TECHNIQUES OF TEACHING MOTION PICTURE APPRECIATION

By

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CHAPTER I

INTRODUCTION

I. GENERAL STATEMENT

Definition of terms. Motion picture, that is the photoplay, is that literary art form which it has been the privilege of the present generation to give to world literature. It is a fictional story—somewhat like a novel, somewhat like a play, and frequently adapted from one or the other—whose charm as entertainment has thus far been its best quality. The essence of the photoplay is narrative, not pictorial art; plot, not painting and photography of motion; but the former is usually greatly enhanced by the latter. It is another way of telling a story, or of portraying character and commenting on life. It is the most appealing and most effective method yet devised of telling a dramatic narrative. In spite of many refinements already made, the photoplay is in the early developmental stages and many ideas must be shaped into its rapidly evolving pattern.

If the motion picture is to meet the standards of a fine art, it must be worthy of respect, be worthy of thoughtful admiration, be capable of giving delight to sensitive, intelligent people, and must conform to the criteria and principles as well as the canons of art. It can be
appraised as entertainment, as of social value, as to qualities of painting, pageantry, opera, dance, and such things, but as a separate art form it must be adjudged by its own distinctive values and its conventions which must be respected. To build an adequate background of understanding for such an appraisal, study along certain lines must be made. Such instruction must include treatment of the narrative theme, setting, structure, characters, dialogue, atmosphere, mood, design, import, plot—with the usual characteristics of plot, defined issue or struggle, movement in a certain direction, invention and selection of detail, premonitions and foreshadowings, anticipation and suspense, crises and climaxes, and termination in a solution, denouement, or narrative landing-place; and no criticism of value can be made without a thorough knowledge of these factors and their peculiar and distinctive relationship to this particular art form.¹

Technique is expert method in execution of the technical details of accomplishing something, especially in the creative arts, such as the technique of a master violinist; it is the formal arts collectively of an art; it comprises the methods by which an artist in any line expresses his

mental conceptions; it is the mechanical skill in any art or the manner of performance with respect to mechanical features or formal requirements, especially in any of the fine arts. Techniques of teaching motion picture appreciation, then, are those skills, those nice distinctions, by which discriminating teachers are able to make life richer and fuller for students by showing effective interpretations of it in this contemporary literary art form.

Purpose of this study. To suggest techniques to be used in teaching motion picture appreciation is the delicate task undertaken in this study with the hope of advancing its development and assisting others to enjoy it more fully. The photoplay must be considered as a separate art form which utilizes what it needs of other forms, surpassing them in some respects and lagging behind them in others, and which goes beyond them into hitherto unexplored realms, making mistakes, true enough, but reducing them to more and more trivial consequences as it formulates and approaches its goal.

Organization and plan. The general plan of treatment for this study is to give first a discussion of the background of training of teachers—knowledges and traits—necessary or desirable for this work. The next step is to present a detailed analysis of the special techniques to be
developed, grouping them around such centers as readjustments of the high school to the new needs of youth, standards of evaluation, youth interests, character education, guidance and welfare, juvenile delinquency, youth and home relationships, and youth and community, nation, and world relationships. Under the heading of classroom management of projects three divisions are made—preparation for viewing a picture or making a film, the excursion and/or the production, and the development afterward. A typical study of Romeo and Juliet illustrates the ideas presented and a Teacher Improvement Sheet summarizes these points and gives the references cited for each point. In order that the present status of the study may be grasped, a survey of the attitudes of the various departments of education in the United States shows the increasing amount of attention being given to it; and, finally, recommendations in the form of units of study indicate possibilities of the subject as a modern approach to the teaching of English. With such a plan, the research portion of the work must necessarily appear after the theoretical part of it, and in this case it will be found in Chapters V and VI.

II. RELATED STUDIES PREVIOUSLY MADE

Motion Pictures and Youth series. The outstanding pioneer educational research study in the field of motion
pictures is the Payne Fund *Motion Pictures and Youth* \(^2\) series which contains thirteen studies in nine volumes. In this study a group of university psychologists, sociologists, and educators, conferring with the *Motion Picture Research Council*, attempted to discover just what effect photoplays have upon children. The researches were designed to answer the following questions: What sorts of scenes do the children of America see when they attend the theatres? How do the mores depicted in these scenes compare with those of the community? How often do children attend the theatres? How much of what they see do they remember? What effect does what they witness have upon their ideals and attitudes? Upon their sleep and health? Upon their emotions? Do motion pictures directly or indirectly affect the conduct of children? Are they related to delinquency and crime, and, finally, how can we teach children to discriminate between movies that are artistically and morally good and bad?

**Photoplay Appreciation in American High Schools.**
Lewin,\(^3\) under the auspices of Columbia University and later of the National Council of Teachers of English, made a study

\(^2\) W. W. Charters, and others, *Motion Pictures and Youth* (The Macmillan Company, 1933-).

of measuring the possibilities of teaching photoplay appreciation in American high schools. Along with Max J. Herzberg, who is general editor, he is the managing editor of Discussion Guides, the organ of the Photoplay Appreciation Movement which is recommended and endorsed by the National Education Association and the National Council of Teachers of English. The National Education Association, through its ten-point program developed by its committee on motion pictures, of which Dr. Lewin is chairman, has fostered and encouraged much study in this field of visual education.

Other studies. According to Cecile White Flemming, chairman of the Sub-Committee on Research, General Commit-

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6 The membership of this committee is as follows: Cecile White Flemming, Horace Mann School, Teachers College Jacob Abrahams, High School of Commerce, New York City Grace Aldrich, Horace Mann School, Teachers College Walter Barnes, New York University, New York Lillian Bateman, High School, Colorado Springs Thomspe Baxter, Lincoln School, Teachers College Margaret W. Boutelle, University of Florida Mary Ruth Donovan, Concanon High School, West Terre Haute Fannie W. Dunn, Teachers College Marie Hazelhurst, High School, Macon, Georgia Rita Hochheimer, Bureau of Visual Instruction, New York Carol Hovious, County High School, Hollister, California Harry D. Kitson, Teachers College F. Dean McClusky, Scarborough School, New York Vibella Martin, University High School, Oakland, California
tee on Motion Pictures, Department of Secondary Education, National Education Association, in the news bulletin for educational workers interested in the extension and more effective use of films and other visual aids, some phase of motion picture study is being done in many colleges and universities of the country, but the possibilities of fruitful research along this line are only beginning to be realized.

II. BACKGROUND OF TRAINING OF TEACHERS

Knowledges. In addition to the qualities desirable for a good teacher in any field, this particular subject requires certain abilities in a teacher that are peculiar to it. The teacher must not only be able to see life situations as they are presented upon the screen, but she must be able to interpret these situations to youth in such a way that they are taught to study, investigate, judge, organize, and draw logical conclusions for themselves by means of this subject matter. Unless the content is made real to them, it has lost its value.

Each child, it is true, is an individual case and not

Alfred Mayhew, Superintendent of Schools, New Haven
Marguerite Orndorff, Indianapolis, Indiana
Rebecca Pollock, University of West Virginia
Ina C. Sartorius, Horace Mann School, Teachers College
Etta Schneider, Teachers College
Marion O. Sheridan, New Haven High School, Connecticut
Imelda Stanton, Central High School, Memphis, Tennessee
Thorne Thomson, Winnetka, Illinois
Frank Wheat, George Washington High School, New York
Ruth Young, High School, Johnstown, Pennsylvania
subject to a specific rule where the effect of movies upon conduct is concerned, but there are general tendencies with which the instructor should be acquainted. Likewise, she should know the probable effect of the emotional content of the picture upon children of different ages, and the effects upon standards of morality. Sleep and health are pertinent factors also in their susceptibility to motion pictures.

The goals for which the leading characters are working, the percentage of crime shown, and such things have an enormous influence, often insidious, upon the child’s development of his own scheme of life. How often children attend the movies and what relation this attendance has upon delinquency and crime are details no teacher can overlook.

Movies may make or change social attitudes and these in turn affect social conduct. Children get many ideas from the movies quite aside from the general themes of the pictures. All of these issues the teacher must not only understand, but she must also try to find the best means to teach the child to discriminate among them—to appreciate the good and discount the bad—as nearly as possible. To do this, she must herself understand the dramatic technique peculiar to the cinema and capitalize upon it to achieve the desired results.

**Traits.** Because the photoplay is essentially a contribution of the present generation to mankind, an instruc-
tor in it must have a modern outlook in analyzing situations into terms of present day conditions and must reach the child through his personal recreational experiences. Her point of view must be youthful and sympathetic to the child's reactions. She must have a sense of evaluation which makes her select the desirable and disregard the undesirable or handle it tactfully in the presentation being considered. She must teach practical idealism without moralizing. Ralph W. Pringle quotes G. Stanley Hall as saying and then supplements the quotation as follows:

"Youth enjoys nothing like an unpointed moral, a cycle of events grouped around a great, ethical problem. With this stimulus his memory, judgment, and reason work best." Even the youthful devotee of the motion-picture theatre applauds vigorously when virtue is rewarded and vice receives its natural punishment. Regardless of the adolescent's manner of life, he is naturally interested in moral issues and in the placing of conduct in the moral balance.  

In order to guide and inspire students, the teacher must win their confidence and must have the ability to provide these basic personal and social needs of youth experience. She must recognize and utilize the impressionistic minds of youth to establish correctness of habits through the picturization of good and evil ones. Finally, she must see the manifold and innate adaptations of motion picture

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study to the teaching of English.\textsuperscript{7}

\textsuperscript{7} All references upon specific points not cited within the chapters are given in detail in the Teacher Improvement Sheet, Chapter V.
Readjustments of the high school to the new needs of youth today. The teacher must attempt to build a sense of responsibility and initiative in the pupils to make wise selections for themselves both in pictures to see and in lines of conduct suggested by them. Photoplays have the unique advantage of depicting action or behavior with the irresistible illusion of life and reality. The student must realize this and its consequent influence upon his choices. He must also visualize the invisible or learn to "read between the lines," to see the impelling forces behind the action shown. The evils of the "star" system are many, but one of the chief ones is the habit of thinking in terms of the individual rather than the situation. As a result, the student must learn to "shop" for his movies and to make a calendar of worth while photoplays to see in long-time planning that will give a perspective of the entire output of a season. A sampling of current showings may be needed to differentiate good from bad, but the student should be made to realize that his attendance at a movie is generally a tacit endorsement of it. Basic standards should be set up or decided upon for all pictures and each one in turn should be measured by these standards; no photoplay should arbi-
trarily be censored by any one person or group. Opinions of experts will emphasize the validity of the original standards.

**Standards of evaluation.** The least important phase of the industry to this study is the technical side, but a certain amount of understanding of it will aid emotional detachment. The student must know what is meant by this phase and, through a history of the movies, must see the tremendous improvements made and must recognize their effects in pictures.

Another standard of evaluation is the selection of authentic, vital material in the story for presentation. The story itself must be told with charm, else it loses whatever other good features it may have had. In this, smooth progression from one incident to another contributes to the artistry. Unity must be maintained through suspense. The theme must present moral value or there is no need to work with it; in fact, if it is in conflict with the mores, its influence may be decidedly detrimental. Children should see the proper relations and proportions of picture, acting, and script or dialogue. They should see the value of careful preliminary preparation for the production of the story and should see why the casting is important.

Various persons connected with the production have work of vast importance to the integral unit. The choosing
of the director constitutes a major work, for his is the central idea and force. The editor is another vital factor and no person can expect to criticize pictures who cannot appreciate his task.

Pupils must learn to recognize quiet, calm, natural, noble, worthy acting. They must see the best use of gesture to portray feelings and emotions, and must differentiate between pantomime and the artistic use of gesture in the picture. In the case of the latter, they must appreciate economy and expression.

In further connection with acting are the elements of portrayal of color, tone, and passions. The film is the violin of the human body; speech, voice, and diction are its sounds. Enhancing these, if properly used, is panchromatic photography.

Presentation of all of these ideas is a matter of positive and negative relations. Just so is the distinction between artistic and inartistic trick shots of the camera. In so far as they build up the central theme, they are artistic; when they detract from it by focalizing attention upon themselves, they are inartistic. When various angle shots enhance the mood and prevent tedium, they are good. The camera is the "all-seeing-eye" and what it sees must be natural and artistic. Unusual harmony of scenic effect and mood can obtain through skilful use of lighting.
Realism has its value in the production also, and it
can do much to arouse the interest of the student in accur-
acy of costuming. Make-up is necessary to aid realism, but
it must be suitable to the picture in which it is being
used. The appropriateness of sound and music, likewise, add
greatly to realism.

Throughout this critical study, the student must
sense and understand the sincerity and honesty of the direc-
tor and writer in their belief in the story they are pre-
senting. He must see that emphasis is placed on significant
scenes and climaxes and that this proper placing of emphasis
shows intelligent and inspired direction. He sees, further,
that such direction is shown by natural, well-modulated,
forceful, and dignified dialogue, and by characterizations
rendered with sincerity and freedom in their own right, yet
in harmony with the whole.

There are special purposes, also, for animated car-
toons and credit is due them for these. Interesting details
of their making add to their charm.

When the student sees this orchestration of parts in
the making of a picture, he begins to understand the proper
proportion and balance in scenes. By stimulating his imagi-
nation, he realizes the possibilities of color and third
dimension. He comes to an appreciation of rhythm in devel-
opment of story and in the changing of shots. Appeals are
made to all of the senses. The possibilities of art, too, are great in any picture. Along with all of these things, the student must see the valuable work of the producer, who oversees all phases of it, and he must try to increase his enjoyment by his critical analysis.

Youth interests. In considering the whole problem of youth interests, the teacher relates the study to the pupil's outside activities such as photography or channels developed by this inspiration. She attempts to build a satisfying recreational life for children and young people of varying ages in so far as motion pictures are concerned. She points out intricate but beneficial "escape" and relaxation possibilities and shows the benefits to be derived from movies as leisure time activities. Leading the pupil from enjoyment of cleverness to enjoyment of the artistic, she broadens the concrete information of the picture to the abstract and general field of all experience. This extends interests into many phases of criticism, bringing out the fullest and keenest enjoyment of movies to the student.

Character education. Character education as approached through this avenue helps the pupil to prefer fun that is wholesome, and pictures about people worth knowing in everyday life. He analyzes the goals of the heroes and heroines into individual, personal, and social types, seeing
how the imparting of information regarding character is made more effective because it is more graphically, forcefully, accurately, economically, and easily presented through the medium of a pictured situation than in any other literary way. He distinguishes between the good and bad elements in a picture, appraising, also, the weak-in-some-places kind and the better, but-not-great variety. He learns to be discriminating in his tastes and to make pictures effective in developing leadership through the obvious and potential content and through the ways in which people are helped to use the film to improve their own thinking. He discusses the picture in such a way that the soul of the character is revealed. He utilizes the power of the vicarious experiences enjoyed in the film toward the proper building of character in the individual.

Guidance and Welfare. In directing the guidance and welfare to be derived from these lessons, the teacher assumes the task of assisting the child to adjust himself each day more adequately to changing life situations. She makes the information gained from the picture a basic instrument for developing generalizations, attitudes, and abilities for improving human relationships and shows the social intelligence to be gained from it to enable the child to make choices that will improve the changing social order. This makes the child see that progress is possible through
guiding social change by intelligent human effort and choice. There is an integrative force in motion pictures which is lacking in other human institutions due to inherent changes. The teacher should catch and preserve through insight the salient points that the child might overlook as insignificant. She must make the vividness and force of the movie and its great variety of examples give due amount of weight to the indication of desirable lines of conduct.

To aid all these, the pupil must learn to use properly critical, evaluatory materials, such as magazines, articles, reviews, newspaper write-ups, stills, and advertisements. The adventurous and glamorous aspects of truth and reality are often neglected for box office reasons when other appeals are exploited instead.

Then, too, the future possibilities of the film as an educational field must be stressed and its advantages in allied vocations pointed out. Genuine creative learning can be made to take place by the organization of going to movies as one activity or evidence of ways of living. When the student realizes this, a philosophy of life is formed from critical judgment and appreciation of photoplays.

**Juvenile delinquency.** Contributing to juvenile delinquency are factors in many movies which the teacher must point out to the student, such as the triviality, the distorted truth, the emphasis on luxury, the cheap sentiment,
and the emotional hokum of many films that present a picture without critical or sympathetic understanding of modern life. The worst teachings of the cinema in race prejudice, objectionable patterns of conduct that combat home, church, and school influences, and especially those that actually show, and thereby teach, techniques of crime she must minimize to the best of her ability. She can show the inevitable unfolding of human consequences and point out the harmful effect of identifying one's self too closely with the hero or heroine, thus increasing detachment through understanding.

**Youth and home relationships.** Sometimes the instructor fails to realize that the photoplay as a stimulus to learning is essentially social and that its life value to the child is its presentation of the interaction of the individual and his environment. She can make life rich and full by interpreting films in such a way that the student more fully understands and appreciates his environment. This can also relate the child's book learning to his interests both in motion pictures and in the life situations presented in them. Thus motion picture appreciation becomes a means of contact between the home and the school in social education and correlates the material of it with other worthwhile activities such as those in home, school, church, and state relationships.
Youth and community, nation, and world relationships. Along with this idea is the training of the pupil to think of desirable legislation to be sought in matters of the motion picture, to foster the plan of special theatres or special showings where persons can exercise tastes not dictated by the lowest common denominator of a mass audience. Both teachers and pupils should take part in the intelligent planning of a motion picture program for the community. In every photoplay the teacher can find instances to point out human relationships that show the continuous, evolving, and proper adjustment of the individual to the changing order of society. She can present the cinema as a possible medium of building international peace and goodwill. Finally, in this regard, she can attempt to develop an appreciation of the potential contribution of the motion picture to the national cultural life of America.
CHAPTER III
CLASSROOM MANAGEMENT OF PROJECTS

Preparation for viewing a picture or making a film.
The classroom management of projects divides itself naturally into three stages—the preparation, the excursion to a photoplay or the production of one, and the development afterward. In the first of these steps, the teacher must carefully plan and organize the project, making intelligent use of criticisms, separating the wheat from the chaff, and preparing a background for the construction of her general plan. She must teach decision of aim and purpose and emphasize the value of purposeful viewing of a picture a second time. She directs the observation and explains the equipment necessary. She must teach the proper time to enter the theatre and bring out the importance of the first five minutes of the photoplay. Ahead of the showing she should explain the development of suspense, climax, and ending through scenes and sequences.

The excursion and/or the production. In this phase, teaching follows practically the same steps although the use of materials is widely different in the two instances. The idea is that she presents true objectives through first hand experience. She teaches relationships through direct touch.
with life situations. She enriches literature and enhances
the desire to read. She makes this a co-operative enter-
prise with the children agents and the teacher guide and
counsellor, and shows realities viewed in natural surround-
ings. She places students in direct contact under learning
situations with persons, things, movements, relationships,
environments, occupations, trends, and functionings. She
gives problems of management and control and presents op-
portunities for socializing instruction and blending school
activities with community life. Emphasizing the concrete,
meaningful, and realistic elements, she connects directly
the objects of knowledge and their concrete symbols. This
offers situations for careful planning and reconsiderations,
presents the need for the saving of time and expense, and
teaches the evaluation of the worth-whileness of the under-
taking. It develops a combination of purposes. The teacher
can depict those phases best for developing various concepts
and can make situations around which activities may be
organized that will assist pupils in developing desirable
attitudes, skills, and habits. The plan also makes possible
personal contacts with school authorities and theatre man-
agements and allows the enterprise to become an outgrowth of
class discussion and group activity. By carrying out a def-
inite fixing of aim and purpose, it develops familiarity
with reference material and with the community. It teaches
the use of equipment in light of the aim and purpose.

All of this encourages the spirit of alertness, a determination to meet and solve situations, and cultivates the powers of the child to observe, note, and list values. The teacher utilizes initiative, self-activity, and observation whenever evidenced by or possible for the child.

**Development.** The teacher should allow and encourage an exchange of ideas, a free discussion of experiences, and the asking of questions. There should be reports and discussions of them. The teacher should arrange co-ordination of work and the pupil should get enrichment and vitalization as a result of his efforts. She should motivate the development, socialize the study, and let the pupil help to decide the number and kinds of enterprises to be undertaken. In this way she can use constructive influence in building appreciation, attitudes, habits, and skills to increase the pupil's personal enjoyment of living. She can help him plan his recreational use of leisure and suggest such hobbies as movie scrapbooks of criticisms, reviews, or stills.

Throughout all the study the teacher develops the social background and personality of the child, reveals phases of human understanding, and helps him to do better the thing he is going to do anyway--go to the movies.
EXAMPLE: STUDY OF ROMEO AND JULIET

Different classes must be dealt with in different ways, for their abilities may be widely divergent. Questions and discussions should not be burdensome, but lively and enjoyable and just intensive enough to secure pleasure through understanding. The study of any photoplay should never be stifling nor over-detailed. It is not the purpose to "catch" students nor to tire them, but merely to be sure that they know the essentials.

From the early work in the unit of motion picture appreciation study, the pupil will be acquainted with the items listed on page 2 of this discussion and with the various phases of them treated in the following pages. The purpose of this illustration is to show the general plan used in the teaching of a specific photoplay in connection with these principles. It may be broadened into as many activities as time and interest warrant.

Primary Objectives

Enjoyment of the photoplay through an understanding of the orchestration of its parts into a literary and artistic creation

Appraisal of the contribution of the screen version
in comparison with that of the stage

Intelligent evaluation and criticism

Seeing, as William Hazlitt puts it, that "Romeo and Juliet is Shakespeare all over and Shakespeare when he was young."

Enabling Objectives

Recognition and enjoyment of arts of the photoplay
Understanding of items of production
Knowledge of the proper use of aids
Development and use of allied skills

Activities

Previous preliminary study of the motion picture appreciation unit
Preparation for this photoplay
 Viewing the picture
Development in class discussion afterward

Materials

Any, some, or all of the following:
Available references on Shakespeare

A Motion Picture Version of Romeo and Juliet which contains both the play and the complete screen script¹

A Study Guide to the Screen Version of Shakespeare's Romeo and Juliet

Hollywood Spectator, issue of September 26, 1936, and any others giving criticisms of this play

Other worthwhile criticisms

Panel exhibit of Romeo and Juliet by Metro-Goldwyn-Mayer

Stills and advertising copy

Any other visual aids available

Differentiation and Enrichment

Preparation for this photoplay

Shakespeare: his life and times

The Shakespearean stage, theatre, and audience

Romeo and Juliet

Sources of the plot

Shakespeare's version

Changes--additions--language--famous lines--universal appeal

The photoplay

Significance of the screen production

Adaptability of the play to the screen

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Facts about production

Making the sets
Research for costumes and settings
Historic and scenic accuracy
Enormously enlarged backgrounds over those used by the stage production
Research for music and sound effects
Increase in number of characters
Changes in the methods of telling the story
Pictures versus words
Human interests and enjoyments

Music and sound accompaniments

Opening and closing sounds
Harmony throughout the continuity
Use for emphasis and unity
History of various compositions on this theme

Assignment of any special duties or observations to be performed by students

Viewing the picture
Arrangements
Proper time of entrance
Enjoyment of the unfolding drama in the light of previously learned standards

Development in class discussion afterward—questions either original or as suggested in a study guide and discussions:

To bring out the grasp and understanding of all significant points in this production
To relate this play to other Shakespearean studies
To explain any well known quotations or statements made about the play
To compare this interpretation with those of other noted actors and actresses

To give opportunity for the expression of personal reactions

Specific reports of assigned duties and observations

Scoring the picture according to any device, original or otherwise, which gives it a relative value with other productions

Contingent studies for use in teaching English or literature
CHAPTER V

TEACHER IMPROVEMENT SHEET IN MOTION PICTURE APPRECIATION

The plan used in making this study was to formulate questions related to the teaching of motion picture appreciation from the topics discussed in various readings, to cite the references that gave information upon them, and to classify these questions according to the major interests around which they centered.

Aims

To establish in the mind of the teacher the most basic educational values of the subject.

To give supervisors a more complete understanding of possible cultural and educational enrichments from this field.

To blend the extra-mural life habits and interests of children into the channel of their personality development as guided by teaching agencies within the school.

I. Background of training of teachers

A. Knowledges

1. Has the teacher the ability to see life situations presented realistically and artistically in a motion picture?
2. Can she interpret these situations to youth so that they are taught to study, investigate, judge, organize, and draw logical conclusions by means of this subject matter?
8, 1-10; 45, 137; 84, 74

3. Does she understand the effect of movies upon the conduct of children?
5; 8, 35-44; 21, 1; 33, 141-157; 59, 2

4. Does she realize the effect the emotional content of the picture might have upon children of different ages?
8, 25-31; 21, 1; 29; 33, 7, 90-104, 105-120, 277; 36, 2;
38, 1-3; 53, 16; 59, 3

5. Is she aware of the effects of movies upon the standards of morality?
8, 47, 51-52, 55-59, 61; 33, 8, 39, 134, 137, 139, 226, 257, 278; 62

6. Does she know of the effects movies have upon children's sleep?
8, 31-35; 33, 69-89; 69

7. Is she aware of the content of motion pictures when analyzed to show the types of goals for which the characters work, the percentage of crime, and such things?

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1 The references are coded in such a way that the first number in each series, that is, the very first one or the first one after each semi-colon, gives the number of the reference as itemized and numbered in the bibliography, and the succeeding numbers give the pages cited.
1. Does she know how frequently children attend the movies?
8, 44-47; 12; 33, 12-27; 36, 1-2; 38, 1

9. Does she understand the effect of movies upon delinquency?
6; 8, 35-44; 33, 158-195

10. Does she know the relationship between movies and crime?
6; 8, 35-44; 33, 196-250

11. Does she know how much movies may make or change social attitudes?
8, 11-25; 33, 122-123, 131, 133-134, 139, 141, 160-162, 177, 213, 237, 247, 257, 278; 38, 1; 63

12. Does she see the effect of this upon social conduct?
8, 2, 4, 11, 14, 16-17, 61; 33, 251-272; 74

13. Does she realize to what extent children get their ideas from the movies?
8, 7, 10-11, 16, 27, 31, 40, 60-61; 33, 54-68; 36, 2; 41; 76, 3

14. Can she teach children how to appreciate motion pictures?
8, 59-63; 17; 18, 1-3; 23, 209; 33, 273-284; 48; 50, 10; 61; 64, 22-23, 34; 65; 76, 7, 13; 79, 10-12

15. Does she understand the dramatic technique of the
B. Traits

1. Does the teacher have a modern outlook which helps her to analyze situations into terms of present day conditions through recreational experiences of the child?
   37, 1; 38, 3; 47, 198; 53, 14; 80, 1-6

2. Does she have a youthful point of view which makes her sympathetic to their reactions?
   7, 1; 15, 11, 32-33; 37, 5; 38, 1; 43, 21; 53, 14; 57, 2; 59, 2; 80, 1-6

3. Does she have a sense of evaluation which makes her select the desirable and disregard or handle tactfully the undesirable in the presentation being considered?
   35, 3; 37, 1-3; 43, 120; 53, 15

4. Can she teach practical idealism without moralizing?
   20, 1; 51, 227; 53, 16; 59, 2; 64, 22-23; 77, 2; 80, 1-6

5. Does she win the confidence of her group sufficiently to guide and inspire them?
   53, 15; 54, 12-17; 59, 2; 72, 3; 76, 3; 80, 2

6. Does she have the ability to provide for these basic personal and social needs of youth experience?
   7, 1-4; 37, 1; 49, 810; 53, 15; 54, 12-17

7. Does she realize and capitalize upon the impression-
istic minds of youth to establish correctness of habits through the picturization of good and evil ones?
7, 1; 34, 2; 37, 1; 38, 1-3; 53, 15

3. Does the teacher recognize the peculiar and manifold adaptations of motion picture study to the teaching of English?
37, 1-2; 59, 2; 77, 1-5

II. Special techniques to be developed

A. Readjustments of the high school to the new needs of youth today

Has the teacher:

1. Attempted to build a sense of responsibility and initiative in the pupils to make wise selections for themselves?
21, 2; 25, 8; 58, 43; 76, 9, 11

2. Used the unique advantage of the motion picture to depict action or behavior with the irresistible illusion of life and reality?
28, 66; 36, 2; 70, 3

3. Helped the student to visualize the invisible?
28, 66; 34, 1-3; 38, 1; 70, 4; 76, 4; 77, 4

4. Pointed out the evils of the "star" system?
71, 69-77; 76, 5; 77, 2

5. Taught the student the desirable practice of "shopping" for his movies?
6. Taught the pupil to make a calendar of photoplays he wants to see?
7, 4; 13, 1; 16, 3; 17, 23

B. Standards of evaluation

Does the teacher:

1. Make the student see what is meant by the technical side of motion pictures?
34, 1; 58, 46; 76, 5-11; 77, 2

2. Present the history of the movies in such a way that the student sees the improvements made in them?
34, 1; 76, 11

3. Point out the necessity for the selection of authentic, vital material in the story?
57, 3; 58, 13-14; 59, 2; 70, 2; 76, 6, 12

4. Show why charm in narration is essential?
7, 1-3

5. Show how smooth progression contributes to the artistry of the presentation?
7, 1; 58, 21-22

6. Bring out why unity through suspense must be maintained?
7, 3; 59, 2

7. Indicate why the theme must present moral value?
8. Make the child see the proper relations and proportions of picture, acting, and script?
4, 25

9. Show the value of careful preliminary preparation for the production of a story?
76, 6

10. Show why the casting of the picture is important?
76, 5

11. Explain why the choosing of the director constitutes a major work in the production?
76, 12

12. Teach the critical appreciation of good editing?
58, 42

13. Teach the pupil to recognize quiet, calm, natural, noble, worthy acting?
4, 70-71; 7, 1, 3; 58, 23-25; 70, 2-3; 76, 6; 77, 5

14. Call attention to the best use of gesture to portray feelings and emotions?
4, XI, 8; 64, 22-23

15. Point out the difference between pantomime and the artistic use of gesture in the picture?
4, 5-8; 64, 22-23

16. Indicate examples of economy of gesture and expression?
17. Reveal how color, tone, and passions are portrayed through the acting?
4, 51-53; 76, 10

18. Picture the film as the violin of the human body?
4, 59

19. Explain the importance of speech, voice, and diction?
58, 25-26

20. Point out the panchromatic photography of the film?
34, 3; 71, 134, 152

21. Distinguish between the artistic and the inartistic use of trick shots?
4, 34; 64, 22-23; 76, 13

22. Show how various angle shots enhance the mood and prevent tedium?
4, 48; 64, 22-23; 70, 2-3; 76, 12

23. Emphasize the "all-seeing-eye" quality of the camera?
4, 55; 7, 3; 57, 3; 58, 35-37; 59, 2; 70, 2-3; 76, 6, 10; 77, 5

24. Call attention to natural and artistic settings?
4, 72-94; 58, 30-31

25. Indicate unusual harmony of scenic effect and mood through skilful use of lighting?
26. Point out the value of realism?

27. Interest the pupil in the accuracy of costuming?

28. Explain the necessity for and suitability of make-up?

29. Have the pupil study the harmony and appropriateness of sound and music?

30. Grasp and impart a sense of understanding of the sincerity and honesty of the director and writer in their belief in the story they are presenting?

31. Show that emphasis is placed on significant scenes and climaxes?

32. Show intelligent and inspired direction?

33. Cite instances of natural, well modulated, forceful, and dignified dialogue?

34. Explain that characterizations must be rendered with sincerity and freedom in their own right?
35. Give full credit for their especial purpose to animated cartoons?
11; 57, 2; 80, 4

36. Present the interesting details of their making?
11

37. Make the student see the orchestration of parts in the making of a picture?
4, 40; 47, 198; 49, 800; 64, 22-23

38. Instruct the pupil in the proper proportion and balance in scenes?
58, 42

39. Stimulate the imagination by pointing color and third dimension possibilities in the picture?
4, 10-11; 53, 14

40. Bring the pupil to an appreciation of rhythm in development of story and in the changing of shots?
4, 49; 7, 3; 34, 1-3; 64, 22

41. Show how appeals are made to all of the senses?
4; 37, 3; 44, 74-76

42. Call attention to the possibilities of the picture in art?
4, 153-168; 34, 1-3; 35, 1; 37, 1-5; 58, 45; 77, 3

43. Teach the important work of the producer?
4, 57; 34, 3; 70, 4; 76, 6
44. Try to increase enjoyment through critical analysis?
58, 15-16, 44; 76, 6

C. Youth interests

Does the teacher:

1. Relate the study of motion pictures to the pupil's outside interests such as photography, or develop such interests by inspiration?
22, 6; 30, 67-70; 50, 10; 60, 29-31; 77, 2

2. Attempt to develop a satisfying recreational life for children and young people of varying ages in so far as motion pictures are concerned?
22; 23, 206; 24, 1-4; 30, 67-70; 75, 8

3. Point out intricate but beneficial "escape" and relaxation possibilities of a motion picture?
77, 4

4. Show the benefits to be derived from movies as leisure time activities?
20, 3; 21, 1; 22, 6; 25, 8; 76, 4

5. Lead the pupil from enjoyment of cleverness to enjoyment of the artistic?
7, 3, 4; 19, 3; 22, 7; 34, 1-3; 43, 21; 59, 3; 64, 22; 70, 2; 75, 8; 76, 3, 5, 12

6. Broaden the concrete information of the picture to the abstract and general field of all experience?
10, 81; 43, 120; 64, 23; 76, 13
7. Bring out the fullest and keenest enjoyment of movies to the student by broadening his interests into many phases of criticism?
13, 1; 20, 2-4; 25, 8; 30, 67-70; 42, 19-21; 43, 120; 64, 23; 75, 8; 77, 2-5; 82, 17-18

D. Character education

Does the teacher:

1. Help the pupil to prefer fun that is clean, excitement that is wholesome, and pictures about people worth knowing in everyday life?
7, 1; 34, 2; 38, 1-3; 43, 120; 49, 799-810; 51, 227-230; 57, 3; 61, 5, 11, 12, 13; 64, 34; 70, 1; 76, 13

2. Train the pupil to analyze the goals of the heroes and heroines into individual, personal, and social types?
25, 2; 27, 3; 76, 9

3. Show how the imparting of information regarding character is made more effective because it is more graphically, forcefully, accurately, economically, and easily presented through the medium of a pictured situation?
38, 2; 44, 108; 76, 13; 82, 17-18

4. Teach the pupil to distinguish between the good and bad elements in a picture?
16, 3-4; 22, 6; 38, 2; 43, 120; 51, 230; 61; 59, 22-23; 70, 2; 76, 11, 13

5. Make the pupil see the good but weak-in-some-places
picture, and the better, but-not-great picture?
59, 3; 64, 22-23

6. Train the student to be discriminating in his
tastes?
80, 5

7. Make motion pictures effective in developing leadership through the obvious and potential content and through the ways in which people are helped to use the film to improve their own thinking?
9, 13; 21, 2; 75, 7; 81, 1

8. Discuss the picture in such a way that the soul of the character is revealed?
4, 38

9. Utilize the power of the vicarious experiences enjoyed in the film toward the proper building of character in the individual?
34, 2; 47, 198; 50, 10; 68, 108-109; 75, 7; 76, 4

E. Guidance and welfare

Has the teacher:

1. Assumed the task of assisting the child to adjust himself each day more adequately to changing life situations?
36, 2; 58, 47; 76, 7-8; 81, 1; 84, 74

2. Made the information gained from the picture a basic instrument for developing generalizations, attitudes, and
abilities for improving human relationships?
21, 1; 27, 1, 2, 5; 39, 22; 43, 120; 50, 10-11; 56; 57, 1-3;
58, 47; 72, 3; 76, 8; 82, 17-18

3. Shown the social intelligence to be gained from the
picture to enable the child to make choices that will
improve the changing social order?
21, 1-2; 25, 8; 35, 5; 39, 21; 42, 19-21; 56; 58, 47; 76,
13; 77, 2

4. Made the pupil see that progress is possible through
guiding social change by intelligent human effort and
choice?
39, 22; 42, 19-21; 58, 47

5. Shown the integrative force in motion pictures which
is lacking in other human institutions due to inherent
changes?
9, 13-14; 13, 1; 30, 10-14; 42, 19-21; 52, 67; 68, 108-110;
77, 1

6. Caught and preserved through insight the essentials
that the child might have overlooked as insignificant?
7, 1-2; 9, 13; 58

7. Made the vividness and force of the movie and its
great variety of examples give due amount of weight to the
indication of desirable lines of conduct?
68, 110; 70, 4; 76, 4, 8, 12; 77, 3; 82, 17-18

8. Instructed the pupil in the proper use of critical
evaluatory materials, such as magazine articles, reviews, newspaper write-ups, stills, and advertisements?
7, 1-4; 16, 1-4; 19, 2-3; 22, 5-6; 24, 3, 5; 26, 1-3; 36, 2; 57, 1-3; 76, 10-12

9. Indicated when the adventurous and glamorous aspects of truth and reality are neglected for box office reasons?
9, 13-14; 15, 32-33; 22, 7; 26, 2-3; 44, 108; 49, 800

10. Emphasized the future possibilities of the film as an educational field and pointed out its advantages in allied vocations?
9, 13-14; 49, 800; 52, 67; 75, 7; 81, 1

11. Made genuine creative learning take place by organizing going to the movies as one activity or evidence of ways of living?
9, 13-14; 25, 3; 27, 2; 31, 68-69; 50, 10; 81, 1

12. Helped the student to evolve a philosophy of life from critical judgment and appreciation of photoplays?
7, 1-4; 22, 7; 70, 4; 76, 7; 77, 2; 81, 1-3

F. Juvenile delinquency

Does the teacher

1. Point out to the student the triviality, the distorted truth, the emphasis of luxury, the cheap sentiment, and the emotional hokum of many films that present a picture without critical or sympathetic understanding of modern life?
2. Minimize to the best of her ability the worst teachings of the cinema in race prejudice, objectionable patterns of conduct that combat home, church, and school influences, and especially those that actually show, and thereby teach, techniques of crime?

6; 13, 2; 22, 6-7; 27, 2-4; 34, 1-3; 63; 76, 7

3. Show the inevitable unfolding of human consequences?

22, 5; 64, 23

4. Point out the harmful effect of identifying one's self too closely with the hero or heroine?

22, 5; 25, 4; 53, 14; 64, 22-23

5. Increase detachment through understanding?

53, 15; 64, 22

G. Youth and home relationships

Does the teacher:

1. Realize that the motion picture as a stimulus to learning is essentially social and that its life value to the child is its presentation of the interaction of the individual and his environment?

9, 13-14; 25, 1-2; 35, 2, 5, 7; 39, 19; 56

2. Make life rich and full by interpreting films in such a way that the student more fully understands and appreciates his environment?

9, 13-14; 57, 1; 76, 3, 9; 84, 74-76
3. Relate the child's book learning to his interests both in motion pictures and in the life situations presented in them?
9, 13-14; 13, 1; 42, 19-21; 45, 137; 50, 10-11

4. Make use of motion picture appreciation as a means of contact between the home and the school in social education?
7, 1-4; 34, 1-3; 37, 1-5; 38, 1-3; 56; 57, 1-3; 59, 1-3; 77, 2-3; 80, 5

5. Correlate the material of the movie with other worthwhile activities such as those in home, school, church, and state relationships?
9, 13-14; 16, 4; 34, 1-3; 43, 120; 47, 198; 52; 55, 9; 70, 4; 77, 2, 5

H. Youth and community, nation, and world relationships
Does the teacher:

1. Train the pupil to think as a citizen of worthwhile legislation to be sought in matters of the motion picture?
15, 34; 21, 2; 25, 5-7; 35, 4; 36, 2; 43, 119; 53, 16; 81, 1

2. Foster the idea of special theatres or special showings where persons can exercise tastes not dictated by the lowest common denominator of a mass audience?
15, 33; 22, 5-6; 23, 209; 25, 7-8; 43, 21; 50, 34

3. Take a part in and instruct the pupil in the intelligent planning of a motion picture program for the
4. Point out the human relationships in the picture that show the continuous, evolving, and proper adjustment of the individual to the changing order of society?
45, 137; 84, 74

5. Present the cinema as a possible medium of building international peace and goodwill?
27, 4-5; 35, 2; 70, 3; 75, 8

6. Attempt to develop an appreciation of the potential contribution of the motion picture to the national cultural life of America?
10, 81; 25, 7; 34, 1; 75, 7-8; 81, 1

III. Classroom management of projects

A. Preparation

Does the teacher:

1. Carefully plan and organize the project?
28, 13; 81, 1

2. Make an intelligent use of criticisms, separating the wheat from the chaff, in preparation for the development of the film?
28, 13; 36, 2

3. Teach decision of aim and purpose?
23; 28, 13
4. Emphasize the value of purposeful viewing of a picture a second time?
28, 13; 52, 67

5. Direct the observation of the picture?
58

6. Explain the equipment necessary?
28, 13; 77, 2

7. Teach the proper time to enter the theatre?
7, 1; 58, 8-9

8. Bring out the importance of the first five minutes of the play?
58, 8-12

9. Show the development of suspense, climax, and ending through several scenes and sequences?
58, 8-12, 13-14

B. The excursion and/or the production

Does the teacher:

1. Present true objectives through first hand experience?
28, 14; 70, 1; 76, 12; 80, 1-6

2. Teach relationships through direct touch with life situations?
28, 14; 80, 1-4; 81, 1

3. Enrich literature and enhance the desire to read?
28, 14; 70, 1; 80, 1-6
4. Make this a co-operative enterprise with the children agents and the teacher guide and counsellor?
28, 14; 70, 1; 77, 3; 80, 1-6

5. Show realities viewed in natural settings?
28, 14; 70, 1; 80, 1-6

6. Place students in direct contact under learning situations with persons, things, movements, relationships, environments, occupations, trends, functionings?
28, 14; 76, 8; 80, 1-6

7. Give problems of management and control?
28, 14

8. Present opportunities for socializing instruction and blending school activities with community life?
28, 14; 70, 1; 80, 1-6

9. Emphasize the concrete, meaningful, realistic elements?
28, 14; 80, 1-6

10. Connect directly objects of knowledge and their concrete symbols?
28, 14; 80, 1-6

11. Offer situations for careful planning and reconsiderations?
28, 14

12. Present the need for saving of time and expense?
28, 14; 70, 1-4
13. Teach evaluation of the worth-whileness of the undertaking?
28, 14; 80, 1-6

14. Develop a combination of purposes?
28, 14

15. Depict phases best for developing various concepts?
28, 14

16. Make situations around which activities may be organized that will assist pupils in developing desirable attitudes, skills, and habits?
28, 14; 70, 1-4; 80, 1-6

17. Make possible personal contacts with school authorities and theatre attaches and managements?
28, 14; 80, 1-6

18. Make the enterprise an outgrowth of class discussion and group activity?
28, 14; 80, 1-6

19. Carry out the definite fixing of aim and purpose?
28, 15; 70, 1-4; 80, 1-6

20. Develop familiarity with reference material and with the community?
28, 15; 70, 1-4; 80, 1-6

21. Teach the use of equipment in light of the aim and purpose?
28, 15
22. Encourage a spirit of alertness, a determination to meet and solve situations?
28, 15; 70, 1-4; 80, 1-6

23. Cultivate the powers of the child to observe, note, and list values?
28, 16

24. Utilize initiative, self-activity, and observation whenever evidenced or possible for the child?
28, 15; 70, 1-4; 80, 1-6

C. Development

Does the teacher:

1. Allow an exchange of ideas, free discussion of experiences, and asking of questions?
28, 15

2. Have reports and discussions of them?
7, 1-4; 28, 15; 59, 3; 76, 10; 77, 1-5; 80, 1-6; 81, 1

3. Arrange co-ordination of work?
28, 15; 80, 1-6; 81, 1

4. Get enrichment and vitalization for the pupil as a result of his efforts?
28, 15; 76, 8; 80, 1-6

5. Motivate the development?
28, 15; 80, 1-6

6. Socialize the study?
28, 15; 80, 1-6
7. Let the pupil help to decide the number and kinds of enterprises to be undertaken?
28, 15

8. Use constructive influence in building appreciation, attitudes, habits, and skills?
28, 15; 80, 1-6; 81, 1

9. Increase the pupil's personal enjoyment of living?
28, 15; 80, 1-6

10. Help the pupil plan his recreational use of leisure?
28, 15; 80, 1-6

11. Suggest movie scrapbooks of criticisms, reviews, or stills?
28, 15; 16, 4; 64, 34; 80, 1-6

12. Develop social background and personality?
28, 15; 80, 1-6

13. Reveal phases of human understanding?
28, 15; 80, 1-6; 81, 1

14. Help him to do better the thing the pupil is going to do anyway--go to the movies?
28, 15; 36, 2; 80, 1-6
CHAPTER VI

SURVEY OF MOTION PICTURE APPRECIATION
STUDY IN THE UNITED STATES

As a further proof of the inevitable focusing of attention of educators generally upon this major influence in modern society, a survey was made of the attitudes of the various departments of education in the United States through the use of a questionnaire letter to ascertain whether or not they had developed units of study in motion picture appreciation within their States; if so, at what grade levels and in what departments; if not, was such instruction approved and in what departments, what cities or schools were doing outstanding work in it, and, finally, whether or not bulletins dealing with photoplay study were published by their departments of education. The findings of this survey are contained in the following table and explanations.

California, Louisiana, and Pennsylvania have already published bulletins for use in motion picture appreciation.

New Jersey and New York have definite units of this study and the latter mentions the work with hearty approval on page 45 of the Syllabus in English.

Massachusetts, Nevada, and other States have bulletins on the use of instructional films, but not commercial
Connecticut does not have State supervised units of study at all, hence gives approval by consent.

Of the others, thirteen States that give definite approval have the projects so far done only in the cities and with or without State supervision: Arizona, Idaho, Illinois, Indiana, Mississippi, Nevada, Ohio, Oklahoma, Oregon, Tennessee, Washington, West Virginia, and Wisconsin.

Ten States that have not definitely taken a stand in the matter mention that they have some units of study within the State, or name one or more centers doing outstanding work in this field, or both, thereby, perhaps, automatically giving consent: Iowa, Maine, Missouri, Montana, Nebraska, New Mexico, North Carolina, South Carolina, Utah, and Vermont.

Four States approve and recommend such courses but as yet do not have developments of them in their schools: Alabama, Arkansas, Florida, and Georgia.

Eleven States do not commit themselves as to their stand nor mention centers of study; they merely state that they do not have units of motion picture appreciation. Some cities within these States, however, do have such units and publish their own bulletins, as, for example, Denver. This treatise is intended to bring out State recognition only, so it lists these separately: Colorado, Kansas, Kentucky, Mary-
land, Massachusetts, Minnesota, New Hampshire, North Dakota, South Dakota, Texas, and Virginia.

Only three States--Delaware, Michigan, and Wyoming--express themselves as definitely opposed to the study or as finding it questionable in value. Wyoming, however, says some cities are offering motion pictures but little study in them, and Delaware gives six cities doing outstanding work in this field--as many as were named by any other state.

In mentioning the grade level at which it should be introduced, only Utah recommends it for all grades; New York and Pennsylvania designate grades 7 to 12; New Mexico says intermediate and upper elementary and high school; Arizona, California, and New Jersey specify high school only. California's Department of Education Bulletin, Number 9, May 1, 1934, however, is entitled "Motion Picture Appreciation in the Elementary School" and it outlines the work to be done in these grades.

The department of English must carry a large share of the responsibility, too, it seems, for, of the seven States that mention the courses already inaugurated, three--Arizona along with New York and Pennsylvania--have them in English alone; two others--California and New Jersey--have them in English and social studies chiefly; two others--New Mexico and Tennessee--have them in social studies mostly or entirely.
Of the States recommending this instruction, eleven place it definitely in the English department: Arizona, Arkansas, Georgia, Idaho, Indiana, Louisiana, Oklahoma, Oregon, Tennessee, Washington, and Wisconsin; and four others--California, Illinois, Pennsylvania, and West Virginia--distribute it, Pennsylvania with the reservation "mostly in English" and Illinois with "not necessarily in English."

From this survey, it is evident that motion picture study is here to stay and that it has already received widespread recognition and approval from progressive State departments of education. It is for progressive teachers, also, to get into the vanguard of education along this line.
TABLE I
SURVEY OF MOTION PICTURE APPRECIATION STUDY IN THE UNITED STATES

<table>
<thead>
<tr>
<th>Name of State</th>
<th>Units of this study in schools</th>
<th>Grade levels</th>
<th>Departments</th>
<th>Instruction recommended</th>
<th>In English</th>
<th>Schools doing outstanding work</th>
<th>Publications</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alabama</td>
<td>No</td>
<td></td>
<td></td>
<td>Yes</td>
<td>Yes</td>
<td>Do not know of any at this time</td>
<td></td>
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<tr>
<td>Arizona</td>
<td>In some High school</td>
<td>English</td>
<td>Approved and interested in developing in grades</td>
<td>Yes</td>
<td>Union High School, Phoenix</td>
<td>No</td>
<td></td>
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<tr>
<td>Arkansas</td>
<td>No</td>
<td></td>
<td></td>
<td>Yes</td>
<td>Yes</td>
<td></td>
<td></td>
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<tr>
<td>California</td>
<td>In a few Secondary social studies</td>
<td>English--</td>
<td>Yes</td>
<td>Yes or others</td>
<td>Oakland, Los Angeles</td>
<td>Yes</td>
<td></td>
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<td>Colorado</td>
<td>Has not been taken up in course of study</td>
<td></td>
<td></td>
<td></td>
<td>No data</td>
<td>No</td>
<td></td>
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<tr>
<td>Connecticut</td>
<td>No State course of study; local approval and introduction.</td>
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<td>Delaware</td>
<td>No</td>
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<td></td>
<td></td>
<td>No</td>
<td>Claymont, Wilmington, Harrington, Selbyville, Middletown, Laurel</td>
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</tbody>
</table>
### TABLE I (Continued)
SURVEY OF MOTION PICTURE APPRECIATION STUDY IN THE UNITED STATES

<table>
<thead>
<tr>
<th>Name of State</th>
<th>Units of this study in schools</th>
<th>Grade levels</th>
<th>Departments</th>
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<th>In English</th>
<th>Schools doing outstanding work</th>
<th>Publications</th>
</tr>
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<tbody>
<tr>
<td>Florida</td>
<td>None known</td>
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<td></td>
<td>Yes</td>
<td></td>
<td>None known</td>
<td>No</td>
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<td>Georgia</td>
<td>No</td>
<td></td>
<td></td>
<td>Yes</td>
<td>Yes</td>
<td>Kimberly schools</td>
<td>No</td>
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<td>Idaho</td>
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<td></td>
<td>Yes</td>
<td>Yes</td>
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<tr>
<td>Illinois</td>
<td>Not general</td>
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<td></td>
<td>Yes</td>
<td>Not necessarily</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Indiana</td>
<td>No</td>
<td></td>
<td></td>
<td>Yes</td>
<td>Yes</td>
<td>Indianapolis</td>
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</tr>
<tr>
<td>Iowa</td>
<td>Cities only</td>
<td>No statistics available</td>
<td></td>
<td></td>
<td></td>
<td>Evansville</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Terre Haute</td>
<td></td>
</tr>
<tr>
<td>Kansas</td>
<td>No</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Only a few instances of visual instruction</td>
<td></td>
</tr>
<tr>
<td>Kentucky</td>
<td>No</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
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<td></td>
<td></td>
<td></td>
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<td>Maryland</td>
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<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
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</table>

In instructional films only
TABLE I (Continued)
SURVEY OF MOTION PICTURE APPRECIATION IN THE UNITED STATES

<table>
<thead>
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<th>Instruction recommended</th>
<th>In English</th>
<th>Schools doing outstanding work</th>
<th>Publications</th>
</tr>
</thead>
<tbody>
<tr>
<td>Michigan</td>
<td>Not a part of State course of study</td>
<td></td>
<td></td>
<td>Questionable</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Minnesota</td>
<td>No</td>
<td></td>
<td></td>
<td>Have taken no position on the matter</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mississippi</td>
<td>No State system State Department and State Planning Commission are locating talking machines in every county for furthering education.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Missouri</td>
<td>Nothing by the State</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Kansas City St. Louis Springfield</td>
<td></td>
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<tr>
<td>Montana</td>
<td>No State supervision but some schools use them.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nebraska</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>North Bend Peru</td>
<td></td>
</tr>
<tr>
<td>New Hampshire</td>
<td>None set up by State</td>
<td></td>
<td></td>
<td></td>
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## TABLE I (Continued)

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<th>In English</th>
<th>Schools doing outstanding work</th>
<th>Publications</th>
</tr>
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<tbody>
<tr>
<td>New Jersey</td>
<td>Yes</td>
<td>All secondary grades chiefly</td>
<td>English and social studies</td>
<td>East Orange</td>
<td>New Jersey</td>
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<td></td>
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<tr>
<td>New Mexico</td>
<td>In some intermediate schools only; not research needed</td>
<td>Social studies matter sufficient</td>
<td>Have not given</td>
<td>Estancia</td>
<td>No</td>
<td></td>
<td></td>
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<tr>
<td>New York</td>
<td>Yes</td>
<td>7-12</td>
<td>English</td>
<td>Rochester</td>
<td>Syllabus New Rochelle in English</td>
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<tr>
<td>North Carolina</td>
<td>In many schools</td>
<td></td>
<td></td>
<td>Schenectady</td>
<td>lish, p.45</td>
<td></td>
<td></td>
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<tr>
<td>North Dakota</td>
<td>None known</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Ohio</td>
<td>Not State supervised</td>
<td>Much work has been done through the State University.</td>
<td>Yes</td>
<td>Yes</td>
<td>Tulsa Oklahoma City</td>
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</tr>
<tr>
<td>Oklahoma</td>
<td>No</td>
<td></td>
<td></td>
<td></td>
<td>Yes</td>
<td>Yes</td>
<td>Tulsa Oklahoma City</td>
</tr>
<tr>
<td>Oregon</td>
<td>Not under State supervision</td>
<td></td>
<td></td>
<td></td>
<td>Yes</td>
<td>Yes</td>
<td>Portland</td>
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<tr>
<td>Name of State</td>
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<td>In English</td>
<td>Schools doing outstanding work</td>
<td>Publications</td>
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<td>-----------</td>
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<td>--------------</td>
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<tr>
<td>Pennsylvania</td>
<td>Yes</td>
<td>7-12</td>
<td>English</td>
<td>Yes</td>
<td>Yes</td>
<td>Mostly</td>
<td>Indiana Bulletin</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Shippensburg 98</td>
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<td></td>
<td></td>
<td></td>
<td>Bedford</td>
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<td></td>
<td>Wayne</td>
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<td>Pittsburgh</td>
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<td></td>
<td></td>
<td></td>
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</tr>
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<td>South Carolina</td>
<td>No</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Columbia</td>
</tr>
<tr>
<td>South Dakota</td>
<td>No</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tennessee</td>
<td>A few</td>
<td>Upper Social studies and high school</td>
<td>Yes</td>
<td>Yes</td>
<td>Polk County School, Benton T-V-A School, Norris</td>
<td></td>
<td></td>
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<tr>
<td>Texas</td>
<td>No</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Utah</td>
<td>In some schools</td>
<td>All grades</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Morgan District</td>
</tr>
<tr>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>Morgan</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>Juab District</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Nephi</td>
<td></td>
</tr>
<tr>
<td>Vermont</td>
<td>No</td>
<td>Many use film services and circulating libraries</td>
<td></td>
<td></td>
<td>Montpelier Barre</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Virginia</td>
<td>No</td>
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<td></td>
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</tbody>
</table>
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<th>Schools doing outstanding work</th>
<th>Publications</th>
</tr>
</thead>
<tbody>
<tr>
<td>Washington</td>
<td>No</td>
<td></td>
<td></td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Spokane</td>
</tr>
<tr>
<td>West Virginia</td>
<td>Not regular but incidental</td>
<td></td>
<td></td>
<td>Yes</td>
<td>Yes and social studies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wisconsin</td>
<td>No</td>
<td></td>
<td></td>
<td>Yes</td>
<td>Yes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wyoming</td>
<td>No</td>
<td></td>
<td></td>
<td>No</td>
<td></td>
<td>Some are offering motion pictures, but little study.</td>
<td></td>
</tr>
</tbody>
</table>
Classes and teachers are of such varying types and of such differing mental outlooks that no definite, hard and fast rules can be given for the introduction and use of courses, but the projects should be more than casual and occasional interventions in regular work. They should take on the aspect of important, contemporary study of a common experience, which, with a broader vision on the part of the teacher, may open a vista of untold possibilities in pleasurable and beneficial recreation.

Children of all ages attend the motion picture theatre and begin early to grasp ideas from the pictures they see. From the very first of their schooling they should be taught those differentiations which they can understand. According to experiments and trials thus far made, children of elementary grade levels can be made to see general differences in quality and general attitudes, but not critical standards.¹ They are capable of seeing outstanding and broad contrasts in discrimination, but not the fine subtleties that the older ones can see.² By the time they have


finished the senior high school, students should be equipped with recognition of, understanding of, and interest in the significance and vicarious enjoyment of this medium of expression.

Ideal conditions require that children of a class see in a group those photoplays which are to be used for discussions and that no fewer than seven such viewings be made in connection with the project to develop definite values in appreciation. In the senior high school, such a course should require fifteen to thirty or more regular periods in English classes, or a full semester's work in itself.

Primary Objectives

Appreciation of the photoplay as a literary art
Enjoyment of and a broadening outlook upon life as revealed through the medium of this art
Establishment of standards of taste and evaluation in judging motion pictures
Development of desirable ideals and attitudes
Cultivation of intelligence in this phase of leisure.

Enabling Objectives

---

To recognize and enjoy:

- Freshness in fun, plots, and jokes
- Plausibility and naturalness
- The distinction between the improbable and the impossible

Facial expression, character comedy, character relationships, sympathy with the right side, admirable qualities of character, the opposing forces and the object of contention, its psychological or social significance, clearness of presentation, fine acting with telling gestures and intonation, compatibility of characters with setting and incident

Beauty in coloring and design, good craftsmanship, "human interest" and picturesque presentations, "stage pictures," costumes and cast, graceful and significant dancing

Excellence in music: in melodies, harmonies, voices, orchestral performance

To be alert to:

- Plot clues
- Bias in selection or presentation of incidents
- Significance in industrial, political, and military scenes

The place each incident holds in its political, social, scientific, or economic setting
The truth of the dramatist's depiction of this slice of life

Genuine fairness in considering the opinions of others

Suspense, humor, cleverness, and undue play upon emotions

To know:

Which magazines and newspapers have reliable photoplay information

What must be done to make a photoplay of a story

How the photoplay resembles the stage play and the novel and how it differs from them; what its limitations are and its possibilities

How to carry over standards of evaluation from literature, art, physical education, music, and speech to apply to the new art

How to evaluate motives, character traits, and patterns of conduct in photoplays

How to appreciate basic themes and conflicts

How to make up one's own mind and express his opinion frankly

To develop:

Skill in retelling stories as a phase of self-expression through social conversation
Appreciation of literary sources

The vocabulary necessary to an elementary discussion of screen art and technique

Skill in conversing about current photoplays in the light of critical standards

The ability to make a literary, art, and critical analysis with intelligence and to express it well in speech or writing

Activities

Classroom discussions of foundation study
Viewing of photoplays for definite study purposes
Developmental discussions after these visits
Excursions to studios, projection rooms, preview rooms, newspaper editorial rooms, and elsewhere to see related arts, techniques, the mechanics of operation, and persons connected with any phase of the work
Lectures and talks by teachers and others who are interested
Studies of scenarios and shooting scripts
Comparisons with stage plays and novels
Research study of historical backgrounds of the films industry itself and of individual motion pictures
Planning and preparing an original photoplay
Formation of clubs to correlate classroom instruction
with outside interests and hobbies

Analysis of the writings of good critics

Working out original criticisms of worthwhile pictures

Encouraging resourcefulness in making use of supplementary materials that may be provided from time to time for publicity purposes

Bulletin boards and exhibits

Themes, impromptu and planned talks, interviews, debates, theatre parties, club programs, special reports, special projects, class scoring record of photoplays, class awards, contests, scrap books, class glossary of terms

Materials

Photoplays seen by students

Selected photoplays for especial study

Study guides and scoring sheets approved by the National Council of Teachers of English

Textbooks and references

Good magazine and newspaper articles

Personal experiences dealing with motion pictures

Teacher leadership and guidance, not domination

Plays, novels, stories, scenarios, films, shooting scripts

Pictures, stills, slides, film strips
A text film or series of films to be used to illustrate the things taught, made by the National Council of Teachers of English for this purpose

A motion picture camera and projector
American Library Association bookmarks
Selections from scenarios for silent reading
Original synopses of stories and stage plays that were later filmed, with the original comments, suggested treatments, and the scripts as finally prepared by the studio readers (Materials supplied by the National Council)

Co-operation of neighborhood theatres

Materials provided by the National Council, including semi-annual printed ballots listing current photoplays and experimental appreciation tests

Materials provided by the motion picture companies in explanation of their work

Differentiation and Enrichment

I. Photoplay appreciation

What is it? What are its properties? How can enjoyment of it be increased? How can movie-going be made a planned event?

II. History of the industry

Origin--development--improvements--inventions--possibilities
III. The story

A. Unity, coherence, and proportion

Greatest pleasure in the parts consistent with the pleasure of the whole—quality of "hanging together"—integrity of theme and design—totality of impression—orchestration of minds—avoidance of exploitation of star system—variety in pictorial and dramatic scenes with dramatic design

B. Techniques

Sublimation of theme and purpose—lowest plane, manual dexterity—highest plane, instrument for the expression of emotions, ideas, intuitions, conjectures, and interpretations

Proper attitude:

Extract the utmost possible enjoyment from the better specimens at the present level.

Soften criticisms, for producers are not individually responsible for art lagging behind techniques.

Quit focusing attention upon technical details.

C. Sensational and emotional elements

Tests of art

RestRAINT and temperance—a sense of balance—a perception of relative values—an abiding realization of human worth
Marks of an artist

Inferior: Wearing his feelings on his sleeve--yielding readily to emotions--seeking to stimulate ours unduly--sentimental--melodramatic--sensational--soapbox orator style

Superior: Holding feelings in leash--stopping short of excess and satiety--displaying restraint, subtlety, maturity--employing hints rather than artifices--being evasive and guarded and indirect--muting violence--moving by insinuation, innuendo

Shortcomings thus far

Excessive display of emotions--frontal, often brutal, attack upon our senses--failure to temper and discipline itself

Types of emotions commonly evoked

Pity, sympathy, our softer sensibilities--horror, awe, fear--sex--humor

Appeals

To sentiment: Resent intrusions for effect; condemn obvious drives; resist "sure-fire" effects.

To horror and fear: Has the picture secured from its audience a mere flagellation of the brutish emotions, or has it wrought a catharsis; has it purged us of that which is petty and selfish, base, sordid, and mawkish?

To sex-instinct, love, the elemental, univer-
sal human emotion: Lowest animalistic passion, or finest, romantic, ethereal life

To humor: Lowest, farcical physical effects—highest, subtle, intellectual effects—indictments: stock conventions, violation of restraint, too much of the horse-play type

D. Musical accompaniment

Advantages

Induce moods—reinforce emotional appeal of scenes—artistic possibilities

Dangers easily seen

Dangers

Covering up inadequacy—being used to excess

E. Plot

Resources

"Direct (visible, audible) presentation of the incidents without the intermediation of the authorial description necessary in printed stories

"The ability to secure life-like and appropriate scenes, many of them in one story, and to move easily from scene to scene

"The showing of scenes and incidents which the stage play cannot present so effectively and which the novel can only describe: battles, storms, shipwrecks, mobs, violent action of all kinds
"Presentation of illusions: ghosts, fairies, demons, the fanciful, the fantastic, the preternatural

"The ability to present readily two or more parallel or converging threads of a plot

"Switching back to antecedent incidents in the story

"Shifting the point of view, from close-up of specific details to general bird's-eye scenes, and the securing of unusual views through dexterous use of the camera

"Transition from scene to scene through fade-outs"

Certain weaknesses

So concentrated on sheer story-telling that little time can be given to character portrayal and development, adequate presentation of idea, intimation of social and spiritual values

Too frequently has presented only outward, physical struggle

Depends too much upon coincidence

Often distorts the story to make a happy ending

Stories too monotonously similar

F. Scenery and setting

Appropriate to time, place, weather, atmosphere,

---

temporal and spacial circumstances, costumes and furnishings, realistic and beautiful scenes indoors and out, lights, shadows, moonlight, fog, a wide range of descriptive effects, technicolor's and perspective's almost limitless possibilities in picture resources, and the most economical, unobtrusive, and immediate presentation of necessary locale

G. Dialogue

Requirements: to be interesting and effective, reveal character, and advance the plot

Difficulties: voices not yet life-like and natural, and the photoplay is action rather than conversation

H. Realism and truth in themes, characters, and problems

Some types under no obligation to reality

Musical comedies--phantasies--humoresques--farces--out-and-out romances--mystery and detective yarns--melodramas

Duty toward the whole truth about life

Elimination and selection for: brevity and economy--design and structure

Taboo subjects: denominational religion, politics, sex and marital relationships

Rating

Admirable in accuracy of factual details:

historical accuracy--costuming--furniture and furnishings--
place settings and local color—manners—customs—language—det|
tails faithful to objective facts

In truthfulness about human nature: characters are types, not individuals—real persons are difficult to present because of their intricately tangled natures, criss-crossing motives, and warfare within themselves; they provide most poignant tragedies and most provocative comedies—portrayal is difficult because the time is given to activity instead, and the film is too brief to go deeply into complexity.

In truthfulness about social problems: it is probably the greatest service that literary art can render to make us aware that these problems are never to be solved completely and finally; the basic factor of art is the development of love, humor, understanding, magnanimity, honor, fortitude, the feeling of kinship and "togetherness" with all creation, recognition of the noble and the pitiable estate and destiny of man—all these, with the elemental, timeless qualities and distrust of specific pat solutions; as a rule, the photoplay tends to avoid controversial themes; to rank with novels and stage plays it must: pose such questions, explore them with intelligence and restraint, consider the pros and cons, balance the right and wrong on both sides, suggest tentative conclusions, and do all well; unless it faces age-old questions
more squarely, it should confine itself to: romance, preferably of the past, and humorous or witty treatment of present realities; it makes its meanings too obvious, and does not use indirection, subtlety, artistic employment of suggestion, freedom from teacher-like pointing out of meanings.

IV. The director

Importance--outstanding ones and their work--characteristics--"directorial touches"

V. Related interests

Studios--photography--criticism--writing--art--composing

VI. Life influences

New needs of youth--youth interests--character education--guidance and welfare--juvenile delinquency--youth and home relationships--youth and community, nation, and world relationships
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APPENDIX

QUESTIONNAIRE LETTER SENT TO ALL STATE SUPERINTENDENTS OF EDUCATION IN THE UNITED STATES

Body of letter:

In connection with a study of motion picture appreciation at Indiana State Teachers College, I am making a survey of the extent to which it is being taught in the public schools of the United States with the co-operation of the State educational departments. Will you please assist me by answering the questions on this page and returning it to me in the enclosed envelope?

Do you have units of motion picture study in the schools of your State?

At what grade levels?

As a part of English, social studies, or what classes?

If you do not have this study, do you recommend that some informal instruction be given in it?

In the English classes?

Please name any school systems in your State that are doing outstanding work in this field.

If you publish through your department any bulletins of suggestions in motion picture study, will you please send them to me C. O. D.?

I greatly appreciate your kindness and attention.

Very truly yours,

Approved:

Head of the English Department
Indiana State Teachers College