and students from "movie day" was to eliminate it and substitute for it a core program. *Requisitioning from teachers for films that correlated*

with their studies was encouraged. This attempt at spot booking did not work too well the first year. First of all we had only one projector for three schools, and secondly, teachers did not know how or when to order films so they would come when needed. Our experience showed the need for a definite organization for selection and order-



ing of films and also indicated the need for more projectors. The "herd instinct" for seeing all films was also still too much with us. More education was needed as well as more organization and equipment.

Fortunately we have a Board of Education which was actually ahead of us in urging the use of Audio-Visual aids and in understanding the problems involved. The Superintendent and Board were our greatest asset. We asked for and received three new projectors. We were then able to get to work seriously at developing a functional audio-visual program. The following plan was therefore set up:

1. A four-man resource committee was established to serve as administrators of an audio-visual program in the three schools. We have no audio-visual director as such.

2. Complete sets of all film catalogues were put on file in each school so that teachers could refer

HOW COMMITTEE AND STAFF SHARE STUDY AND IDEAS



to them easily and with their pupils decide what films would be of help in their work.

3. Forms for requisitioning, ordering and evaluating were prepared and the mechanics of the process set up. Teachers send the requisition blanks to the resource person in their building. Once a week all orders are sent out by the office clerk after being recorded on a master chart. Acknowledgments of orders are sent to the resource person upon arrival, and the teachers concerned are informed and final entries made on the master chart. When films arrive, they are sent to the teacher requesting them, and the teachers arrange for showing times and places. Each school has trained teachers and students, some one of whom is available almost any hour of the day. *All films are rented for three days. This makes it possible for the teacher to have plenty of time for preview and planning, class viewing and reviewing, and when desired the films can be used by other groups who might need them the same week.*

4. All pre-planned programs were discontinued. *Films now must all be ordered directly by the teacher who uses them.*

5. A complete bulletin explaining every phase of the program was prepared and explained in a general faculty meeting in the opening days (CONTINUED ON PAGE FORTY-EIGHT)



As a result of its continuing teacher-group evaluation of the filmstrips, we now have accumulated a school-owned library of well over one hundred titles.

In the future, the audio-visual resource group will continue to investigate and encourage the use of the new tools of instruction which the staff has discovered.



Students and their teacher, Miss Margaret Straight, listen to the transcription, "Splendid Legend." (Picture Courtesy of Dixon MacQuiddy, Department of Instruction, Santa Barbara City Schools.)

An English Class Listens

by Margaret J. Straight

La Cumbre Junior High School, Santa Barbara, California

THIS IS AN ACCOUNT of an audio-visual project—a project during which an effort was made to gather as many *visual materials* as could be found to set the stage for effective listening. When the students began their work, they had the advantage of many well-chosen materials: a beautiful model of a Mississippi steamboat (girls as well as boys were fascinated by it); a colorfully illustrated edition of *Life on the Mississippi*, and a collection of non-fiction books of related interests: a book on building model boats, one on the romance of transportation—on steamships, a biography of Robert Fulton, and one on navigation. A final fascinating material was an 1860 map of the United States to remind the students that our "country" at that time was practically bounded on the west by the Mississippi River. It was in this

graphic setting that our listening experience took place—our listening experience with a fascinating new transcription, *Splendid Legend*.*

Splendid Legend tied in very well with our over-all objective. In our study of literature, this transcription provided a source of interest in biography, literary criticism, and the writings of an outstanding author. Using this transcription at the time when they were preparing book reports, the students became interested in browsing through the books written by or about Mark Twain. While a large proportion of the classes had read at least two of Mark Twain's books, notably *Huckleberry Finn* and *The Adventures of Tom Sawyer*, many students after hearing the transcription selected one of his books for their next book report.

Experiencing the transcription made it easier for the students to visualize the young Sam begging the old captain to teach him to be a riverboat pilot. Many students sympathized heartily with Sam's difficulties with book learning—they easily shared Clemens' enthusiasm to be at the "wheel."

The part of the transcription dramatizing Sam's boyhood held intense interest. In giving their impressions later, almost all the students pointed out that they thought the dramatized episodes were best. The dramatic presentation of the episode typifying Clemens' venture into California in the Gold Rush days was a high point. When asked what new information they had gained from this listening experience, the majority mentioned the fact that Sam Clemens had missed a fortune because he was too lazy to bring another pail of water. The moral *did not miss* its mark because of its streamlined, forthright presentation. A subsequent class reading of "The Jumping Frog of Calaveras County" convinced the students that Mark Twain had mined something more precious than the gold Samuel Clemens had just missed finding.

The effort was made to get the students to picture the background of the times in which Mark Twain lived and wrote, to transport them from the days of 1947 to the period between 1835 and 1910. Contributing graphically to this was a group of costume dolls very effectively illustrating the dress of both men and women of that era. Thus the students were informed of the dress and appearance of Clemens and his friends. A "period" doll showed how Miss Olivia must have looked when her papa asked her to come out from behind the curtain and accept her chosen beau with papa's blessings. The humor of this part of the record seemed a little subtle for them, although many of them reacted to it in a restrained response.

Splendid Legend is more than information. Part and parcel of it is a section on teaching suggestions, a student preview, the main body of the listening experience, and finally an evaluation section. Let me illustrate:

A special "teacher's introduction" to the transcription gives significantly helpful suggestions for its best use. The teacher should play this part well in advance of the planned project, for it will help considerably in preparing the background material setting the stage.

In the "pre-listening activities"
(CONTINUED ON PAGE FIFTY-TWO)

* *Splendid Legend* is a 15-minute, School Guild Theater transcription which very effectively dramatizes biographical highlights in the career of the colorful humorist, Mark Twain. Authors are Elizabeth Goudy Noel and Wilson Bower. The producer is Training Aids, Inc., 7414 Beverly Blvd., Los Angeles 36, California. The transcription is a vividly colored portrait of the bad little boy, Sam, who became one of America's most loved writers.



WORLD FILM REPORT

Films and UNESCO

by Edgar Dale

★ THE FIRST general public conference on UNESCO held anywhere in the world is over. This conference at Philadelphia on March 24, 25, and 26, had a two-fold approach to problems relating to international education, science, and culture.

First, we had noted speakers, including A. J. Stoddard, Superintendent of Schools, Philadelphia; Bernard Drzewieski, Director, Educational Reconstruction and Rehabilitation Section UNESCO; Howard Wilson, Assistant Director, Division of Intercourse and Education, Carnegie Endowment for International Peace. Representative Karl E. Mundt of South Dakota told the 1,000 delegates representing 500 of the leading educational, professional, labor, civic, fraternal and religious groups in the nation what UNESCO was trying to do and the grave problems confronting those concerned with international education.

A second approach to these problems was through a series of fourteen section meetings. These were:

1. Problems of Educational Reconstruction

2. Community Participation in UNESCO

3. How Do We Teach for International Understanding?

4. The Revision of Textbooks and Other Teaching Materials

5. The International Exchange of Persons

6. Press and Radio in UNESCO

7. Films and UNESCO

8. The Study of Social Tensions

9. Humanities and Philosophy

10. UNESCO's Program of Fundamental Education

11. The Contribution of the Creative Arts to UNESCO

12. The Natural Sciences in UNESCO

13. Books and Libraries in UNESCO's Program

14. Museums in UNESCO's Program.

The panel on Films and UNESCO included the following speakers: John Grierson, Head of the Media Division of UNESCO; George Zook, President of American Council on Education; Edgar Dale, Ohio State University; Floyd Brooker, U. S. Office of Education; Roger Albright, Motion Picture Association; Miss Wright of the State Department.

Among the problems discussed and the conclusions reached were the following. First, foreign countries devastated by the war need help in building up their visual programs. They need photographic equipment; there is need for scholarships and fellowships by means of which young able persons can be sent to England, United States, and other countries for additional training. Great Britain has already offered twenty-six such scholarships.

We must break down tariff barriers so that educational films will flow freely from one country to another. To this end, a treaty must be signed by our Congress by means of which the educational quality of films is attested and their free flow to all nations facilitated.

The danger of culture imperialism through films and other media was noted. There was discussion of the need for preventing false notions about America arising through the kinds of films that are sent abroad. The importance of cultural reciprocity and the need for a free flow of ideas to the United States as well as from it, were stressed.

There was commendation to the State Department for the films which it has produced showing the nature of life in various parts of the United States. There was also a recommendation that the Library of Congress

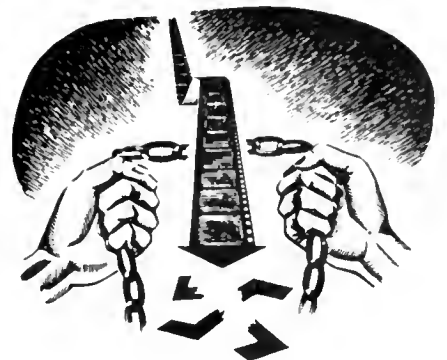
release the films produced by the Office of War Information.

It was suggested that the National Commission for UNESCO establish an Advisory Commission on Films. It was also suggested that this Advisory Commission explore the possibility that such an organization as the Film Council of America could aid the National Commission with its work relating to UNESCO.

It was pointed out that we have done little in an organized way in selecting, using, evaluating, or producing films which will show to the people of the United States the basic current objectives of the UNESCO. These objectives are, first of all, to aid in the educational reconstruction, and second, to develop a broad program of international understanding.

What does this program mean specifically to the Division of Audio-Visual Instruction? Let us remember that there are 30,000,000 boys and girls, young men and women, in the schools of America. They need to be informed about the problems of international reconstruction and international education. These problems range all the way from providing paper and pencils for school children to international exchange of college students.

Many of these problems seem remote to us here, but they can be brought alive and made real by visualization. We need to discover films, charts, posters, recordings, photographs, slides, which will make international relationships graphic, real, vital to every American. The DAVI can do this through UNESCO.



Canada Serves the Common Cause

by Ross McLean

Government Film Commissioner
National Film Board of Canada

A FILM PRODUCED in the United States, *Our Shrinking World*, dealing with the closer relations between nations as a result of modern methods of communication, was recently given wide Canadian non-theatrical distribution through the National Film Board of Canada. Equally extensive circulation was arranged for a British film, designed to promote international understanding, *Man One Family*. Like *Out of the Ruins*, one of the Board's own current productions that describes how nations can help one another in reconstruction, these films illustrate the basic considerations underlying the film production planning of the Canadian government film agency which it is my responsibility to direct.

All three films deal with the theme that men of every nation have common interests and share international responsibilities. It is in this light that we of the National Film Board of Canada view our task of public service; we make films to meet the needs of the Canadian people as citizens of Canada and citizens of the world.

The matters with which Canadians have been concerned since the war, and about which the Board has produced its most recent films, are the same as those with which other nations have been concerned. It may be a question of public health services: to this end the Board has produced for the Department of Health and Welfare films like *Rural Health*,

a description of a provincial health plan, and *What's on Your Mind?*, the development of Canadian psychiatry. It may be the problem of improving agricultural conditions and techniques: in this field the Board has produced for the Department of Agriculture films like *Farm Electrification*, the introduction of electric power into rural communities, and *Certified for Seed*, the production of high quality seed potatoes. It may be to further industrial safety in the interests of which the Board has produced for the Department of Labor the *Accidents Don't Happen* series, four films on accident prevention.

Coordination of Film Efforts

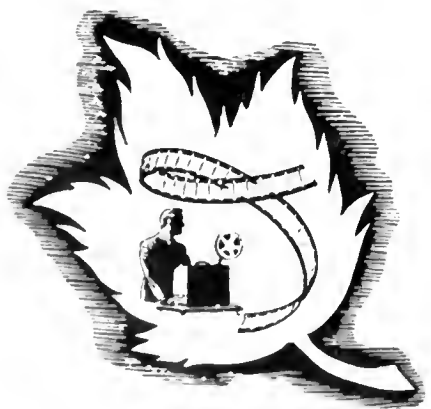
◆ The National Film Board of Canada co-ordinates production and distribution of motion pictures, filmstrips, still photographs and displays for all departments of the Canadian government. As a consequence of this responsibility, the Board's production programme reflects a variety of fields of Canadian endeavor: for social planning, there is among other subjects *Small Fry*, dealing with child welfare; for transportation, there is *Great Lakes*, a film in Kodachrome on inland shipping; to describe the development of natural resources, there is *Power Valley*, an electrical project on the St. Maurice River, *Science Goes Fishing*, the contribution of science to modern fishing techniques in the Gaspé; *Life on the Western Marshes*, a color film on the conservation of bird life; *Bronco Busters*, a color production of the rounding up of livestock on the western prairies; and *Tomorrow's Timber*, the conservation and use of forest products.

The way in which one of the Board's films is distributed non-theatrically, both in Canada and abroad, demonstrates the comprehensive use planned for in its productions. A typical example is one of our recent two reel subjects in Kodachrome, *Vegetable Insects*. This

film, shot by microphotography and outlining scientific methods for getting rid of destructive garden pests, was planned in co-operation with the Entomological Branch of the Department of Agriculture. It is being distributed this month by traveling field men in English and French on the Board's 170 Rural Circuits to more than 2,500 communities where it is being given an average of 6,157 showings per month to an approximate audience of 595,762. In addition, prints are circulated in upwards of 104 film libraries across the country. The field representatives are furnished with a complete utilization kit containing colored slides, suggestions for discussion, and supplementary pamphlets on insect control. They work closely with the local representative of the Federation of Agriculture in organizing discussion forums following their showings.

To take another title as an example of international distribution, *Great Lakes* has been distributed abroad in six languages: English, French, Spanish, Portuguese, German and Dutch. Prints have been sent for distribution to 30 different countries; to N.F.B. offices, and commercial libraries in the United States, to the N.F.B. office and the Central Office of Information for circulation through its channels in the United Kingdom, Ireland, and the Commonwealth, and to Australia, South Africa, New Zealand, Trinidad, Jamaica, Egypt, France, Belgium, Greece, Norway, Holland, Sweden, Germany, Malaya, China, and 13 republics in Latin America. There have been wide sales of the film to educational institutions, film libraries and government film agencies in many countries. The German version has been distributed in Germany by the Allied Control Commission and on the continent by UNRRA. A supplementary filmstrip has been extensively used by schools in the United Kingdom and New Zealand, while the British Ministry of Education has requested the film for showing in British schools.

The kind of use our films receive abroad is also a reflection of their quality. *Vegetable Insects* invoked enthusiastic comment when it was shown at the 9th Congress of Scientific and Technical Films in France last October. *Suffer Little Children*, a



film describing the work of UNRRA in Greece, was widely distributed by the U.S. Department of Agriculture to promote the work of the Famine Emergency Committee. The film was used for the same purpose by the New Zealand Government, and was publicized in the United States by the Commissioner on International Educational Reconstruction. *Out of the Ruins*, which was shown at the FAO Conference in Copenhagen, was left in Denmark on request for showings by Danish relief organizations. *Flight of the Dragon*, a description of Chinese art exhibits in the Royal Ontario Museum, has been purchased for distribution in Chinese schools. The Belgian Ministry of Education is showing one Canadian film a month in Belgian schools. The first title to be distributed was the French version of *Music in the Wind*, the story of the construction of a pipe organ. The Rural Electrification Administration in the United States is arranging extensive showings of *Farm Electrification* to power companies. A great many requests for purchase of *What's on Your Mind?* have been received from Boards of Health in several countries. Many other examples could be quoted.

Channels of Film Distribution

◆ It is the policy of the Board to offer its films for circulation abroad through the prevailing channels of distribution in the particular country to which they are sent. In countries where the Board has not the international branch offices it maintains in the United States, the United Kingdom, Australia and Mexico, the films are sent to Embassies, Legations or to the offices of Canadian Trade Commissioners. They are then made available to government film agencies, film libraries, educational institutions and national organizations. They are also offered for sale to commercial 16 mm and 35 mm distributors. At the present time, the National Film Board releases in English are regularly shown theatrically in newsreel theatres in the United States and in the United Kingdom, and are distributed theatrically in Spanish and Portuguese throughout Latin America through *Clasa Films Mundiales* and *Películas* (CONTINUED ON PAGE FIFTY)

Sight & Sound in Latin-America

by Robert H. Kulka

THE INTEREST of Latin America in audio-visual education is real and profound. Practically all Governments have begun campaigns for "analfabetizacion," which is to educate everyone to read and write. The same spirit of progress is being displayed by the leading educators for schools and universities, who are desirous of not only helping education in their own schools but by reason of the lack of trained teachers throughout their Republics wish their countries to have the advantages of visual aids to help in the more rapid advance of such countries. Sanitary and Health Departments, Agricultural Departments, as well as the Military and Naval sections are all keenly interested and there is no doubt of the ultimate progress that will be made.

In introducing visual education in these countries we begin with lectures and demonstrations for teachers and government officials and also invite the public. Newspaper campaigns are inaugurated to educate the public. Campaigns such as these are necessary to help influence the political vote for sufficient funds to acquire material. Thereafter we have started teacher training groups and wherever possible are urging teachers to come up to universities and colleges in the U.S. for training courses in the use of visual aids. This all takes time.

Fortunately in Latin America, we were among the first to start, and we have been able to keep our campaigns on a high level. It is realized throughout the 21 Republics we have worked, that visual education must become an integral part of each school system. In other words, the schools to the south have not gone through the long vicarious years of trial and tribulation that the U.S. Schools have, and we have been able to start them without any preconceived ideas, and start them on the right path. Whether we can keep them so, remains to be seen.



Much depends upon our manufacturers of projectors and producers of films having an altruistic viewpoint in regards to this matter, and having people with some ideals handle it—otherwise it may appear to our neighbors as another U.S. big business racket. Commercialism can defeat its own ends.

It is necessary to have the pictures narrated in Spanish, but in a neutral Spanish, that is not too Mexican, Argentine or Colombian. This has been accomplished, and is very pleasing. Text books in Spanish as teachers' guides are necessary and are supplied wherever possible.

We have found from experience that many typically U.S. films are not suitable and offend. For instance where you wish to teach farming to natives in Latin America and you show a husky U.S. farmer flexing his brawny arms with terrific muscles, it gives our friends a sort of inferiority complex—one must be very careful about those aspects.

I sincerely hope that the U.S. producers will be careful, and will, as we have, make their films in Spanish as described. For Brazil produce them in Portuguese, but Brazilian Portuguese, otherwise the films would not be acceptable.

During my trips with Mrs. Kulka, she aided in lecturing to women's groups of educators, and I can honestly say, that the Latin American woman, is one to be relied upon. They are civic minded, and one can rely they will not be swayed by the political situation, as is so often the (CONTINUED ON THE NEXT PAGE)

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case, when one has gotten started, and matters change politically to upset one's work. We have found notable educators in our trips and in the most unexpected places have found the highest type of educational organization, even in such places as Quito, Ecuador where one would not expect it.

We have now introduced visual education to such governments as Venezuela, Colombia, Peru, Chile etc. Our work has only begun, but it is a great privilege to be engaged in such work and one has the thanks and earnest cooperation of good friends in Latin America who are interested in the progress of their people.

In due course I think it will be necessary for each L. A. Republic to produce special pictures in relation with their own particular problems and cultures, and on subjects as agriculture, child nutrition etc. etc. There is also the great problem of educating Indians. This I discussed with such fine and great characters as President Arevalo of Guatemala whose population is 75% Indian. Several programs have been evolved and are being tried with wire recorders and locally made pictures with Indian characters portrayed on the screen.

Visual education gives us a real chance at creating the spirit of Pan Americanism and goodwill—it's a challenge to us—let us meet it, and while not of course overlooking the necessary business aspects let us conserve a desire to serve and build for the future. ●

Films for Your School on the Latin Americas

◆ Most, if not all, of the films produced in the past few years under the auspices of the Coordinator of Inter-American Affairs, U. S. wartime agency, may be obtained from local visual education libraries. Also write the Library of Congress, Motion Picture Division, Washington 25, D.C.

Other excellent films have been produced by Encyclopaedia Britannica Films and by Hollywood Film Enterprises.

Brazil Prepares for Tomorrow

by John E. Hansen

Vocational Educational Specialist, Inter-American Educational Foundation

VISUAL EDUCATION in Brazil is largely in the promotional and pioneering stage. To date production and use of educational films have served cultural purposes rather than for classroom instruction. However, the value of educational films and other visual materials for instructional use in the classroom is recognized by educational leaders, and a movement is under way to develop a truly educational program.

The National Institute of Educational Cinema, a division of the Ministry of Education, serves the schools and cultural institutions of the nation. In its well equipped studio and laboratories it produces motion pictures in such fields as the history and geography of Brazil and the natural sciences. These films are loaned to schools and institutions throughout Brazil.

The University of São Paulo has within the past year inaugurated a department of visual education with the aim of serving the schools of the State of São Paulo. The objectives of this program are quite similar to the film programs of the extension divisions of universities in the United States.

Estimates indicate that there are between 250 and 400 16-millimeter sound projectors in Brazil, but it is probable that the largest proportion of them are owned by private individuals on commercial firms. The great demand for these projectors is causing a great increase in importa-

tion from the United States, but the market has so far been virtually untouched.

Oldsters in the visual education movement in the United States will recall the "vicious circle" of fifteen to twenty-five years ago. The projector manufacturers could not sell their projectors in sufficient quantity because insufficient school films were available to make it worthwhile for schools to invest in projectors. On the other hand the film producers could not sell sufficient films to pay production costs because few schools were equipped with projection equipment. This same situation is now faced temporarily by Brazil.

The difficulties are still further heightened by the high cost of importing projection equipment from other countries. Sound projectors which cost \$400 to \$500 in the United States cost fully twice that in Brazil, and most school budgets in Brazil as in the United States, do not permit the purchase of many classroom projectors at such a cost.

The present advanced state of the educational motion picture program in the United States is due largely to the foresight and philanthropy of several large educational film producers who produced hundreds of classroom teaching films without too much concern regarding the return on their investments and to the splendid work of such government agencies as the United States Office of Education. Visual education in Brazil has as yet not received any such boost.

As part of the movement to acquaint the peoples of Brazil and the United States with each other, the Office of International Information and Cultural Affairs of the State Department is distributing and showing many motion pictures and other visual materials on the various aspects of life and culture in Brazil and the United States. The films and materials are being made available to communities throughout Brazil. This agency is probably the



greatest single source of 16 mm educational and cultural films in Brazil. It has a total of 300 film subjects, exclusive of newsreel subjects, with a total of about 5100 prints in its circulating library. During the year 1946 it put on 11,012 showings throughout Brazil to a total audience of 4,183,258 persons.

The Institute of Inter-American Affairs is doing a great deal to promote visual education in Brazil through its joint Brazilian-American agencies. The Special Service of Public Health has produced and is using numerous motion pictures, filmstrips, and posters in its health and sanitation program throughout Brazil. Such a closely integrated program is doing more probably to demonstrate the value of visual aids than a super-imposed program could.

The Inter-American Educational Foundation, whose primary objectives in Brazil are (1) to promote improved methods of food production through its rural agricultural training program and (2) to provide more and better trained industrial workers for Brazilian industry through its industrial training program, has set up an integrated visual education program whose function is to procure, produce, and distribute visual aids which will help to accomplish the objectives of its training program.

Materials produced in the United States are being studied with a view to selecting those that suit Brazilian needs. These will be translated into Portuguese and reproduced for use here. As courses of studies are organized a careful study is made to determine what visual aids are most needed to teach these courses. A production program is under way to meet these needs. The primary aids being developed are motion pictures, filmstrips, and enlarged photographs. A central distribution center is being established at Rio de Janeiro, and branch libraries will be established at leading training centers throughout Brazil. Plans are also under way to bring staff members from industrial and agricultural schools throughout Brazil to Rio for specialized training in the classroom use of visual aids. After this training period these instructors will return to their respective schools and training centers to serve as directors. ●

See & Hear Goes to Chile

by Rachel Salisbury

Head, Department of Education, Milton College, Milton, Wisconsin

LIKE OCCASIONAL BEADS on a long string, and with a knot of them bunched in the center, the public high schools of Chile dangle down the 2600-mile length of the country from Arica to Santiago, from Santiago to Punta Arenas. There are 89 of them, and the Chileans call them "liceos." Here the young people of the country may get a college preparatory education, if they can afford to buy the uniforms and to pay the \$3.00 annual fee. The children of the rich are more likely to attend one of the 187 private high schools.

Poised as it is on the brink of industrialization, the Chilean government has grown aware of the fact that the classical, college-entrance curriculum adapted from European models is not the best preparation for citizenship in the new Chile. It wants to provide for all of its youth instead of only the upper ten percent. Therefore, in 1944 it set up a three-year, intensive study of curriculum methods, designated four experimental high schools in the city of Santiago for demonstration teaching, and appointed Dr. Irma Salas (Ph.D. Columbia University) and Dr. Oscar Vera, two noted Chilean educators, as directors of the project.

The United States government was invited to cooperate by sending down an advisory commission of ten educators to assist with the program. Under the leadership of Dr. Harold Spears, Montclair (New Jersey) State Teachers College, these specialists worked during the year of 1946 on an intensive teacher-training program, designed to liberalize goals, materials, and teaching methods in their several subject-matter fields.

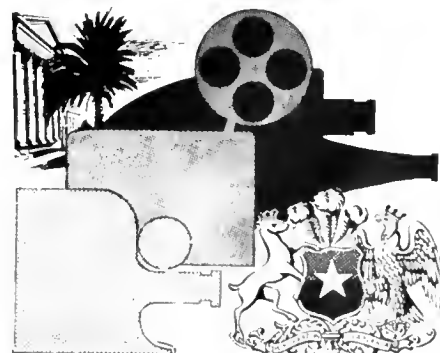
The staff consisted of Carolyn Bradley (art), Ohio State University; Robert E. Carey (guidance), Board of Education, Yonkers, N. Y.; Shriver L. Coover (industrial education), State Teachers College, California, Penna; Hazel Hatcher (Home economics) Michigan State College; Clyde M. Knapp (physical education), University of Wisconsin;

Carleton D. Mason (social studies), Board of Education, New York City; Harold G. McMullen (science), Highland Park, Illinois; Gordon R. Mirick (mathematics), Columbia University, N. Y.; and Rachel Salisbury (language arts), Milton College, Wisconsin. Of these specialists, Dr. Coover and Dr. Mason remained into the third year of the project, now under way.

One of the expressed goals of the Chilean reorganization is to make greater provision for individual differences—through activities, diagnostic procedures, *use of audio-visual aids*, flexible teaching by means of units, and evaluation in terms of pupil growth instead of memory. Two of the experimental high schools have been set up on a co-educational basis, a new procedure in a country where the sexes are separated after the fourth or sixth grade. The goal is to substitute experiences with language, for example, for the mere study about language which constituted the older, formal curriculum. The undertaking is a bold one, involving basic changes in the educational thinking of the country, and demonstrating the forward outlook of the Chilean leadership.

With headquarters in Santiago, where one million of the five million Chileans live, the North American staff was welcomed into the schools of the city and was given several opportunities to visit schools to the north and south. (One never speaks of east and west in a country whose

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width averages about 100 miles). In the provinces the buildings sometimes are modern in construction, being made of reinforced concrete with plenty of light and with extensive playgrounds for athletics and sports. Usually, however, as in Santiago, they are merely large houses, rented for a term of years for school use. They seldom have adequate lighting or blackboard space, to say nothing of bulletin boards, classroom libraries, or map collections.

Methods in the over-crowded classrooms consist largely of lecture or dictation with notes written in the pupil's copybook for memorization and testing only. Deductive methods prevail, with the inductive approach that leads to discovery, pupil experimentation, manipulation of materials, and independent thinking very rarely possible. Too poor to buy textbooks or adequate supplies, the child passively copies the wisdom of scholars as it is served to him orally, and memorizes it. Standard laboratory supplies are notable for their absence, and all the little gadgets that make academic life smooth for the North American teacher and pupil are missing. The Mark Hopkins' formula is starkly demonstrated before the visitor's eyes—except that there are hoards of eager children on "the other end" of the log.

In a 60-seat classroom that boasts only one 15-watt bulb and no pencil sharpener, you are naturally not going to find projectors or recording machines. In a country where minors are rarely allowed to attend popular motion-picture theaters, it is unlikely that there will be any brief for classroom films. Only in some of the private high schools is occasional use made of audio-visual aids. At the University of Chile there is a motion picture bureau for the distribution of educational film, but its service is largely supplementary to University classes. *In several of the larger cities, the United States maintains an information service which includes motion pictures in both black-and-white and color on industries, scenic spots, activities of citizens, etc., of our nation.* Once the high schools learned that these were available free of charge, they made extensive use of them; *but our agency had to send the machine and an operator with*

the film, since the schools have neither experience nor equipment.

On our visits, however, we saw considerable use of the poster-information type of display, the various charts having been worked out from data derived from courses. In the experimental schools in Santiago, in particular, elaborate and careful work of this type was developed. Exhibits were held at the end of the year, where one could see graphs and charts of social statistics dug out during the year by the pupils themselves; models of houses or school buildings that would meet specific needs; drawings of personages in history or literature; collections of illustrated stories or original poems. These testify cheerfully to an educational door swinging open in the right direction.

Through the courtesy of the editors, copies of SEE AND HEAR were distributed monthly to the Chilean specialists. Since the usual graduate of the Chilean normal school has had eleven years of English, reading the magazine was no problem, and the teachers were fascinated by the pictures and the displays. The uniform reaction however, was expressed by one teacher of Castellano, who said, "Of course all these things are wonderful. But Chile is a poor country and can never buy all this equipment. This type of teaching is impossible here." But every month they looked, and sighed, and laid the magazine down; and came back to look at and study it again. It may be...

After all, they had said promptly at the beginning of the year, "A radio broadcast by pupils is an impossibility. *Children have never broadcast in Chile.*" *But before the end of the year, a group of boys had turned a short story into a scenario, had rehearsed it over a live microphone in a regular studio.* The experience led to the permanent organization of a radio club in the school, the manufacture of a public-address system, and the preparation and delivery of weekly programs within the institution.

In the same way, although at first it was held "impossible to find time or materials for concocting a puppet show," it developed that the Christmas program at the end of the school year featured a well-written dialogue

of local import, carried on between several cleverly designed and manipulated puppets—the pride of the girls who had seen the project through.

Educational leadership in Chile sees the way clearly. The full realization of the program begun this last year depends upon exactly the same factors and faces, the same problems that obstruct and delay desirable changes in United States education. There are people who oppose change on general principles, people who never visit the schools to discover their needs, people who readily spend 1,000 pesos for luxuries but resent spending 100 pesos for education. There are teachers who prefer to use the notes they developed ten years ago, teachers who will not put "outside time" on their work, teachers who are confused by the challenge of providing for individual differences. As is true in Wisconsin or Nevada or Maine, the program for better schools is one of re-educating adults to the need for newer methods and of training teachers in the techniques desirable for the achievement of new goals.

That was our mission to Chile. The visible results of the year's work were gratifying; but the true worth of the cooperative, educational program lies in the healthy roots that were planted, roots that will subsequently bear firm fruit in a strong, steadily developing system of education that will give fuller scope to the originality and vigor of the Chilean mind. For the Chilean has much to contribute to our ultimate goal of a single, strong, rich, Pan-American culture. ●

* * *

Overview of Latin-America

★ Colombia, Ecuador, Venezuela and Mexico, in particular, among the lands to the South have made real progress in equipping their schools and centers of adult learning with the modern tools for learning.

An entire section of SEE & HEAR in the new school year will continue this survey, paying special attention to these and other lands of Central and South America where our correspondents are already preparing lengthy and detailed reports.

In the two articles on Brazil and Chile we present a picture of opportunity rather than total accomplishment. But much is being done. ●

Australia: a National Film Plan

A Staff Report on Documentary and Educational Film Progress

AUSTRALIA has come a long way in a comparatively short period in the making and distributing of Documentary and Visual Educational Films.

The Australian National Film Board has been in existence for about 22 months producing general documentary and educational films for distribution for both Australian and overseas consumption.

The present day National Film Board is an outgrowth of the old National Film Unit which began functioning during the early part of the century. The Australian National Film Board was formed immediately after the close of World War II, when Australia needed films to acknowledge to the world her resources; to advise prospective migrants about the Australian Way of Life; and to acquaint her own people about themselves and their native heritage. Research gave evidence that people wanted to know about Australia. The film is one of the best mediums in exposing this desired knowledge, and it was felt that documentary films are today what the radio was at the end of the last war.

The Board functions to promote, expand, assist and co-ordinate the production, distribution and importation of films for all national and social purposes. The objectives include international understanding, and trade and tourist expansion. It maintains a National Film library with branches throughout the world where Australia maintains representation.

The Commonwealth National Library acts as the central distributing agency for non-theatrical films, and maintains a film library for the purpose of storage of master copies, cataloguing and classification and to pursue bibliographic research.

Until recently, Australia had to depend a great deal on outside aid in the making of documentary and visual education films. Now that the Film Board has achieved substantial production, it is unlikely

that there would be call for other than utilizing its own facilities.

The National Film Board will aid financially film producers when assured of the soundness of their concern in the making of documentary films, and will add films made by them to the National Film Library at Canberra.

During the year 1946, approximately forty-eight 16 mms, newsreels, shorts, and several 35 mm films have either been completed or are in the process of completion for educational, labor, school, club, rehabilitation, UNESCO and newsreel showings.

Five documentary films have been made in the U.S. with the aid of professional concerns from film footage supplied by the Department of Information at Canberra.

There are three Australian Distributors' Associations located in Sydney, and thirteen Film Distribution companies representing British and American Film companies located in Melbourne and Sydney. The Australian News & Information Bureau in New York and the Press Attaches in San Francisco and Canada are constantly in touch with distributing agents in the U.S., her territories and Canada. These representing offices carry films and prints, and operate as film rental offices.

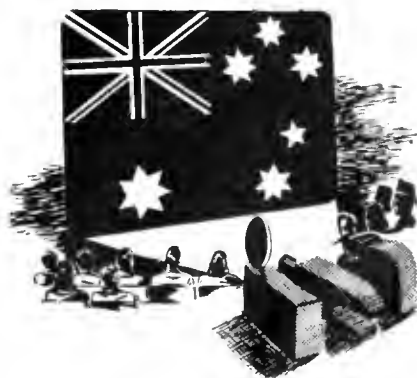
The distribution of 16 mm films is handled mainly from the New York office, where the library is located. Catalogues are posted at various intervals to well over 5,000 schools, colleges and other educational institutions. In addition, the facts of film service are included in the *News & Information Monthly Bulletin* which enjoys a mailing list of 7,700 publicity and social organizations. Rental fees are charged according to the length and production cost of each film, these rentals being, in most cases, lower than those charged by the commercial agencies. Also copies of these films are sold at a figure which roughly represents print cost plus freight

plus a few dollars overhead. Present plans to have the films distributed by commercial organizations will necessitate raising rentals to normal levels. A catalogue of Australian films is sent to possible buyers or borrowers and additional publicity is given through various other catalogues and mediums such as lectures, radio broadcasts, and a U.N. catalogue which reaches many thousands of people. Reports show that in 1947 there were 2,855 presentations of Bureau films in the U.S. with an attendance totalling 389,132. These figures cover only one representing office of the Australian National Film Board.

The Film Board, in conjunction with all Government departments, makes films on the sociology and technology of industry and agriculture, health and welfare, juvenile and adult education. Mines and national resources are covered as well as newsreels. Distribution is both theatrical and non-theatrical.

A film depicting Australia's methods of teaching "outback" children by correspondence and radio was shown at the Paris Conference of U.N. Educational, Scientific & Cultural Organization last November. It showed how children in the remote parts of the continent are taught by letter under the supervision of their parents, and make the same progress as pupils in ordinary schools. The film included shorts of Australian children studying on farms, ranches and remote mines in all parts of the Commonwealth.

Film strips and sound film centers are organized in Australia in country towns for schools. Every subject in the school curriculum is covered by sound film and companion film
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strips. The teacher illustrates a lesson with a film strip based on the sound film, emphasizing points to be watched for as the moving picture is shown, its purpose, and important features to follow in it. The film gives life and realism to lessons. The film strip can then be used again for reviewing or testing purposes. Lesson film strips are prepared by the Visual Education Bureau at Melbourne Technical College. Subjects range from the story of *The Three Bears* for kindergartens to the mechanics of television for advanced technical classes.

On hand at the New York Bureau is a film strip entitled *Australia the Land Down Under* which has been supplied to schools together with an introductory story and a script describing each frame. Many students have acquired a knowledge of Australia from this source.

The Bureau has also supplied free of cost or sold films to a number of lecturers and managers of Universities or other depositories. One such lecturer estimates his attendances at schools and clubs in Pennsylvania at 20,000.

Thousands of copies of strips are circulated to all Australian educational institutions, churches, etc.

State Educational Departments, alert to the possibilities of these new teaching aids, have done some excellent work with films, animated cartoons, film strips, slides and graphics of all descriptions. As in other countries, the National Film Board extends these activities beyond the schools and universities—they reach the industrial workers in factories and trade union halls; the farmer and women's groups. They are popular with Rotary clubs, Chambers of Commerce and other such bodies. They are shown out of doors, in village and church halls, and community centers, for here the largest audience is to be found and can be accommodated. Close cooperation between the Commonwealth and States provide a network of projection machines and mobile projection units to cover the country with regular documentary programs. Distribution is both theatrical and non-theatrical.

The Tasmanian Government is

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Visual Education in New Zealand

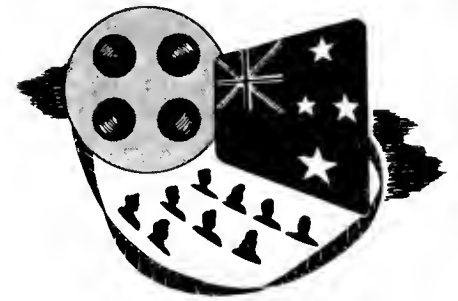
by Walter Harris

Supervisor of Teaching Aids, Education Department, New Zealand

AUDIO-VISUAL AIDS to teaching in New Zealand have developed considerably during the past six years. In general they are much the same as in the more progressive state systems of America, but they are perhaps more readily available.

It seems a little strange to New Zealanders to learn that in other countries which also have a "free" system of education, schools must pay a dollar or more for every film they borrow. Films in New Zealand are regarded as part of the equipment of the education service. The borrower pays only the cost of the postage for return. There are at present about 3,000 films in the New Zealand National Film Library, and films are loaned to any school, public or private, or to any organization which has a suitable projector and a competent operator. Young People's Clubs, Adult Education groups, Churches, Army Education, Hospitals, Y.M.C.A.'s, Film Institutes, business organizations of all kinds, all borrow films free of charge from the National Film Library. The Library is a branch of the Education Department, and the films in it are educational, in the broadest sense of the term. In our opinion a film library should be as free and accessible as a library of books, with this exception, that films should not be lent to private borrowers just for the entertainment of their family circle.

In New Zealand, films ordered by the teacher are delivered by post to schools and clubs not later than the Friday of the week before they are to be screened. They do not have to be returned until eight days later. This gives a teacher an opportunity to study the film beforehand to fit it in with his normal class work, and to show it as many times as needed. It was found some years ago that when schools had a film for only a day they tended to assemble all the pupils and show it to the whole group without preview, explanation, or follow up. To be effective, all



films must be studied in conjunction with the work of a particular class.

The fact that the National Film Library is free has encouraged various organizations such as the National Film Board of Canada, the British Central Office of Information, and the consulates of several countries to place their films in it for care and distribution. These form a very valuable part of the library.

Only about one school in eight in New Zealand has a sound film projector. For the past seven years projectors have been very difficult to obtain, but almost every school of any size is wanting to purchase one. The government does not directly subsidize funds raised for the purchase of projectors but remits customs duty and sales tax. Schools buy their own projectors from their ordinary grants supplemented where necessary by local voluntary contributions. Little difficulty is experienced in obtaining the money, since most persons are convinced that the film helps pupils to make the most effective use of their school time.

Filmstrips

About one school in every three in New Zealand has a filmstrip projector. Filmstrips are loaned free to any school or organization from ten filmstrip libraries attached to the offices of Education Boards or the Training Colleges. Those filmstrips which teachers would like to have in their own school libraries can be purchased from the National Film Library for forty cents each.

The New Zealand filmstrip projector is very efficient. It is provided with a ten-volt ten-amp lamp, double condenser lenses and a mirror. The

lenses, mirror and lamp are so well arranged that the projector* gives a surprisingly high light output, greater by test than several well advertised 300-watt projectors. It shows single and double framed filmstrips and 2" x 2" slides.

Most New Zealand schools are of the fresh-air type which admit full daylight to every part of the room. They are difficult and expensive to darken. For this reason an efficient projector is a necessity, and for the same reason double-frame filmstrips are preferred to single frames.

When filmstrip projectors were first introduced about six years ago, filmstrips were ordered from the catalogues of British and American firms.** The results were disappointing. Most of the filmstrips were of poor quality and of little educational value. We were forced to make our own as far as limited resources of staff and materials would permit. We soon found that the double-frame filmstrip was preferable to the single-frame chiefly because it gave a much brighter picture and so required less darkening of the room. The extra cost of film is almost negligible. We cannot understand why American filmstrip makers continue making single-frame filmstrips. It is a matter of simple mathematics. For the same size picture the single-frame screen picture receives only 4/9 the amount of light per unit area as is received from a double frame.

We have already mentioned the problem of darkening rooms. Few schools have special projection rooms. In any case we think that films and filmstrips should be used in the classroom as a normal part of a class lesson and not as a special stunt in an assembly hall. Most schools project with only the screen shaded and with a minimum of darkening. Screens are frequently provided with hoods. In many schools dimming of the room is simply achieved by making shutters from a light framework of battens covered with thick brown paper.

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* This projector has been developed by a private manufacturer practically all of whose output is sold to New Zealand schools at cost through the Education Department.

** Two American firms are sending to the New Zealand Education Department sample copies of their productions on the basis of sale or return, and most of our purchases are made from there. We should be glad if other firms would do the same.

The Philippines are a Challenge

by Dr. Antonio Isidro

Associate Professor of Education, University of the Philippines

AUDIO-VISUAL EDUCATION in the Philippines offers a challenge and opportunity. It is a challenge to those who have the courage and the vision to see and realize its great possibilities of development. And this does not make less significant its being an opportunity for service and enlightenment.

Audio-visual education in this country is practically a virgin field. Before the war there were only a few institutions, schools and government agencies, that used projectors and instructional films to convey their message. The Bureau of Health had traveling clinics which went from town to town and from province to province exhibiting some health films. The manner tuberculosis germs are transmitted from person to person, the necessity of pure water supply, the importance of protecting food against flies, and such other fundamentals of health were shown by government doctors and nurses.

In about the same manner, the Office of Adult Education, a government agency charged with the duty of liquidating illiteracy and enlightening the masses, used traveling schools. These schools on wheels aimed and did instruct the masses on the elementary duties of citizenship by means of films. These schools proved very popular in the provinces and rural districts. Naturally bereft of means of entertainment in the remote hamlets, the people hailed the arrival of the schools on wheels. They flocked to the open spaces and waited for hours to see the educational films. In large centers of learning such as the University of the Philippines, silent projectors were used in laboratory classes. Thus has the importance of moving pictures as an educational device long been realized, but because of the great expense of acquiring films and the lack of rental system or inter-library loan among institutions, the uses of educational films could only be very limited; moreover, the audio-visual activities were

uncoordinated—each department doing its work for itself alone.

The present situations, however, hold bright promise for a more extensive development of audio-visual education in the Philippines. The use of 16-millimeter projectors by the U. S. Army has convinced the educators and laymen alike of the efficacy of instruction by means of instructional or training films. The army camps scattered all over the Philippines after the V-J Day made wide use of instructional and training films. In this way they demonstrated beyond doubt the value of educational films.

The renewed interest in audio-visual education is a product of several factors. As soon as the war ended and the GI began to sail for home, the need of the U. S. Army for the 16-millimeter projectors was correspondingly diminished and stocks both used and sometimes unused were declared "surplus property." They were offered at competitive bidding by the Foreign Liquidating Commission and soon these articles found their way to the civilian population. Some were bought by the schools while others were acquired by private individuals. Private individuals now use their projectors both for home entertainment and for commercial purposes. Some people who acquired the 16-millimeter projectors have secured entertainment films and now exhibit them in remote places, at vantage points, away from the theatres using the 35-millimeter projectors. By renting 16-millimeter films from the film exchanges representing well-known film producers in the United States, the more resourceful citizens have contrived to make the 16-millimeter projectors provide much entertainment to the people in out-of-the-way places.

Another factor that has contributed to this renewed interest in the instructional moving pictures is the revival of the adult education movement. After the inauguration of the Republic of the Philippines, the

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Office of Adult Education was re-created and a plan was conceived to have a more intensive and extensive teaching of the adult population. The Philippine government is not unmindful of the fact that democracy cannot long endure where the population is half illiterate and half-educated. Moreover, the new world trends emanating for the UNESCO give emphasis on mass education and are exerting salutary influence on the cause of adult education; hence many serious-thinking Filipinos are convinced now, more than ever, that the education of the adult citizens is a serious responsibility of the government. *The Philippine Journal of Education* one of the most popular teacher magazines in the Philippines voiced this attitude of teachers when it said editorially:

"Ours is supposed to be a republican democratic state and yet there are thousands of adults who can not even exercise the elementary right of voting because they can not read and write and therefore they have no voice, no share or participation in the choice of officials who govern them. They can not be expected to know and exercise the other elementary rights that citizens have under our laws and Constitution."

It may be pertinent to note too that the significance of moving pictures in adult education acquires a unique meaning in the Philippines on account of the several languages spoken in the islands. As a neutral medium hardly affected by language differences, moving pictures have been effective in disseminating ideas. From one region to another, people of different languages understand the message of the films. In the lessons on health, character, home economics, vocations, citizenship, and others the people with different cultural backgrounds get the universal-

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A-V Learning in Britain's Schools

Two Reports from Overseas by

J. F. B. Bunting, *Assistant Editor, "The 16-Mil Film User"*

Howard Thomas, *Producer-in-Chief, Pathe Pictures, Ltd.*

FOURTEEN YEARS AGO, when I was teaching physics to a junior class at an English public school, I spent the whole of one summer vacation making a film on the expansion of metals. The medium I employed was 9.5 mm Pathescope film, then very popular in Europe; and the completed picture included a three-minute diagrammatic sequence, which took me nearly seven weeks to prepare and photograph.

On my return to school, I tried out an experimental screening of the film during a Friday afternoon period, usually devoted to revision. I discovered that in six minutes the scholars had learned more than in six hours of lecturing. Unfortunately, the headmaster chose to visit the class as I was showing the film for the second time, and I was subsequently severely reprimanded by him for the use of unorthodox methods! To a great extent this attitude towards the use of the film in schools prevailed in Great Britain until two years prior to the World War, and there still exist today a great many teachers who are skeptical of its value.

Radio, on the other hand, has become an established institution in 90 per cent of the British schools. The British Broadcasting Corporation has been transmitting regular programs to schools during term time for more than fifteen years. These programs are directed at both junior and senior students, and every subject capable of being taught by sound alone is included in the syllabus.

It has been reliably reported that the number of radio receivers in British schools exceeds 100,000 but a recent census of school film projectors disclosed a figure less than 2 per cent of this. Of these projectors, some 300 are in use in Scottish schools, mainly in the large towns, while of the balance approximately

350 are distributed among the small country schools of England and Wales, and about 1,000 in the urban areas.

In Britain, the acquisition and allotment of school projectors is generally in the hands of the local education authorities. Each county council and urban council possesses its own education committee, and these committees are responsible for all matters dealing with school policy, maintenance and expenditure in their respective areas. They must depend for general guidance upon the Ministry of Education, but they have the power to interpret this guidance in a variety of ways.

Thus there is nothing to prevent every education committee from insisting that every school have its own projector. The Ministry of Education has made strong recommendations about the use of visual aids in schools, although it has not insisted upon their use.

Why, then, has Britain lagged behind so many other countries in the use of school projectors?

The reasons are three-fold. First, there is the prejudice against unorthodox teaching methods that I have already mentioned. As an example of this, one can quote the case of a very famous English public school where, although a film society has been permitted for many years, the headmaster and governors have always opposed the use of projectors in the classroom. Many education committees are also still antagonistic.

The second reason is the shortage of projectors. Faced with the present economic crisis, Britain is manufacturing less than 100 projectors a week, and the bulk of these is for export. Again, the general trend of the British education authorities is towards the silent projector, and not one of these has been manufactured since the end of the war.

High cost is also a deterrent. A new sound-film projector costs be-

tween 200 and 250 pounds, without any accessories. Many education committees, almost won over to the cause of visual aids, are frightened to burden their already extensive budgets with the sum necessary to equip perhaps a hundred schools.

Finally, there is the question of films. At the moment, there are fewer than 300 classroom films available in Britain, and the majority of these are not teaching films in the real sense of the word, nor are they specifically directed towards any particular age group. For example, there are no films whatsoever for children between the ages of 5 and 8.

Though the present outlook is gloomy, however, that for the future is a great deal brighter. At the end of last year two National Committees for Visual Aids were constituted. The first of these, representing the Ministry of Education, will be responsible for preparation and production. The second, composed of education authorities and teachers, will act in an advisory capacity. Five teacher panels, representing primary and secondary schools, have already been set up by the latter committee.

Several classroom films are on the current schedule of the Central Office of Information's production department. G. B. Instructional Ltd. has concluded an agreement with United World Films Inc. for production in collaboration of 100 education films a year, and British Instructional Films Ltd. plans to release between 30 and 50 graded school subjects by October. In addition, there are more than fifty production organizations ready to enter the education film field as soon as the Ministry indicates the type of film required.

The manufacture of projectors is being speeded up. A year ago, the G. B. L.516 projector was the only machine obtainable. Today, there are the B.T.H. and Carpenter projectors and, in the near future, they will be joined by the Debric, the British Ampro and the British Victor. The manufacture of four different makes of silent, 16 min projectors is expected to commence in the early summer.

In the meantime another visual aid medium, the filmstrip, is making rapid strides. Projectors are plenti-

ful and comparatively low-priced, and there has been a recent marked increase in the production of strips. There is every reason to believe that more than 5,000 British schools will be equipped with film and strip projectors by the end of this year. How these projectors will be fitted into the teaching syllabus is still a matter to be decided by the committees. Indications from a number of sources, however, point to the following method being adopted.

First, a general film outlining the whole subject to be covered will be shown to the class. This will last anywhere from 30 minutes to an hour and will serve as an introduction, in much the same manner as a teacher delivers a prefatory address on his subject to new pupils.

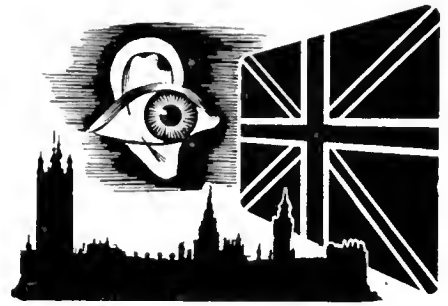
The general film will then be split up into fifteen to twenty sub-divisional films, each complete in itself, dealing with different aspects of the subject. These, again, will be divided into loop films and filmstrips, exposing the intricacies, which may be used by the pupils themselves at the teacher's discretion. —J.F.B.B.

Programme of Production: Production of school films in Britain is mainly in the hands of two major companies — Gaumont British and Pathe Pictures, Ltd. The former is part of the Rank Organization; Pathe is a subsidiary of Associated British Picture Corporation. Films produced by these companies may be termed "classroom" films, intended for the use of teachers in the day-to-day teaching process.

There are several independent documentary units which have specialized in the social education field.

The application of visual methods to the war-time training of service men, added to the already existing demand from teachers, has produced an awareness in official quarters of the great educative potential of films, filmstrips, etc. One result has been the establishment of a national Visual Education Council under the aegis of the Ministry of Education in England.

Projector Situation: The last year for which figures are available is 1943. The figures, again, are not complete and do not take account of apparatus withdrawn from service due to wear and tear since 1943. Few if any new projectors have



been available to schools up to the time of this writing.

England and Wales:	Total Schools	Number of Projectors	% of Schools Equipped
19,500	1,280	6.5%	
Scotland:	3,000	600	20.0%

The schools' total includes only those which sent in returns for the survey and should not be regarded as indicating the total number of schools in Britain.

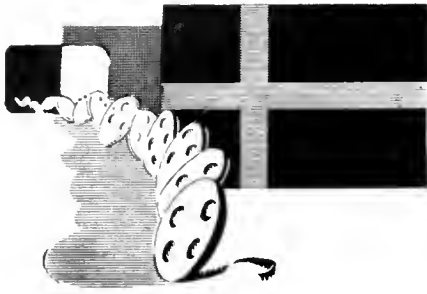
Classroom Practice: The 1930's have been the development years in the use of school films in Britain. The novelty of the medium is wearing off, with a consequent decline in such unsound techniques as mass showings, grouping of classes, etc. A much more purposive use has been plainly evident over the past five or six years. Actual classroom techniques have not, by any means, been evolved, but recent research and teachers' experience in handling visual aids have done much to help in the formulation of a methodology.

Films for schools are being placed in several distinct categories, e.g. "illustrative" film, very short and amplifying visually one or two points in a lesson; "lesson" film, containing the main substance of a lesson; "background" film, to increase the general experience of pupils; "cycle" or "loop" films, portraying visually a single repetitive process on an endless loop. Each type of film requires its own technique in teaching and some steps have been taken to suggest them.

The place of the filmstrip by itself and correlated to films has been examined tentatively, but much requires to be done here.

There can be little doubt that visual education in Britain is approaching a period of wide expansion. The next few years should see a visual aids service within reach of almost all schools. —Howard Thomas

◆ Another article on Britain appears on Page 33 of this issue.



Educational Films in Sweden

by Bertil Lauritzen

Educational Director of Svensk Filmindustri, Stockholm, Sweden

IN 1921 Svensk Filmindustri started an educational department which is still running at full speed as one of the world's oldest in the field. Since 1923 this agency has also edited a quarterly paper for visual aids in education, the *Svensk Skolfilm och Bildningsfilm*. The material consisted, in the beginning, of all sorts of documentaries, mostly travel films, and others on geographical and biological subjects.

Others joined in, and before long a rather large number of films were available, that were rather well suited to fit in with the ordinary work of the school.

More and more teachers became interested in this new and wonderful visual aid, and all over the land "skolfilm" became a well-known word. Only the Government did not show anything but a theoretical interest, an attitude that so far has not been changed.

During the first fifteen years all educational films were in 35 mm, and the educational value of showing such films to great audiences of children in ordinary theaters can naturally be questioned. Very few of the schools had 35 mm projectors of their own.

In 1936, 16 mm became the international standard size, and in 1938 the same Swedish pioneers installed standard laboratory equipment entirely for educational purposes. A new era had begun for the educational film both in schools and in all sorts of educational societies and studying groups.

Now, in 1947, two governmental committees, working out a new Swedish school system, are proposing official state financial help to all schools and educational societies who wish to use films. So we are looking forward to a very bright future.

Today there are about 2,000 different educational films circulating

in this country and about 1,500 16 mm projectors, mostly silent. There is very, very much left to do before we can talk of a perfect system in work.

What are the problems discussed in Swedish film education of today? Naturally, there is the question of distribution.

Already in 1938 the first Swedish regional cooperative film library started to work. In such a library a number of school districts collaborate in buying prints and distributing them to their own schools. It is an inexpensive way of handling the matter. The teachers manage it themselves, and they have the films close at hand. This is a step towards the future ideal of every school—owning its own prints for teachers to use when and where they wish. Since 1938 this regional system has been at work in many districts and is still spreading throughout Sweden.

Then there is the question of sound or silent, discussed in all countries but never a real problem in Sweden. The Swedish teachers have always been looking at educational films as pure teaching material, quite different from the entertainment film. From that point of view, the educational film sets out to do a specific job, and it must be very carefully and psychologically planned for this very purpose.

Swedish teaching is very individualized, and the teachers know that one class is never quite like another, nor are there two pupils exactly alike. They find it quite natural that different classes, groups or pupils need different commentaries or preparation. Therefore, they do not like an unknown, mechanical teacher to take over their job. They think that education should be carefully designed for each single class.

Since pupils hear enough of spoken words in school, the purpose of using film is to give a visual background and associative basis to their knowledge. We must not split their mind between visual and sound

when looking at films. Let them have the chance to concentrate upon the moving pictures, which certainly need concentration, and to generalize upon what they see.

This has been the Swedish point of view. Naturally, there have been other voices speaking, pointing at the English and American educational sound film. We feel that the educational sound film (environmental sound only) of the future will be the non-dialogue one except, of course, for the language teaching.

This is the face of Swedish educational film work. The biggest producer, still the same as the first one, is distributing over a thousand films a week during the terms. We make our own films in every educational field and import and re-edit the films that we cannot make ourselves; we send out film expeditions to all parts of the world. We have teachers' courses in film education—more than 1,700 have attended such courses during the last half year, and we are looking forward to the visual school of the future with "our windows open wide to the world." ●

* * *

A Note About Norway

★ Pending receipt from Norway of a full article, we present these facts on visual education there:

Due to war conditions, there are very few Norwegian up-to-date peacetime films in existence for informational purposes in the United States. There were a good many available during the war, but they are of no value for present day conditions. A few films are available and others will be available shortly through the Royal Norwegian Information Service, 30 Rockefeller Plaza, New York 20, N.Y.

There are in Norway today about 380 16 mm projectors in 734 school districts; an additional 350 projectors owned by various lecturing societies; and about 250 projectors owned by various official institutions, making the total about 1000.

THE SCANDINAVIAN COUNTRIES of Europe are ready and anxious to increase the use of audio-visual education materials, although their still-ravaged war-time economy and problems of dollar exchange interfere greatly with prospects for immediate expansion of educational films programs, according to reports received in this country by Encyclopaedia Britannica Films' European representative, Robert E. Brubaker.

Since leaving the United States in February of 1947, Brubaker has traveled extensively in Switzerland, Sweden and Norway, and plans to do much more spade work during the next year in other European countries, discussing audio-visual education with teachers, school administrators and government officials.

Conditions in Europe still make business most difficult, Brubaker said. Travel is uncertain because of lack of coal for trains, and the worn-out condition of war-battered rolling stock. Switzerland experienced an unusually bad winter, the E.B. Films representative wrote, saying "It is undoubtedly the bitterest winter I have ever experienced." (Brubaker was born in Switzerland and lived there until coming to the United States for college.) Lack of coal to heat homes adequately and no electricity for any hot water whatsoever, forces the Swiss to warm water on their stoves for sponge baths, and they huddle around tile stoves in the living rooms, which are usually the only source of heat in any home.

Economic conditions, even in Sweden which was not directly involved in the war, are worse than since the beginning of the war, Brubaker reported.

Use of classroom films in Sweden is largely confined to silent motion pictures at the present time, Brubaker wrote. What sound projectors are available are usually used in adult education, although strong efforts are being made to convince the government that sound films should replace the older silent ones, he said.

Educational films are distributed in Sweden by three principal organizations, according to Brubaker. Svensk Filmindustri, the largest distributor of films to schools, has a library consisting mostly of silent

Visual Survey of Northern Europe

by Robert E. Brubaker

motion pictures, most of them purchased from the Germans throughout the war. Europa Films is also an advocate of silent films, and has made a determined stand for the traveling type of school cinema, whereby films are routed as special shows throughout the country's schools. The third film organization, Filmo, dominates the adult education field and is backed by Sweden's majority party, the Social Democrats. Filmo is advocating increased use of sound films throughout its contacts in Sweden and Finland.

Following war's end Sweden sought to replenish its short consumer goods by vast purchases of American goods. Suddenly, however, the government was confronted with a super-abundance of such luxury commodities and a badly-weakened dollar exchange. Some goods had been imported so widely that there are now five to six years supplies on hand, Brubaker said. Nylon stockings sell about as cheaply as in the United States, whereas in Switzerland they are scarce and twice as costly. To stop this situation the Swedish government in March put a temporary ban on all imports except absolute necessities. A relaxation of this was expected, to allow imports of all goods termed essential or semi-essential, depending upon the supply situation in Sweden. Brubaker said that economists in Sweden expected that educational films would be allowed to enter under the essential classification, although strict entertainment films may be drastically curtailed.

In Norway, wracked by the years of Nazi occupation, economic conditions are far more severe than in neighboring Sweden. In Oslo restaurants, meals are expensive and very meagre, Brubaker reported.

The use of educational films in Norwegian schools had been widespread for a number of years before the war. Most of them were silent. The occupation put a complete

stop to the development of visual educational films. Most of the school equipment was destroyed or stolen by the Germans, Brubaker learned. As a result today there is an acute demand for projectors and films of both silent and sound types. Educators and government officials are anxious to do something about it, according to E.B. Films' European representative, but projectors are almost impossible to acquire. Import licenses for American goods are "very hard" to obtain, and dollar supplies are reduced considerably by the post-war import of absolute living necessities. The Norwegian government, Brubaker said, is pursuing a cautious policy of allocation of funds and the restrictions should be eased in about a year.

Norway has two principal distributors of educational films: Kommunenes Filmcentral, which sells films to municipally owned theaters and schools, and J. L. Nerlien, agent for Eastman-Kodak, has a special 16 mm department and has supplied most of the 16 mm projectors and films in use in Norway today.

The aftermath of war, an exceptionally hard winter and tremendous economic problems all combine to hamper the development of educational motion pictures throughout Europe, Brubaker reported. In spite of these handicaps, however, keen interest is evidenced everywhere throughout Europe. Film festivals, conventions, the development of two visual education magazines in Sweden and others throughout Europe bear evidence of this fact. Perhaps the fact that Europe as a whole knows it must rebuild its entire educational system will bring quicker general usage of films than anyone now expects.

* * *

Editor's Note: we are indebted to Mr. Brubaker for the eyewitness report presented in these pages at the invitation of the Editors of SEE & HEAR. Other facts about Scandinavian lands on the preceding page.

IV_{TH} INTERNATIONAL CATHOLIC FILM CONGRESS BRUSSELS, BELGIUM, JUNE 15-22

THE Office Catholique International du Cinema, founded by the countries represented at the first International Catholic Film Congress (The Hague, 1928), has been intrusted, among other essential tasks, with the organization of international meetings for the Catholic Film Action Technicians.

In pursuance of this mandate, the Munich (1929) and the Brussels (1933) congresses took place.

The Encyclica *Vigilanti Cura* (1936) has made the cinema one of the chief preoccupations of the Church. Influenced by the pontifical document, those countries that so far had little thought of the problems brought up by the film or which were even afraid to broach them, courageously started work; the others, supported, strengthened and guided by such a high approbation, continued with increased energy. Very soon a new international meeting clearly became necessary.

In 1937, already, the Managing Committee of the O.C.I.C. decided to have the IVth International Congress in Vienna in September, 1938. Its object was the elaborate study of the Encyclica *Vigilanti Cura*. But the invasion of Austria and the World War opposed the execution of this project.

It was natural therefore that at the first post-war General Council Meeting of the O.C.I.C. (Rome, October 1946), the urgent utility of the foreseen congress

was unanimously acknowledged by the delegates of the nineteen countries present.

In fact, everywhere a serious effort of adaptation to very new situations proves to be necessary; everywhere there is the same desire to shake off the mortal isolation forced by the war upon so many Catholic organizations; everywhere there is the same fear of scattering energies, the same need of an international exchange of opinions for the purpose of gathering information, of stimulating and guiding the activities of the various National Centers.

Among the work-men of the Catholic Film Action, two tendencies are evident: a sincere determination to hand on to the 7th Art the immense resources of Christianity and a firm resolution not to allow the effort of the Catholics to be confined in a small chapel on the margin of the general film activity but to participate more and more efficiently in this activity.

This is also the spirit of the IVth Congress of the O.C.I.C., to be held in Brussels from June 16 to June 22, 1947. At the same time, Belgium organizes a World Festival of the Film and the Fine Arts, lasting the entire month of June, 1947.

Thus the Congress of the O.C.I.C., though not a part of this Festival, yet in contact with it, will be able to affirm the constructive preoccupation of the Catholics concerning cinema matters, as well as their will of a sympathetic collaboration with the movie world.

General Program (PLENARY SESSIONS)

MONDAY, JUNE 16: Opening of the Congress, under the Hon. Presidency of *H. E. Msgr. Cento*, Papal Nuncio, and the effective chairmanship of *Canon A. Brohee*, President of the Office Catholique International du Cinema.

SPEECH BY *Mr. P. Van Zeeland*, former Belgian Prime Minister. "The Cinema and its place in the world."

TUESDAY, JUNE 17: Chairmanship: *Mr. W. Stuyvers*, barrister, President of the Belgian C.C.A.C.

STATEMENT BY *Mr. ter Veer*, Advocate General of the Netherlands. "The Cinematographic Legislation." Debate.

WEDNESDAY, JUNE 18: Chairmanship: *Mr. Traslósheros*, President of the "Legion Mexicana de la Decencia."

STATEMENT BY *Msgr. J. J. McClafferty*, Executive Secretary of the "National Legion of Decency" of the U.S.A. "The Influence on the public and by the public." Debate.

THURSDAY, JUNE 19: Chairmanship: a delegate of the United States of America.

STATEMENT BY *M. Dervaux*, of the French Producers Trade Unions. "The Cinematographic Industries." Debate.

FRIDAY, JUNE 20: Chairmanship: *Mr. G. Damas*, Professor at the "Institut des Hautes Etudes Cinematographiques de Paris."

STATEMENT BY *Professor Gedda*, President of the "Italian Centro Cattolico Cinematografico." "The Cinema, an educational and cultural instrument." Debate.

SUNDAY, JUNE 22: Closing session under the chairmanship of *His Em. the Cardinal van Roey*, Archbishop of Malines and Primate of Belgium.

CONCLUSIONS AND RESOLUTIONS BY the President of the O.C.I.C. "The Church and the cinema," by *His Em. the Cardinal van Roey*.

British Ministry of Education Approves National Committee for Visual Aids

by Bernard Dolman

Editor, "16 Mil Film User," London, England*

A NATIONAL COMMITTEE for Visual Aids has at long last been approved by the British Ministry of Education. The Constitution and Organization of this important committee was originally prepared by the Secretaries of the County Councils Association, the Association of Municipal Corporations and the Association of Education Committees. It was subsequently considered and amended at later conferences of educators.

The committee will operate throughout England and Wales and will have as its first function the planning of a Visual Education policy. It will bring together the views of local educational authorities, teachers and teacher-organizations on the use of films and other visual materials in schools and colleges. It will further assist and advise, both with respect to educational films to be produced independently of the

committee's proposal.

A further function will be to nominate educational advisors to serve as consultants. These persons will advise producers at all stages of film production. The committee will further cooperate with local educational authorities in the development of regional film libraries and will encourage local authorities to purchase suitable films for use in these areas. Another duty of the committee will be to advise local authorities and the Ministry of Education on the supply, selection and maintenance of suitable visual equipment. Information and advice will be given to local authorities and teachers on the selection of films and other visual materials, and, most important, the committee will encourage the provision of facilities

for the training of teachers in the production of films and in the utilization of film materials.

A most interesting plan is that the expenses of the committee shall be met by the contributions made by each local authority, the amount of the contribution to be based on fifteen shillings per thousand pupils between the ages of two and eighteen. Estimates reveal that a working fund of between three thousand and four thousand pounds per annum could be placed at the disposal of the committee under such a plan.

The specific organization of the committee appears in the accompanying chart.

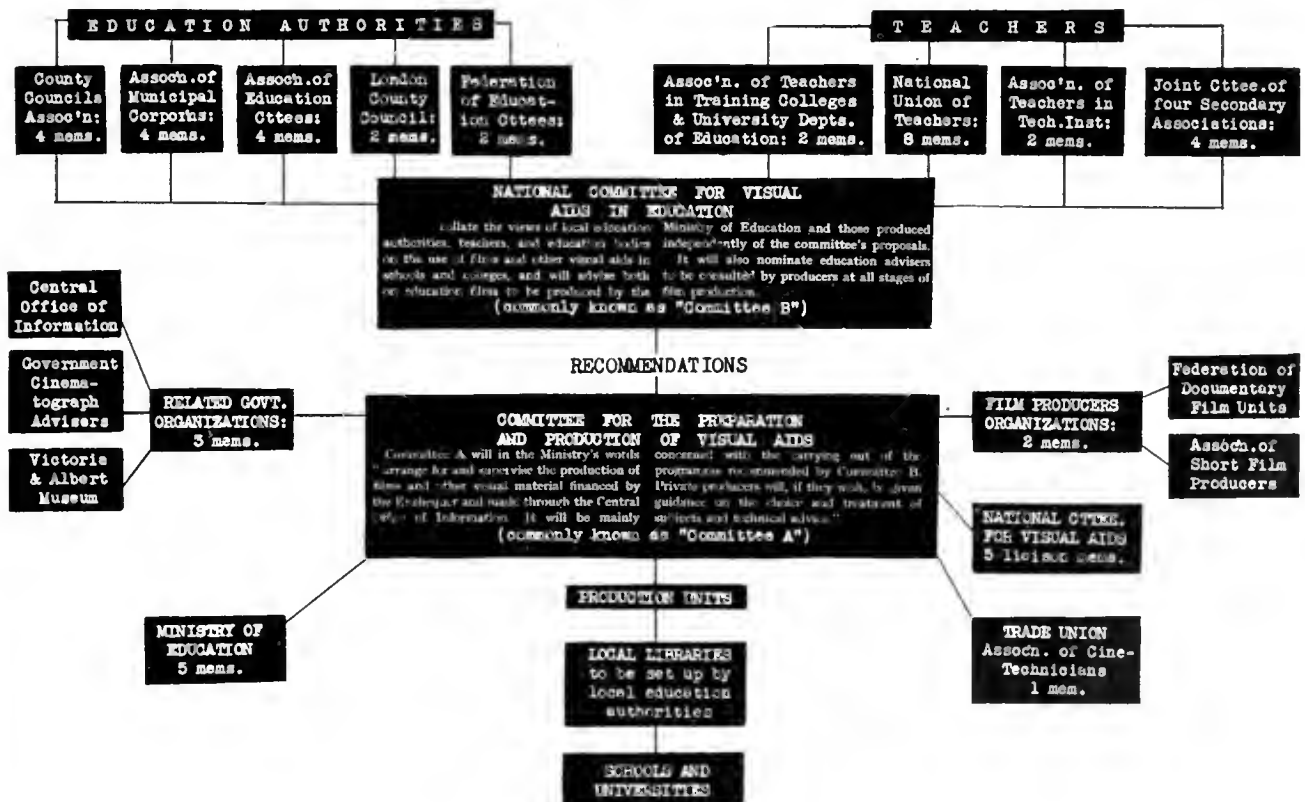
At the first meetings of the newly-formed organization, Committee B accomplished beginning work as follows:

1. The drawing up of a program of

(CONTINUED ON PAGE FIFTY-ONE)

* The "16 Mil Film User" is a new British publication engaged in informational and educational film selection and use. Publication address is 19 Charing Cross Road, London WC2. Subscribe % 812 N. Dearborn St., Chicago 10, Ill.

Organization Chart of the National Committee



The German Educational Films

A SUMMARY of the evaluation procedure was released in the form of a pamphlet issued in June, 1946, by the British Film Institute: "Report on German Educational Films," British Film Institute, two shillings and sixpence, 4 Great Russell Street, London W.C.1, England.

A great deal has been said about the films used in the German system of education from 1930 to the close of World War II. The use and distribution of the German education films has now been revealed, and a digest is here presented. The organization for the production and distribution and use of Films and other Visual Aids for teaching in Germany was under the direction of the Reichsanstalt für Film und Bild in Wissenschaft und Unterricht (National Institute for Films and Pictures in Learning and Teaching), the R.W.U.

The general framework of the R.W.U. is set out as follows:

Relation of the R.W.U. to the Political System: Appointments to the R.W.U. were under the control of the Nazi Government through the Ministry of Education.

Goebbels had a propaganda organization similar in structure to the R.W.U.; his constant aim was to try to combine the activities of the two and in some cases he had succeeded in superseding the Landesbildstelle with his Gaufilmstelle. Also, it was laid down in the Ministerial instructions that the R.W.U. must cooperate wherever possible, e.g. to arrange for the showing of propaganda films.

In spite of the efforts of the Minister, the Nazi Party was not altogether successful in using the R.W.U. for propaganda purposes. For example, of the 175 films that have been viewed in England only 19 have been classified as "Tendencious."

Finance of R.W.U.: The cost of this national organization was met by a levy on the pupils or students in all institutions making use of visual aids. Pupils of schools paid 80 Rfg (about 30 cents) per annum in two

SEE & HEAR REPORT

instalments. Students of the Universities and Trade Schools paid 1 RM (40 cents) per semester. Of the money so collected in each district, 10 per cent was paid back by the R.W.U. to the Landesbildstelle for running costs; 50 per cent was repaid in the form of projection equipment. Each school which contributed was entitled to the use of films and slides free of charge.

Thus, on January 1, 1944, all schools which were provided with electricity were equipped with projection apparatus. There were 45,346 film projectors (approximately 2 projectors for 3 schools), and 592,000 copies of 16 mm film had been made available.

R.W.U. and Production of Films: The R.W.U. was almost the only source of films used for teaching purposes; apart from these a few were obtained from commercial firms and a few were made by the teachers

Organization Chart of German R. W. U.

R.W.U.

(Reichsanstalt für Film und Bild in Wissenschaft und Unterricht)

The R.W.U., formerly the R.f.d.U. (State Office for Instructional Films) was a semi-private corporation set up to organize production and distribution of instructional films and other visual aids to teaching. It functioned virtually as a Department of the German Ministry of Education, in the three fields of Films, Slides, and Gramophone Records. Filmstrips were not used in German schools as a matter of policy.

Governing Committees

Over all this organization (the R.W.U.) there was a Governing Committee, made up of representatives of various Education Authorities, under the Chairmanship of a permanent official of the Ministry of Education. The Committee was only nominal and met very seldom.

President

The President, a member of the Nazi Party, worked closely with the Ministry of Education, responsible for the 15 Departments of the R.W.U. Departments dealt with the commissioning or buying and careful supervision of films and Teachers' Guides for the individual films; arrangements for the distribution of the films, the issue of information about films, including methods of using them.

Thirty-Seven Landesbildstelle

Each of the 37 provincial centers (Landesbildstelle) was in charge of a Leiter, who was appointed by the President or Reichsstatthalter of the Province with the approval of the Minister of Education. Centers received films from R.W.U., arranged for their further distribution, delivered and serviced equipment, instructed teachers in film use, and offered library and working facilities. Occasionally, produced films and slides on local subjects.

Landkreis (Rural Center)

Stadtkreis (Urban Center)

Each of the district and local centers (Landkreis, rural center, and Stadtkreis, urban center) had a Bildstelle (visual material center) which was in charge of a Leiter; generally a part-time teacher with additional pay for his work with films, etc. Appointment by the Landrat or Oberbürgermeister with approval of both Parents' Watch Committee and the President. The Bildstelle was usually situated in a room in the offices of the local Educational Authority, where the visual material was stored for loan to the schools, thus forming a direct point of contact with the schools. Universities and the Hochschulen obtained their films direct from the R.W.U.

themselves. The R.W.U. either produced its films or commissioned or bought them from a number of firms.

The subjects of the films to be made were decided by an Advisory Council of the R.W.U. composed of representatives of provincial and local authorities, schools, universities, and teachers' associations. The choice of films was based on the needs of the various schools and individual teachers were encouraged to send in recommendations to the Council. Certain films were made to illustrate text-books which were used in the German schools.

Production was the result of the cooperative efforts of a film officer of the R.W.U., a subject specialist and the producer. All of the films in the R.W.U. Catalogue issued in 1944 are 16 mm silent films, apparently for the following reasons:

- 1) Political reasons already mentioned.
- 2) Expense—silent vs. sound.
- 3) Many teachers preferred the silent film on purely educational grounds, others resented a spoken commentary in that it introduced another authority into their jealously guarded domain. No credit titles appear on the films for the same reason.

The teacher interpolated necessary explanations and conveyed supplementary information during the preview or follow-up work. A Teacher's Guide was issued with each film; these were complete and were compiled either by the subject specialist or by a panel of teachers.

Films were produced for four types of educational institutions, in order to meet educational requirements of both pupils and students: (below)

To train teachers in the use of visual aids, courses were organized by provincial, district and local centers. There were short courses of 3-8

lessons, mainly on how to use apparatus provided in schools. There were also longer courses which offered training in both the theory and practice of visual aids in education. In 1939, 79 per cent of the teachers in Germany were reported to have received some form of training.

Following the end of the war over 175 films were captured and brought back to Great Britain. These films were recognized as being intended for use in schools corresponding to the primary and second grades in England. Some of the films also were suitable for trade or technical schools.

It became the objective of the group of British educators to examine the existing films so as to assess the possibility that there might be among them informational films of teaching value to schools in the liberated countries, as well as in Great Britain. It was felt that if this work of viewing and assessing the value of films was carried out by panels of capable teachers, it would be possible then to determine the practical value and the possible interest of the content to teachers and students in Great Britain. Thus, it was that teachers from all over Great Britain participated.

It was late in 1945, when the actual preview and assessing of these films had been accomplished. The films were checked in terms of the following:

- 1) Existence of propagandistic tendencies.
- 2) The quality of teaching approach and subject suitability.
- 3) The accuracy of materials.
- 4) The technical quality included in the film itself.

On the basis of these four points one might well ask, "What were they

Editor's Note: *Recently 175 captured German educational films came into the possession of the English. A project was set up to discover which of these might be of use in the liberated countries in the conduct of post-war educational systems. Some of these films after being carefully previewed have been judged to be acceptable teaching material. Others were judged to have been made under the stringent regulations of the controlled authority in power in Germany during the pre-war years and were, therefore, estimated to be unfit for use in the democratic countries.*

like?" In short, what are the 175 films like? The statement of the committee follows:

- 1) The films are primarily instructional and not propagandistic in approach. Only 13% of the films would be excluded on the grounds that they were propagandistic.
- 2) The value of films and their relation to British practices in education would not be as high as they had been to German curriculum. The selection of topics under the subject headings is rather limited and in many cases does not include what is generally considered essential subject matter.
- 3) With the exception of the propaganda films, the film content material was judged to be highly accurate.
- 4) The films were judged to be background films rather than teaching films, according to English standards.
- 5) Over 70% of the films examined ran over more than 10 minutes in length, and of these, 22% ran more than 20 minutes. Therefore, the estimate of the committee was that they were too long.
- 6) The technical quality was somewhat disappointing in view of Germany's high reputation for photographic equipment and technical skill.
- 7) Subject content covered among 175 films was as follows: Geography—63 films; Science—46; Craft and Handwork—37; Physical Education—8; Miscellaneous, 21.

All credit is hereby given to the British Film Institute for permission to arrange the above abstracts from the general report of German Educational Films. ●

German Educational Institution	Corresponding British Educational Institution	Number of Films
Allgemeinbildende Schulen	Primary and Secondary Schools	275
Berufs-und Fach-Schulen	Trade and Technical Schools and Colleges	95
Landwirtschafts-schulen	Agricultural Colleges or Schools	30
Universitäten und sonstige Hochschulen	Universities	505

it is reported...

by James McPherson

Audio-Visual Consultant, California



(Reference Bibliography on Page 50)

NEWLY DEVELOPED audio-visual instructional materials have proved themselves to be good and effective tools of learning. Wisely chosen visual materials can be of great assistance in helping the classroom teacher achieve the objectives toward which it is her responsibility to lead her youngsters. However, there is reason to feel that the whole field of audio-visual instruction needs to be taken out of the fantasy stage and brought down to a realistic level where we know definitely of what we speak. We need to tack down the claims that we make. We need to study the research and produce more research which will allow us to cite with accuracy the values that can be achieved when visual materials are brought in as supplements to classroom instruction.

Realistic learning experiences certainly have more meaning to the individual and particularly to the young individual. This would seem true as a matter of simple logic, but not always are such when we explain them to youngsters. For this reason, a consideration of research findings concerning the values to be derived from the use of audio-visual materials in learning has been undertaken. Briefly, research findings related to a series of eight frequently asked questions will be answered in terms of what the research evidence has to say about them.

At meetings of school boards, local community groups, and teachers, the question is frequently asked, "What is this field of visual education all about, anyhow? What does

it do? Are we going to entertain our youngsters in school? Can children really learn from visual materials? Can't you give us some information on this?"

Audio-visual workers are so often put "on the spot" by such questions that an effort has been made to attempt to discover just what some of the authoritative research has to say about some of the common questions relating to the usefulness of these materials.

This information has been organized under eight headings. It is presented to you for the use you may make of it in your own community and school relationships.

1. Audio-visual materials provide an effective means of presenting all kinds of concrete, factual information to learners. This fact is shown by a host of studies in which measurements have been made of this particular educational value of the motion picture and other types of audio-visual aids. Several studies will serve to indicate the trend of findings. In 1923, Ellis and Thornborough¹ reported that the use of visual materials in the presentation of a lesson accomplished better results in one-fourth of the time needed for oral presentation. In 1929, Knowlton and Tilton² reported that an over-all gain in knowledge of 19 per cent was accomplished by using educational films in history teaching. At the conclusion of this experiment the pupils in the experimental group were found to be over a year more

mentally mature in their thinking than pupils in the control group. Average pupils in the experimental group learned as much as bright pupils in the control group. Also in 1929, Wood and Freeman³ found that children in an experimental group with whom educational films were used gained an average of 38 per cent of the standard deviation of all the scores. In geography and science areas gains of 85 per cent and 78 per cent, respectively, of one standard deviation were made. Arnsperger⁴ reported in 1933 that the use of sound films resulted in a gain in knowledge of 25.9 per cent over instruction carried on without the use of sound films. The same year Rulon⁵ found that teaching carried on with the aid of films was 20.5 per cent more effective than the usual unaided presentation of history lesson materials. Film-taught groups also learned from 10.4 per cent to 21.8 per cent more according to tests conducted by Wise⁶ in 1939.

The great majority of research experiments of an authoritative nature in this field have been concerned primarily with the effects of motion pictures. However, during the recent war, the training programs of our armed forces made extensive use of other audio-visual aids along with training films. Those in charge of these programs were, therefore, able to observe the effectiveness of a *great variety of audio-visual materials used in a correlated training program*. According to information from Army authorities,⁸ one tank center was

able to reduce the training of mechanics from nine months to nine weeks. It was also found that individuals with no particular gift of tongues could learn to talk such difficult languages as colloquial Chinese and Japanese. According to a statement in the Navy Training Aids Manual⁹ tests have shown that students learn up to 35 per cent more in a given time in some learning areas.

2. The use of audio-visual materials results in greater permanence of learning. Although the value of audio-visual materials as a means of presenting factual materials is clearly indicated by the great weight of research findings, this value becomes even more marked when a study is made of the contribution that these materials make to retention of learned information. Knowlton and Tilton² found that film-taught pupils retained from 19 to 25 per cent more after three months of forgetting. Rulon⁵ reported that the retained gain of the film group was 38.5 per cent greater than that of the control group so that at the end of three months the net gain in knowledge due to the use of film materials was 58.5 per cent above the gain of the control group. The thorough visualization of entire areas

of training by the Navy also gave training officers an opportunity to observe how the use of many different types of audio-visual materials affected retention of knowledge. Their tests⁹ showed that facts learned through visualized instruction are remembered up to 55 per cent longer.

3. Audio-visual materials can be used as a powerful means of influencing attitudes and behavior responses. Reproducing, as they do, actual situations with great realism, certain audio-visual aids, such as motion pictures, television, radio, and other means of dramatization, have the power to affect emotions in a powerful manner. As the learner watches and listens to a motion picture or listens to a dramatic radio story, he projects himself into the action and becomes utterly absorbed in it by identifying himself with characters and situations. The three generally recognized controls of behavior discussed by Prescott in *Emotion and the Educative Process*,¹⁰ feelings, emotions and attitudes, may all be affected.

Peterson and Thurston in their study of *Motion Pictures and Social Attitudes of Children*¹¹ reported that the attitude of children toward a social value can be measurably changed by the showing of one mo-

tion picture. They also found that the effect of motion pictures appears to be cumulative. Two films are more potent than one and three surpass two in their power to influence attitudes. They also concluded that these attitude changes tend to become a substantially permanent part of an individual's pattern of thinking. The idea that the viewing of a film is necessarily a passive act was refuted by these experimenters. By using sensitive instruments of the "lie detector" type to record emotional changes they showed that continuous emotional fluctuations occur when a person is watching a film in an apparently quiet manner. They reported that changes of this kind may be slight or may be so pronounced in nature as to lay a basis for definite changes in the overt behavior and the pattern of social values of an individual. These conclusions can be verified by every individual who has found a film, radio, or play dramatization emotionally stirring.

4. Audio-visual materials are of value as a means of developing ability to think. Since the quality of the rearrangement of ideas that constitutes the thinking process is dependent upon the clarity of mental con-

(CONTINUED ON PAGE FORTY)



Lyell J. Moore

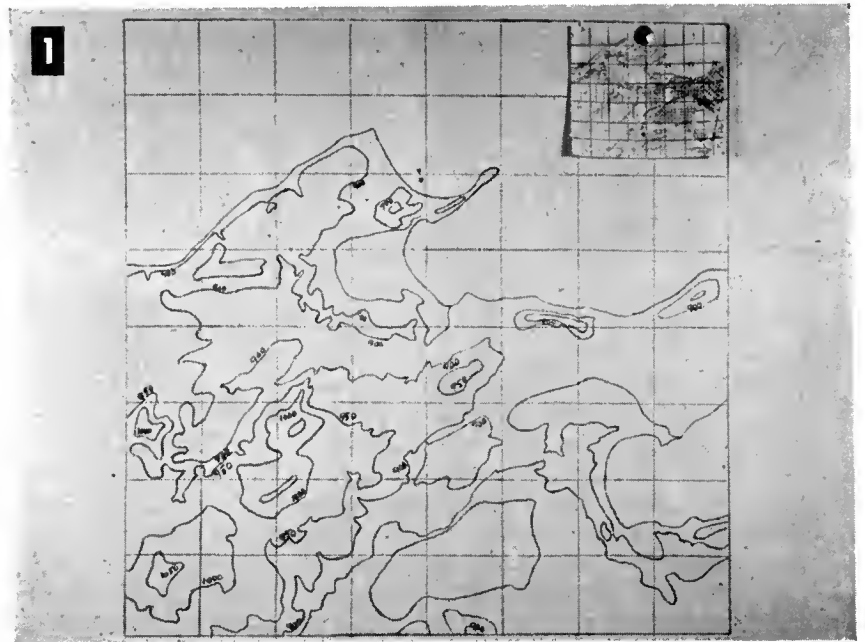
*Director, Department of Audio-
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Mapping the Local Community

REGARDLESS of how well any classroom may be equipped with commercially produced materials, there is a point at which the teacher has the responsibility for bringing in visual evidences of what is happening in the pupils' own local community environment. Obviously it is not always economically feasible for commercial groups to produce materials about every local community, yet this is the point at which the teacher responsibility for local production must take over. How can she bring into the classroom a tangible, vivid, graphic evidence of, for example, the terrain in which the local community is situated? One way of accomplishing this is the production of a terrain model or, as it is sometimes called, a relief model, of the land area of the locality.

Certainly such a terrain specimen is the starting point of map study. For young people who have had picnics, have gone on hikes, or have become well familiar with the surrounding landscape to be able to study the graphic visualization of that same landscape or that same terrain area is the first step in bridging the gap between the reality of geography and its symbolization through map presentation. With this

end in view, then, the teacher and class approach the problem of producing their own terrain map or model of the given land area.

The first step, of course, is that of assembling the needed materials, which are here listed:

1. Tracing paper
2. Local map, secured from the county courthouse. A map of this type is available for all sections of the United States.
3. Carbon paper
4. 1 beaver board $\frac{1}{4}$ inch thick, usually about 2' x 2' in area.
5. 1 quart or less of library paste
6. Wood pulp
7. Scissors, foot rule, pencil, etc.
8. 1 small can shellac
9. 1 bristle brush $\frac{1}{2}$ in. wide
10. Mixing dishes
11. 1 pound plaster of paris
12. 6 sheets corrugated cardboard, 2' x 2', $\frac{1}{8}$ inch or more in thickness.
13. Small amounts of "map" oil paint in colors: brown, blue, green, yellow, etc. These colors should coincide with the colors used on commercially made, physical-feature maps, since the object of this terrain map is to correlate the regular symbols and color values used on the commercially produced maps with the terrain model study.

A prepared contour-type map area

of the local environment must be secured. The first problem is to enlarge the small section, usually not over 10 to 20 square miles in area, into a map large enough so that it can be translated into a terrain specimen. This can be accomplished by the grid method as follows:

Take the specified area of the selected map which may be as small as 2" x 2" on the original map, and draw $\frac{1}{2}$ -inch squares directly upon it. Next, take the piece of beaver board or other map base material, about 2' x 2' square, and lay off this entire surface area into as many squares as were laid out on the original 2" x 2" map section. The new squares may be about two inches by two inches in size. Now, draw into the enlarged squares the identical map characteristics that appear on the small original $\frac{1}{2}$ -inch squared map. On the beaver board or other material map base, draw in the elevation marks for every contour line that appears on the original map. (See Fig. 1.)

Figure 1 illustrates the grid method. In the upper righthand corner of Figure 1 is the section of the original contour map which was secured from the county surveyor's office. This original map was then laid out in $\frac{1}{2}$ -inch sections. The

counterpart of these sections was then laid out on the beaver board base, and the characteristics within each section were copied from the original on to the enlarged base grid. Note how the contour intervals of 50 feet were observed in this case. If the low-lying nature of the land merited smaller elevation intervals, this would be indicated on the original map. Be sure to secure a contour map (one which includes contour lines), because this is the real basis for the construction of a terrain map.

The second step is an interesting one, but rather a painstaking one. Tracing paper should be laid over

completed, (Fig. 2); the lower right-hand has not been completed. The difference, of course, is evident.

The third step is followed because of the inadequacy of the cardboard contour areas to interpret the natural base correctly. For this reason the abrupt differences in level, which appear between contour lines, must be smoothed off as they are in nature by superimposing some plastic type of material. One plastic type of coating can be accomplished in the following way:

Make a mixture using one part library paste, two parts wood pulp, four parts plaster of paris, and water sufficient for heavy batter-like con-

sistency. Smooth the rough contour map with this mixture, adding water when necessary to allow better working of the mixture into the gaps between the contour lines represented by the edges of the corrugated cardboard. It is necessary to work rather quickly to prevent the mixture from hardening too soon. After you have satisfied yourself that the contour edge line has been properly and smoothly filled in with the plastic mixture, allow the map to dry. Next, sand off the roughness somewhat, and then shellac the surface.

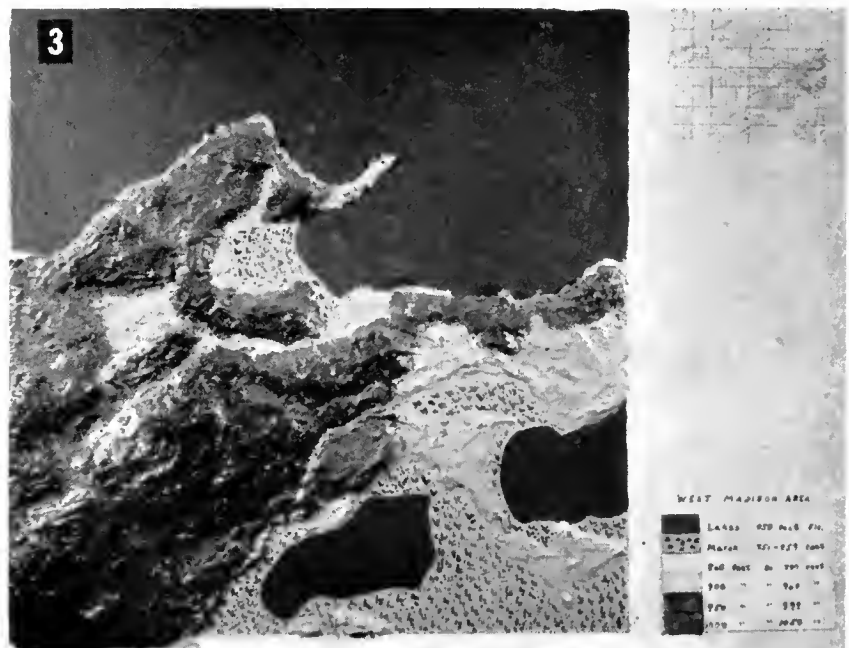
The final step is accomplished when the given elevations are colored to the same color scale used on commercially-produced maps; blue for water areas, light brown for low elevations, and darker shades of brown for higher elevations. The swamp areas should be flecked with brown. Finally a key to the color symbols showing the shades of different elevations should be attached. (See Fig. 3.)

The terrain map is now ready for study. The opportunity of young learners to attach significance to color and elevation because of their previous firsthand acquaintance with the land area, which the terrain map portrays, is the first and most important step in map study. From this point it is reasonable to expect the students to make correct interpretations of terrain or physical feature maps of lands which lie far away.



the enlarged contour line map, which has been drawn on the beaver board base. Each contour line (see Fig. 1); the 900-foot line, the 950-foot line, the 1,000-foot line, should be traced completely and separately on tracing paper, and then transferred with carbon paper to individual sheets of corrugated cardboard, (about $\frac{1}{8}$ - $\frac{3}{16}$ inch thick.)

The corrugated cardboard should then be cut out so that there is a complete model for each contour line in cardboard form. These, then, should be glued in place on their appropriate positions on the beaver board base. The result of this operation is shown partially completed in Figure 2. The rough characteristics of the land area, its elevations and depressions, are now visible. The lower left-hand part of the map is



It Is Reported . . .

(CONTINUED FROM PAGE THIRTY-SEVEN)
cepts that an individual has been able to gain from his experiences, it is only logical that realistic impressions should provide a better basis for thinking than confused understandings which are so frequently a result of verbalized instruction. That this is actually a fact is shown by the observations of research workers. Rulon⁵ found that film-instructed groups were significantly better than non-film groups on test items which called for use of an ability to reason. The Tower Hill experimenters¹² also concluded that the use of audio-visual materials did assist in the development of critical thinking in every grade to a marked degree because opportunities were provided for a creative reorganization of experiences. A Wisconsin study noted that visual materials (films) were of special help to pupils handicapped by poor reading ability.¹³ Insofar as these materials contributed to their ability to get clear conceptions, they contributed to their ability to think. Incidentally, they were judged to be valuable from the standpoint of mental hygiene because they enabled these handicapped children to keep pace with other children.

Insight into a way in which educational films, especially, contribute to reality of impression and lay a good basis for creative thought is found in a statement by Marchant, a British investigator.¹⁴ He remarks that where after a traditional lesson presentation children may say "Sticklebacks build nests," film presentations tend to cause them to say, "We saw a stickleback building its nest."

Knowlton and Tilton² indicated that films increased the amount of creative thinking by being responsible for an increase in the variety of class activities calling for creative effort. Consitt¹⁵ also reported that the use of films in history teaching stimulated the imaginations of pupils to a greater extent than did mere verbalization and resulted in a definite increase in creative thinking.

Thus, since audio-visual materials provide realistic experiences that have the flavor of first-hand experiences, they provide a multi-sensory series of impressions which can be

expressed a number of different ways by students and which call for the exercise of powers of thought.

5. Audio-visual materials can be of great assistance in the development of habits and skills. This particular value of audio-visual materials is a direct result of the effectiveness of these materials as a means of giving information. Not only can they give factual information that might be expressed with a fair degree of effectiveness by the printed or spoken word alone, but they can give information of the type that *requires* visual demonstration. It is for this reason that the armed services made such extensive use of audio-visual training tools in teaching soldiers to do things requiring manipulative skills. An example of this value of films was reported by Vandermeer,¹⁶ who wished to find out how effective motion pictures might be as a means of training machine shop workers. He found that through the use of films from 19 to 53 per cent of practice time could be saved. In addition he also found that workers can be expected to average from 22 to 104 per cent higher output of acceptable product per working hour on the lathe at the outset if they are first prepared through the use of films.

6. Audio-visual materials have value as a means of gaining and holding the interest of the learner. During the course of their experiments Wood and Freeman³ asked the 87 teachers who took part in the experiment if they were able to arouse more interest on the part of their pupils. Of this group, 86 teachers replied that they were able to arouse more interest as a result of the use of audio-visual materials; 82 teachers also stated that the use of the materials enabled them to sustain interest for longer periods of time than they had been able to do by means of teaching methods not involving the use of films. Knowlton and Tilton² indicated an increase in interest through an increase in voluntary participation in recitations by pupils. In addition an increase of 40 per cent in outside reading was quoted as an indication of increased interest.

7. Audio-visual materials have value as a means of bridging inequalities of pupil experiences and, to a limited extent, pupil ability. The fact

that audio-visual materials can be understood relatively well in spite of limited background knowledge is well-illustrated by several studies.

Knowlton and Tilton² reported that average pupils with whom audio-visual materials were used learned as much as bright children in a control group. One of the teachers who took part in the Wood and Freeman study reported that failures in his classes were reduced from 18 to 6 per cent.³ Consitt stated¹⁵ in the summary of experimental findings that many backward children were able to profit noticeably from the use of films in school. Arnsperger⁴ reported that low intelligence pupils made a greater gain in learning in terms of their achievement equivalents in the control group than did high intelligence pupils. The gain of low intelligence experimental pupils over the low intelligence control group was 66.9 per cent while the gain of the high intelligence group over high intelligence control pupils was only 35.5 per cent.

This value of audio-visual materials is of enormous practical significance to teachers who frequently find it difficult to provide learning experiences that are not too elementary for some members of the class or too difficult for other members of the class.

8. Audio-visual materials in some subjects may be used with effectiveness to instruct large groups of learners at the same time. While this particular value of the use of audio-visual materials has not been fully explored by researchers in the field, it has been recognized and a number of interesting studies have been carried on. In several Cleveland schools a plan of teaching science and history by means of large group presentations was developed by Baker.¹⁷ According to his reports, this plan cut the number of teaching periods required from 30 to 24 per week, provided greater opportunities for teacher preparation, helped avoid monotony of routine lesson presentations, and resulted in the use of audio-visual materials with increased effectiveness. Worrell¹⁸ reported another experimental use of audio-visual materials in large group instruction in which a comparison of

(CONTINUED ON PAGE FORTY-NINE)

New Zealand . . .

(CONTINUED FROM PAGE 27)

Each window has its own shutter. I was recently in a school when the teacher said quietly to his class, "I want the filmstrip *Industries of Australia* put on." He looked at his watch. At once about half the class moved. A number of boys went to the shutters which stood in a corner of the room. Each picked up one and hung it over a window. Another boy put up the screen which had a cloth hood over the top. One girl brought forward the projector stand, another got the filmstrip projector, a third got the filmstrip and put it on. In just under two minutes the first picture was on the screen, and the class was ready to go on with its work. It is this kind of organization within the classroom that we need to develop. If visual aids are to be used regularly by class teachers we feel that a system has to be developed within the classroom by which the materials can be available without loss of time.

Radio Programs

Twelve sessions a week, totalling four hours, are given by the New Zealand Broadcasting Service to school broadcasts. A committee composed of teachers and broadcasters decides the general policy, and details are worked out by the Radio Education officer and her small staff. The programs are good and provide for classes of different levels. Although many teachers find the broadcasts very helpful, the use that is made of them is not always satisfactory. In many schools the radio receivers are not kept in first-class condition. In some schools some teachers find it difficult to fit the programs into their particular syllabuses. In others, teachers have not yet developed the best methods of using broadcasts effectively. Without doubt the music broadcasts are the most valuable. From these broadcasts led by a gifted teacher and a specially trained children's choir, children, particularly in rural areas, learn to sing. Two sessions a week are devoted to broadcasts to pupils of the Correspondence School. They are the means of bringing together children of isolated districts and making them realize that they be-

(CONTINUED ON PAGE 43)

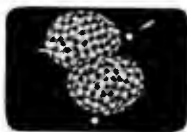


"Movies That Teach"

by Charles F. Hoban, Jr.

In this new book, Dr. Hoban reviews the new conceptions and uses of motion pictures in education. Because of its significance in the audio-visual field, "Movies That Teach" is a *must* for all those interested in more effective teaching. Dryden Press, 386 Fourth Avenue, N. Y. 16. 189 pages \$2.50.

HAVE YOU SEEN THESE NEW MOVIES THAT TEACH?



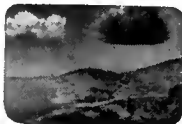
"ATOMIC ENERGY" Collaborator, Willard F. Libby, Ph. D., The University of Chicago. Explains three ways of releasing atomic energy.



"IMMIGRATION" Collaborator, Henry S. Commager, Ph. D., Columbia University. Traces historical immigration into United States. Depicts melting pot process.



"PETROLEUM" Collaborator, Lester E. Klimm, Ph. D., University of Pennsylvania. Shows importance of petroleum to world affairs.



"THE WATER CYCLE" Collaborator, S. Ralph Powers, Ph. D., Teachers College, Columbia University. Traces water from ocean to sky and back to ocean.



"BUILDING AMERICA'S HOUSES" Collaborators, Twentieth Century Fund and Miles L. Colean. Analyzes reasons for high building costs.



"FIRE" Collaborator, Charles K. Arey, Ed. D., University of Alabama. Describes domestic uses of fire, principles of combustion, nature of fire hazards.



"THE MAILMAN" Collaborator, Paul R. Hanna, Ph. D., Stanford University. Shows importance of mail service in our lives.



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Two young pupils plan a picture report of their visit to Mr. Brown's farm.

OUR "LOST COW"

Primary Pupils Create Their Own Filmstrip

by Marian Norris

Grosse Pointe, Michigan, Public Schools

BEGINNING SCHOOL is an exciting time for six year olds. They bring with them enthusiasm, vivid imaginations, realistic needs and hopes as well as doubts and fears of insecurity.

Recently I found that many of my first graders had spent the summer on the farm with their grandparents. In relating their experiences and illustrating their descriptions, the entire class became more conscious of things pertaining to the farm. They began cutting pictures from magazines and pasting them in one big scrapbook. Our experience stories were beginning to build up a sight vocabulary that made interesting sounds.

The local Dairy Council furnished us with filmstrips, slides, models, and picture material. It was then that Mr. Brown's dairy farm started to take a prominent part in our daily program. The youngsters were asking questions: Are there different kinds of cows? Who takes care of the cows in winter? What do they

At left: A reproduction of a portion of the filmstrip which represents the work which Miss Norris' pupils created.

eat? How does a cow make milk? What does a farmer do with all the milk? Their questions were answered to their satisfaction, and with a growing background of information, their little farm began taking up more floor space. We were keeping a continuous record of the development of the unit through colored moving pictures.

As we discovered more and more, we decided that we ought to preserve some of their experiences through sketches. I wrote a simple story about one of Mr. Brown's cows, and all the children shared in illustrating the text. This was then put into an illustrated story book we called *Lost Cow*. Every child had his own copy to read and enjoy.

It was when the few remaining room library copies of *Lost Cow* began getting dog-eared that we regretted the temporary condition of our efforts, for it was a book that children were continuing to look at and to read. Inquiry revealed that it was a matter of little expense to reproduce the original work of the children into filmstrip form. Yes, it is true that we had to prepare our illustrations to a given size, 5 $\frac{3}{4}$ x

7 $\frac{3}{4}$, and that we had to rework the material so that it would fit on few enough frames so as not to violate the attention span of the children. But these were minor details.

After I had traced the children's work with black India ink on white paper, I took the materials to be filmed. We now have preserved a fine example of cooperative effort which will serve as quite a challenge to the youngsters with whom I shall later work. (NOTE: Miss Norris had the alternative of preparing her own filmstrip much as was mentioned in Mr. Trenholme's article in SEE AND HEAR, October 1946, entitled "So You Want to Make a Filmstrip," or of taking it to a commercial laboratory. She chose the latter.)

New Zealand . . .

(CONTINUED FROM PAGE 41)

long to a large and important school.

School Journeys

School journeys are regarded as an important part of visual education. Encouragement is given to teachers to take their pupils out of doors, and the Department subsidizes the cost of transport. Recently a school camp has been established in a beautiful and historic district. Here there are facilities for forty girls and boys and their teachers to camp for a week at a time and to study history and geography and nature study at first-hand. We want more of these camps. Exchange of visits between city and country schools is developing. In the autumn a number of pupils from a city school are the guests, for about ten days, of children who live in the country. They go to school with them and share their pleasures. In the following spring the country children attend the city schools and their former guests become hosts.

In general one can say that most New Zealand teachers are alive to the advantages of visual methods. They tend to laugh at the term "Audio-Visual Education" as a rather pompous fad, but in practice without fuss they use anything they can get to make their teaching more realistic. Development will come from providing more materials and facilities suited to the needs of children, and from the special training that students are receiving in the Training Colleges.



BUILT like a fine watch—powered by a steady smooth-running motor and mechanism that purrs through reel after reel without a flutter or a jump—so simple, a 12-year-old can operate it—that's the new DeVRY 16mm. sound-on-film projector that gives you:

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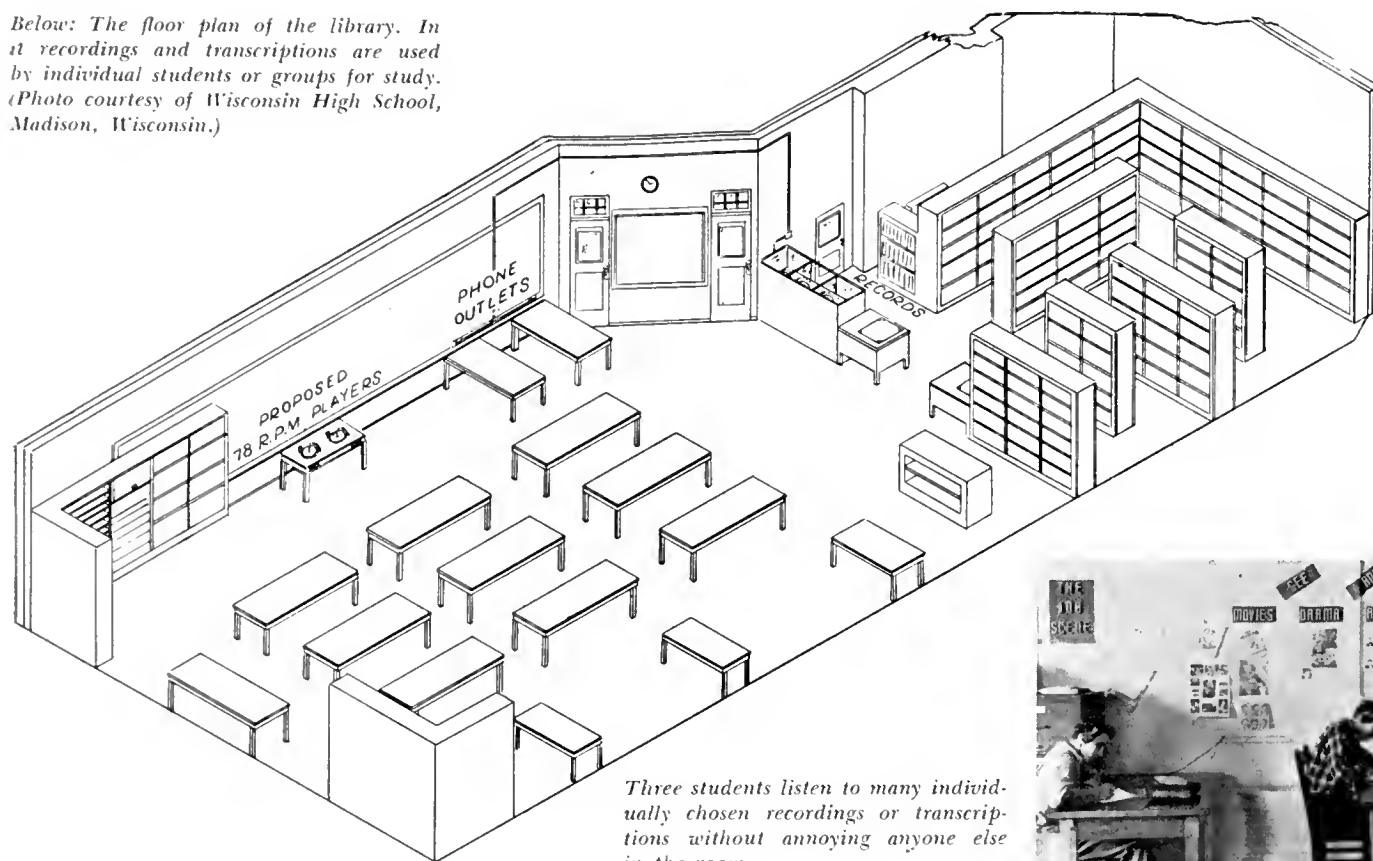
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Below: The floor plan of the library. In it recordings and transcriptions are used by individual students or groups for study. (Photo courtesy of Wisconsin High School, Madison, Wisconsin.)



Three students listen to many individually chosen recordings or transcriptions without annoying anyone else in the room.



AUDIO MATERIALS . . .

Supplement to today's school library

IT IS BELIEVED that some students learn more effectively by hearing than by reading. Such students, then, do not make the progress of which they are capable when the study of written material is the basic instructional technique. By means of audio aids these auditory learners are given an opportunity to learn and to utilize more profitably the time they spend in school. The use of audio aids is a fine teaching technique for all types of learners because the dramatic appeal is an effective method of stimulating the pupils' interest and of initiating student activity.

Let us consider the transcribed dramatizations of great moments in history. If the dramatization is effective, the student forgets his own identity and becomes the hero in the theme. For the first time he becomes conscious of the problems faced and overcome by our great statesmen, authors, inventors and musicians.

by William A. Porter
*Science Teacher,
University of Wisconsin High School,
Madison, Wisconsin*

This type of participation can be more effectively achieved when the student listens as an individual rather than when he listens as one of a group. Therefore, the audio-aid installation should be arranged in such a way that it is possible for each student to listen as an individual.

In Wisconsin High School the library is the reference and resource center of the school. It is logical, then, to place the audio-aid installation* in that location. Recordings and transcriptions are as much a part of the library as are the books and magazines. They require the same care and consideration, and they should be as readily available. When the library becomes the audio aids

center, added responsibility falls on the librarian. This new activity of the library may well be considered in the training of future librarians. Any extra drain on the librarian's time can be reduced to a minimum by the use of trained student help.

In order to utilize available recorded (78 r.p.m.) and transcribed (33 $\frac{1}{3}$ r.p.m.) material, it is necessary to have a two-speed phonograph turntable, since most new materials are available in the 33 $\frac{1}{3}$ r.p.m. type which enables one to hear a fifteen-minute program without interruption. The design of an audio aids installation presents some interesting problems because there is little agreement on what constitutes good practice.

The sound and radio installation usually found in schools consists of a radio, a phonograph pickup, a turntable, and a microphone. Each of these may be connected to an
(CONTINUED ON PAGE FORTY-SIX)

* The library audio-recording transcription installation described here was planned by Mr. Porter. Those wishing more detailed information should communicate with Mr. Porter.

Tools for World Education

(AN EDITORIAL: CONTINUED FROM PAGE EIGHT)
\$3,300,000,000 will be expended not only on meeting previous standards of public education but in bringing to the educational responsibility, community by community, more of the facilities necessary to accomplish the tried educational techniques which in many cases have been the outgrowth of lessons learned during the last conflict.

But this is not enough! In the race to bring enlightenment to a world in whose hands suddenly have been placed power and weapons previously beyond the imagination of man, this greatest of all social agencies—education—will have,—adapting the words of Lewis Carroll, to run like the wind to stay anywhere, for immediately confronting supervisors, administrators, and teachers are the problems of the moment which must be attended and met: man's relationship with man at home and among nations; in a world geography shrunken by stratoliners, the total problem of world citizenship; a new geography in which the traditional barriers of time, of oceans, of mountains, and of deserts exist no more; and crowning all, the staggering proportions of atomic energy to be used to the destruction or the lasting benefit of man.

Of all who may be responsible, the teacher, the administrator, and the supervisor occupy the spotlight of attention. To them will fall the first responsibility of coping with the socially desirable understandings which young learners and adults must have of these problems. In their hands we must place the newest, the most powerful, the tools with the sharpest cutting edges: audio and visual teaching materials.

In this issue of SEE & HEAR, featuring many reports from lands overseas, the Editors mirror the scope of our world of education and, at the same time, the nearness and similarity of our problems. Who doubts that Ivan wants his children to live in happiness and peace? But only free education, both *here* and *abroad*, can stem the tide of world distrust. Ignorance and illiteracy make slaves of men and willing sacrifices for the God of War.

The teacher is our first responsibility; the tools to help the teacher must be provided *next*.

3 NEW 16 MM SOUND MOTION PICTURES IN COLOR

to enrich the school curriculum



CIRCUS PEOPLE

An interesting film for primary grades, depicting behind-the-scenes circus activity. Selection of scenes and narration are designed to develop proper attitudes of work and cooperation and offer stimulation for oral composition and foundation for reading readiness.



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A companion picture to *Circus People*, revealing, in natural color Kodachrome, fascinating circus animals—their care, training, habits, etc. Authentic in every respect, these films were produced under expert direction and keyed to fit the requirements of lower grade curricula.



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Designed for upper grades and Junior High Science classes. Dramatically portrays, through natural scenes and animated diagrams, the source, storage and handling of water by nature and man. Collaborators: James M. Montgomery, B.S., and Richard Pomeroy, Ph.D., University of California at Los Angeles, consultants on water purification.



ACADEMY FILMS are produced by James A. Larsen, who has, for many years, been identified with the creation and production of high quality educational films.

Above subjects are 1-Reel 16 MM Sound, available in color or black-and-white. The same subject material is also offered in 35 MM color or black-and-white Filmstrip, as well as 35 MM 2 x 2 Slides in color only. Arrange for an early preview.

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Audio Materials: A Supplement . . .

(CONTINUED FROM PAGE FORTY-FOUR) amplifier unit. Since in the majority of cases there is but one amplifier available, only one type of program can be sent out at a time. This forces everyone to listen to the same program. A few installations contain more than one channel, but these are very expensive at the present time. The installations are generally located in or near the principal's office with wires leading to the outlets in the classrooms. This type of device is convenient for making announcements and for broadcasting programs of general interest, but is not flexible.

The Wisconsin High School installation here described contains three independent channels which make it possible for three separate programs to be heard at the same time. Provision is made for more channels in the event that the need should arise. Since there is no space available for soundproof booths, head phones are used in place of loud speakers. Outlets are located

on a side wall, and the listeners sit at a table to take notes. Each channel includes: 1. A high fidelity phonograph pickup; 2. A dual-speed turntable; 3. A five watt amplifier; 4. A pair of head phones.

One channel is equipped with a loudspeaker so that whenever the occasion arises, everyone in the library may hear any selected program. A wire from the loudspeaker channel leads to an adjoining room so that a group may hear a program without disturbing the students in the library. In addition, all three sets of phones may be connected to one of the channels so that two or three pupils may hear the same record, if that is desirable. The three channels are built into a cabinet which is near the librarian's desk. The librarian may "issue" programs in the same manner that she handles books from the reserve shelf. During each period of the day, one or more trained students are placed in charge of the record player.

Here's a typical situation: a stu-

dent may elect to report on one of Shakespeare's plays. He goes to the library and requests that program. He is given a pair of phones and the number of a free channel. He plugs in on the channel, the record is put on, and he hears the program. This keeps the records and fragile apparatus under competent supervision and yet makes any program readily available.

Recordings and transcriptions of educational value are becoming more readily available. A representative list of such recordings series is as follows:

Thrills from Great Operas—33½ r.p.m., Lou R. Winston, 708 North Western Avenue, Hollywood 27, California. The dramatic stories surrounding the masterpieces from the great operas. This series may be obtained at a cost of about \$15.00 for 30 minutes of recording.

Rendezvous With Destiny—either 78 or 33½ r.p.m. NBC Radio Recording Division, 30 Rockefeller Plaza, New York 20, N. Y. Excerpts from the greatest speeches of Franklin D. Roosevelt.

Adventures in Research—33½ r.p.m., 2,15 minutes on each side. On loan from the U.S. Office of Education, Washington 25, D. C. 50 transcriptions on such titles as: *Why Smash Atoms, Science as a Career, Electronics, Amber and Amperes, Synthetic Rubber.*

Many uses of audio aids suggest themselves to the interested teacher. The following are just a few:

1. Study of transcriptions for technique of radio presentation.
2. Debating teams listening to congressional oratory or ideas of prominent persons on the subject of debate.
3. Interpretation of poetry by outstanding readers.
4. Study of Mercury Theatre productions of Shakespeare's plays.
5. Foreign language drill in conversation and pronunciation.
6. Guidance in careers by eminent authorities in various fields.
7. Appreciation of present civilization from dramatization of great historical events.
8. Background material for science classes.
9. Breakdown of prejudices by dramatizing the fine qualities of other races.
10. Means of generating interest in a new topic or unit.



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The Philippines . . .

(CONTINUED FROM PAGE 28)

ity of meaning conveyed by the films.

The great field of instructional films is in the schools, especially in the primary schools. The Philippine schools have one important feature: It is perhaps the only large school system that enrolls more than three million children using a foreign medium of instruction—English—from the primary to the university. When a Filipino child enters the first grade at the age of seven, he is taught the English language and is made to acquire the essentials of citizenship through this language. It is obvious that the child can only assimilate the substance of education after he has mastered the medium of instruction and this makes necessary at least the completion of full elementary education. But the tragedy of the situation is that the Philippine public school is dominantly a primary school system and the percentage of elimination beginning with the primary course is abnormally high. Before the war there were 1,704,833 pupils enrolled in

the elementary schools of whom 1,445,233 or 80.54% were found in the four grades of the primary only and 259,600 or 14.47% were registered in the intermediate grades. A study conducted by the Bureau of Education revealed the sad story of elimination in the schools: For every 100 children who entered Grade I, 72 reached Grade II, 58 reached Grade III, 45 passed to Grade IV, 26 went to Grade V, 18 reached Grade VI and 6 continued their first year high school. Of the total number of children who were admitted in Grade I only 3.16% reached the fourth year of the high school.

The lesson of the foregoing figures is clear and evident. There is a large percentage of pupils who do not finish elementary education. If the great bulk of the school population who generally drop out from school are to be educated as they must, there must be some short cuts to learning by which they can learn all that they have to learn in their brief stay. One such short-cut is the instructional moving picture, where the contents of textbooks are compressed and seen to be learned in

a matter of a few hours. The use of moving pictures for teaching purposes gains new value to the Filipino children who do not by and large quite come up to the desirable standards of the American children in reading English and in the acquisition of facts. It is apparent that as a means of education the film opens a new approach to and provides for effective teaching of the children in a foreign language.

The present status of audio-visual education is therefore one rich with promise but is beset with innumerable problems. There is no doubt that the people are aware of the great possibilities of this new instructional aid. The need of adult education, the existence of different languages, and the large percentage of elimination in the public schools—these and many more reasons—demand the use of moving pictures and other visual aids. Given time and encouragement, the Philippines hopes to make use of these abundant opportunities for the development of this effective educational aid in keeping with the demands for progress in this atomic age. ●

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NEW HEALTH FILMS

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With animation, this film explains the growth and structure of teeth, the importance of proper food and proper care in building strong teeth and preventing tooth decay. One reel — price \$30.00



YOUR EARS

Illustrates construction of human ear and function of each of its parts. Discusses manner in which diseases cause deafness and stresses necessity for proper care of ears. One reel — price \$30.00



YOUR EYES

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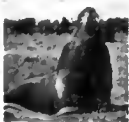
2

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A-V Education . . .

(CONTINUED FROM PAGE SEVENTEEN) of school last fall. *There was ready acceptance and cooperation by everyone, for this was not some new, unexpected innovation; but something which everyone had helped to develop and which had been discussed in all its phases many times in many groups.*

6. Since films are only one part of Audio-Visual Education, the resource committee also prepared a complete inventory of every audio-visual aid we own. Suggestions for use were also given. This inventory listing was also passed out to every teacher in the fall and explained completely. It serves as a constant reminder of the need for Audio-Visual Education which utilizes every possible device and method to make learning more effective and complete. We feel there is a definite distinction between audio-visual aids and audio-visual education.

Our listing included the following headings with full details under each: 1. Maps and globes; 2. Charts, both commercial and home-made; 3. Picture sets; 4. Picture files; 5. Exhibits; 6. Specimens; 7. Models; 8. Science equipment; 9. Stereoptic views; 10. Glass slides and projectors; 11. Opaque projectors; 12. Filmstrips and projectors; 13. Motion pictures and projectors; 14. Community resources both local and Chicago area; 15. Free and inexpensive materials; 16. Radios and recorders; 17. Record players and recordings; 18. Public address systems.

The bulk of films used at the present time are rented. However the committee came to the conclusion that, ideally, a school system should own a basic library of good films which are used regularly and not apt to go out of date for one reason or another. Our policy in this is to *Go Slow*. Film purchases cannot be rushed unless there is plenty of money. In order to help us determine what films will be candidates for purchase, evaluation forms are filled in for every film used. This helps us to see what films really are useful and will eliminate many films at once. We also send for films to be previewed by teachers who would be using them. Most film producers have some ar-

range for this and are most anxious to cooperate. We have purchased a few films through these evaluations and will add to the library from year to year.

At the conclusion of the major phase of our study, the full committee was disbanded and its functions are now carried on by the resource group which is administering the Audio-Visual Program. This group continues to keep the staff informed on new developments by means of discussion in meetings, special bulletins, and regular articles in the weekly staff paper, demonstrations and exhibits.

At the present time this group is engaged in a study of Audio-Aids in order to decide how to equip our schools with the best available radios, record players, and recorders. We have had demonstrations and visited with George Jennings of the Chicago Radio Council who has been doing some significant research on combination F.M. and A.M. portable radio sets. Our schools already have the minimum in audio equipment, but we are now preparing to make fuller use of this area of education.

Altogether we feel that we have a workable program of Audio-Visual Education in Glencoe. It is not flashy, has not come overnight or without mistakes, but over a period of years our staff has engaged in a study of the area and slowly developed a program which works for us.



"Sandy
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This is the story of a pet squirrel in a children's museum made into a primary grades filmstrip and designed to provide a supplementary reading experience. It has a controlled vocabulary for second grade.

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It Is Reported . . .

(CONTINUED FROM PAGE FORTY)
 test grades over a three-year period showed that large group instruction resulted in pupil attainment equal to or better than the average of preceding classes. Pupils, teachers and school administrators favored this method of teaching because of more interesting class presentation made possible because more time was available for teacher preparation, there was a reduction in the number of routine class presentations, interest was stimulated in curriculum study, and the cost of providing audio-visual materials was reduced. Still another study by A. J. Stoddard¹⁹ gives evidence to show that pupils can be instructed successfully in large groups when such instruction is limited to the kinds of things that can be presented by means of audio-visual devices which will reach large groups effectively and when close teacher-pupil contact is provided for through small group meetings.

But to all of this a word of discretion must finally be added. In any learning situation the materials used should be those which will most effectively enable the learner to gain desired understandings and skills. Research findings and wide general experiences of educators indicate that for most educational purposes audio-visual instructional materials are superior to written and spoken verbalizations, alone. For this reason it can be concluded that audio-visual materials should be used as one of the basic means of providing learning experiences in the schools of the nation.

The role of the teacher is interpreted to be that of a guide in learning activities. His role is to study and understand the interests and aptitudes of his students and on the bases of these develop projects, activities, and research opportunities which allow these children to develop their strengths.

It is then the responsibility of educational systems to provide all audio-visual materials which will be

Editor's Note: During the past twelve months, professional publications have included many rather loose statistical claims concerning the educational or learning advantages associated with the use of audio-visual materials of instruction. Favorite introductory statements such as "It is reported—," "carry as evidence that—," "authorities believe that—," have frequently been used as justification for some rather exaggerated reports on the efficiency of the classroom use of visual materials. Mr. McPherson, however, has very painstakingly gone through the research literature and presents the following information which certainly should be of use to persons interested in visual education, and, more than that, interested in the public relations aspect. In this survey of Mr. McPherson's lies much useful information.

used by teachers in accomplishing the aims of the curriculum and to
 (CONTINUED ON THE NEXT PAGE)

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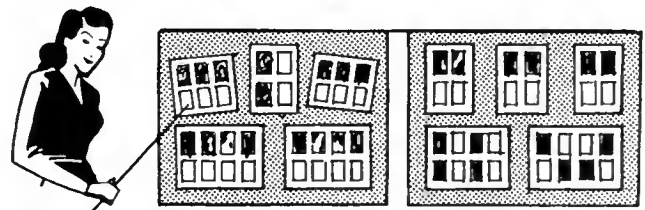
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 PAGLIACCI—CHEERS FOR MISS BISHOP
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It Is Reported . . .

(CONTINUED FROM PRECEDING PAGE)
do all things needed to enable the use of these materials as an integral part of the learning program carried on within the systems.

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Canada's Production

(CONTINUED FROM PAGE 21)

Mexicanas. Some of the titles currently running theatrically abroad are *Toronto Symphony*, a programme of the Toronto Symphony Orchestra under the direction of Sir Ernest Macmillan, *A City Sings*, the story of the Manitoba Music Festival, *Suffer Little Children* and *Small Fry*.

Negotiations have been completed with the British Ministry of Education for the revision of a number of the Board's films for distribution in British schools. Discussions are now being held with U.S. commercial 16 mm distributors for the distribution of a new educational series at present in the process of production called the *Junior Community Series*. These films describe the work of such community figures as the postman and the policeman, and explain such municipal services as water supply and electric power. They have been produced in co-operation with the Canadian Education Association and are designed for children in primary grades. Each film will be accompanied with a film-strip, wallhanger and manual.

The work of Canada's government film agency has done much to encourage the development of film production both in the provinces and by commercial firms. Provincial Film Boards have been set up since the war in Saskatchewan and Nova Scotia, and a Provincial Board is in process of formation in Alberta. Quebec established its Bureau de Cinematographie almost ten years ago. The National Film Board works closely with these provincial film agencies and is distributing two films produced by the Nova Scotia government, *Craftsmen at Work*, Nova Scotia handicrafts, and *Land From the Sea*, an account of coastal dyke construction in the Maritimes. Frequently, the Board commissions productions from such Canadian firms as Shelly Films, Crawley Films and Associated Screen News, and in many instances distributes privately produced films through its non-theatrical channels provided the films deal with public service themes and are free of advertising.

In the past few months the Board has been engaged in completing a new series of animated films of

French folk songs. In the same vein as the *Chants Populaires*, already in great demand by teachers of French in many countries, the *Chansons Chez Nous* will be ready for release this spring. Also for spring release is a new series of tourist films, including *Great Northern Tackle Busters*, fishing in the Lake Nipigon region, and *Speckled Trout Across Canada*. A sixth film in the *Canadian Artists Series* in kodachrome will be available next month. It is entitled *Klee Wyck*, and is a vivid account of the work of the British Columbia artist, Emily Carr. A theatrical version in 35 mm is also in production of an earlier title in this series already distributed in 16 mm, *Canadian Landscape*, the work of A. Y. Jackson.

In all its activities, the National Film Board has endeavored to carry out a task of interpretation in Canada, using every kind of visual medium to clarify relationships between diverse groups of the Canadian people. Working with films, filmstrips, displays, and still photographs, and experimenting with developing new techniques, the Board seeks to play its part in the reconciliation of all sorts of interests and to cast illumination upon all kinds of common problems and sentiments. This task of clarification is a large one. There are the historic facts of two great traditions to be reconciled, the English and the French. There is also the task of interpreting the significance for Canada of the traditions of many peoples of other national

origins who have made Canada their home in the last half century. And finally there is the task of making plain to all peoples in the country the magnitude of Canada's growing industrial endeavors, the work of her farmers, her scientists, her teachers and her artists, and the contribution made by all sorts of citizens in every kind of field. The Board regards this task of illuminating human relationships as one that extends far beyond the borders of Canada, and embraces in its scope the relationships of peoples in all parts of the world.

Britain's Committee

(CONTINUED FROM PAGE THIRTY-THREE)
film production with the assistance of expert panels.

2. The recommendations of education advisors to be associated with the production of each film.
3. The viewing and evaluation of films and other visual materials.
4. The establishment of an educational advisory service to all users of 16 mm films and other aids.
5. The appointment of a full-time, salaried secretary to serve in the committee's headquarters at 79 Wimpole Street, W1.

Committee A, during the first meeting, released information which led to the conclusion that within the next six months there can be envisioned a steady flow of real educational films, specifically designed to teachers' practical requirements. Distribution of these films will probably be made through local education authorities, most of which will establish their own educational film libraries.

Great credit must be given to Dr. W. P. Alexander, the secretary of the Association of Education Committees, who during his visit to the Ministry of Education, initiated much of the leadership which has led to the establishment of the Committees.

Announces New Film Program

◆ SAMUEL GOLDSTEIN, president of COMMONWEALTH PICTURES CORP., New York distributor of educational and entertainment films, has recently concluded deals with United World Films and Magnus Films for exclusive rights to 40 Universal-International features, four U-I serials, and 40 United Artists features over a period of seven years.

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The Art of the Motion Picture:
 by Jean Benoit-Levy (Coward-McCann) \$2.50

The Preparation and Use of Visual Aids: by Kenneth B. Haas and Harry Q. Packer (255 pages profusely illustrated—(Prentice-Hall) \$4.00

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An English Class Listens:

(CONTINUED FROM PAGE EIGHTEEN)
 section of the transcription, the students listen to "highlights" or brief parts of dramatizations which point out important aspects of the whole listening experience to which their attention should be pre-directed. These are presented in an effective manner and serve to intensify an interest in later listening experience.

Then comes the dramatized listening experience. Following the main part of the transcription is a "listening quiz" in which the students are given an opportunity to check the accuracy of their listening. Some of my students seemed to feel that this could be handled more directly and effectively by the teacher rather than in the transcription, but other students welcomed this. In any case, the use of this section of the record is optional with the teacher.

In summing up student comments, I was convinced that the students as a whole had profited measurably. Supporting their statements that they liked recordings as a learning device, they advanced well substantiated reasons:

A. It is Drama:

"It's like a story or a play; you can almost see what happens."

"It's like listening to the radio; you can remember better."

"It's the next best thing to a movie."

"It dramatizes the life of a person, helps you to learn more about him in an interesting way."

"It gives a person an idea of what Mark Twain was like, his attitude, and how he acted."

"The dramatization makes it much clearer; it is good for those who can't read well."

"There are characters, and you find it more interesting."

"It gives a more realistic point of view."

"It gives a more interesting background."

"There are different characters, and music."

B. It Is Different from Reading:

"You would have to read a lot of books to get the information."

"A record holds a person's interests longer, and you don't have to read to get the material."

"It's easier than reading; and I learned more."

"It's good for the poor or slow read-

er who is always behind."

"You can hear better, and get more understanding by sound."

C. It Involves a Pleasurable Activity:

"You do not have a thing to do except listen and learn."

"You can give better attention."

"It makes it more interesting—you don't get so tired as when you hear a teacher or student talking."

"You are more apt to listen; it provides a more interesting background."

As one student put it, "Records have helped me very much, not only in literature, but in other classes." Another said, "A record teaches you to concentrate; you have to listen hard to get the facts."

Indeed, a transcription of this high quality is one of the greatest boons an English teacher could ask for. Imagine the hours of research required merely for the acquisition of all this factual material. How many of us have either the time or the specialized skill to prepare a presentation which will make these facts seem significant and dramatic? This kind of transcription is a splendid teaching device, a true teacher's "helper."

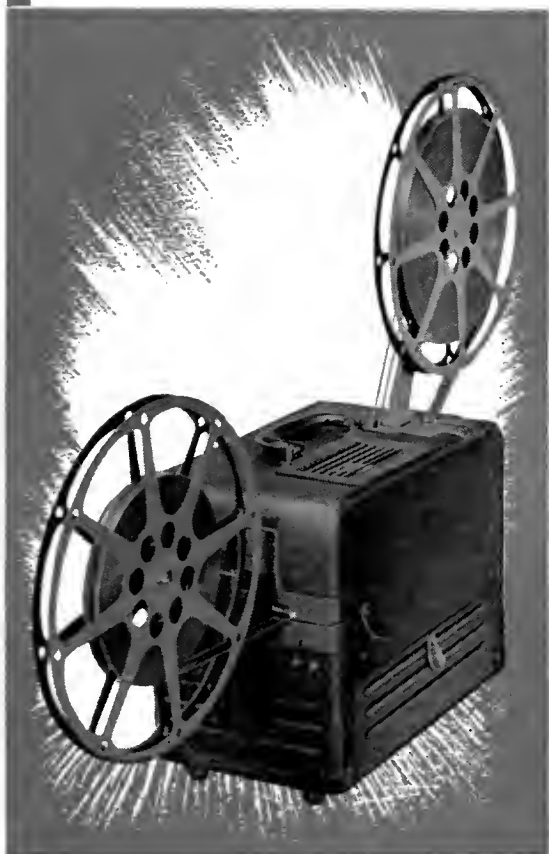
I believe most English teachers would echo those sentiments. When one thumbs through the audio-visual catalogues, it often seems as if English literature were a neglected subject. So, all hail, *Splendid Legend*, and other transcriptions like it. Now I want to use, *The Outrageous Toy* (a portrait of Alexander Graham Bell and his great invention) and *The Birdman* (John James Audubon), both of which should be an incentive for greater student interest in biography.

Australia: Cont'd from Page 26

undertaking the making of documentary films in color on such subjects as hydro-electro development, area schools, farm life, for distribution domestically and overseas.

Large commercial movie companies of America and England are in Australia to film Australian history and background. They receive the full co-operation of the National Film Board. Newsreel editors are anxious for Australian footage for inclusion in their reels. Documentary films previously made only by the Government are now being produced too by private concerns. ●

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