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A descriptive and evaluative bibliography of films in secondary school literature

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Boston University
A DESCRIPTIVE AND EVALUATIVE BIBLIOGRAPHY
OF FILMS IN SECONDARY SCHOOL LITERATURE

Submitted by
Herbert Leonard Geller
(A.B., Northeastern University, 1951)
Stanley Frank Sadowski
(A.B., Northeastern University, 1951)

In partial fulfillment of requirements for the
Degree of Master of Arts

and

James Arthur Daley
(B.S., Boston College, 1950)
John Michael Lahey
(A.B., St. Anselm's College, 1951)

In partial fulfillment of requirements for the
Degree of Master of Education

1952
Approved

by

First Reader ........................................

Associate Professor of Education

Second Reader ........................................

Associate Professor of Education
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CHAPTER I

INTRODUCTION

Purpose.-- The purpose of this thesis is to compile a descriptive and evaluative bibliography of all available films designed as aids for teaching literature in the secondary school. This study includes:

1. Description of films
2. Evaluation
3. Source
4. Cost
5. Running Time
6. Suggested use

Source and Justification.-- This study was first suggested in the Seminar in English by Dr. M. Agnella Gunn. Subsequent examination of similar theses by Di Luna, Fleet, and Hathaway, and by Clark, Gardner, Allen, and Sweeney assisted the writers in setting up an organization for both the manuscript and the preview showings.

Such a thesis as this is justified because no single volume exists which contains a descriptive and evaluative bibliography of films available and suitable for supplementing


the teaching of literature in the secondary school. Such a bibliography is deemed valuable, for many teachers do not have the time to review personally all films before ordering them; and very often catalog descriptions are an inadequate basis upon which to make an intelligent selection.

Inasmuch as films are not often available to individual schools for preview, the writer's showings provided an opportunity for all interested persons, particularly groups of teachers of English, to preview the scheduled films. The evaluations of the teachers have been made available to those responsible for the production of the films as criteria for possible improvement of these teaching aids.

Scope and Limitations.-- The writers had originally planned to investigate all films designed as aids in the teaching of English in grades seven through twelve. The great number of motion pictures in the area, however, made it necessary to limit the study, and include only those films relating to literature.

After the original listing of showings had been devised, certain films were not available and other arbitrary limitations were imposed, as indicated in the revised schedule. In all, forty-seven films are included in the study. They are divided into four broad categories: (1) biographical films, (2) background-to-study films, (3) condensed film versions of classic stories, and (4) filmed excerpts of classic stories.
Definition of Terms.-- As referred to in this study, an educational film is one which is sixteen millimeters in width and is produced expressly for classroom use. Occasionally it may be referred to as a non-commercial, or classroom, film.

The theatrical motion picture is thirty-five millimeters in width and is produced primarily for entertainment purposes. It may also be called a commercial, or an entertainment, film.

The biographical film is one which shows portions of an author's life and points out the influences that these incidents had upon the works of the writer.

The background-to-study film is one which gives a comprehensive picture of the environment, both natural and social, in which the author lived and wrote.

A condensed motion picture version has been cut from a commercial film so that the essentials of a story are shown within the time limit usually designated as a classroom period, usually from thirty to fifty minutes.

A film excerpt has been cut from a commercial film in such a manner that merely one episode remains. The particular portion retained is an entity in itself, usually pointing up a moral. Generally, a film excerpt runs from ten to twenty minutes.
CHAPTER II

REVIEW OF RESEARCH

Theories of Education:— The history of educational philosophy, theory, and practice, is a history of the importance of methods of teaching. As Monroe pointed out, Comenius maintained that a correct method of instruction was a panacea for the ills of teaching. This is the view of most of the great educational reformers who fostered the ideas, interests, and adaptations which gave force and direction to the idea of progressive education. According to Eckoff Herbart believed that instead of studying the history of pedagogy and its philosophy, there was a greater need for obtaining a distinct view of the existing art of education and attempting to prove it. Vives' idea, according to Monroe, was that theory was easy and short but had no result other than the gratification it afforded; while practice, on the other hand, was difficult and prolix but of immense utility.

1/ Monroe, Will S., Comenius and the Beginnings of Educational Reform, Charles Scribner's Sons, New York, 1900, page 97.
Dewey, the leader of the progressive movement in American education, also stressed the importance of the practical application of theory. He said:

"The problem of the course of study is thus, in effect, a part of the larger problem so pressing in all departments of the organization of life. Everywhere we have outgrown old methods and standards; everywhere we are crowded by new resources, new instrumentalities; we are bewildered by the multitude of new opportunities that present themselves. Our difficulties of today come, not from paucity or poverty, but from the multiplication of means clear beyond our present powers of use and administration."

Although Dewey expressed this idea at the very outset of the twentieth century, the problems of improving upon present educational methods is still a pressing one. According to Bode, Dewey's statement is one that accurately portrays the current educational situation.

In order to understand the problems in the teacher-learner situations of today, it is wise to know something of the theories that lie behind them.

Fifty years ago Dewey called attention to the conflict between the idea that education is an internal development and the idea that it is a formulative process from without. Sharp


contrast still exists today between the precepts of traditional
and progressive education. The essence of traditional educa-
tion is imposed authority and force external to the learner.1
As Dewey expressed it, the traditional scheme:

"...imposes adult standards, subject-matter, and
methods upon those who are only growing slowly to
maturity. The gap is so great that the required
subject-matter, the methods of learning and of be-
having are foreign to the existing capacities of
the young. They are beyond the reach of the ex-
perience the young learners already possess. Con-
sequently, they must be imposed."

Progressive education is in contrast to this idea of
imposed education. The basic unity of this newer philosophy,
"is found in the idea that there is a necessary relationship
between the processes of actual experience and education."2
However, experience is not enough. There must be a continuous
progression of true educational experiences and an everpresent
interplay of these experiences in order to attain the desired
learning situations.

"The belief that all genuine education comes about
through experiences does not mean that all exper-
ences are genuinely or equally educative. Some
experiences are mis-educative."3

Again, Dewey maintained that sound educational ex-
perience is that which involves a continuity and interaction

1/ Dewey, John, Experience and Education, The MacMillan Company,
between the learner and what is learned. These two concepts of a continuum and of the interaction of experiences are the underlying principles of true experience education. The importance of developing methods and practices of teaching which provide these two essentials is obvious.

Interwoven in this theory that education is doing and experiencing are the two most important aspects of educational method, communication and perceptual, or sense, learning. In Democracy and Education, Dewey, stressed the importance of communication in the teaching-learning process:

"Education consists primarily in transmission through communication. Communication is a process of sharing experience till it becomes a common experience." 2/

Dewey, according to Nathanson, believed that knowledge not for human use is of no value whatever, and that a shared experience is a necessity of worthwhile living.

"...the history of the various civilizations that have appeared among mankind is largely a chronicle of attempts at communication that succeeded or failed. When communication is facile, over well-built roads and through a common culture, the civilization flourished. When communication breaks down, so does the civilization." 3/


Thus, language, as the basic form of communication, takes the prime position in any theory or method of education. Language cannot be disassociated from any true learning activity, for the use of the language arts—reading, speaking, writing, and listening—is recognized today as part of all growth. Language is the unifying force of all experience.

The other important element in the practical application of the progressive theory is that of perceptual learning. Eckoff pointed out that Herbart, one of the pioneers in the progressive movement, was aware of the need of instruction to secure the reaction of the mind upon what was offered to sense perception. The eye is the most important of the senses since it is the eye which must show things before they can be named and discussed with the all-important medium of language.

Byrne reminds us that it was Dewey who said that if nine-tenths of the energy spent in learning were spent in seeing that proper images were formed in the child's mind, the educational process would be tremendously speeded up and made more effective.

1/ Ibid, preface, page V.


3/ Eckoff, op. cit., page 44.

The intricate and intimate relationship of communication and perceptual experience is not to be denied in any successful application of Dewey's principles of continuity and interaction of learning situations in an experience education.

Monroe pointed out that Comenius, one of the earliest proponents of the new system, maintained that once the object has been grasped by the senses, language then takes over and fulfills its function of further explaining the object. Dewey again referred to the relation of language and experience learning:

"All human experience is ultimately social in that it involves contact and communication."

An awareness of this close relation between communication and sense-learning is not enough. It is necessary to know something about the means and methods of directing and molding this relationship in order to fill the needs of an effective experience education. Despite the intimacy between the media of communication and sensorial learning we need some aid in bringing the two even closer, for perceptual learning implies some degree of reality in experiencing an object or a situation to be learned. We need aids to help bridge the gap between the basic medium of communication: language and reality; for language, which the educator employs as symbols, is most removed

1/ Monroe, op. cit., page 98.

from reality and only refers the learner to reality or to other language. Here, the writers refer to visual aids since the eye is the most important sense in learning.

The history of the use of visual aids in teaching runs parallel to the history of perceptual learning and progressive education. Comenius is credited with the publication of the first illustrated text book in 1657. The history of visual aids reaches back to the very beginnings of education, but only in the twentieth century has the use of objective materials in education become an organized and widespread movement. Modern life has stimulated perceptual teaching and the tremendous technological development of our generation has brought many devices into being for the enrichment of experiences in a progressive education program.

The stimulus for such a movement has arisen from the complex civilization in which our teachers and learners are living. Only through the widespread use of visual-aids and audio-aids can the teachers of today meet the demands placed upon them by the complicated, speeded-up pace of life. There must


2/ Monroe, op. cit., page 131.


be a continuum of experience and a constant interaction between the learned experience and the learner. Dale contends that these experiences must be classified, organized, related, and distinguished in order to manage them and direct them into general ideas known as concepts. These concepts, or abstractions, are necessary; for many of the complexities of our civilization are defined by abstractions of a high order. Dewey indicated the need for the formation of concepts when he implied that there can be no continuum of experiencing things without conceptualizing or intellectualizing.

By utilizing more than one sensory channel, audio-visual devices help the learner to establish and correlate accurate concepts and generalizations. Learning, however, takes place at every level of reality and demands different stages of instruction and teaching methods. By means of a pictorial device he calls the Cone of Experience (see Appendix L on page 202), Dale points out the different levels or stages in going from reality to abstractions and the aids which can be used in teaching at each level. In this device, it is interesting to

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note the relation of language and today's mass media of education, the dynamic forces of technology that play such a vital part as aids in experience education. These media are a direct challenge to the teachers of today, in their attempts to attain the goals of a democratic education.

The challenge is of particular importance to the teacher of the language arts because of the pre-eminent position of language in education. Acceptance of the new mass media as teaching aids is encouraging. Progressive teachers of English are attempting to evaluate and organize these media as aids and incorporate them into their plans. The National Council of Teachers of English asserts:

"There need be no objection to a form of communication merely because it is massive; one need not shear off from these so-called mass media as if they were atom bombs already starting to fissure and fizz. No doubt these media carry dangers with them, one may suspect that the spiritual, ethical, and aesthetic values they produce are pretty thin, almost invisible.

The question is whether the teachers serve their functions better by ignoring such media because they are vulgar or by trying to produce criteria that will result in an increase in values.

It isn't the medium of communication that is ultimately important; it is what is completeness."

The National Council has gone beyond the point of the-

1/ Smith, op. cit., pages 348-349, 372.
orizing about the use of mass media; they have set up a list of principles guiding their use:

"1. The importance and the necessity of mass communication in the complicated cultural situation and in the midst of the dangerous international misunderstandings that prevail today should be freely and cordially accepted by all teachers.

2. Schools of every character with the help of specialists in science, psychology, and the social studies, should do all they can to make such communication as efficient as possible and should direct it toward the betterment of mankind.

3. Traditional ideas, with respect to content, objectives, and procedures of education, must be re-arranged accordingly.

4. Entertainment and the wise use of leisure must be regarded as a legitimate function of mass communication, and criteria of appreciation should therefore be set up for each of them.

5. All messages that come to young and old through these communications modes must be evaluated by asking how they serve important verities and social needs." 1/

Television and sound motion pictures are the two media which offer the greatest educational possibilities. They are in keeping with the principles of good perceptual teaching in that they appeal to more than one sense receptor. The guiding principles of the National Council can be applied effectively to them. These two media are of great popular appeal. In this study, however, it is the motion picture in which the writers

1/ Ibid, pages 350-351.
are primarily interested. The educational film offers one of the greatest prospects for further attempts to improve the current methods of experience teaching, and consequently our present progressive system of education.

The Motion Picture in Education.-- Ever since its inception, the motion picture has had an important role in our educational system. McKown and Roberts give evidence of this when they write:

"The motion picture is recognized today as one of the most powerful factors in the out-of-school education of both children and adults. In the short space of forty years it has had, perhaps, a greater influence in shaping the thoughts, ideas, and reactions of the average individual than any other device."

Davidson, in an article in Coronet, states:

"Progressive schools throughout the country are achieving truly startling results, thanks to the help of a young but rapidly growing ally - instructional films that supplement standard classroom methods."

Although the development of the motion picture is new, the idea behind it is old. Kinder points out that:

"Ever since Roman times, scientists have observed that 'images appear to move.' Ptolemy in 130 A.D. spoke of the persistence of vision, the phenomenon which has made the motion picture possible."

1/ McKown and Roberts, op. cit., page 146.
McKown and Roberts indicate that:

"... the fundamental principle of the motion picture was first discovered and used by the Chinese many centuries before the birth of Christ. This principle is based on the fact that when an object at which one is looking is suddenly removed, the image remains on the retina of the eye for a fractional part of a second. This is sometimes referred to as defect in vision or persistence of vision."

The motion picture projector appeared late in the nineteenth century with John D. Isaacs, Edward Muybridge, Thomas Edison, C. Francis Jenkins, Thomas Armat, and George Eastman contributing to its development.

Educators have long recognized the great possibility of the motion picture as a means for dissemination information. In February, 1910, the non-theatrical film is said to have begun. A collection of one-thousand films grouped under such headings as Geography, Physics, Literature, and Natural Science was made available to the New York City Board of Education through the efforts of George Kleine, the most successful American film distributor of his time.

1/ McKown, and Roberts, loc. cit.
2/ Kinder, op. cit. page 203
Dent provides additional information when he writes:

"The first intensive application of the motion picture to educational procedure was immediately before and after World War I, largely for propaganda purposes. Motion pictures were found to be so valuable during that period, that the close of the war brought into existence many types of educational films and film producers."

Although these early days were marked by intense activity, the infant visual education field met with adverse conditions. Krows writes:

"For various reasons the New York Board of Education was unable to avail themselves quickly of the Kleine proposal to supply the schools—no doubt largely because the pictures were not really pedagogically suitable..."

According to Dent, a decided slump followed the period of enthusiasm (1914-1920) for the application of motion pictures to the instructional field; for the supply of films was not adequate, and so many so-called instructional films were not increasing pupil achievement to any measurable extent.

Krows, in 1936, divided the growth of the educational film into seven stages:

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2/ Krows, op. cit., page 169.
4/ Krows, loc. cit.
"The first division covers the half dozen years immediately preceding our entry into the World War, and is occupied with the branching of the non-theatrical bough from the main theatrical trunk—the realization that proper films for churches, clubs, and schools are peculiarly different from the sheerly entertainment product. Wartime represents the second phase, in which the isolated pictures developed to serve in the first, are brought together for emergency showings in cantonments behind the lines, and so, when the war is over, constitute a source of supply for the non-theatrical users who have multiplied with the years. Third is the time of the first vigorous rise of producers making material exclusively for this field. Fourth is the impetus given to school pictures by the start of the visual education movement. Fifth is when specialized users of non-theatrical films decide that they are more competent than any uninitiated outsiders to provide what they need, and undertake to produce their own pictures. Sixth is the result of the discovery that there is little use in making pictures of restricted appeal if there is no efficient dependable organization of places in which to show them—in other words, the preliminary steps toward a national system of distribution. Seven, and last, is the revolution in all departments wrought by the coming of sound."

Since Krows’ article was written, however, we have emerged from a terrible global war. One of the many results of that war was an avid interest in the motion picture as an instructional tool. Davidson has said that before the war only one important educational film company was operating, with an annual output rarely exceeding twelve films. Since then, a whole new industry has sprung up around two major companies and a dozen smaller ones. Chicago has more than

1/ Davidson, op. cit., page 2.
8,000 prints of nearly seven hundred different films in its library; and Indiana University, more than 7,000 prints of over 2,000 films. The United States Office of Education estimates that more than 8,000 films are available on countless subjects.

The military early recognized the value of visual aids. Perhaps the most significant use of these media was in the training of 12,000,000 men and women of the armed forces in more than 1400 specialized jobs during World War II. In order to accomplish this enormous task, the services produced many different types of audio-visual aids, among which were over 5,000 sound motion pictures.

In 1939, when Hitler was asked to name the Reich's most important new weapon, he said, "My 60,000 motion-picture projectors." So quickly and thoroughly had these projectors indoctrinated German youth that when the United States found itself at war, the Joint Chiefs of Staff decided that we would have to use the same methods.

When the war ended, education was left a bit breathless by what had happened by means of the dynamic new medium. Then came the mad rush! Servicemen, parents, of


servicemen, and teachers who had been in the service all set up a clamor for teaching the G.I. way. In an official report, the War Department stated that the training film program had turned out men who will not forget how they had learned through the use of films. Thus, our military audio-visual training program has hastened a revolution in civilian education.

Because of this success of films in war-time instruction, Dent states:

"Numerous departments of the Federal Government have taken an active part in promoting and directing the use of visual training materials in education during the past several years.

The United States Office of Education has established recently a Visual Education Division to offer advisory service to schools and others interested in making the most effective use of motion pictures and other visual aids.

One of the most recent developments of great interest to schools throughout the country has been the addition of a Department of Visual Instruction to the various services of the National Education Association."

By 1950, Teaching Film Custodians, Inc., the distributing organization for many Hollywood films, was circulating 400 titles for classroom use. Some of these films were A Tale of Two Cities, Romeo and Juliet, The Crusades

1/ Davidson, Ibid., page 1.
3/ Kinder, op. cit., page 224.
The educational motion picture has had a long and varied career sprinkled with success and failure. Despite the failures, education has embraced this visual ally and, through a process of trial and error, has discovered definite values in its use. Dale \(^1\) listed some of these when he stated that the motion picture:

1. Presents certain meanings involving motion.
2. Compels attention.
3. Helps you understand the time factor in any operation or series of events.
4. Can bring the past and the distant into the classroom.
5. Can enlarge or reduce the size of objects.
6. Can be used to present a process that cannot be seen by the human—even with the help of microscope or telescope-lens attachments.
7. Can provide an easily reproduced record of an event.
8. Can reach a mass audience at a low cost per person.
10. Offers a satisfying aesthetic experience to viewers.
11. Can give an understanding of relationships of things, ideas, and events.

Since this thesis is concerned with films for the teaching of literature, it is interesting to note that the National Council of Teachers of English recognizes these values and has

\(^1\) Dale, op. cit., pp. 183-191.
provided a place for films in the Language Arts curriculum. Smith gives evidence of this when she writes:

"To help in appreciating motion pictures a film 'Understanding Movies' has been prepared by the National Council Committee to Cooperate with Teaching Film Custodians, Inc. It illustrates direction, acting, editing, photography, and the contribution of art and music. Films may have merit as films whether or not they are based on books that have been published.

Shortened film versions of books and incidents from books sometimes specifically aimed at motivating reading have been valuable in discussion of what the author intended and how well the film caught the spirit of David Copperfield, Mutiny on the Bounty, Pride and Prejudice, or other books. Films have focused on more or less significant issues, as in Alice Adams and The Good Earth, or in such ideas as Peter Zenger's contribution to the freedom of the press. Children, too, delight in film versions of Bambi, Snow White, and Wind in the Willows. Library records for readers of all ages show an increased interest in important books after they have appeared on the screen."

The Film in Teaching Literature.-- The National Council of Teachers of English has attempted to impress its membership with the importance of mass media of communication (radio, movies, television, newspapers, and magazines) in the language arts. No longer can the teacher afford to neglect media which have become a powerful influence in contemporary life.

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1 Smith, op. cit., pp. 393-394.
Hatfield\textsuperscript{1} maintained that:

"....the fact that radio and photoplay experiences do not come through books has long prevented recognition of the fact that they are essentially literary, and caused schools to neglect them."

\textsuperscript{2}

Lewin, speaking in a similar vein, stated:

"Dr. Walter Barnes, in a paper read before the NCTE last November, pointed out that 'literature experiences, in ever-increasing variety and scope, are purveyed by the radio and the movie, literature experiences as pleasant, and, on the whole, as promising, as those provided by books and magazines.'"

The legitimate theater has long been considered a medium with which pupils should become familiar; yet the movie has been frowned on by many teachers of English. Weisinger maintained that the motion picture bears a relation to literature similar to that of the theater.

Through the years, the contributions movies can make to teaching have become more and more evident. Educators have come to recognize the value of wisely utilized films. Mersand contended that education, in order to be progressive, implies


\textsuperscript{4} Mersand, Joseph, "Motion-Picture Study in the Drama Course," \textit{The English Journal}, (September, 1941), 30:568.
utilization of the most economical methods, the appeal to our students through as many sense receptors as possible and the use of many of their experiences. Therefore, the progressive teacher cannot afford to overlook the possibilities of the motion picture.

According to Ahl, it has been said that with the motion picture, educators have a method and a technique unsurpassed by any previous invention or discovery in human history; for the film interests, influences, and informs; it reveals new facts for action; it gives vicarious experience; it gives greater detail; it produces retention and maturing effects.

Finally, Lewin, in speaking specifically to the teacher of literature, declares:

"The chief functions of visual aids in the teaching of literature are (1) to increase interest by clarifying essential facts, and (2) to create moods or emotional effects which lead to appreciation. Since interest usually precedes appreciation, teachers of literature do well to seize upon every available device to stimulate interest. In this connection it should be borne in mind that interest is rooted in information, that interesting teachers are those who impart information quickly, and that pictures often are interesting because they impart information faster than do words. Illumination will lead to interest and interest will lead to appreciation.

By the judicious use of wall pictures,

\footnote{Lewin, William, "The Use of Visual Aids in Literature," The English Journal (September, 1931), 20:589.}
graphic charts, art objects, museum exhibits, and the various forms of electrically projected illustrations, it is possible to make many classics, many biographical facts, many literary personalities, even whole periods of literature richer, more vital, more meaningful."

Educators agree that there is a definite place in the curriculum for the motion picture. The use made of available films has been uneven--certain subject-matter teachers being more enthusiastic than others. Kinder\(^1\) says that the natural sciences are well-covered, but that literature has lagged behind.

Broening\(^2\) states:

"...since literature is 'the lasting expression in words of the meaning of life,' teaching literature implies bringing to the attention of the reader the factors in his experience essential to recreating the experience communicated by the writer."

If a pupil has not had a particular experience (for example, he may never have been beyond the confines of a city), he may find it impossible to recreate the experience of the author. Rawlings, for example, in The Yearling, describes the growing pains of Jody Baxter in the Florida countryside. Much of what the author intended to convey to the reader may be lost because of the latter's limited experience. In this instance,

\(^1\)Kinder, op. cit., p. 229.

\(^2\)Broening, op. cit., p. 3.
a viewing of the fine Metro-Goldwyn-Mayer production might prove helpful. This is one example of how a motion picture can assist in the teaching of literature.

Smith stated:

"...films, radio, and television are (also) valuable in promoting reading. Background material - place and time - may be represented. Shortened film versions of books and incidents from a book sometimes specifically aimed at motivating reading have been valuable..."

The theater field trip may prove to be an aid for the teaching of literature. Dale maintained that certain field trips lend themselves very well to the study of English - visits to the local newspaper, radio station, or motion picture theater. Ginsberg said, "Good books made into motion pictures form a long list that seems never to stop growing."

Not all film versions of great books are transformed into commendable motion pictures; nevertheless, such classics as Henry V, Hamlet, Great Expectations, Wuthering Heights, The Red Badge of Courage, and Little Women have been reasonably faithful to their sources as well as exceptional motion pictures. None of the above titles is available in classroom size (sixteen-millimeter); consequently, if pupils are to have the advantage

1 Smith, op. cit., p. 393.
2 Dale, op. cit., p. 454.
of seeing these particular films, a theater field trip would be necessary. In cases where the movie is no longer appearing in theaters, the teacher may request a revival engagement. Theater owners are usually cooperative in re-scheduling filmed classics.

Through such trade papers as Variety and Film Daily, the teacher of English may keep abreast of the current and future output of the movie studios. The Newsletter, published monthly during the school year by the Bureau of Educational Research, is concerned with news of the radio, the press, and the motion picture. Edgar Dale and Hazel Gibbony are the editors. The Greensheet ("Joint Estimates of Current Motion Pictures") is published twice monthly by the Motion Picture Association of America. Available for the asking, it appraises new commercial films intelligently and objectively.

A study of film trade papers reveals that the following titles are currently being prepared for distribution:

1. Julius Caesar
2. Romeo and Juliet
3. Androcles and the Lion
4. Othello
5. The Devil's Disciple
6. The Master of Ballantrae (to be called The Sea Rogue)
7. Hiawatha
8. Ivanhoe
9. Evangeline
10. Les Miserables (American version)
11. The Pickwick Papers
12. Ramona
13. Decameron Nights (based on three of Boccaccio's short stories)

1 The Motion Picture Association of America, 28 West Forty-Fourth Street, New York, New York.
14. Bagdad on the Subway (based on five of O. Henry's short stories)

15. Huckleberry Finn (a musical version)

16. The Story of Charles Dickens

Surely this is an imposing list of literary materials being transformed into what Helfer and Rosing\(^1\) call "animated English textbooks." Some of them should be so satisfying as visualized literature that the alert teacher could use them as material for theater field trips and follow-up discussions.

Films, Incorporated,\(^2\) a firm in its twenty-fifth year, brings sixteen-millimeter versions of uncut feature films to the schoolroom. As an added educational service, many of the films are accompanied by a series of discussions strips (captioned film strips):

"...which act as a catalyst in bringing the experiences of the film into common focus with the experiences and other problems of each student which will aid him and the teacher in intensifying the use of the material."

Where it is advantageous to see a feature in the school rather than in a theater, the teacher may procure most out-of-release films from this company with certainty that the continuity will not be hurt, as happens frequently with cut-down classroom films.

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In contrast to those films produced primarily for entertainment, several firms make movies aimed solely toward the classroom. In the area of literature, the chief source is Teaching Film Custodians, Inc., a subsidiary of the Motion Picture Association of America.¹

Concerning this company, Alicoate,² staff writer for Film Daily, reports:

"The old adage, 'one picture is worth a thousand words,' has been proved industry-wise many times, but never more effectively than by current estimates that upwards of 2,000,000 individual screenings were conducted during 1951 through the services of Teaching Film Custodians, the MPAA'S educational affiliate now celebrating its 15th birthday.

The TFC, created in 1939 by the MPAA on the recommendation of the Advisory Committee on the Use of Motion Pictures in Education, is a non-profit organization, supervised by educational leaders, organized to distribute to educational agencies and institutions selected motion pictures produced by the major companies. The oldest of several educational services of the motion picture industry, it is responsible for making available 16-millimeter prints which are licensed under a restricted agreement to educational film libraries maintained by state educational agencies, county and city boards of education, and to individual schools for periods ranging from one to ten years.

The films, selected short subjects and excerpted features which are limited to four reels, except in a few instances, are restricted to bona fide educational purposes

¹The Motion Picture Association of America, op. cit.
²Alicoate, Patti, Film Daily (May 6, 1952), p. 5.
and are adjudged old enough by the
parent company to be of no harm to the
exhibitor.

The organization, which makes available
about 12 new excerpted features a year,
has on hand about 600 films, all of which
have been selected by one or more of the
seven supervisory teacher groups, and may
have as many as 600 prints per film. The
category most in demand is American His­tory, with Music making a strong bid for
honors.

Categorically, the pictures are divided
into the following groups; English, Global
Geography, United States History, World
History, Social Studies, Guidance, Science,
Music, Physical Education and Recreation,
Health and Hygiene, Safety Education, and
Elementary Education."

The releases from this company are usually based on spe­
cific works such as, *Pride and Prejudice*, *Jane Eyre*, *David Copperfield*, and *A Christmas Carol*; but there are several dealing
with contributions to society, for example, *The Story of George
Washington Carver*. Their very length, which averages thirty­five to forty minutes, is often their greatest handicap. They
take up the average-length class period allowing no time for an
immediate discussion. Films released through Teaching Film
Custodians, and belonging to the Commission on Human Relations,
have a running time of ten minutes and generally show merely
one episode, for example, the money scene from *Alice Adams* and
the fish-hook scene from *Captains Courageous*, both thirteen
minutes in length.

The background-to-study film is released by Coronet In­
structional Films. Their motion pictures are not based upon a
specific work; instead, they obviously are designed to give the viewer a greater insight into the locale or periods in which great men of letters worked. The twenty-minute long Dickens: Background for His Works is an example of this type of film.

The biographical film is produced by Encyclopedia Britannica Films and runs for seventeen minutes, during which time the highlights in the life of a famed writer are shown. Titles include: Louisa May Alcott, John Greenleaf Whittier, and Henry Wadsworth Longfellow.

Hirsch\(^1\) cites the results of an experiment conducted with two classes in literature at one of the San Francisco high schools:

"The purpose of the experiment was to determine how much a selected group of Shakespearean films might affect the attitudes of an English class selected at random."

The films used in the experiment were: Romeo and Juliet (excerpts from the Metro-Goldwyn-Mayer feature as released through Teaching Film Custodians), Julius Caesar, Macbeth (brief scenes from the plays as presented by British Information Services and distributed by Eastin Pictures), and the feature-length Laurence Olivier production of Hamlet.

One of the students in the experiment stated that he had to read the same things over two or three times before he

\(^1\)Hirsch, Richard S. "Moving Attitudes with Motion Pictures," Educational Screen (December, 1949), 28:446.
understood them, unless someone explained them to him. This student claimed that the better he understood the play the better he liked it, and the movies helped to explain things to him.

Both classes were handled in the same manner except that the control group was not shown the motion pictures. The results indicated that the experimental group, to whom the films were shown, were influenced by the movies in forming better attitudes toward the study of Shakespeare. The second group, to whom no films were shown, displayed less favorable attitudes.

Elliott\(^1\) says:

"The showing of Master Will Shakespeare to a group of high-school students made them feel that the bard of Avon was a human being rather than something made of cardboard."

He\(^2\) again points out instances in which the showing of a classroom film proved effective in teaching Shakespeare:

"The understanding of Shakespearean plays usually presents a problem to the student. How much more real the Forum Scene in Julius Caesar seems to him after he has seen it reenacted in the film Julius Caesar! Or if he is reading Macbeth, he can see a film of two scenes from the play, the murder of Duncan (Act II, scene 2) and the Sleepwalking Scene (Act V, scene 1)."

Broening\(^3\) tells that A Midsummer Night's Dream (the movie)


\(^2\) loc. cit.

\(^3\) Broening, op. cit., p. 98.
was found valuable in all grades as a stimulus for the reading of Shakespearean plays.

A freshman group in Connecticut enjoyed seeing David Copperfield the Boy and David Copperfield the Man after having read the Dickens' novel; and one of the students made the comment that the film made the characters become alive.¹

Dale² tells of a teacher in Chicago who found that the film Bambi was invaluable in counteracting the antipathy of adolescents for animal books. This teacher's students had refused to read any of the stories which they considered childish, but after they saw the motion picture of Bambi they went scurrying after the animal book about which they had previously felt so superior.

Some teachers feel that if a student can see a film version of a story, he will not want to read the book. Reports, however, indicate decidedly different results. Broehl,³ for instance, says:

"The most powerful influence upon our student reading today is the movies. The films have revived interest in many classics....In this the movies have been a good friend of the English teacher, trying to keep interest in the standard classics."

¹Elliott, op. cit., p. 164.
²Dale, op. cit., p. 459.
An article in *The English Journal*\(^1\) also cites three instances in which the filming of a great book stimulated the demand for it:

"A twenty-five cent edition of *Lost Horizon*, put on the market while the picture version was in its heyday sold 1,401,000 copies.

When *Wuthering Heights* was played by Merle Oberon and Laurence Olivier, school editions of the book were issued. One edition alone sold 759,000 copies.

When *Pride and Prejudice* was made into a motion picture, one re-edition of the book immediately sold 300,000 copies."

According to Dale,\(^2\) a teacher in Pennsylvania reported a child of twelve, who found it impossible to read any book written by Louisa May Alcott, was suddenly converted by the motion picture of *Little Women*. The child then read the whole Alcott series.

Munson\(^3\) declares:

"A marked increase in demand was experienced after *Pride and Prejudice* appeared as a motion picture... Similar data could be given for the immense popularity of *Jane Eyre* and *Wuthering Heights*; we hear the same refrain of demand greatly stimulated by the screen versions of these romances."

Although much anxiety has been expressed over movie ver-

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\(^1\) *The English Journal* (November, 1949), 38:543.
sions of books lest they replace the reading of the story, the films tend to repopularize the original. Teachers are finding that the motion picture does not diminish interest in the reading of good literature; the film versions increase the interest in class reading assignments, especially if the movie is shown before the bulk of any particular work has been discussed.\textsuperscript{1}

McDonald\textsuperscript{2} states, for the benefit of those teachers who still distrust films as foes of reading:

"Nor is the importance of books endangered by the film. Films do not will not, and cannot take their place. Motion pictures can illustrate and can clarify action and processes which are difficult to describe in words, but to capture through pictures many of the ideas in the books on library shelves is obviously impossible."

The situation in the field of English, particularly literature, is not encouraging. The number of films designed as aids in the teaching of literature lags far behind the number in other subject-matter areas. Ten large film libraries in the United States report the following median percentages of stacked motion pictures for the subject-matter areas indicated, rated according to their primary usefulness:

\textsuperscript{1}Schreiber, Robert E., "Literary Works for the Educational Screen," The English Journal (June, 1947), 36:29.

\textsuperscript{2}McDonald, Gerald Doan, Educational Motion Pictures and Libraries, American Library Association, Chicago, 1942, p. 12.
<table>
<thead>
<tr>
<th>Subject Area</th>
<th>Percent of Films</th>
</tr>
</thead>
<tbody>
<tr>
<td>Social Studies</td>
<td>30.0</td>
</tr>
<tr>
<td>Science</td>
<td>23.0</td>
</tr>
<tr>
<td>Industrial Arts, Voc. Ed.</td>
<td>15.0</td>
</tr>
<tr>
<td>Health and Physical Ed.</td>
<td>10.0</td>
</tr>
<tr>
<td>Guidance</td>
<td>4.0</td>
</tr>
<tr>
<td>Language Arts</td>
<td>3.5</td>
</tr>
<tr>
<td>Art</td>
<td>3.0</td>
</tr>
<tr>
<td>Music</td>
<td>2.0</td>
</tr>
<tr>
<td>Mathematics</td>
<td>1.0</td>
</tr>
<tr>
<td>Foreign Languages</td>
<td>1.0</td>
</tr>
<tr>
<td></td>
<td><strong>94.5</strong></td>
</tr>
</tbody>
</table>

A similar classification resulting from an analysis of 3,758 films contained in the *Educational Film Guide* yielded the following percentages, according to Henry:\(^1\)

<table>
<thead>
<tr>
<th>Subject Area</th>
<th>Percentage of 3,758 Films</th>
</tr>
</thead>
<tbody>
<tr>
<td>Social Studies</td>
<td>27.2</td>
</tr>
<tr>
<td>Science</td>
<td>16.2</td>
</tr>
<tr>
<td>Industrial Arts, Voc. Ed.</td>
<td>20.1</td>
</tr>
<tr>
<td>Health and Physical Ed.</td>
<td>14.1</td>
</tr>
<tr>
<td>Art</td>
<td>2.5</td>
</tr>
<tr>
<td>Music</td>
<td>2.4</td>
</tr>
<tr>
<td>Mathematics</td>
<td>0.6</td>
</tr>
<tr>
<td>Other (including language arts, foreign languages, guidance)</td>
<td>16.9</td>
</tr>
<tr>
<td></td>
<td><strong>100.0</strong></td>
</tr>
</tbody>
</table>

Not only is the supply of films in the area of literature comparatively scant; but the demand for those films which are available is not keeping them in constant circulation, despite the good quality of many of them.

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\(^1\) Henry, *op. cit.*, p. 42.

\(^2\) *Loc. cit.*
Ginsberg\textsuperscript{1} conducted a questionnaire survey about a decade ago to determine the extent to which audio-visual aids were used in classrooms in English. His deductions were:

"1. English teachers take too narrow a view of what constitutes an aid to learning in their field.
2. English teachers take too narrow a view of what constitutes their curriculum.
3. Even for the teacher with a narrow view of the curriculum, there are available worthwhile materials with which he seems completely unacquainted. For the teacher who holds the broad view of the English program, there is a wealth of effective material of which he has an appalling lack of knowledge."

The awakening to values of visual aids by teachers of English has been slow, but educators have reached agreement as to the necessity for their use in the classroom. Dakin\textsuperscript{2} has said that although visual aids have always been used by good teachers, less has been accomplished in the field of language arts than in other areas; however, films designed for use in other classes may sometimes be used beneficially by the English instructor.

Schreiber\textsuperscript{3} indicated agreement with many authorities when he said:

"Today, as never before, the teacher of English is confronted with an array of vitalizing materials with which to give

\textsuperscript{1} Ginsberg, Walter, "English Teachers' Use of Technological Aids," \textit{The English Journal} (February, 1940), 29:48.


\textsuperscript{3} Schreiber, \textit{op. cit.}, p. 29."
her pupils new interest, appreciation, and enjoyment in the study of great and popular works of fiction, biographies—and—to a limited extent—Shakespearean drama."

Broadening the point of view to embrace instruction in all subject areas, Lewin\(^1\) remarks:

"Teachers in a democracy are entitled to the use of every important device for creating interest, imparting information, and developing critical discussion. From this point of view, the cinema becomes a scientific visual aid to the teaching of literature appreciation. With the assistance of the Photoplay, the work of the teacher of literature becomes more interesting to the pupil, and the necessity of compelling attention through discipline gradually disappears."

The teacher of literature must realize the great assistance he may get through the use of motion pictures before they will be of adequate quality and quantity. Supply is brought about only by demand. Until there is a demand for those films already available, and a clamoring for larger numbers of better films for teaching literature, they will not be made.

**Evaluation of Educational Motion Pictures.**—Evaluation is one of the major pedagogical problems. The educational motion picture, like any other teaching medium, is appraised to determine its effectiveness for promoting learning.

This need for evaluation was expressed well by Hoban\(^1\) in 1942:

"In the enormously complex process of education there is constant need for continuing evaluation, first, in order to keep the goals of education clearly in mind throughout the entire process, second, to appraise the progress that is being made toward these goals, and third, to plan effectively the next steps in the continuum of the curriculum."

In an earlier paper, he\(^2\) had been more specific when he said that the effective use of instructional aids in the classroom is, in part, determined by the care with which these materials have been selected.

Brunstetter\(^3\) also stated:

"The full potentialities of the medium depend upon the careful selection of instructional films for local learning situations..."

A more inclusive statement was made by Schreiber\(^4\) when he said that selection and evaluation of educational movies are inseparably linked with the curriculum, with utilization, with administration, and with production of improved films.

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Lemler\textsuperscript{1} described the teacher's predicament:

"Some factors contribute to the dilemma of the educator who is conscientiously engaged in the task of selecting films for his teaching program. He faces a mass of picture material offered for school use, some of which would positively degrade good teaching, much less supplement or enrich it. He faces a multiplicity of film sources and inadequate catalog descriptions. He cannot benefit by the experience of other educators because their judgments have not been compiled. He has no choice but to screen materials, good and bad, to determine general merit and possible application to the local curriculum."

Specific criteria are needed as a basis for judgment before the teacher can adequately select an appropriate film for a particular teaching situation. This requirement is expressed by Finstad:\textsuperscript{2}

"Each picture requires a specific evaluation in terms of the purpose it is intended to serve; its contribution to learning, its effectiveness as a teaching aid, and its success in attaining the desired objectives."

Most, if not all, writers in the field of audio-visual instruction agree that effective use of teaching films depends upon a number of factors: (1) availability of appropriate materials, (2) teacher training, (3) planning for use, (4) discriminative selection, (5) method of presentation, and, (6) means


\textsuperscript{2}Finstad, Allan, "Evaluating the Motion Picture in Science Teaching," \textit{The Nation's Schools} (November, 1945), 36:52.
of evaluation. Elliott, in an address before the 1948 summer Conference of the National Education Association Department of Audio-Visual Instruction, emphasized this idea when he said, "The problem of film selection and evaluation is a constant guest at our audio-visual meetings."

Authorities seem to agree that proper evaluation is needed and that selection of films based on certain criteria is a vital part in the use of educational motion pictures.

In planning his program for a particular course, a teacher asks himself: What are my teaching objectives? What are the best materials to use in attaining these objectives?

Among those aids available to the teacher is the educational motion picture. After he has decided to use a film, he has to select a suitable one. According to his needs, he asks certain questions about available films listed in the catalogs. These questions are his criteria for selection. Similarly, when the teacher, or a committee, preview a film, they ask questions and rate the film accordingly. These questions are their criteria; for from their decisions they set a temporary value on the motion picture as a teaching aid.

Many attempts have been made to determine the best criteria for selecting and evaluating motion pictures. These have

resulted in numerous rating scales, score cards and check lists.

Hollis\(^1\) was probably the first writer to show the need for film evaluation: "Pictures are now used...largely to supplement textbooks (and) manuals of instruction..." and as such, were worthy of intelligent selection and evaluation, just as in dealing with textbooks, pamphlets, dictionaries, and all other kinds of instructional materials. He\(^2\) devised the following brief score card:

"1. Truth and Authenticity.
   Are the facts true, or well vouched for?

2. Relevancy.
   Does the picture illustrate the particular topic under discussion?

3. Concentration.
   Does the picture direct attention to the significant facts, or are they obscured by unimportant details?

   Clear definition (focus); good distribution of light and shade, freedom from blemish."

The same writer\(^3\) also quoted Weber's score card which asked about thirty questions grouped under four general headings:

"Does the picture effect specific learning?
Does the picture create a problem in the observer?
Does the picture appeal to socially approved native instincts?
Is the picture good from a mechanical standpoint?"

\(^{1}\) Hollis, Andrew P., Motion Pictures for Instruction, D. Appleton-Century Company, New York, 1926, p. 197.
\(^{2}\) Ibid., p. 205.
\(^{3}\) Ibid., pp. 206-207.
On the reverse of the Weber\(^1\) score card were spaces for recording film title, number of reels, producer, distributor, synopsis, and the questions, "Film related to what school subjects? Adapted to what pupil age? Preview review? By whom? Where? Rating? Date and name of reviewer?"

Weber's was the first weighted score card, in which a numerical value was assigned to each grouping of questions, and then added to give a total rating for the entire film.

The next major contribution to the evaluation problem was made by Devereux\(^2\) who warned against the hasty selection of films:

"If sound films are to render a maximum service in the educational program of any community, their content, treatment, and general quality must satisfy the requirements which operate in a local system. The policy of purchasing only from a catalogue or after a casual preview will tend to accumulate picture subjects which may not be readily adjustable to local needs."

As an aid to the group judgment which Devereux believed was necessary in objectively selecting films, He\(^3\) composed an appraisal form which included almost fifty questions under the following standards:

\(^1\)Hollis, loc. cit.


\(^3\)Ibid., pp. 204-210.
I. Objectives of the Picture.
   A. Clearness
   B. Validity
   C. Scope

II. Content of the Picture.
   A. Appropriateness
   B. Accuracy of Content
   C. Thoroughness of Content

III. Development of Content.
   D. Development for Unity
   B. Development for Understanding
   C. Development for Emphasis

IV. Technical Audio-Visual Elements.
   A. Treatment of Pictorial Elements
   B. Treatment of Sound Material
   C. Cast

V. Contribution to Other Curriculum Materials.
   A. Contributions to the Same Field
   B. Contributions to Related Fields

VI. Overview of General Effectiveness.
   A. Educational Values
   B. Artistic Values.

Five years later, Lemler\(^1\) used categories almost identical to those proposed by Devereux in conducting a trial evaluation project at the Indiana University Bureau of Visual Instruction, designed to determine the general merit of 392 typical films. Fifty teachers selected the items to be used on an evaluation score card from a list assembled from the literature on the subject. The most important items were grouped under (1) Film Objectives, (2) Film Content, (3) Development of Content and, (4) Technical Quality.

Again in 1940, Lemler\(^2\) described a practical and


\(^2\)LeMler, Ford L., "Finding the Right Film," \textit{Scholastic} (February 26, 1940), 36:4-T, 5-T.
sensible Cooperative Film Evaluation Project conducted among the users of the film library which he directed. The project collected reports of teacher-pupil experience with films and compiled teacher judgments concerning film effectiveness. The film data:

"...most urgently required by teachers include such items as an adequate statement of film content; a list of concepts, generalizations, or teaching objectives to which the film can contribute; a list of school subjects and grades to which the film is applicable; the film's particular strength or weaknesses with implications as to procedure; and suggestions concerning utilization. Without these details, both film selection and use are likely to be erratic...This specific information, expressed in terms of teaching is the essence of film evaluation."

This was, perhaps, one of the best definitions of film evaluation up to that time. Lemler listed the actual questions used in the information-collecting process, plus two lists of criteria for evaluating an audio-visual program.

During the same year Hartley evaluated films for use in teaching American history and published his detailed list of criteria. As a basis for the project he adapted criteria that

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had been employed before. Those he finally selected were listed under six main headings: (1) Objectives, (2) Grade Placement, (3) Authenticity, (4) Organization of the Content, (5) Technical Considerations, and, (6) General Considerations.

Concerning the actual judgment of a film, he stated:

"If one is to say that a motion picture is excellent, good, fair, or poor, he must ask himself, excellent, good, fair, or poor for what? No motion picture, apart from picture quality, is good or bad in and of itself, but only as it relates to some socially desirable aim or purpose."

Another major contribution to the evaluation problem was Hoban's summary of the Motion Picture Project of the American Council on Education. The core of the project was a film evaluation program, based on the use of films in a variety of teaching situations, teacher preview, and teacher-pupil evaluations. The films used were described in a catalog and a few supplements available to the general public.

According to Hoban:

"...the process of film evaluation has three functions; to assist the teacher in selecting material appropriate to a

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1 Hartley, ibid., p. 3.
4 Hoban, Focus on Education, p. 130.
given purposes with a given group at a given time, to provide a means by which the teacher can determine the degree to which these purposes have been achieved, and to provide cues for the kinds of activities that will lead to further development of students toward general and specific educational objectives."

The evaluation form used by Hoban is reproduced below:

"TEACHER PREVIEW JUDGMENT"

<table>
<thead>
<tr>
<th>Title of Film</th>
<th>Silent?</th>
<th>Sound?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Source of Film</td>
<td>Name of Teacher</td>
<td></td>
</tr>
<tr>
<td>School</td>
<td>Date</td>
<td></td>
</tr>
</tbody>
</table>

I. What educational purpose can this motion picture assist the teacher to achieve? Rating | Grade | Course | Unit |
<table>
<thead>
<tr>
<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
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<tr>
<td>2.</td>
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<td></td>
<td></td>
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<tr>
<td>3.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

II. What are the strong points of this motion picture?

III. What are the weak points of this motion picture?

IV. What changes in the motion picture do you suggest?

V. Is this film one which predominantly

- 1. Raises questions? Comments:____
- 2. Answers questions? ______
- 3. Does both equally? ______
- 4. Does neither? ______

VI. What is your judgment of the film as a whole?

- 1. Excellent
- 2. Good
- 3. Fair
- 4. Poor
- 5. Useless

VII. From the standpoint of classroom procedure where would you use this picture in a unit?

- 1. To introduce Comments:____
- 2. To present material during unit ______
- 3. To summarize ______

VIII. How much, if any, preparation will be needed

1. On the teacher's part?
2. On the student's part?

IX. Photography rating

1 2 3 4 5

X. Sound or title rating

1 2 3 4 5

---

1Hoban, ibid., p. 170.
In 1945, Flory described a nation-wide film evaluation service set-up by the Educational Film Library Association. In this service competent committees, at cooperating institutions, appraise selected films. These evaluations are made on standard forms, returned to the main office where they are compiled and edited, and the results are sent to members of the Association.

Although the process is described as an appraisal, the form used is titled EFLA Evaluation. The form is brief and easy to use. In addition to identifying technical data, the sheet contains room for a synopsis, and four main items: (1) the major purpose for which the film could be used, (2) the recommended age level for that purpose, (3) photographic and sound quality and, (4) special strengths or weaknesses. The literature indicates that this form is widely used.

Corey was outstanding among those who tried to simplify the process and tools of evaluation. For him:

"...the worth of a classroom film must be judged in terms of its effect on pupil behavior...in terms of certain teaching or learning purposes. The more explicit and definite these purposes, the more precise and satisfactory the evaluation of the film can be."

Thus, his major test for a teaching film was the


3Loc. cit.
question, "Will the film be an efficient learning experience that will result in desirable changes in pupil behaviour?"

Criticizing some evaluation lists which consisted of fifty or more different questions, Corey\textsuperscript{1} claimed that persons viewing a film once or even twice found it difficult to keep so many points in mind. In preference to such long lists he offered:

"...five fundamental questions which, if answered unequivocally in the affirmative, mean that the picture is a good one for classroom use;

1. Is the content of the picture related obviously and definitely to what is to be taught?
2. Is the picture authentic? Is it true to facts?
3. Are the level of difficulty and the pedagogy of the picture appropriate for the maturity level of the pupils with whom it will be used?
4. Is the picture technically and aesthetically satisfactory?
5. Does the picture represent adequate exploitation of the medium? Could equally good lessons be taught with less expensive instructional materials?"

Finally, Corey\textsuperscript{2} admitted that these questions, "...cannot be answered with complete objectivity...(but)...the pooled judgment of several qualified persons is usually better than the judgment of any one individual."

\textsuperscript{1}Corey, \textit{ibid.}, pp. 325-326.

\textsuperscript{2}\textit{Ibid.}, p. 327.
Corey and Arnspiger\textsuperscript{1} presented these same criteria again, later in the same year, adding that:

"The motion picture is at its best in the classroom when it provides boys and girls with important perceptual experiences they would not get otherwise."

The following year, 1946, Dale\textsuperscript{2} presented seven brief standards for evaluating general teaching materials:

1. Do teaching materials make those who use them more critical-minded?
2. Audio-visual materials should give us a true picture of the ideas which they present.
3. Does the material contribute meaningful content to the topic under study?
4. Is the material appropriate for the age, intelligence, and experience of the learners?
5. Is the material used worth the time, expense, and effort involved?
6. Is the physical quality of the audio-visual materials satisfactory?
7. Is there a Teachers' Guide available to provide help in effective use of audio-visual materials?"

As for the process of evaluation, Dale\textsuperscript{3} wrote:

"Many elaborate evaluation cards or sheets have been developed for audio-visual materials. There are literally hundreds of them. The writer makes this suggestion to schools who wish to evaluate materials

\textsuperscript{1}Corey, Stephen, and Arnspiger, Varney, "What Are Good Classroom Pictures?" \textit{Nation's Schools} (August, 1945), 36:53.

\textsuperscript{2}Dale, \textit{Audio-Visual Methods in Teaching}, pp. 500-504.

\textsuperscript{3}Ibid., p. 506."
which are purchased or rented: Make the evaluation simple. You are interested in knowing whether the material relates to the purposes sought in teaching processes. You wish to ascertain the truthfulness of the material. You wish to judge its quality, photographic or otherwise. You wish to determine its appropriateness for a particular group of students."

He\(^1\) recommended use of the EFLA Evaluation, for, "It probably contains the essentials of a suitable evaluation form."

In recent years there have been no publications of major advances or new criteria for the selection and evaluation of educational motion pictures. Probably the most valuable publication for present use is the guide for film evaluators prepared by the Educational Film Library Association,\(^2\) outlining their program and the procedure to be followed in preparing their evaluations.

The same year (1949) the EFLA guide was published, Hartley\(^3\) asked for local boards of appraisal as the best answer to film selection because they are closer to the actual teaching situation than any national committee could be; for:

"In the final analysis, the proof of the value of any film is to try it out in the actual situation. Guides, reviews, evaluations boards help to eliminate the 'cripples', the blatant propaganda films,\

\(^1\) Dale, loc. cit.


and the films unsuited to the purpose at hand. They help the teacher to find the film that he thinks he wants."

Evaluation without actual classroom use only tentatively fixes the possible worth of a motion picture for instructional purpose. However, it must be remembered that teachers who rent films are not always able to preview the choices, and that their selections must depend solely on reliable evaluations.

From the literature it seems apparent that when a teacher or committee studies a motion picture for evaluation and (or) selection, they review the criteria that have been used in the past, and revise or adapt them to their own needs and situations. Thus it is obvious that in spite of the fact that teachers generally look for the same things in films, an infinite number and variation of criteria have been formulated.

The writers have proceeded in a fashion similar to the one suggested in the preceding paragraph since, to their knowledge, no specific criteria pertaining to films for the teaching of literature have been published or assembled into any special checklist or list of evaluative criteria. A copy of the one constructed and used by them is given in Chapter Three on pages 56 and 57.
CHAPTER III
THE PROCEDURE

Preliminary Stages.-- The purpose of this study was to compile a descriptive and evaluative bibliography of films available for supplementing the teaching of literature in grades seven through twelve.

Examination of the following sources made the writers aware of the availability of many films capable of being utilized as such teaching aids: (For an alphabetical listing of all title found, see Appendix D).

A. The Blue Book of Sixteen-Millimeter Films
B. Educational Film Guide
C. "Literary Works for the Educational Screen"
   The English Journal, January, 1947
D. "Motion Pictures and Filmstrips for English,"
   The English Journal, February, 1950

The writers set themselves up as the basic evaluation committee; however, in order to make the results more reliable,

1/ The Blue Book of Sixteen-Millimeter Films, Educational Screen Incorporated, Chicago, Illinois, an annual publication.


they invited teachers from secondary schools within a fifty-
mile radius of Boston to attend preview showings of all
available films and to add their professional evaluations to
those of the writers. An alphabetical listing of all schools
contacted may be found in Appendix I on page 193. A single
asterisk indicates that a reply was received from the school;
a double asterisk signifies the representation of the school
in at least one session.

Correspondence.-- Eighteen leading film producers
were informed of the project, its purpose, and the planned
procedure. They were asked if they would cooperate with the
study by loaning, without rental charge, a single copy of
each pertinent film for one day. A single asterisk, in
Appendix F on page 190, indicates receipt of a reply; a
double asterisk indicates cooperation by the firm.

If an affirmative answer was received, the writers
considered the company's product available and drew up a
preview-showing schedule which was sent to the producer or
distributor along with a covering letter requesting particular
films for use on the date appearing on the schedule.

Letters were sent to more than one hundred schools
within a radius of fifty-miles from Boston, inviting them to
participate in the evaluations. Enclosed with each letter
was a preview schedule, pertinent information concerning the
showings, (time, place, and duration of each session), and a
self-addressed postcard asking the school to indicate the
approximate number of teachers expecting to attend and on which of the two evenings per week set aside for the showings they would be present. Copies of the letter and postcard are given in Appendix G on page 191.

Preview-Showing Schedule. -- A period of nine weeks, with two showings per week, was considered sufficient for the purposes of the study. Afternoons were eliminated because of teachers' schedules. Mondays and Fridays were considered unfavorable because of weekend interference. Since showings on alternate evenings seemed more advisable than on consecutive evenings, Tuesdays and Thursdays were chosen as preview nights.

Time had to be allowed for teachers to have dinner and travel from their schools to the sessions. Seven o'clock to eight-thirty was chosen as the most convenient time.

Boston University School of Education, 332 Bay State Road, Boston, Massachusetts, was used as the location for the preview-showings because it was centrally located. Room 431 was reserved since it was available on all scheduled evenings.

A copy of the original preview-showing schedule may be found in Appendix J on page 196.

The Checklist.-- In constructing a checklist, the writers consulted various sources. The files in the School of Education Audio-Visual Library contained specimen checklists and questionnaires used in past studies. Lists which were constant guides to the writers in constructing their own were found in theses by Di Luna, Fleet, and Hathaway.
Research of past evaluation projects pointed out the aspects of educational motion pictures which authorities had emphasized in their studies. Hollis stressed authenticity, truth, quality, attractiveness, and pedagogical values. Devereaux, somewhat later, constructed a form evaluating the following criteria: (1) success of apparent objectives (clarity, validity, scope); (2) content (appropriateness, accuracy, thoughtfulness); (3) development of content (unity, emphasis); (4) technical audio-visual elements (photography, sound, acting); (5) contributions to the curriculum; and (6) general effectiveness (educational and artistic values).

Ellis and Larson report the National Film Evaluation Project as having set up a modified set of criteria: (1) purpose for use of film; (2) content (truth, unity, sequence, relevance); (3) pictorial and technical qualities; (4) student interest; and (5) general reaction (embodies in question "Would you use this film again?").

---

1/ Clark, Gardner, Allen, and Sweeney, op. cit.
2/ Hollis, op. cit., pages 202-203.
Most forms evaluated films from three major aspects: (1) purpose, (2) content, and (3) technical qualities. Using past forms for reference, the writers constructed their own thirteen-item checklist. They attempted to adhere to the qualities of an ideal form: completeness, specificity, clear definition of terms, explicitness, and simplicity.

In any evaluation form, completeness is necessary for consideration of all significant factors; specificity, for diagnostic purposes; clear definition of terms, for accurate interpretation; explicitness, for ease in following the items; and simplicity, for facility in understanding what is desired.

Composed in part of items similar to those in past forms, and in part of original questions, the checklist follows:

<table>
<thead>
<tr>
<th></th>
<th>Completely</th>
<th>Partially</th>
<th>Not at all</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Would this film hold the interest of students:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Was the material depicted:</td>
<td>a. well selected?</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>b. authentic and accurate in content and appearance?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Was the acting natural and convincing?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Did this film exhibit good artistic sense and taste?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Were the pictorial and sound elements well integrated?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Is this film a good source of information</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
7. Will it help to develop the attitudes and understandings of students? [Blank] [Blank] [Blank]

8. Will it compel the emotional and mental participation of students? [Blank] [Blank] [Blank]

9. Will it be a source of a vivid, rich, and satisfying experience for students? [Blank] [Blank] [Blank]

10. Check: 
   Photography [Blank] [Blank] [Blank] [Blank]
   Sound [Blank] [Blank] [Blank] [Blank]
   Music [Blank] [Blank] [Blank] [Blank]
   Voice [Blank] [Blank] [Blank] [Blank]
   Dialogue [Blank] [Blank] [Blank] [Blank]

11. What is the value of this film to:
   a. introduce new Material? [Blank] [Blank] [Blank] [Blank]
   b. provide a common experience? [Blank] [Blank] [Blank] [Blank]
   c. motivate? [Blank] [Blank] [Blank] [Blank]
   d. review? [Blank] [Blank] [Blank] [Blank]

12. Do you think this film would encourage future student activity? Yes [Blank] No [Blank]

13. Would you use this film? Yes [Blank] No [Blank]

Questions one through nine (see above) were asked to evaluate the content of the film from two aspects: (1) personal reaction, and (2) professional opinion as to probable success with pupils. Question one is concerned with maintenance of interest during showing. Item two evaluates content from three points of view: (1) selection of material, (2) authenticity, and (3) sequence. Interpretation of the material (acting, artistry, integration of sound and pictorial elements) is appraised in questions three through five. Items six through nine ask for teacher opinion on probable pupil
reaction to the film. Answers were to be indicated on three retrogressive levels: (1) completely, (2) partially, and (3) not at all.

The tenth item on the checklist was designed to evaluate technical and artistic qualities of the film (photography, sound, music, voice, and dialogue) which must be satisfactory to make a classroom film effective.

Teaching materials must serve a definite purpose or their effectiveness is greatly lessened. Thus, the eleventh question was designed to ascertain the professional opinions of the teachers as to what purposes were best served by the film. Four levels (excellent, good, fair, and poor) were listed for both items ten and eleven.

The final two items were asked to get a general reaction as to the utility of the film. If it would not encourage further student activity, teachers undoubtedly would not be enthusiastic about it. These questions served as summary statements either for or against the film.

Procedure of Preview Showings.-- Just prior to the first showing, the writers were informed by one company that it would be unable to fulfill its original agreement. This caused a radical change in the schedule which prevented its
reverting to the original showing dates for several weeks. However, a revised schedule (which appears in Appendix K on page 199) was drawn up and adhered to for the remainder of the showing.

The writers arrived at Room 341 in ample time to set up the equipment which the Audio-Visual Library in the School of Education let them borrow for the nine-week period.

Each member of the basic evaluation committee was given a particular task for the evening. He either prepared all materials (catalogs, study guides, evaluation sheets) for distribution to the guest evaluators; enacted the role of master of ceremonies (greeted the guests officially and made all important announcements); tabulated the evening's checklists and wrote a short description of the content of the evening's showings; or ran the projector.

Attendance of teacher evaluators was disappointing in that the number present at any one session was never more than twelve and sometimes as small as two. Adverse factors contributing to the poor showings were: (1) unavoidable changes in the original schedule; (2) inclement wintry weather; (3) two major bus strikes, hitting more than a score of communities from which viewers had been coming, and (4) Holy Week, after which attendance dropped.

It should be pointed out that the writers were careful never to make any comments which might bias the entire group of guest evaluators or an individual viewer. After the
checklists had been completed, however, an informal discussion period was held so that the guests and writers might have the benefit of all comments and opinions.

Tabulation of Results.-- Each individual checklist for every film was analyzed in order to ascertain evaluator reaction to all thirteen items. The checklists were separated into forty-seven different piles, one for each film. The total number of responses for the individual items were noted upon sheets of paper, one for each movie. Chapter Four contains a master tabulation sheet for each motion picture shown during the previews. By glancing at the sheets, the reader may quickly ascertain how many evaluators were in attendance and what their reactions were to each of the items for every film.

Certain questions were deemed of more importance than others. First, the writers asked themselves what qualities of an educational motion picture would make it most valuable to them. The following criteria were decided upon: (1) material presented therein; (2) probable interest level for students; (3) extent to which the film was a source of information; (4) extent to which the film might influence the attitudes and understandings of students; (5) probable value of the film to introduce new material, to motivate, to provide a common experience, and to review; (6) extent to which the film might encourage further student activity; and (7) affirmative responses made by teacher-evaluators as to their future use of the film. Consequently, using these questions as a basis, a general rating was set up for every film. It might be either
outstanding, excellent, good, fair, or poor. Also considered heavily at this point were any pertinent remarks made at the open-discussions during the preview showings themselves.

In Chapter Five, a breakdown is made of all checklist items wherein the reader can readily ascertain the evaluator reaction (shown in percentages) for each question.
CHAPTER IV

DESCRIPTIONS AND EVALUATIONS OF FILMS
Title of Film: The Adventures of Huckleberry Finn
Date Produced: 1946  Running Time: 45 min.
Producer: Teaching Film Custodians, Inc.  Sound
Distributor: B.U. School of Public Relations  Black and White
Cost: Sale: May be leased only  General Rating: Excellent
Rental: $8.00 for one day

Description of Content:
This classroom version of the Metro-Goldwyn-Mayer feature production opens with the extortion from Huck's aunts by his father of eight hundred dollars. Unless the aunts permit him to keep the money, he threatens to return Huck to the dreadful condition from which his aunts have been trying to keep him. In order to keep his aunts from paying the money, Huck runs away. He meets Jim, the Negro slave of his aunts, who has run off fearing that he might be sold in an attempt to raise the money. The run-aways meet two gamblers who have been thrown overboard by a ship's captain for unfair card-playing. The duo threaten to expose Jim as a runaway slave, so Huck and Jim flee once again. A snake bites the boy and he is forced to recuperate at the home of the captain. In the meanwhile, the two gamblers circulate the false story that Jim has murdered the absent Huck, and the runaway slave is apprehended. Huck reappears during Jim's trial in just enough time to save the Negro's life. The film concludes as Jim and his aunt bid the former slave adieu.

Comment:
This film should be enjoyed by all pupils, from elementary to senior high school. Mickey Rooney, its star, is an excellent Huck Finn. The classroom version, due to its forty-five minute running time, condenses many of the high points of the novel and eliminates the character of Tom Sawyer. Nevertheless, the retention of the spirit of the original Twain novel is reason enough to recommend its use in classrooms, particularly those in the junior high school.

Evaluators' Summary:
Excellent for introduction to Mark Twain.
Excellent for motivation and review purposes.
Excellent production values.
Should hold the interest of all pupils.
### The Adventures of Huckleberry Finn Evaluation

**Evaluators: 12**

<table>
<thead>
<tr>
<th>Question</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Would this film hold the interest of students?</td>
<td>Completely: 12, Partially: 0, Not at all: 0</td>
</tr>
<tr>
<td>2. Was the material depicted:</td>
<td></td>
</tr>
<tr>
<td>a. well selected?</td>
<td>8</td>
</tr>
<tr>
<td>b. authentic and accurate in content and appearance?</td>
<td>10</td>
</tr>
<tr>
<td>c. arranged in proper sequence?</td>
<td>12</td>
</tr>
<tr>
<td>3. Was the acting natural and convincing?</td>
<td>12</td>
</tr>
<tr>
<td>4. Did this film exhibit good artistic sense and taste?</td>
<td>12</td>
</tr>
<tr>
<td>5. Were the pictorial and sound elements well integrated?</td>
<td>9</td>
</tr>
<tr>
<td>6. Is this film a good source of information?</td>
<td>10</td>
</tr>
<tr>
<td>7. Will it help to develop the attitudes and understandings of students?</td>
<td>8</td>
</tr>
<tr>
<td>8. Will it compel the emotional and mental participation of students?</td>
<td>10</td>
</tr>
<tr>
<td>9. Will it be a source of a vivid, rich, and satisfying experience for students?</td>
<td>12</td>
</tr>
<tr>
<td>10. Check:</td>
<td></td>
</tr>
<tr>
<td>Photography</td>
<td>7</td>
</tr>
<tr>
<td>Sound</td>
<td>6</td>
</tr>
<tr>
<td>Music</td>
<td>3</td>
</tr>
<tr>
<td>Voice</td>
<td>2</td>
</tr>
<tr>
<td>Dialogue</td>
<td>7</td>
</tr>
<tr>
<td>11. What is the value of this film to:</td>
<td></td>
</tr>
<tr>
<td>a. introduce new material?</td>
<td>4</td>
</tr>
<tr>
<td>b. provide a common experience?</td>
<td>8</td>
</tr>
<tr>
<td>c. motivate?</td>
<td>11</td>
</tr>
<tr>
<td>d. review?</td>
<td>7</td>
</tr>
<tr>
<td>12. Do you think this film would encourage further student activity?</td>
<td>Yes 11 No 1</td>
</tr>
<tr>
<td>13. Would you use this film?</td>
<td>Yes 12 No 0</td>
</tr>
</tbody>
</table>
Title of Film: Alice in Wonderland
Date Produced: 1933
Producer: Teaching Film Custodians, Inc.
Distributor: University of New Hampshire
Cost: Sale: May be leased only
       Rental: $5.00 for one day

Running Time: 37 min.
Sound: Black and White
General Rating: Fair

Description of Content:
Alice in Wonderland, originally released as a feature production by Paramount, shows the adventures of Alice after she steps through a looking-glass while sound asleep. While chasing a watch-carrying rabbit, she tumbles down into a hole and finds herself in a land of adventure. Her subsequent escapades with the Ugly Duchess, the baby who turns into a pig, the Mad-Hatter, the Cheshire Cat, and the March Hare are depicted with a great deal of humor. Also shown is the croquet game with the Queen of Hearts, during which flamingos are used for mallets and hedgehogs for balls. The classroom version ends with Alice's awakening after her fantastic adventures in Wonderland.

Comment:
The age of this production is often apparent in its unreeling, which detracts from its effectiveness. Charlotte Henry plays Alice in a coy, but appealing manner, and is aided by the voices of May Robson, Roland Young, Allison Skipworth, Polly Moran, and Cary Grant as her fantastic Wonderland friends. Elementary school pupils would perhaps benefit from it most. Some junior high school students might feel too mature for such a film; certainly it would be too much below the level of senior high school classes.

Evaluators' Summary:
Fair for introduction and review in elementary grades.
Poor source of information.
Poor for developing attitudes and understanding.
Poor for motivation.
Alice in Wonderland  

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Would this film hold the interest of students?</td>
<td>Completely</td>
<td>Partially</td>
<td>Not at all</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>2. Was the material depicted:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. well selected?</td>
<td>2</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>b. authentic and accurate in content and appearance?</td>
<td>2</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>c. arranged in proper sequence?</td>
<td>2</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>3. Was the acting natural and convincing?</td>
<td>2</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>4. Did this film exhibit good artistic sense and taste?</td>
<td>1</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>5. Were the pictorial and sound elements well integrated?</td>
<td>4</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>6. Is this film a good source of information?</td>
<td>0</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>7. Will it help to develop the attitudes and understandings of students?</td>
<td>0</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>8. Will it compel the emotional and mental participation of students?</td>
<td>1</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>9. Will it be a source of a vivid, rich, and satisfying experience for students?</td>
<td>0</td>
<td>4</td>
<td>1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>10. Check: Photography</td>
<td>0</td>
<td>4</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Sound</td>
<td>0</td>
<td>2</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>Music</td>
<td>0</td>
<td>5</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Voice</td>
<td>0</td>
<td>2</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>Dialogue</td>
<td>0</td>
<td>3</td>
<td>2</td>
<td>0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>11. What is the value of this film to:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. introduce new material?</td>
<td>0</td>
<td>2</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>b. provide a common experience?</td>
<td>0</td>
<td>1</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>c. motivate?</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>d. review?</td>
<td>0</td>
<td>2</td>
<td>3</td>
<td>0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Do you think this film would encourage further student activity?</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>13. Would you use this film?</td>
<td>1</td>
<td>4</td>
</tr>
</tbody>
</table>
Title of Film: Antony and Cleopatra
Date Produced: 1951
Producer: Young America Films, Inc.
Distributor: Stanley Winthrop's (Boston, Quincy)
Cost: Sale: $117.50
        Rental: $3.50 for one day

Running Time: 30 min.
Black and White
Sound
General Rating: Good

Description of Content:
The film opens with Enobarbus' famous description of Cleopatra and her effect upon Antony. Due to its brevity, the following scenes have been omitted: news of Fulvia's death, peace negotiations with Pompey, the feast aboard one of Pompey's galleys, the soothsayer's advice, the Parthian campaign, details of the battle of Actium, negotiations with Caesar after the battle, Antony's challenging Caesar to a duel, Octavius' reaction to Antony's challenge, Enobarbus' desertion and subsequent death, the supernatural music indicating the desertion of Antony by his guardian spirit, and the battle-field scenes. Instead, the focus is on the actual love affair as experienced by Antony and Cleopatra. The film concludes with the deaths of Cleopatra and Charmian after they have applied poisonous asps to their breasts.

Comment:
This film might be too mature for many classes. However, with advanced senior high school students interested in the study of Shakespeare, this film version would be appropriate. The acting is commendable, and the production values are excellent. Especially in view of the condensation of thirty-two scenes into an easily followed thirty-minute movie is this Antony and Cleopatra well worth using. The excellent narration aids the continuity immeasurably.

Evaluators' Summary:
Excellent three-page teachers' guide.
Good as a source of information.
Good for review purposes.
Good artistic sense and taste.
Good acting.
Antony and Cleopatra

1. Would this film hold the interest of students?  
   - Completely: 6  
   - Partially: 2  
   - Not at all: 0

2. Was the material depicted:  
   a. well selected?  
      - 7  
      - 1  
      - 0  
   b. authentic and accurate in content and appearance?  
      - 8  
      - 0  
      - 0  
   c. arranged in proper sequence?  
      - 6  
      - 2  
      - 0

3. Was the acting natural and convincing?  
   - 5  
   - 3  
   - 0

4. Did this film exhibit good artistic sense and taste?  
   - 7  
   - 1  
   - 0

5. Were the pictorial and sound elements well integrated?  
   - 8  
   - 0  
   - 0

6. Is this film a good source of information?  
   - 6  
   - 2  
   - 0

7. Will it help to develop the attitudes and understandings of students?  
   - 4  
   - 3  
   - 1

8. Will it compel the emotional and mental participation of students?  
   - 6  
   - 2  
   - 0

9. Will it be a source of a vivid, rich, and satisfying experience for students?  
   - 4  
   - 3  
   - 1

10. Check:  
    - Photography: 8  
    - Sound: 8  
    - Music: 4  
    - Voice: 6  
    - Dialogue: 8  
    - Excellent: 6  
    - Good: 0  
    - Fair: 0  
    - Poor: 0

11. What is the value of this film to:  
    - a. introduce new material?  
       - 2  
       - 3  
       - 1  
       - 2  
    - b. provide a common experience?  
       - 3  
       - 5  
       - 0  
       - 0  
    - c. motivate?  
       - 2  
       - 3  
       - 3  
       - 0  
    - d. review?  
       - 6  
       - 2  
       - 0  
       - 0

12. Do you think this film would encourage further student activity?  
   - Yes: 5  
   - No: 3

13. Would you use this film?  
   - Yes: 5  
   - No: 3
Title of Film: The Beginning or the End
Date Produced: 1946
Producer: Teaching Film Custodians, Inc.
Distributor: University of New Hampshire
Cost: Sale: May be leased only
       Rental: $4.00 for one day

Running Time: 30 min.
Sound: Black and White
General Rating: Good

Description of Content:
The major portion of this film is spent in stressing the enormity of the atomic bomb project, with its practical problems and limitations. The moral implications involved are relegated to a decidedly secondary position. After tracing the history of nuclear theory and research, the film depicts the drama involved in producing the first atomic bomb. Actual preparation and loading of the plane which is to carry the bomb to its initial wartime target is shown. The film concludes with the bombing of Hiroshima and the reaction of the bomber crews as they witness the devastating power of the deadly weapon.

Comment:
Throughout the running time of the film, actual personages are mentioned and depicted, among them President Franklin Delano Roosevelt, the then Vice-President Harry S. Truman, Winston Churchill, and Professor Albert Einstein. The tie-in with current events makes it an excellent correlating device between the language arts and the social studies. The movie might be utilized to introduce a unit on the atomic bomb or to motivate the reading of Hiroshima, by John Hersey.

Evaluators' Summary:
Good source of information.
Good for introduction of new material.
Good for compelling the emotional and mental participation of pupils, particularly boys.
Good presentation of material.
The Beginning or the End

<table>
<thead>
<tr>
<th>Evaluators: 10</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Would this film hold the interest of students?</td>
</tr>
<tr>
<td>2. Was the material depicted:</td>
</tr>
<tr>
<td>a. well selected?</td>
</tr>
<tr>
<td>b. authentic and accurate in content and appearance?</td>
</tr>
<tr>
<td>c. arranged in proper sequence?</td>
</tr>
<tr>
<td>3. Was the acting natural and convincing?</td>
</tr>
<tr>
<td>4. Did this film exhibit good artistic sense and taste?</td>
</tr>
<tr>
<td>5. Were the pictorial and sound elements well integrated?</td>
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<tr>
<td>6. Is this film a good source of information?</td>
</tr>
<tr>
<td>7. Will it help to develop the attitudes and understandings of students?</td>
</tr>
<tr>
<td>8. Will it compel the emotional and mental participation of students?</td>
</tr>
<tr>
<td>9. Will it be a source of a vivid, rich, and satisfying experience for students?</td>
</tr>
<tr>
<td>10. Check:</td>
</tr>
<tr>
<td>Photography</td>
</tr>
<tr>
<td>Sound</td>
</tr>
<tr>
<td>Music</td>
</tr>
<tr>
<td>Voice</td>
</tr>
<tr>
<td>Dialogue</td>
</tr>
</tbody>
</table>

11. What is the value of this film to: | Excellent | Good | Fair | Poor |
| a. introduce new material? | 5 | 4 | 1 | 0 |
| b. provide a common experience? | 3 | 5 | 2 | 0 |
| c. motivate? | 4 | 5 | 1 | 1 |
| d. review? | 0 | 3 | 3 | 4 |

12. Do you think this film would encourage further student activity? Yes 7 No 3

13. Would you use this film? Yes 7 No 3
Title of Film: Benjamin Franklin
Date Produced: 1949
Producer: Encyclopedia Britannica Films
Distributor: Boston Public Library
Cost: Sale: $85.00
       Rental: Free within Boston limits

Running Time: 17 min.
Sound
Black and White
General Rating: Excellent

Description of Content:
This film is a story of Franklin's life beginning with his apprenticeship in a printing office and ending with his address, at the age of eighty-one, to the Constitutional Convention. Scenes touch upon his ventures and successes in printing endeavors, his adventures as a scientist (experiments pictured include the famous one on electricity), his governorship of Pennsylvania, his married life, and his contributions to the Constitutional Convention. The film concludes with references to the Autobiography and a summary of his long career.

Comment:
A fine film which could have devoted a bit more time to the Autobiography. As it stands, this motion picture could tie in very nicely with a unit on Franklin, America, biography, or United States History.

Evaluators' Summary:
Excellent selection of material.
Excellent acting and production values.
Excellent source of information.
Excellent to provide a common experience.
Excellent for introduction and review.
Benjamin Franklin

1. Would this film hold the interest of students?  
   - Completely: 8  
   - Partially: 4  
   - Not at all: 0

2. Was the material depicted:  
   a. well selected?  
   - 16  
   - 2  
   - 0  
   b. authentic and accurate in content and appearance?  
   - 12  
   - 0  
   - 0  
   c. arranged in proper sequence?  
   - 12  
   - 0  
   - 0

3. Was the acting natural and convincing?  
   - 10  
   - 2  
   - 0

4. Did this film exhibit good artistic sense and taste?  
   - 12  
   - 0  
   - 0

5. Were the pictorial and sound elements well integrated?  
   - 12  
   - 0  
   - 0

6. Is this film a good source of information?  
   - 12  
   - 0  
   - 0

7. Will it help to develop the attitudes and understandings of students?  
   - 8  
   - 4  
   - 0

8. Will it compel the emotional and mental participation of students?  
   - 8  
   - 4  
   - 0

9. Will it be a source of a vivid, rich, and satisfying experience for students?  
   - 4  
   - 8  
   - 0

10. Check:  
    - Photography: 10  
    - Sound: 12  
    - Music: 10  
    - Voice: 12  
    - Dialogue: 10  
    - Excellent: 0  
    - Good: 0  
    - Fair: 0  
    - Poor: 0

11. What is the value of this film to:  
    a. introduce new material?  
    - 12  
    - 0  
    - 0  
    - 0
    b. provide a common experience?  
    - 12  
    - 0  
    - 0  
    - 0
    c. motivate?  
    - 8  
    - 4  
    - 0  
    - 0
    d. review?  
    - 9  
    - 3  
    - 0  
    - 0

12. Do you think this film would encourage further student activity?  
   - Yes: 9  
   - No: 3

13. Would you use this film?  
   - Yes: 12  
   - No: 0
Title of Film: Captains Courageous (Fish-Hook Sequence)
Date Produced: 1938  Running Time: 12 min.
Producer: Teaching Film Custodians, Inc.  Sound
Distributor: University of New Hampshire  Black and White
Cost: Sale: May be leased only  General Rating: Good
Rental: $2.00 for one day

Description of Content:

Harvey, a wealthy lad, falls from a liner into the sea and is rescued by Manuel, a Portugese fisherman. Because he cannot cope with the life of a fishing-boat crew, the boy is scorned by all the men except his rescuer. Long Jack and Manuel have a wager, the Portugese fisherman saying that he can catch more fish with Harvey as his partner than can his opponent with his regular crew. Harvey, harboring a desire to help Manuel, knots Long Jack's lines in the dory. When Long Jack throws out his trawl, the knotted lines cause several fish-hooks to become imbedded in his arm. Thinking that Manuel will be proud of him, Harvey tells the fisherman what he has done. Manuel instead tosses his catch overboard and scorns the boy. In order to make amends, Harvey confesses his action to Long Jack, who becomes enraged and turns on the boy. Manuel, pleased that his young friend had the courage to confess, intervenes. He tells Harvey that everyone makes errors occasionally; the important thing for one to do is to admit his mistakes and then rectify them.

Comment:

This episode, extremely well enacted by Spencer Tracy as Manuel, Freddie Bartholomew as Harvey, and John Carridine as Long Jack, might well be used to stimulate an interest in reading Captains Courageous, as well as other stories of the sea. It is an excellent example of impressing upon a youngster proper social behavior; as such, it might well be used in a unit in human relations.

Evaluators' Summary:

Excellent as a source of a vivid, rich, and satisfying experience.
Good for motivation.
Good for introduction of new material.
Good to provide a common experience.
Captains Courageous (Fish-Hook Sequence)  

<table>
<thead>
<tr>
<th>Question</th>
<th>Completely</th>
<th>Partially</th>
<th>Not at all</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Would this film hold the interest of students?</td>
<td>6</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>2. Was the material depicted:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. well selected?</td>
<td>7</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>b. authentic and accurate in content and appearance?</td>
<td>8</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>c. arranged in proper sequence?</td>
<td>8</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3. Was the acting natural and convincing?</td>
<td>8</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>4. Did this film exhibit good artistic sense and taste?</td>
<td>8</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>5. Were the pictorial and sound elements well integrated?</td>
<td>3</td>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td>6. Is this film a good source of information?</td>
<td>6</td>
<td>2</td>
<td>0</td>
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<tr>
<td>7. Will it help to develop the attitudes and understandings of students?</td>
<td>6</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>8. Will it compel the emotional and mental participation of students?</td>
<td>6</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>9. Will it be a source of a vivid, rich, and satisfying experience for students?</td>
<td>6</td>
<td>2</td>
<td>0</td>
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<tr>
<td>10. Check:</td>
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<tr>
<td>Photography</td>
<td>8</td>
<td>0</td>
<td>0</td>
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<td>Sound</td>
<td>7</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Music</td>
<td>0</td>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td>Voice</td>
<td>7</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Dialogue</td>
<td>8</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

11. What is the value of this film to:                                    | Excellent | Good | Fair | Poor |
| a. introduce new material?                                              | 0         | 4    | 3    | 1    |
| b. provide a common experience?                                        | 3         | 5    | 0    | 0    |
| c. motivate?                                                            | 4         | 4    | 0    | 0    |
| d. review?                                                              | 0         | 4    | 3    | 1    |

12. Do you think this film would encourage further student activity?      | Yes 6     | No 2 |

13. Would you use this film?                                              | Yes 8     | No 0 |
Title of Film: A Christmas Carol
Date Produced: 1939
Producer: Teaching Film Custodians, Inc.
Distributor: Mass. Department of Education
Cost: Sale: May be leased only
       Rental: $2.50 for one day

Running Time: 40 min.
Sound: Black and White
General Rating: Excellent

Description of Content:
The reformation of Scrooge from a bitter, greedy miser to a generous, kind philanthropist is depicted in this adaptation condensed from the Metro-Goldwyn-Mayer feature production. The three Christmas spirits - Past, Present, and Future - are responsible for making the old man see his errors and consequently change his character. The story of Scrooge is presented in detail, with a consequent lessening in importance of the home-life of the Cratchits.

Comment:
Excessive cutting has hurt the film but very little, although the continuity is not always as good as could be desired. The atmosphere of the Dickens story, however, is adhered to so that a really genial feeling is generated by viewing the film. Reginald Owen plays the role of Scrooge in fine fashion. Ann Rutherford makes a fine Christmas Spirit, lovely to behold. Gene Lockhart as Bob Cratchit and Terry Kilburn as Tiny Tim have little to do. A rewarding experience awaits the teacher who utilizes this film; however, in order to obtain it by Christmas, it must be ordered early.

Evaluators' Summary:
Excellent source of a vivid, rich, and satisfying experience.
Excellent to compel mental and emotional participation of pupils.
Excellent technical aspects.
Excellent acting.
Slightly awkward continuity.
**A Christmas Carol**

1. Would this film hold the interest of students?  
   - Completely: 11  
   - Partially: 3  
   - Not at all: 0

2. Was the material depicted:  
   a. well selected?  
      12  
   b. authentic and accurate in content and appearance?  
      12  
   c. arranged in proper sequence?  
      14

3. Was the acting natural and convincing?  
   13  

4. Did this film exhibit good artistic sense and taste?  
   14  

5. Were the pictorial and sound elements well integrated?  
   12  

6. Is this film a good source of information?  
   11  

7. Will it help to develop the attitudes and understandings of students?  
   12  

8. Will it compel the emotional and mental participation of students?  
   11  

9. Will it be a source of a vivid, rich, and satisfying experience for students?  
   11  

10. Check:  
    - Photography: 14  
    - Sound: 12  
    - Music: 13  
    - Voice: 12  
    - Dialogue: 13

11. What is the value of this film to:  
    - a. introduce new material?  
       12  
    - b. provide a common experience?  
       14  
    - c. motivate?  
       14  
    - d. review?  
       12

12. Do you think this film would encourage further student activity?  
    - Yes: 14  
    - No: 0

13. Would you use this film?  
    - Yes: 14  
    - No: 0
Title of Film: Conquest
Date Produced: 1938
Producer: Teaching Film Custodians, Inc.
Distributor: University of New Hampshire
Cost: Sale: May be leased only
Rentals: $3.50 for one day
Running Time: 23 min.
Sound: Black and White
General Rating: Good

Description of Content:
Primarily a character study of Napoleon, the focal point of this film is a soliloquy in which he analyzes the forces which motivate him in his driving thirst for power. His dealings with Talleyrand, and their subsequent distrust of each other because because of differing political beliefs are vividly portrayed. The retreat of the Napoleonic forces from Moscow is recreated in powerful fashion. At the film's conclusion, Napoleon bitterly accepts defeat as he boards a British warship for transportation to Saint Helena.

Comment:
This film could be used in conjunction with the study of character portraits, or, perhaps, in a class in drama, in connection with Shaw's Man of Destiny. It might best be utilized, however, in a core curriculum as a correlation between social studies and the language arts. Charles Boyer's portrayal of Napoleon is moving, as is Greta Garbo's brief appearance as the Countess.

Evaluators' Summary:
Good as a source of a rich, vivid experience.
Good for providing a common experience.
Good for introducing new material.
Fine acting.
Conquest

1. Would this film hold the interest of students?  
   | Completely | Partially | Not at all |
   | 3          | 5         | 2          |

2. Was the material depicted: 
   a. well selected?  
   | 4          | 6         | 0          |
   b. authentic and accurate in content and appearance?  
   | 5          | 5         | 0          |
   c. arranged in proper sequence?  
   | 4          | 6         | 0          |

3. Was the acting natural and convincing?  
   | 8          | 2         | 0          |

4. Did this film exhibit good artistic sense and taste?  
   | 10         | 0         | 0          |

5. Were the pictorial and sound elements well integrated?  
   | 2          | 8         | 0          |

6. Is this film a good source of information?  
   | 5          | 5         | 0          |

7. Will it help to develop the attitudes and understandings of students?  
   | 3          | 6         | 1          |

8. Will it compel the emotional and mental participation of students?  
   | 3          | 5         | 2          |

9. Will it be a source of a vivid, rich, and satisfying experience for students?  
   | 3          | 5         | 2          |

10. Check: 
    | Excellent | Good | Fair | Poor |
    | Photography | 4 | 5 | 1 | 0 |
    | Sound | 2 | 7 | 1 | 0 |
    | Music | 0 | 4 | 2 | 0 |
    | Voice | 0 | 4 | 4 | 1 |
    | Dialogue | 3 | 4 | 3 | 0 |

11. What is the value of this film to: 
    | Excellent | Good | Fair | Poor |
    a. introduce new material? | 2 | 7 | 1 | 0 |
    b. provide a common experience? | 4 | 4 | 2 | 0 |
    c. motivate? | 0 | 4 | 4 | 2 |
    d. review? | 0 | 6 | 2 | 2 |

12. Do you think this film would encourage further student activity?  
   Yes _3_ No _7_

13. Would you use this film?  
   Yes _6_ No _4_
Title of Film: The Crusades
Date Produced: 1935
Producer: Teaching Film Custodians, Inc.
Distributor: University of New Hampshire
Cost: Sale: May be leased only
Rental: $4.00 for one day
Running Time: 32 min.
Sound
Black and White
General Rating: Fair

Description of Content:
The emphasis of this film is on the reasons for and the organization of the Third Crusade in which England joined with France and other allies to regain possession of the true cross. Richard the Lion-Hearted is depicted as a gallant member of the Crusade, and his encounters with Saladin are shown. The battle scene showing the Christian attack on the walled city of Acre is shown as having been started at night with flaming arrows, fireballs, and torches serving illumination.

Comment:
The Crusades might well be shown to a class studying the Bible or reading any story concerning the days of early Christianity. The battle scenes consume most of the running time, much to the neglect of the development of a basic plot. For accuracy in costumes, settings, and background details, The Crusades should be helpful. Henry Wilcoxin plays Richard and Joseph Schildkraut appears as Saladin, both in a flamboyant manner.

Evaluators' Summary:
Good for motivating classes to read about early Christianity.
Fair acting.
Fair for introduction of new material.
Fair selection of material.
Poor continuity.
### The Crusades

<table>
<thead>
<tr>
<th>Question</th>
<th>Completely</th>
<th>Partially</th>
<th>Not at all</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Would this film hold the interest of students?</td>
<td>2</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>2. Was the material depicted:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. well selected?</td>
<td>2</td>
<td>7</td>
<td>0</td>
</tr>
<tr>
<td>b. authentic and accurate in content and appearance?</td>
<td>5</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>c. arranged in proper sequence?</td>
<td>4</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>3. Was the acting natural and convincing?</td>
<td>0</td>
<td>7</td>
<td>0</td>
</tr>
<tr>
<td>4. Did this film exhibit good artistic sense and taste?</td>
<td>4</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>5. Were the pictorial and sound elements well integrated?</td>
<td>4</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>6. Is this film a good source of information?</td>
<td>2</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>7. Will it help to develop the attitudes and understandings of students?</td>
<td>2</td>
<td>7</td>
<td>0</td>
</tr>
<tr>
<td>8. Will it compel the emotional and mental participation of students?</td>
<td>2</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>9. Will it be a source of a vivid, rich, and satisfying experience for students?</td>
<td>2</td>
<td>5</td>
<td>2</td>
</tr>
</tbody>
</table>

10. Check:  
- Photography: Excellent 3, Good 6, Fair 0, Poor 0  
- Sound: Excellent 0, Good 2, Fair 3, Poor 2  
- Music: Excellent 0, Good 5, Fair 2, Poor 0  
- Voice: Excellent 0, Good 2, Fair 3, Poor 2  
- Dialogue: Excellent 0, Good 3, Fair 4, Poor 0  

11. What is the value of this film to:  
- a. introduce new material? Excellent 0, Good 2, Fair 5, Poor 2  
- b. provide a common experience? Excellent 0, Good 2, Fair 4, Poor 0  
- c. motivate? Excellent 0, Good 5, Fair 4, Poor 0  
- d. review? Excellent 0, Good 2, Fair 3, Poor 2  

12. Do you think this film would encourage further student activity? Yes 4, No 5  

13. Would you use this film? Yes 4, No 5
Title of Film: David Copperfield the Boy
Date Produced: 1935
Producer: Teaching Film Custodians, Inc.
Distributor: B.U. School of Public Relations
Cost: Sale: May be leased only
       Rental: $8.00 for one day

Description of Content:
Betsy Trotwood is shown leaving the Copperfield house in a huff after she discovers the sex of the newborn babe is male. Time marches onward to the death of David's father and his mother's remarriage to Mr. Murdstone. The atmosphere in which the Copperfields live with kind Peggotty, the servant, is entirely changed after Murdstone and his sister move in. David's mother, distressed at the treatment given her son, becomes ill and dies. David is sent to work in the winecellars of Murdstone and Grinby where he meets and lives with Mr. Micawber. When Micawber is not able to pay his debts and is ejected, David prefers a visit with Aunt Betsy to returning to his stepfather. The boy arrives at the home of his aunt dirty, beaten, and exhausted. Aunt Betsy, relying upon the advice of the eccentric Mr. Dick, decides to keep David. Her refusal to return the boy to his stepfather is a highlight of the film, which ends with David's being sent to school.

Comment:
A fine condensation of the Metro-Goldwyn-Mayer production, David Copperfield the Boy should win much favor with the teacher of English. Freddie Bartholomew, excellent as David, is aided by Edna May Oliver, W.C. Fields, and Basil Rathbone who give fine performances as Betsy Trotwood, Mr. Micawber, and Mr. Murdstone respectively. The adaptation follows closely the style and incidents of the novel.

Evaluators' Summary:
Excellent material presented well.
Excellent for motivation purposes.
Excellent for introduction to Dickens.
Will hold the interest of pupils.
Especially suited to junior high school level.
Completely satisfying.
David Copperfield the Boy

<table>
<thead>
<tr>
<th>Question</th>
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<th>Partially</th>
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</thead>
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<tr>
<td>1. Would this film hold the interest of students?</td>
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<td>2. Was the material depicted well selected?</td>
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<td>a. authentic and accurate in content and appearance?</td>
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<tr>
<td>b. arranged in proper sequence?</td>
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<tr>
<td>3. Was the acting natural and convincing?</td>
<td>7</td>
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<tr>
<td>4. Did this film exhibit good artistic sense and taste?</td>
<td>7</td>
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<tr>
<td>5. Were the pictorial and sound elements well integrated?</td>
<td>7</td>
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<tr>
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<td>7</td>
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<tr>
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<td>7</td>
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10. Check:  
- Photography [7]  
- Sound [7]  
- Music [3]  
- Voice [7]  
- Dialogue [7]  

11. What is the value of this film to:  
- a. introduce new material? [5]  
- b. provide a common experience? [6]  
- c. motivate? [6]  
- d. review? [6]  

12. Do you think this film would encourage further student activity?  
   - Yes [7]  
   - No [0]  

13. Would you use this film?  
   - Yes [7]  
   - No [0]
Title of Film: David Copperfield the Man
Date Produced: 1935        Running Time: 40 min.
Producer: Teaching Film Custodians, Inc.        Black and White
Distributor: B.U. School of Public Relations        Sound
Cost: Sale: May be leased only        General Rating:
       Rental: $8.00 for one day

Description of Content:
This follow-up to David Copperfield the Boy begins with David's finishing school, and presents him as a career-seeker and young married man. His meeting with Dora Spenlow and their subsequent marriage are fully shown. Dora's death sends David to the Continent where he hopes to find contentment. He returns to England to discover that Uriah Heep has gained financial hold of his friends Agnes Wickfield and her father. Heep's greed and dishonesty challenge David; and, with the help of Aunt Betsy Trotwood, Mr. Dick, and Mr. Micawber, he uncovers the culprit and forces Heep to relinquish his hold upon Agnes and her father. The movie concludes with David's realization that he loves Agnes, who has loved him all along, and their subsequent marriage.

Comment:
Frank Lawton plays the role of the adult David, and he is joined by Madge Evans as Agnes and Maureen O'Sullivan as Dora. The production values are excellent. Together the two classroom films present to the pupil an excellent film version of Dickens' reputed favorite and most favored novel. The cutting is not so good as David Copperfield the Boy, which hurts it to some extent; however, it is a commendable picturization.

Evaluators' Summary:
Excellent follow-up for David Copperfield the Boy.
Excellent for review and motivation.
Excellent performances.
Continuity suffers due to excessive cutting.
David Copperfield the Man

**Evaluators:** 7

<table>
<thead>
<tr>
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<tr>
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<tr>
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<td>7</td>
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<tr>
<td>c. arranged in proper sequence?</td>
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<td>3. Was the acting natural and convincing?</td>
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<td>0</td>
</tr>
<tr>
<td>10. Check:</td>
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<td></td>
<td></td>
</tr>
<tr>
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<td>Sound</td>
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<td>Voice</td>
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<tr>
<td>11. What is the value of this film to:</td>
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<tr>
<td>a. introduce new material?</td>
<td>5</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>b. provide a common experience?</td>
<td>6</td>
<td>1</td>
<td>0</td>
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<tr>
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<td>6</td>
<td>1</td>
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<tr>
<td>12. Do you think this film would encourage further student activity?</td>
<td>Yes 7</td>
<td>No 0</td>
<td></td>
</tr>
<tr>
<td>13. Would you use this film?</td>
<td>Yes 7</td>
<td>No 0</td>
<td></td>
</tr>
</tbody>
</table>
Title of Film: Dickens: Background for His Works
Date Produced: 1950
Producer: Coronet Films
Distributor: Coronet Films
Cost: Sale (B-W) $50.00 (C) $100.00
Rental: (B-W) $2.50 (C) $5.00
Running Time: 10 min.
Sound
Black-White or Color
General Rating
Excellent

Description of Content:
London is the setting of the opening scenes wherein the narrator points out that the British capital was the setting of many of Dickens' works. The residents of a Victorian London were the models for many of the author's famous characters. The following places, all intimately related to the life and writings of Charles Dickens are photographed: Bedford Square, Number One Devonshire Terrace, 48 Doughty Street, Gad's Hill Place, Buckingham Palace, Mansion House, the Bank of England, Fleet Street, Lincoln's Inn Fields, the Old Curiosity Shop, and "Ye Olde Cheshire Cheese". In cases where these landmarks were presented as background in a work of Dickens, the author points out the title of the story and what importance the setting had in the plot. An original manuscript of The Pickwick Papers and a page from Oliver Twist are shown. The film concludes with familiar London scenes as the narrator says that "Against a background of actual places, Charles Dickens created lovable, familiar people--people who represent more than Dickens' world--they represent life itself."

Comment:
Well-known works of Charles Dickens seem to come to life through excellent narration and picturization of actual locales. Well selected scenes from Dickens' environment create the feeling that his actual experiences with a cross-section of life gave authority to his novels. The film's presentation of Dickens as a reformer as well as an author is a praiseworthy aspect.

Evaluators' Summary:
Excellent selection of material.
Excellent as a source of information.
Excellent to introduce new material.
Excellent technical characteristics.
Excellent four-page teachers' guide.
Dickens: Background for His Works

1. Would this film hold Completely the interest of students? 5  Partially 1  Not at all 0

2. Was the material depicted:
a. well selected? 6 0 0
b. authentic and accurate in content and appearance? 6 0 0
c. arranged in proper sequence? 6 0 0

3. Was the acting natural and convincing? None

4. Did this film exhibit good artistic sense and taste? 6 0 0

5. Were the pictorial and sound elements well integrated? 6 0 0

6. Is this film a good source of information? 6 0 0

7. Will it help to develop the attitudes and understandings of students? 5 1 0

8. Will it compel the emotional and mental participation of students? 5 1 0

9. Will it be a source of a vivid, rich, and satisfying experience for students? 1 4 0

10. Check:
    | Excellent | Good | Fair | Poor |
    | Photography | 6 | 0 | 0 | 0 |
    | Sound | 6 | 0 | 0 | 0 |
    | Music | 3 | 3 | 0 | 0 |
    | Voice | 6 | 0 | 0 | 0 |
    | Dialogue | None |

11. What is the value of this film to:
    | Excellent | Good | Fair | Poor |
    | a. introduce new material? | 4 | 2 | 0 | 0 |
    | b. provide a common experience? | 3 | 3 | 0 | 0 |
    | c. motivate? | 3 | 3 | 0 | 0 |
    | d. review? | 2 | 4 | 0 | 0 |

12. Do you think this film would encourage further student activity? Yes 4  No 2

13. Would you use this film? Yes 6  No 0
Title of Film: England: Background for Literature
Date Produced: 1948 Running Time: 10 min.
Producer: Coronet Films
Distributor: Boston Public Library
Cost: Sale: $50.00 (B&W), $100.00 (Color)
Rental: Free within Boston limits

General Rating: Excellent

Description of Content:
London, the English countryside, the sea and seacoast, and the people who live in the island of England are pictured as elements that have gone into the making of English literature. Views of Tower Bridge, St. Paul's Cathedral, Big Ben, Buckingham Palace, Westminster Abbey, the Thames, the Houses of Parliament, Stratford, the Avon, the Lake country, and countryside scenes are shown, accompanied by appropriate quotations from Shakespeare, Kipling, Byron, Keats, Wordsworth, Masefield, Conrad, and others.

Comment:
Well-selected scenes present an overview of the cultural background of British literature which should aid students in achieving a better understanding of it through an understanding of Great Britain and her people. The narrator's use of quotations from the works of great writers of England adds to the effectiveness of this film.

Evaluators' Summary:
Excellent material.
Excellent to motivate.
Excellent to introduce new material.
Excellent as a source of information.
Excellent four-page teachers' guide.
England: Background for Literature

1. Would this film hold the interest of students? 
   - Completely: 5
   - Partially: 1
   - Not at all: 0

2. Was the material depicted:
   a. well selected? 
      - 6
      - 0
      - 0
   b. authentic and accurate in content and appearance? 
      - 6
      - 0
      - 0
   c. arranged in proper sequence? 
      - 6
      - 0
      - 0

3. Was the acting natural and convincing? 
   - None

4. Did this film exhibit good artistic sense and taste? 
   - 6
   - 0
   - 0

5. Were the pictorial and sound elements well integrated? 
   - 6
   - 0
   - 0

6. Is this film a good source of information? 
   - 6
   - 0
   - 0

7. Will it help to develop the attitudes and understandings of students? 
   - 5
   - 1
   - 0

8. Will it compel the emotional and mental participation of students? 
   - 5
   - 1
   - 0

9. Will it be a source of a vivid, rich, and satisfying experience for students? 
   - 2
   - 4
   - 0

10. Check:
    - Excellent: Photography 6
        - Good: Sound 6
        - Fair: Music 6
        - Poor: Voice 6
        - None: Dialogue

11. What is the value of this film to:
    a. introduce new material? 
       - Excellent: 6
       - Good: 0
       - Fair: 0
       - Poor: 0
    b. provide a common experience? 
       - Excellent: 3
       - Good: 3
       - Fair: 0
       - Poor: 0
    c. motivate? 
       - Excellent: 4
       - Good: 2
       - Fair: 0
       - Poor: 0
    d. review? 
       - Excellent: 4
       - Good: 2
       - Fair: 0
       - Poor: 0

12. Do you think this film would encourage further student activity? 
    - Yes: 5
    - No: 1

13. Would you use this film? 
    - Yes: 6
    - No: 0
Title of Film: France: Background for Literature
Date Produced: 1949
Running Time: 10 min.
Producer: Coronet Films
Distributor: Coronet Films
Cost: Sale: $50.00 (B&W), $100.00 (Color)
Rental: $2.00 (B&W), $4.00 (Color)

Description of Content:
The narrator points out the wealth of books that have French locales as the volumes themselves are pictured — such titles as A Tale of Two Cities, The Queen's Necklace, and Les Miserables. Paris is shown from the viewpoints of Dumas, de Maupassant, Hugo, and Dickens. Rue Vaugirard, Rue Feron, Rue Morgue, the Louvre, Notre Dame Cathedral, l'Arc de Triomphe, Place de la Concorde, and the Champs Elysees are studied by the camera as the writers must have studied them. Then the provinces are pictured — the settings where writers of all nationalities found inspiration and settings for many kinds of literature. The Loire Valley, the Rhone Valley, Orleans, Versailles, Normandy, Marsailles, and the Chateau d'If are among the settings pictured. The following works are especially emphasized: The Three Musketeers, The Queen's Necklace, and Count of Monte Cristo by Alexandre Dumas; Les Miserables and Hunchback of Notre Dame by Victor Hugo; A Lodging for the Night, The Wrecker, and Travels with a Donkey by Robert Louis Stevenson; Murders in the Rue Morgue by Edgar Allan Poe; The Marseillaise by Claude Rouget de l'Isle; A Tale of Two Cities and Little Dorrit by Charles Dickens; The Golden Arrow by Joseph Conrad; The Reds of the Midi by Felix Gras; and The Blue Bird by Maurice Maeterlinck.

Comment:
This film provides a great deal of conceptual enrichment and promotes readiness for and interest in reading French literature and works set in French locales. The fine selection of scenes and writings make the film interesting and informative.

Evaluators' Summary:
Excellent four-page teachers' guide.
Excellent as a source of information.
Excellent material depicted.
Excellent to motivate.
Excellent technically.
France: Background for Literature

1. Would this film hold the interest of students?  
   | Completely | Partially | Not at all |
   | 9          | 3         | 0          |

2. Was the material depicted:  
   a. well selected?  
   | 12          | 0         | 0          |
   b. authentic and accurate in content and appearance?  
   | 12          | 0         | 0          |
   c. arranged in proper sequence?  
   | 12          | 0         | 0          |

3. Was the acting natural and convincing?  
   | None        |           |            |

4. Did this film exhibit good artistic sense and taste?  
   | 12          | 0         | 0          |

5. Were the pictorial and sound elements well integrated?  
   | 12          | 0         | 0          |

6. Is this film a good source of information?  
   | 12          | 0         | 0          |

7. Will it help to develop the attitudes and understandings of students?  
   | 9           | 3         | 0          |

8. Will it compel the emotional and mental participation of students?  
   | 9           | 3         | 0          |

9. Will it be a source of a vivid, rich, and satisfying experience for students?  
   | 4           | 5         | 0          |

10. Check:  
        | Excellent | Good | Fair | Poor |
        | Photography | 12   | 0    | 0    | 0    |
        | Sound      | 12   | 0    | 0    | 0    |
        | Music      | 5    | 5    | 0    | 0    |
        | Voice      | 12   | 0    | 0    | 0    |
        | Dialogue   | None |      |      |      |

11. What is the value of this film to:  
    | Excellent | Good | Fair | Poor |
    | a. introduce new material? | 9    | 3    | 0    | 0    |
    | b. provide a common experience? | 8    | 7    | 0    | 0    |
    | c. motivate? | 4    | 6    | 2    | 0    |

12. Do you think this film would encourage further student activity?  
    | Yes | 9 | No | 3 |

13. Would you use this film?  
    | Yes | 9 | No | 3 |
Title of Film: The Good Earth
Date Produced: 1938  Running Time: 40 min.
Producer: Teaching Film Custodians, Inc.  Black and White
Distributor: B.U. School of Public Relations  Sound
Cost: Sale: May be leased only
Rental: $8.00 for one day

General Rating: Excellent

Description of Content:
This classroom version of the Metro-Goldwyn-Mayer feature opens in China on the morning of the wedding day of Wang-Lung and O-Lan. O-Lan, a poor peasant woman, becomes a good, hard-working wife to Wang-Lung. She works side-by-side with her husband in the fields, leaving his side only to give birth to their children. When a great famine comes and forces the family to travel southward, they are compelled to beg for an existence. The changing tide of the Chinese revolution and the subsequent good fortune of Wang-Lung and O-Lan makes them wealthy land-owners; and they return to their home, accompanied by their children. For a time, Wang-Lung and his family are very happy. However, the hard work of the faithful O-Lan proves too much for her, and she dies during a feast for the wedding of her son.

Comment:
A great deal has been omitted from the Pearl S. Buck novel in condensing The Good Earth to a forty-minute length. The secondary plot concerning Lotus the dancer has been cut in order to focus attention on the happy marriage of Wang-Lung and O-Lan. Excessive cutting sometimes makes the continuity difficult to follow. Also, the accent of Luise Rainer is difficult to understand. A core curriculum - whereby the language arts is correlated with the social studies - would be an ideal place to utilize this film.

Evaluators' Summary:
Excellent acting.
Excellent for developing attitudes and understanding.
Excellent as a rich source of experience.
Excellent to arouse mental and emotional participation of pupils.
### The Good Earth

**1. Would this film hold the interest of students?**

<table>
<thead>
<tr>
<th>Completely</th>
<th>Partially</th>
<th>Not at all</th>
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<tbody>
<tr>
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**2. Was the material depicted:**

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<th>a. well selected?</th>
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<th>3</th>
<th>0</th>
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<tr>
<td>b. authentic and accurate in content and appearance?</td>
<td>16</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>c. arranged in proper sequence?</td>
<td>10</td>
<td>6</td>
<td>0</td>
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</table>

**3. Was the acting natural and convincing?**

| 16 | 0 | 0 |

**4. Did this film exhibit good artistic sense and taste?**

| 11 | 5 | 0 |

**5. Were the pictorial and sound elements well integrated?**

| 14 | 2 | 0 |

**6. Is this film a good source of information?**

| 12 | 4 | 0 |

**7. Will it help to develop the attitudes and understandings of students?**

| 12 | 4 | 0 |

**8. Will it compel the emotional and mental participation of students?**

| 12 | 4 | 0 |

**9. Will it be a source of a vivid, rich, and satisfying experience for students?**

| 13 | 3 | 0 |

**10. Check:**

<table>
<thead>
<tr>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
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</thead>
<tbody>
<tr>
<td>Photography</td>
<td>11</td>
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</tr>
<tr>
<td>Sound</td>
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<td>Dialogue</td>
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**11. What is the value of this film to:**

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<td>7</td>
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<tr>
<td>b. provide a common experience?</td>
<td>5</td>
<td>11</td>
<td>0</td>
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<tr>
<td>c. motivate?</td>
<td>4</td>
<td>8</td>
<td>4</td>
</tr>
<tr>
<td>d. review?</td>
<td>4</td>
<td>8</td>
<td>4</td>
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</table>

**12. Do you think this film would encourage further student activity?**

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
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<tbody>
<tr>
<td>11</td>
<td>5</td>
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</table>

**13. Would you use this film?**

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
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</thead>
<tbody>
<tr>
<td>12</td>
<td>4</td>
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</table>
Title of Film: Gray's Elegy Written in a Country Churchyard
Date Produced: Not Available  Running Time: 18 min.
Producer: Eastin Pictures  Sound
Distributor: B.U. School of Public Relations  Black and White
Cost: Sale: Not Available  General Rating: Fair
Rental: $4.00 for one day

Description of Content:
Scenes of the countryside and the church at Stoke Pages, and of Gray's home are shown in the film. The narrator relates facts concerning the scenes which influenced the poet in writing the "Elegy." A brief biographical sketch of Gray is given as a picture of him is shown. The film concludes with a recitation of the poem as appropriate scenes are shown.

Comment:
This film seems to be quite dated and is devoid of all action, two factors which would make the class quite restless during its unreeling. One teacher-evaluator commented, "I would use a great deal of care in choosing the class in which I would show this film." She would have to, for only with careful preparation and follow-up in an intelligent class, could this film be used at all effectively.

Evaluators' Summary:
Fair for holding class interest.
Fair for providing a common experience.
Fair for introduction, review.
Poor for motivation.
### Gray's Elegy Written in a Country Churchyard

#### Evaluators: 16

<table>
<thead>
<tr>
<th>Question</th>
<th>Completely</th>
<th>Partially</th>
<th>Not at all</th>
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<tbody>
<tr>
<td>1. Would this film hold the interest of students?</td>
<td>2</td>
<td>9</td>
<td>5</td>
</tr>
<tr>
<td>2. Was the material depicted:</td>
<td></td>
<td></td>
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<tr>
<td>a. well selected?</td>
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<td>11</td>
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<td>b. authentic and accurate in content and appearance?</td>
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<td>0</td>
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<td>c. arranged in proper sequence?</td>
<td>14</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>3. Was the acting natural and convincing?</td>
<td>None</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Did this film exhibit good artistic sense and taste?</td>
<td>16</td>
<td>0</td>
<td>0</td>
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<td>5. Were the pictorial and sound elements well integrated?</td>
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<td>7. Will it help to develop the attitudes and understandings of students?</td>
<td>2</td>
<td>9</td>
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<tr>
<td>8. Will it compel the emotional and mental participation of students?</td>
<td>2</td>
<td>9</td>
<td>5</td>
</tr>
<tr>
<td>9. Will it be a source of a vivid, rich, and satisfying experience for students?</td>
<td>2</td>
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#### Photography

<table>
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<tr>
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<td>Voice</td>
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<td>Dialogue</td>
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#### Value

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<td>b. provide a common experience?</td>
<td>2</td>
<td>11</td>
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<td>0</td>
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<tr>
<td>c. motivate?</td>
<td>0</td>
<td>2</td>
<td>9</td>
<td>5</td>
</tr>
<tr>
<td>d. review?</td>
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#### Further Student Activity

<table>
<thead>
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<tr>
<td>Further student activity?</td>
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#### Use of Film

<table>
<thead>
<tr>
<th>Use of Film</th>
<th>Yes</th>
<th>No</th>
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<tbody>
<tr>
<td>Would you use this film?</td>
<td>11</td>
<td>5</td>
</tr>
</tbody>
</table>
Title of Film: Henry Wadsworth Longfellow
Date Produced: 1949
Producer: Encyclopedia Britannica Films
Distributor: Boston Public Library
Cost: Sale: $85.00
       Rental: Free within Boston limits

Running Time: 17 min.
Sound: Black and White
General Rating: Excellent

Description of Content:
As a boy of thirteen, Henry has his first poem published. Laying aside his literary career for a time, he halfheartedly pursues the study of law at Bowdoin College to satisfy his father. After graduation, he becomes a teacher of languages. With his wife, he travels to Europe to further his studies. Tragedy strikes when Mrs. Longfellow suddenly becomes ill and succumbs. At the age of thirty-three, he returns to a full professorship at Harvard. He marries once again, and becomes a happy man. His interest in American culture is shown to have been the inspiration for Song of Hiawatha and Evangeline. A portion of the film is devoted to the reading of The Village Blacksmith as the lines are visualized by an actor. The film ends on a sentimental note when four representatives of the children of Cambridge presenting to the "Children's Poet" on his seventy-second birthday an armchair made from the wood of the chestnut tree immortalized in The Village Blacksmith. For the youngsters, Longfellow reads his Arrow and the Song.

Comment:
Longfellow is humanized for students of all ages in this fine biographical film. His place as one of America's foremost men-of-letters is shown to be unquestionable. The one flaw in the film is the omission of any reference to The Courtship of Miles Standish.

Evaluators' Summary:
Excellent for introduction, motivation, review.
Excellent acting.
Excellent production values.
Excellent interest factors.
Excellent for arousing mental and emotional participation of youngsters.
Henry Wadsworth Longfellow

1. Would this film hold the interest of students?  Completely  Partially  Not at all
   9  2  0

2. Was the material depicted:
   a. well selected?  7  4  0
   b. authentic and accurate in content and appearance?  11  0  0
   c. arranged in proper sequence?  11  0  0

3. Was the acting natural and convincing?  11  0  0

4. Did this film exhibit good artistic sense and taste?  9  2  0

5. Were the pictorial and sound elements well integrated?  11  0  0

6. Is this film a good source of information?  11  0  0

7. Will it help to develop the attitudes and understandings of students?  11  0  0

8. Will it compel the emotional and mental participation of students?  9  2  0

9. Will it be a source of a vivid, rich, and satisfying experience for students?  11  0  0

10. Check:  Excellent  Good  Fair  Poor
    Photography  11  0  0  0
    Sound  11  0  0  0
    Music  4  7  0  0
    Voice  11  0  0  0
    Dialogue  11  0  0  0

11. What is the value of this film to:
    a. introduce new material?  11  0  0  0
    b. provide a common experience?  11  0  0  0
    c. motivate?  9  2  0  0
    d. review?  9  2  0  0

12. Do you think this film would encourage further student activity?  Yes  9  No  2

13. Would you use this film?  Yes  11  No  0
Title of Film: The House of Rothschild
Date Produced: Not Available
Running Time: 33 min.
Producer: Teaching Film Custodians, Inc.
Sound
Distributor: University of New Hampshire
Black and White
Cost: Sale: May be leased only
Rental: $4.00 for one day
General Rating: Good

Description of Content:
This classroom version of the Twentieth Century-Fox
feature production dramatically visualizes the injustice of
prejudice against minority groups while it stresses the
importance of finance in warfare. It shows the part played by
the five Rothschild brothers in contributing their financial
support to the first defeat and subsequent exile of Napoleon.
Despite their part in the battle against Napoleon, the brothers
discover that prejudice and discrimination oppress them and
their fellow Jews. When Napoleon escapes from Elba, they again
support the cause of peace by financing the Allied Powers.
This time they win promises of considerations which ultimately
help to abolish restrictions upon the civil rights of the
Jewish people.

Comment:
The House of Rothschild would be particularly valuable
in correlating literature with history. As a forceful and
dramatic illustration of racial bigotry (tying in with such a
selection), it would be well utilized by the teacher. The film
would need adequate preparation preceding its showing to the
average class in order to clarify the theme. The production
values are fine, while the acting is exceptionally good,
particularly in the case of George Arliss in the leading role.

Evaluators' Summary:
Excellent presentation of material.
Excellent artistic sense and taste.
Good source of information.
Good as an aid to develop attitudes and understanding.
Good for introduction of unit on "Prejudice."
<table>
<thead>
<tr>
<th>The House of Rothschild</th>
<th>Evaluators: 10</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Would this film hold the interest of students?</td>
<td>Completely</td>
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<tr>
<td>2. Was the material depicted:</td>
<td></td>
</tr>
<tr>
<td>a. well selected?</td>
<td>8</td>
</tr>
<tr>
<td>b. authentic and accurate in content and appearance?</td>
<td>8</td>
</tr>
<tr>
<td>c. arranged in proper sequence?</td>
<td>10</td>
</tr>
<tr>
<td>3. Was the acting natural and convincing?</td>
<td>10</td>
</tr>
<tr>
<td>4. Did this film exhibit good artistic sense and taste?</td>
<td>10</td>
</tr>
<tr>
<td>5. Were the pictorial and sound elements well integrated?</td>
<td>10</td>
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<tr>
<td>6. Is this film a good source of information?</td>
<td>8</td>
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<tr>
<td>7. Will it help to develop the attitudes and understandings of students?</td>
<td>10</td>
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<tr>
<td>8. Will it compel the emotional and mental participation of students?</td>
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<tr>
<td>9. Will it be a source of a vivid, rich, and satisfying experience for students?</td>
<td>10</td>
</tr>
<tr>
<td>10. Check:</td>
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</tr>
<tr>
<td>Photography</td>
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<td>Sound</td>
<td>0</td>
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<td>Music</td>
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<td>Voice</td>
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<td>Dialogue</td>
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<td>11. What is the value of this film to:</td>
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<tr>
<td>a. introduce new material?</td>
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<tr>
<td>b. provide a common experience?</td>
<td>5</td>
</tr>
<tr>
<td>c. motivate?</td>
<td>0</td>
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<tr>
<td>d. review?</td>
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<tr>
<td>12. Do you think this film would encourage further student activity?</td>
<td>Yes</td>
</tr>
<tr>
<td>13. Would you use this film?</td>
<td>Yes</td>
</tr>
</tbody>
</table>
Title of Film: The House of the Seven Gables
Date Produced: Not Available  Running Time: 37 min.
Producer: Teaching Film Custodians, Inc.  Sound
Distributor: University of New Hampshire  Black and White
Cost: Sale: May be leased only
      Rental: $5.00 for one day
General Rating: Fair

Description of Content:

The forward to this film describes Wizard Maule's curse on the Pyncheon family and its tragic consequences through the years. The present occupants of the old Pyncheon house, Hepzibah and Clifford, brother and sister, are separated when their cousin Judge Pyncheon has Clifford falsely accused of murder. He fears that Clifford has access to the family fortune. Some years pass, and Hepzibah is forced to open a shop and take in boarders to support herself. Holgrave, an artist, and young cousin Phoebe live with bitter Hepzibah in the seven-gabled house. After Clifford's release from prison, the Judge attempts to have him committed to an asylum. His plan backfires, however, and he meets a tragic death. Holgrave, who is identified as a Maule, marries Phoebe. Clifford and Hepzibah inherit the family fortune.

Comment:

What the film does, it does well; however, omission of any reference to or view of the hidden stairway and the seven-gabled roof is a distinct handicap. The early Maule curse, too, could have been presented more vividly. Margaret Lindsey as Hepzibah, George Sanders as the Judge, and Vincent Price as Clifford enact the focal roles capably. Although the film could have been much improved, it is better than no visual aid.

Evaluators' Summary:

Excellent acting.
Good for review.
Fair for motivation and introduction.
Fair selection of material.
### The House of the Seven Gables

<table>
<thead>
<tr>
<th>Question</th>
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<th>Partially</th>
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<tr>
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<tr>
<td>b. authentic and accurate in content and appearance?</td>
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<td>4</td>
<td>0</td>
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<td>c. arranged in proper sequence?</td>
<td>8</td>
<td>2</td>
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<tr>
<td>3. Was the acting natural and convincing?</td>
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<td>4. Did this film exhibit good artistic sense and taste?</td>
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<td>4</td>
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<td>5. Were the pictorial and sound elements well integrated?</td>
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<td>6. Is this film a good source of information?</td>
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<td>7. Will it help to develop the attitudes and understandings of students?</td>
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<td>8. Will it compel the emotional and mental participation of students?</td>
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<tr>
<td>9. Will it be a source of a vivid, rich, and satisfying experience for students?</td>
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<td>4</td>
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<td>10. Check:</td>
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<table>
<thead>
<tr>
<th>Question</th>
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<th>Fair</th>
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<td>11. What is the value of this film to:</td>
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<td>a. introduce new material?</td>
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<td>6</td>
<td>4</td>
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<td>b. provide a common experience?</td>
<td>4</td>
<td>6</td>
<td>0</td>
<td>0</td>
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<td>c. motivate?</td>
<td>0</td>
<td>4</td>
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<td>d. review?</td>
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<table>
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<tr>
<th>Question</th>
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<td>12. Do you think this film would encourage further student activity?</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>13. Would you use this film?</td>
<td>Yes</td>
<td>No</td>
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Title of Film: James Fenimore Cooper
Date Produced: 1949
Producer: Encyclopedia Britannica Films
Distributor: Boston Public Library
Cost: Sale: $85.00
Rental: Free within Boston limits

Running Time: 20 min.
Sound: Black and White
General Rating: Excellent

Description of Content:
This classroom biography film traces the influences in Cooper's life which directed him to the writing of adventure stories about American frontier-life. As a young lad, Cooper hears and is greatly impressed by stories of pioneer adventure as told by Judge Cooper, his father. Later, after having been expelled from Yale after a boyish prank and spending time as a seaman, Cooper returns to a life of marriage, writing, and political activity. The film gives a succession of reasons for Cooper's writing his stories and describes the techniques he used in such books as The Last of the Mohicans, The Prairie, The Pathfinder, and The Deerslayer.

Comment:
This is an example of the highly valuable Encyclopedia Britannica Films series of biographies of great Americans. Their greatest asset is their making revered characters seem flesh-and-blood, not cardboard idols. They are characterized by fine acting and excellent production values.

Evaluators' Summary:
Excellent for introduction to Cooper's works.
Excellent material well presented.
Excellent production values.
1. Would this film hold the interest of students?  
   | Completely | Partially | Not at all |
   | 6          | 0         | 0          |

2. Was the material depicted:  
   a. well selected?  
      | 6          | 0         | 0          |
   b. authentic and accurate in content and appearance?  
      | 6          | 0         | 0          |
   c. arranged in proper sequence?  
      | 6          | 0         | 0          |

3. Was the acting natural and convincing?  
   | 6          | 0         | 0          |

4. Did this film exhibit good artistic sense and taste?  
   | 6          | 0         | 0          |

5. Were the pictorial and sound elements well integrated?  
   | 6          | 0         | 0          |

6. Is this film a good source of information?  
   | 6          | 0         | 0          |

7. Will it help to develop the attitudes and understandings of students?  
   | 4          | 2         | 0          |

8. Will it compel the emotional and mental participation of students?  
   | 4          | 2         | 0          |

9. Will it be a source of a vivid, rich, and satisfying experience for students?  
   | 3          | 3         | 0          |

10. Check:  
   | Excellent | Good | Fair | Poor |
   | Photography | 6    | 0    | 0    | 0    |
   | Sound      | 6    | 0    | 0    | 0    |
   | Music      | 2    | 4    | 0    | 0    |
   | Voice      | 6    | 0    | 0    | 0    |
   | Dialogue   | 4    | 0    | 0    | 0    |

11. What is the value of this film to:  
   | Excellent | Good | Fair | Poor |
   | a. introduce new material? | 5    | 1    | 0    | 0    |
   | b. provide a common experience? | 5    | 1    | 0    | 0    |
   | c. motivate? | 5    | 1    | 0    | 0    |
   | d. review? | 2    | 3    | 0    | 0    |

12. Do you think this film would encourage further student activity?  
    Yes_4_ No_2_

13. Would you use this film?  
    Yes_4_ No_2_
Title of Film: John Greenleaf Whittier
Date Produced: 1945
Producer: Encyclopedia Britannica Films
Distributor: Boston Public Library
Cost: Sale: $85.00
Rental: Free within Boston limits
Running Time: 17 min.
Sound: Black and White
General Rating: Excellent

Description of Content:
This biographical film in the Great Americans series is devoted to the life and writing career of John Greenleaf Whittier. It opens with scenes of the Whittier family in their Quaker household. John Greenleaf's early interest in the poetry of Robert Burns is stressed. William Lloyd Garrison accepts some of youthful Whittier's poems for publication. The poet's subsequent literary career (much against the will of the elder Whittier) is shown in some detail. Much footage is given to the writing of "Snowbound," which is read by the narrator. Other of Whittier's poems are mentioned and sometimes quoted in part. His strong Abolitionist learnings are expressed, as are his consequent problems on that account.

Comment:
Whittier the man, not the idolized writer, is portrayed in this excellent film. It should hold class interest and motivate pupils to read some more about Whittier and his works. It is nicely enacted and directed. The photography, particularly in the "Snowbound" scenes, is fine. This film is highly recommended for use with the study of Whittier's poems.

Evaluators' Summary:
Excellent for motivation.
Excellent for holding class interest.
Excellent acting.
Excellent technical qualities.
Excellent to provide common experience.
1. Would this film hold the interest of students?  
   - Completely: 11  
   - Partially: 2  
   - Not at all: 0

2. Was the material depicted:
   - a. well selected?  
     - 10  
     - 3  
     - 0
   - b. authentic and accurate in content and appearance?  
     - 13  
     - 0  
     - 0
   - c. arranged in proper sequence?  
     - 13  
     - 0  
     - 0

3. Was the acting natural and convincing?  
   - 13  
   - 0  
   - 0

4. Did this film exhibit good artistic sense and taste?  
   - 13  
   - 0  
   - 0

5. Were the pictorial and sound elements well integrated?  
   - 13  
   - 0  
   - 0

6. Is this film a good source of information?  
   - 12  
   - 1  
   - 0

7. Will it help to develop the attitudes and understandings of students?  
   - 9  
   - 4  
   - 0

8. Will it compel the emotional and mental participation of students?  
   - 10  
   - 2  
   - 0

9. Will it be a source of a vivid, rich, and satisfying experience for students?  
   - 9  
   - 4  
   - 0

10. Check:
    - Photography  
      - Excellent: 13  
      - Good: 0  
      - Fair: 0  
      - Poor: 0
    - Sound  
      - Excellent: 13  
      - Good: 0  
      - Fair: 0  
      - Poor: 0
    - Music  
      - Excellent: 5  
      - Good: 6  
      - Fair: 0  
      - Poor: 0
    - Voice  
      - Excellent: 13  
      - Good: 0  
      - Fair: 0  
      - Poor: 0
    - Dialogue  
      - Excellent: 11  
      - Good: 2  
      - Fair: 0  
      - Poor: 0

11. What is the value of this film to:
    - a. introduce new material?  
      - Excellent: 11  
      - Good: 2  
      - Fair: 0  
      - Poor: 0
    - b. provide a common experience?  
      - Excellent: 10  
      - Good: 3  
      - Fair: 0  
      - Poor: 0
    - c. motivate?  
      - Excellent: 5  
      - Good: 7  
      - Fair: 1  
      - Poor: 0
    - d. review?  
      - Excellent: 0  
      - Good: 4  
      - Fair: 9  
      - Poor: 0

12. Do you think this film would encourage further student activity?  
    - Yes: 10  
    - No: 3

13. Would you use this film?  
    - Yes: 13  
    - No: 0
Title of Film: Julius Caesar
Date Produced: 1951  Running Time: 30 min.
Producer: Young America Films, Inc.  Black and White
Distributor: Stanley Winthrop’s (Boston, Quincy)  Sound
Cost: Sale: $117.50  General Rating: Excellent
Rental: $3.50 for one day

Description of Content:
The film opens with the Feast of the Lupercal and closes with Antony watching the Roman citizens bear Caesar's body away for proper funeral ceremony, and set out to destroy the conspirators.
This motion picture follows closely Shakespeare's play except that the offering of the crown to Caesar is shown, while the meeting of the conspirators, Portia's concern over Brutus, Calpurnia's recounting of her dream and her warning to Caesar, the coming of the plotters to Caesar's house, Antony's servant asking Brutus if his master may return safely to the Senate House, and Antony's learning from a messenger that Octavius Caesar is on his way to Rome are omitted.

Comment:
After moving a little slowly at first, this condensation of the first three acts gathers momentum with the murder scene and concludes with a fine rendition of Antony's funeral oration. Its technical excellence, careful attention to settings and facial expressions in close-ups, and its fidelity to the high drama of Shakespeare's verse make this film especially valuable for classroom use.

Evaluators' Summary:
Excellent material depicted.
Excellent to hold the interest of students.
Excellent acting.
Excellent to develop the attitudes and understandings of students.
Excellent technical qualities.
Excellent for introduction, motivation, and review.
Excellent four-page teachers' guide.
Julius Caesar

1. Would this film hold the interest of students? Completely 8 Partially 0 Not at all 0

2. Was the material depicted:
   a. well selected? 8 0 0
   b. authentic and accurate in content and appearance? 8 0 0
   c. arranged in proper sequence? 8 0 0

3. Was the acting natural and convincing? 8 0 0

4. Did this film exhibit good artistic sense and taste? 8 0 0

5. Were the pictorial and sound elements well integrated? 8 0 0

6. Is this film a good source of information? 8 0 0

7. Will it help to develop the attitudes and understandings of students? 7 1 0

8. Will it compel the emotional and mental participation of students? 7 1 0

9. Will it be a source of a vivid, rich, and satisfying experience for students? 7 1 0

10. Check:
    Photography: Excellent 8 Good 0 Fair 0 Poor 0
    Sound: 8 0 0 0
    Music: 7 1 0 0
    Voice: 8 0 0 0
    Dialogue: 8 0 0 0

11. What is the value of this film to:
    a. introduce new material? 8 0 0 0
    b. provide a common experience? 8 0 0 0
    c. motivate? 8 0 0 0
    d. review? 8 0 0 0

12. Do you think this film would encourage further student activity? Yes 8 No 0

13. Would you use this film? Yes 8 No 0
Description of Content:
Originally produced in London by the British Council, this film is a picturization of Act II, scene 2 of Shakespeare's *Julius Caesar*. The setting is the Roman Forum in 44 B.C. The commentator indicates that members of the autocratic Republican party, fearing that Caesar had dictatorial ambitions, have murdered him. As the film opens, the mob is deeply aroused by news of Caesar's death and the coming of Brutus, who is obviously going to address them. His famous speech is read by Felix Aylmer, eminent British actor. As Caesar's body is brought forth, the platform is yielded to Mark Antony, played by Leo Genn, who makes an impassioned speech on behalf of the dead Caesar. Much attention is given to the reading of Caesar's will by Antony, who closes the film with the famous lines ".....Mischief, thou art afoot. Take thou whatever course thou wilt."

Comment:
This is an excellent example of a film which may be used in conjunction with teaching Shakespeare and especially with *Julius Caesar*. Close attention to detail (authentic costumes and settings) and correlation with the original text enhances the value of the movie. The direction of the speeches - one conciliatory, the other ardent - and of the mob, is worthy of praise.

Evaluators' Summary:
Excellent selection of material.
Excellent as a source of information
Excellent acting.
Excellent for review.
Good technical qualities.
### Julius Caesar: The Forum Scene

<table>
<thead>
<tr>
<th>Question</th>
<th>Completely</th>
<th>Partially</th>
<th>Not at all</th>
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</thead>
<tbody>
<tr>
<td>1. Would this film hold the interest of students?</td>
<td>8</td>
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<tr>
<td>2. Was the material depicted:</td>
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<tr>
<td>a. well selected?</td>
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<tr>
<td>b. authentic and accurate in content and appearance?</td>
<td>11</td>
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<tr>
<td>c. arranged in proper sequence?</td>
<td>13</td>
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<tr>
<td>3. Was the acting natural and convincing?</td>
<td>13</td>
<td>0</td>
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<tr>
<td>4. Did this film exhibit good artistic sense and taste?</td>
<td>11</td>
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<tr>
<td>5. Were the pictorial and sound elements well integrated?</td>
<td>9</td>
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<td>8. Will it compel the emotional and mental participation of students?</td>
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<td>9. Will it be a source of a vivid, rich, and satisfying experience for students?</td>
<td>10</td>
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<tr>
<td>10. Check:</td>
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<td>Good</td>
<td>Fair</td>
</tr>
<tr>
<td>Photography</td>
<td>9</td>
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<tr>
<td>Sound</td>
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<td>Voice</td>
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<tr>
<td>Dialogue</td>
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<td>0</td>
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<tr>
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<td>Excellent</td>
<td>Good</td>
<td>Fair</td>
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<tr>
<td>a. introduce new material?</td>
<td>4</td>
<td>5</td>
<td>4</td>
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<tr>
<td>b. provide a common experience?</td>
<td>7</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>c. motivate?</td>
<td>4</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>d. review?</td>
<td>10</td>
<td>3</td>
<td>0</td>
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</tbody>
</table>

12. Do you think this film would encourage further student activity? Yes 10 No 3

13. Would you use this film? Yes 11 No 2
Title of Film: Kidnapped
Date Produced: 1938
Distributor: University of New Hampshire
Producer: Teaching Film Custodians, Inc.
Cost: Sale: May be leased only
       Rental: $5.00 for one day

Description of Content:
David Balfour is reluctantly admitted into the home that is rightfully his own by his greedy uncle. The elderly man pretends to be genial, but David becomes convinced that his uncle intends to murder him. The morning after David's arrival, the Balfours go into town where they visit with a sea-captain friend aboard the Coventry. David is knocked unconscious aboard the ship and kidnapped by arrangement with his scheming kinsman. He meets Alan Breck, Scottish rebel, aboard ship; the two become great friends and experience many adventures. It is Alan Breck and his girl-friend who come to the aid of young David and enable him to expose his uncle and obtain his rightful inheritance.

Comment:
The cutting to a classroom version of forty-minute length hurts the continuity considerably. Consequently, it becomes difficult to follow. Also, liberties have been taken with Stevenson's plot which weaken Kidnapped as material for classroom study. Warner Baxter plays the role of Alan Breck, while Freddie Bartholomew is David Balfour.

Evaluators' Summary:
Excellent acting.
Fair selection of material.
Fair continuity.
Fair for introduction, motivation, and review.
Kidnapped

1. Would this film hold the interest of students? | Completely | Partially | Not at all |
<table>
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<tbody>
<tr>
<td>10</td>
<td>1</td>
<td>0</td>
<td></td>
</tr>
</tbody>
</table>

2. Was the material depicted:
   a. well selected? | 7 | 4 | 0 |
   b. authentic and accurate in content and appearance? | 6 | 5 | 0 |
   c. arranged in proper sequence? | 7 | 4 | 0 |

3. Was the acting natural and convincing? | 8 | 3 | 0 |

4. Did this film exhibit good artistic sense and taste? | 11 | 0 | 0 |

5. Were the pictorial and sound elements well integrated? | 8 | 3 | 0 |

6. Is this film a good source of information? | 7 | 4 | 0 |

7. Will it help to develop the attitudes and understandings of students? | 4 | 7 | 0 |

8. Will it compel the emotional and mental participation of students? | 9 | 2 | 0 |

9. Will it be a source of a vivid, rich, and satisfying experience for students? | 9 | 2 | 0 |

10. Check:
    | Excellent | Good | Fair | Poor |
    Photography | 4 | 7 | 0 | 0 |
    Sound | 8 | 3 | 0 | 0 |
    Music | 0 | 2 | 3 | 0 |
    Voice | 8 | 3 | 0 | 0 |
    Dialogue | 0 | 5 | 4 | 0 |

11. What is the value of this film to:
    | Excellent | Good | Fair | Poor |
    a. introduce new material? | 0 | 0 | 2 | 9 |
    b. provide a common experience? | 4 | 6 | 1 | 0 |
    c. motivate? | 2 | 4 | 5 | 0 |
    d. review? | 0 | 3 | 6 | 0 |

12. Do you think this film would encourage further student activity? | Yes | 6 | No | 5 |

13. Would you use this film? | Yes | 6 | No | 5 |
Title of Film: Lady of the Lake: Background for Literature
Date Produced: 1949  Running Time: 10 min.
Producer: Coronet Films  Black and White or Color
Distributor: Coronet Films  Sound
Cost: Sale: $50.00 (B&W), $100.00 (Color)  General Rating: Excellent
Rental: $2.50 (B&W), $5.00 (Color)

Description of Content:
The film commences as a boy selects a copy of The Lady of the Lake and begins to read. Then Abbotsford, Scott's home, the surrounding countryside, the river Tweed, and Eildon Hills are pictured. Other delightful shots include: Edinburgh (Scott's birthplace), Edinburgh Castle, Castle Rock, Holyrood House, heathered fields, a messenger bearing the fiery cross to gather the Highland clan, the gathering of clansmen, Stirling Castle, and traditional Scottish dances in costume. The narrator's closing remarks are: "This is the background of the poem, a romantic story of love and war, set in the geography of Scotland by a minstrel - Sir Walter Scott. The song he sang is the poem itself, which we can read and enjoy."

Comment:
This film can explain much more vividly than could mere verbalism all the beauty and tradition inherent in the background of Scott's famous poem. For clearer understanding of the relationship between the background depicted and the poem itself, a second viewing is recommended.

Evaluators' Summary:
Excellent four-page teacher's guide.
Excellent production values.
Excellent as a source of information.
Excellent material depicted.
Excellent to introduce new material.
Excellent to provide a common experience.
## Lady of the Lake: Background for Literature

**Evaluators: 11**

1. **Would this film hold the interest of students?**
   - Completely: 8
   - Partially: 3
   - Not at all: 0

2. **Was the material depicted:**
   - a. well selected? 11
   - b. authentic and accurate in content and appearance? 11
   - c. arranged in proper sequence? 9

3. **Was the acting natural and convincing?**
   - None

4. **Did this film exhibit good artistic sense and taste?**
   - Completely: 8
   - Partially: 3
   - Not at all: 0

5. **Were the pictorial and sound elements well integrated?**
   - Completely: 11
   - Partially: 0
   - Not at all: 0

6. **Is this film a good source of information?**
   - Completely: 11
   - Partially: 0
   - Not at all: 0

7. **Will it help to develop the attitudes and understandings of students?**
   - Completely: 8
   - Partially: 3
   - Not at all: 0

8. **Will it compel the emotional and mental participation of students?**
   - Completely: 8
   - Partially: 3
   - Not at all: 0

9. **Will it be a source of a vivid, rich, and satisfying experience for students?**
   - Completely: 6
   - Partially: 5
   - Not at all: 0

10. **Check:**
    - Excellent | Good | Fair | Poor
    - Photography: 11 | 0 | 0 | 0
    - Sound: 11 | 0 | 0 | 0
    - Music: 4 | 7 | 0 | 0
    - Voice: 11 | 0 | 0 | 0
    - Dialogue: None

11. **What is the value of this film to:**
    - a. introduce new material? 9
    - b. provide a common experience? 9
    - c. motivate? 5
    - d. review? 5

12. **Do you think this film would encourage further student activity?**
   - Yes: 9
   - No: 2

13. **Would you use this film?**
   - Yes: 9
   - No: 2
Title of Film: The Land of Evangeline
Date of Production: Not available
Producer: Quebec Tourist Bureau
Distributor: University of New Hampshire
Cost: Sale: Not available
       Rental: $1.00 for one day
Running Time: 11 min.
Sound
Black and White
General Rating: Poor

Description of Content:
No direct bearing is ever made on Longfellow's famous poem. Evangeline's name is mentioned only in connection with the showing of various scenes of Nova Scotian life. The narrator points out how living conditions have remained pretty much the same through the years so that today, Nova Scotians live very much as they were said to have lived in the poem. The fields, fishing schooners, and windmills are given ample footage in the film, as is a girl said to have been a modern counterpart of Evangeline.

Comment:
Little is accomplished in the unreeing of this film other than showing the viewer some pretty Nova Scotian scenery. No knowledge is gained about Evangeline; no lines from the poem are read by the narrator. It is devoid of all action and contains nothing which might influence a class's interests or attitudes.

Evaluators' Summary:
Good photography.
Poor for holding class interest.
Poor selection of material.
Poor for compelling mental and emotional participation of students.
The Land of Evangeline

1. Would this film hold the interest of students? Complete | Partially | Not at all
--- | --- | ---
0 | 4 | 6

2. Was the material depicted:
   a. well selected? Complete | Partially | Not at all
   0 | 5 | 5
   b. authentic and accurate in content and appearance? Complete | Partially | Not at all
   10 | 0 | 0
   c. arranged in proper sequence? Complete | Partially | Not at all
   10 | 0 | 0

3. Was the acting natural and convincing? None

4. Did this film exhibit good artistic sense and taste? Complete | Partially | Not at all
   0 | 10 | 0

5. Were the pictorial and sound elements well integrated? Complete | Partially | Not at all
   8 | 2 | 0

6. Is this film a good source of information? Complete | Partially | Not at all
   0 | 8 | 2

7. Will it help to develop the attitudes and understandings of students? Complete | Partially | Not at all
   2 | 8 | 0

8. Will it compel the emotional and mental participation of students? Complete | Partially | Not at all
   0 | 2 | 8

9. Will it be a source of a vivid, rich, and satisfying experience for students? Complete | Partially | Not at all
   0 | 0 | 10

10. Check: Excellent | Good | Fair | Poor
   Photography | 4 | 6 | 0 | 0
   Sound | 0 | 5 | 0 | 0
   Music | 0 | 5 | 0 | 0
   Voice | 0 | 5 | 0 | 0
   Dialogue | None | | | |

11. What is the value of this film to:
   a. introduce new material? Excellent | Good | Fair | Poor
   Complete | Partially | Not at all
   0 | 2 | 6 | 2
   b. provide a common experience? Excellent | Good | Fair | Poor
   Complete | Partially | Not at all
   0 | 0 | 7 | 3
   c. motivate?
   d. review?

12. Do you think this film would encourage further student activity? Yes | No
   Yes | No
   Yes | No

13. Would you use this film? Yes | No
   Yes | No
   Yes | No
Title of Film: Les Miserables
Date Produced: 1935
Producer: Teaching Film Custodians, Inc.
Distributor: University of New Hampshire
Cost: Sale: May be leased only
Rental: $5.00 for one day
Running Time: 40 min.
Sound: Black and White
General Rating: Outstanding

Description of Content:
Jean Valjean steals a loaf of bread to feed his sister's impoverished family. Upon being apprehended for the theft, he is condemned to the galleys for ten years. Because of his rebellious manner, his sentence is increased and he gains the antagonism of Javert, a law-enforcing officer. After he has been released, he discovers that society will not accept him because of his criminal stigma. A bishop alone befriends him, but Valjean steals some silver from his household. The bishop saves Valjean from another sentence by telling the officers who apprehend the thief that Valjean was given the silver. Time marches on, and Jean Valjean, under an assumed name, is now a prosperous businessman and benefactor in a small town. Hounding him, however, is the strong-principled Javert. Even when Valjean saves Javert's life in a student riot, the officer remains determined to re-apprehend him. When Valjean does surrender to Javert, the latter is tormented by his merciful learnings. Not being able to compromise between mercy and rigid adherence to the law, Javert commits suicide. Jean Valjean is at last a free man.

Comment:
Victor Hugo's novel is faithfully followed in this classroom version of the Paramount feature production. The acting is perfection itself, Charles Laughton as Javert and Fredric March as Valjean being outstanding. The appeal to the human emotions is stressed throughout this splendid motion picture.

Evaluators' Summary:
Excellent for motivation, introduction, review.
Excellent acting.
Excellent production values.
Excellent as a source of a vivid, rich, and satisfying experience.
Excellent for compelling emotional and mental participation of pupils.
Les Misérables

1. Would this film hold the interest of students? Complete 9 Partially 0 Not at all 0

2. Was the material depicted:
   a. well selected? 9
   b. authentic and accurate in content and appearance? 9
   c. arranged in proper sequence? 9

3. Was the acting natural and convincing? 9

4. Did this film exhibit good artistic sense and taste? 9

5. Were the pictorial and sound elements well integrated? 9

6. Is this film a good source of information? 9

7. Will it help to develop the attitudes and understandings of students? 9

8. Will it compel the emotional and mental participation of students? 9

9. Will it be a source of a vivid, rich, and satisfying experience for students? 9

10. Check:
    
    |   | Excellent | Good | Fair | Poor |
    |---|-----------|------|------|------|
    | Photography | 5 | 4 | 0 | 0 |
    | Sound | 7 | 2 | 0 | 0 |
    | Music | 4 | 5 | 0 | 0 |
    | Voice | 7 | 2 | 0 | 0 |
    | Dialogue | 9 | 0 | 0 | 0 |

11. What is the value of this film to:
    a. introduce new material? 9
    b. provide a common experience? 9
    c. motivate? 9
    d. review? 9
    
    |   | Excellent | Good | Fair | Poor |
    |---|-----------|------|------|------|

12. Do you think this film would encourage further student activity? Yes 9 No 0

13. Would you use this film? Yes 9 No 0
Title of Film: Literature Appreciation: English Lyrics
Date Produced: 1945  
Producer: Coronet Films  
Distributor: Coronet Films  
Cost: Sale: $62.50 (B&W), $125.00 (Color)  
Rental: $2.50 (B&W), $5.00 (Color)

Description of Content:
This film attempts to instill in the student an appreciation of lyric poetry by illustrating certain well-known English lyrics. The narrator defines lyric poetry as "The moods and emotions of the poet in rhythmical language." In an attempt to visualize this definition, Moore's rose and Tennyson's brook are shown and the authors' attitudes towards these objects of beauty are explained. A short historical analysis of other types of poetry in contrast to lyric types is also given, along with other illustrative visualizations.

Comment:
This motion picture shows the beginning student in poetry that the words used should evoke images, and that imagination is a vital force in reading. However, this beginning principle is illustrated with poems too mature for comprehension by a beginner. The film could best be used with advanced groups in the upper senior high school.

Evaluators' Summary:
Excellent for introduction.
Excellent for motivation.
Excellent to provide a common experience.
Literature Appreciation: English Lyrics

1. Would this film hold the interest of students? Completely 4  Partially 7  Not at all 0

2. Was the material depicted:
   a. well selected? 9 2 0
   b. authentic and accurate in content and appearance? 11 0 0
   c. arranged in proper sequence? 11 0 0

3. Was the acting natural and convincing? None

4. Did this film exhibit good artistic sense and taste? 11 0 0

5. Were the pictorial and sound elements well integrated? 11 0 0

6. Is this film a good source of information? 11 0 0

7. Will it help to develop the attitudes and understandings of students? 9 2 0

8. Will it compel the emotional and mental participation of students? 4 7 0

9. Will it be a source of a vivid, rich, and satisfying experience for students? 4 7 0

10. Check:
    Photography Excellent 9  Good 0  Fair 0  Poor 0
    Sound 9 0 0 0
    Music 5 3 0 0
    Voice 9 2 0 0
    Dialogue None

11. What is the value of this film to:
    a. introduce new material? Excellent 7  Good 4  Fair 0  Poor 0
    b. provide a common experience? 7 4 0 0
    c. motivate? 7 4 0 0
    d. review? 5 6 0 0

12. Do you think this film would encourage further student activity? Yes 7  No 4

13. Would you use this film? Yes 9  No 2
Title of Film: Literature Appreciation: Stories
Date Produced: 1945
Running Time: 13 min.
Producer: Coronet Films
Sound
Distributor: Coronet Films
Black and White or Color
Cost: $62.50 (B&W), $125.00 (Color)
Rental: $2.50 (B&W), $5.00 (Color)
General Rating: Excellent

Description of Content:
As the film opens, seventeen year-old Don is reading a story to his friend, Mr. Atkins. The story is a fairy tale the boy is considering as basis for a marionette show. He asks his friend's help in improving the story. Mr. Atkins likes the setting and characters, but would like to know more about the plot. When he hears it in outline form, he classifies it as a "Cinderella story." He and Don work out variations of the traditional Cinderella story, using backdrops and marionettes in the boy's workshop. They vary the plot, characters, and setting to achieve new effects. Mr. Atkins points out: "To experience the effect, you must read along with the story, looking for the plot, the characters, and the settings." Turning to other stories to test this method of reading, Don finds Edgar Allan Poe's The Gold Bug, a story of plot, coming to life in his mind. Robert Louis Stevenson's The Strange Case of Dr. Jeckyll and Mr. Hyde, a story in which character is predominant, and Nathaniel Hawthorne's The Ambitious Guest, a story of setting, also are used as illustrations. The film closes with Don turning back to the story he had begun to read, and imagining the settings, the characters, and consequently following the plot more closely.

Comment:
Throughout the film, stress is placed on stimulating reader imagination and building clear imagery as a characteristic of the reading process. Marionettes are effectively used in developing the three basic elements of story-telling: plot, setting, and character. This film can be successfully used in creative writing courses, and in units on story-writing and story-telling, as well as in classes in literature.

Evaluators' Summary:
Excellent material depicted.
Excellent to introduce new material.
Excellent to provide a common experience.
Excellent as a source of information.
Excellent technical qualities.
Excellent four-page teachers' guide.
<table>
<thead>
<tr>
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<td>3</td>
<td>0</td>
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<td>9. Will it be a source of a vivid, rich, and satisfying experience for students?</td>
<td>7</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>10. Check:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Photography</td>
<td>12</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Sound</td>
<td>12</td>
<td>0</td>
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<td>Voice</td>
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<td>Dialogue</td>
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<td>0</td>
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<td>11. What is the value of this film to:</td>
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<td>10</td>
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<td>c. motivate?</td>
<td>8</td>
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<td>d. review?</td>
<td>5</td>
<td>7</td>
<td>0</td>
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<td>12. Do you think this film would encourage further student activity?</td>
<td>Yes 6</td>
<td>No 6</td>
<td></td>
</tr>
<tr>
<td>13. Would you use this film?</td>
<td>Yes 9</td>
<td>No 3</td>
<td></td>
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</tbody>
</table>
Title of Film: The Loon's Necklace
Date Produced: 1949  Running Time: 10 min.
Producer: Encyclopedia Britannica Films
Distributor: Boston Public Library
Cost: Sale: $100.00
       Rental: Free within Boston limits
Sound  Color  General Rating: Good

Description of Content:
This technicolor film depicts a British Columbian Indian legend concerning a young blinded warrior and how he regained happiness. Characterization is effected by the use of authentic wooden masks, narration, and acting by the cast by pantomime only. Movement is by means of photographic effects, the actors standing still at all times. The theme of the legend is centered about the loon, a shy water-bird, and of how he received the white band about his neck and the feathers on his mottled back.

Comment:
Excitingly different in its presentation is this experimental film. Its beauty makes it well worth showing. As visualization in the junior high school, it can exemplify either folklore or the short story. It should also be of interest in the fields of art appreciation, arts and crafts, and photography.

Evaluators' Summary:
Excellent presentation of material.
Excellent for holding class interest.
Excellent technically.
Excellent photography.
Fair for introduction of new material.
Fair for motivation.
The Loon's Necklace

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<td>b. provide a common experience?</td>
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<td>6</td>
<td>4</td>
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<td>d. review?</td>
<td>0</td>
<td>0</td>
<td>5</td>
</tr>
<tr>
<td>12. Do you think this film would encourage further student activity?</td>
<td>Yes 7</td>
<td>No 3</td>
<td></td>
</tr>
<tr>
<td>13. Would you use this film?</td>
<td>Yes 5</td>
<td>No 5</td>
<td></td>
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Title of Film: Louisa May Alcott
Date Produced: 1950
Running Time: 17 min.
Producer: Encyclopedia Britannica Films
Inc.
Distributor: Boston Public Library
Sound
Black and White
Cost: Sale: $85.00
Rental: Free within Boston limits
General Rating: Excellent

Description of Content:
The complete devotion of the author of Little Women to her family is revealed in this biographical film version of her life. She assumed, at an early age, full responsibility for the support of her father, mother, and three sisters. Her service as a nurse in the Civil War, and her later efforts on behalf of national reform and improvement measures are emphasized, too. Miss Alcott is revealed as a woman possessing great emotional depth and a sympathetic character. Special attention is given to the writing of Little Women, Little Men, and Jo's Boys in the depiction of Louisa May Alcott as a human interest writer. Rose in Bloom, An Old Fashioned Girl, and Eight Cousins are also mentioned in the unreeling of the film.

Comment:
Like the other films in the Encyclopedia Britannica biographical series, Louisa May Alcott is superior for classroom use. Little Women, in particular, being so popular among junior and senior high girls, this educational film should have high interest value in the secondary schools. Boys, too, should have some degree of interest in this highly satisfactory film.

Evaluators' Summary:
Excellent for motivation, particularly for girls.
Excellent material depicted.
Excellent acting.
Excellent source of information.
Excellent production values.
Louisa May Alcott

1. Would this film hold the interest of students?
   - Completely 9
   - Partially 2
   - Not at all 0

2. Was the material depicted:
   a. well selected?
   - Extremely 11
   - Partially 0
   - Not at all 0

   b. authentic and accurate in content and appearance?
   - Completely 11
   - Partially 0
   - Not at all 0

   c. arranged in proper sequence?
   - Completely 11
   - Partially 0
   - Not at all 0

3. Was the acting natural and convincing?
   - Extremely 11
   - Partially 0
   - Not at all 0

4. Did this film exhibit good artistic sense and taste?
   - Extremely 11
   - Partially 0
   - Not at all 0

5. Were the pictorial and sound elements well integrated?
   - Completely 11
   - Partially 0
   - Not at all 0

6. Is this film a good source of information?
   - Extremely 11
   - Partially 0
   - Not at all 0

7. Will it help to develop the attitudes and understandings of students?
   - Completely 8
   - Partially 3
   - Not at all 0

8. Will it compel the emotional and mental participation of students?
   - Completely 5
   - Partially 5
   - Not at all 1

9. Will it be a source of a vivid, rich, and satisfying experience for students?
   - Completely 5
   - Partially 5
   - Not at all 1

10. Check:
    - Excellent
    - Good
    - Fair
    - Poor
    - Photography 11
    - Sound 11
    - Music 9
    - Voice 11
    - Dialogue 8

11. What is the value of this film to:
    - a. introduce new material?
      - Completely 7
      - Partially 4
      - Not at all 0
    - b. provide a common experience?
      - Completely 7
      - Partially 4
      - Not at all 0
    - c. motivate?
      - Completely 9
      - Partially 2
      - Not at all 0
    - d. review?
      - Completely 4
      - Partially 2
      - Not at all 1

12. Do you think this film would encourage further student activity?
    - Yes 8
    - No 3

13. Would you use this film?
    - Yes 11
    - No 0
Title of Film: Macbeth: Murder and Sleepwalking Scenes
Date Produced: 1943 Running Time: 16 min.
Producer: British Information Services Sound
Distributor: B.U. School of Public Relations Black and White
Cost: Sale: Cannot be purchased General Rating: Fair
Rental: $3.00 for one day

Description of Content:
Act II, scene 2 in which Lady Macbeth and her husband kill Duncan takes up half the running time in this film. Eerie shadows and chalk-white columns, plus the very dramatic performances of Cathleen Nesbitt and Wilfred Lawson in the leading roles, produce a weird effect of impending horror. The latter portion of the movie is devoted to Act V, scene 1 wherein Miss Nesbitt portrays the sleepwalking Lady Macbeth in blood-curdling fashion. Felix Aylmer plays the Doctor, while Catherine Lacey appears as the Gentlewoman.

Comment:
The motion picture is extremely slow in starting which lessens its over-all effect considerably. As it progresses, however, it gains momentum until, at the end, Lady Macbeth makes one's hair stand on end. It is not a very satisfying version of the play inasmuch as only two scenes create a sketchy impression. A full-length (classroom condensation) version of Macbeth should be much more effective.

Evaluators' Summary:
Excellent acting.
Good for providing a common experience.
Fair for holding class interest.
Fair to introduce new material.
Fair for review purposes.
Macbeth: Murder and Sleepwalking Scenes

1. Would this film hold the interest of students?  
   - Completely: 5  
   - Partially: 5  
   - Not at all: 0

2. Was the material depicted:  
   a. well selected?  
      - Completely: 8  
      - Partially: 2  
      - Not at all: 0

   b. authentic and accurate in content and appearance?  
      - Completely: 8  
      - Partially: 2  
      - Not at all: 0

   c. arranged in proper sequence?  
      - Completely: 10  
      - Partially: 0  
      - Not at all: 0

3. Was the acting natural and convincing?  
   - Completely: 7  
   - Partially: 3  
   - Not at all: 0

4. Did this film exhibit good artistic sense and taste?  
   - Completely: 10  
   - Partially: 0  
   - Not at all: 0

5. Were the pictorial and sound elements well integrated?  
   - Completely: 0  
   - Partially: 10  
   - Not at all: 0

6. Is this film a good source of information?  
   - Completely: 5  
   - Partially: 5  
   - Not at all: 0

7. Will it help to develop the attitudes and understandings of students?  
   - Completely: 6  
   - Partially: 4  
   - Not at all: 0

8. Will it compel the emotional and mental participation of students?  
   - Completely: 5  
   - Partially: 5  
   - Not at all: 0

9. Will it be a source of a vivid, rich, and satisfying experience for students?  
   - Completely: 3  
   - Partially: 6  
   - Not at all: 1

10. Check:  
    - Photography: 4  
    - Sound: 0  
    - Music: 3  
    - Voice: 0  
    - Dialogue: 10

    Excellent:  
    - Photography: 4  
    - Sound: 0  
    - Music: 3  
    - Voice: 0  
    - Dialogue: 10

    Good:  
    - Photography: 6  
    - Sound: 3  
    - Music: 7  
    - Voice: 8  
    - Dialogue: 10

    Fair:  
    - Photography: 0  
    - Sound: 0  
    - Music: 0  
    - Voice: 2  
    - Dialogue: 0

    Poor:  
    - Photography: 0  
    - Sound: 0  
    - Music: 0  
    - Voice: 0  
    - Dialogue: 0

11. What is the value of this film to:  
    - a. introduce new material?  
       - Excellent: 0  
       - Good: 2  
       - Fair: 5  
       - Poor: 3

    - b. provide a common experience?  
       - Excellent: 0  
       - Good: 4  
       - Fair: 6  
       - Poor: 0

    - c. motivate?  
       - Excellent: 0  
       - Good: 0  
       - Fair: 6  
       - Poor: 4

    - d. review?  
       - Excellent: 0  
       - Good: 4  
       - Fair: 6  
       - Poor: 0

12. Do you think this film would encourage further student activity?  
    - Yes: 4  
    - No: 6

13. Would you use this film?  
    - Yes: 7  
    - No: 3
Title of Film: Mark Antony of Rome
Date Produced: 1934
Producer: Teaching Film Custodians, Inc.
Distributor: University of New Hampshire
Cost: Sale: May be leased only
  Rental: $3.50 for one day

Running Time: 23 min.
Sound: Black and White
General Rating: Good

Description of Content:
This classroom film contains excerpts from the Paramount-Cecil B. deMille production Cleopatra. It portrays the part played by Antony in the fiery years before the rise of Octavius Caesar to power. Opening with Caesar's triumphal return to Rome in 44 B.C. and his subsequent assassination, the film depicts the formation of the Second Triumvirate. Antony campaigns against Cleopatra who is aspiring to power, but he becomes infatuated with her and neglects his plans to subjugate Egypt. Octavius, refusing to accept this threat to his authority, declares war, and defeats Antony at Actium. In the final, dramatic scene, Antony commits suicide, still declaring his great love for the Egyptian queen.

Comment:
This film, portraing incidents from both Julius Caesar and Antony and Cleopatra, is good background material for both plays. Claudette Colbert portrays Cleopatra in seductive fashion, particularly while sailing on her barge down the Nile (as described by Enobarbus in Antony and Cleopatra). Warren William plays Caesar in the early scenes, and is especially capable in the death scene at the Forum (as related in Julius Caesar). Henry Wilcoxin plays Antony in capable fashion.

Evaluators' Summary:
Excellent acting.
Excellent source of information.
Good artistic sense and taste.
Good for motivation, introduction, and review.
Good to provide a common experience.
**Mark Antony of Rome**

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<thead>
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<th>Partially</th>
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<tr>
<td>c. arranged in proper sequence?</td>
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<td>Dialogue</td>
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11. What is the value of this film to:
   a. introduce new material?                                            | 0         | 7    | 2    | 1    |
   b. provide a common experience?                                       | 0         | 4    | 6    | 0    |
   c. motivate?                                                           | 0         | 7    | 2    | 1    |
   d. review?                                                            | 0         | 4    | 6    | 0    |

12. Do you think this film would encourage further student activity?     | Yes 7     | No 3 |

13. Would you use this film?                                             | Yes 9     | No 1 |
Title of Film: Master Will Shakespeare
Date Produced: 1936
Producer: Teaching Film Custodians, Inc.
Distributor: B.U. School of Public Relations
Cost: Sale: May be leased only
Rental: $2.00 for one day

Running Time: 10 min.  Sound  Black and White  General Rating: Excellent

Description of Content:
This is a somewhat fictionalized account of Shakespeare's life, opening with pictorial representations of his birthplace in Stratford, his school, and the cottage of Anne Hathaway. His journey to London is depicted; when he arrives there, he gets a job at the Blackfriars Theater, first as a horse-tender, then as a prompter. His improvising of lines for the players wins him popularity and soon William Shakespeare is writing his own plays. His writing of The Merry Wives of Windsor for Queen Elizabeth who desired more of Falstaff is shown. Scenes from his favorite play, Romeo and Juliet, take up a large portion of the running time. The film concludes with a view of his final resting place and a reading of his epitaph by the narrator.

Comment:
This film should enable high-school pupils to think of William Shakespeare as a flesh-and-blood human being. Good insight is given into the times and places in which the Bard lived and worked. The technical aspects of the production are on a par with Metro-Goldwyn-Mayer's finest product since Master Will Shakespeare was made in conjunction with the release of Norma Shearer and Leslie Howard's Romeo and Juliet.

Evaluators' Summary:
Excellent material depicted.
Excellent for introduction to Shakespearean study.
Excellent acting and production values.
Good for review and motivation.
### Master Will Shakespeare

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<td>4</td>
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11. Do you think this film would encourage further student activity? Yes 9 No 1

12. Would you use this film? Yes 10 No 0
Title of Film: The Moor's Pavane
Date Produced: 1949
Producer: Brandon Films
Distributor: Boston Public Library
Cost: Sale: Not Available
       Rental: Free within Boston limits

Running Time: 30 min.
Sound
Color
General Rating: Fair

Description of Content:
Definitely out of the realm of the usual is this ballet interpretation by Jose Limon of the tragedy of Othello, the Moor. Limon, one of our foremost masters of the terpsichorean art, interprets the role of the Moor, while three members of his supporting company portray Iago, Emilia, and Desdemona. The highlights of Shakespeare's tragedy are all depicted: the handkerchief incident, Iago's torture of Othello, Desdemona's pleadings with the Moor, and finally the tragic finale wherein Othello murders Desdemona, then kills himself.

Comment:
Certainly, the possible uses of such a film as this are not many. Most language arts classes might be perplexed by a ballet interpretation of a literary classic. On the other hand, this film would be a perfect example of how literature carries over into other fields of endeavor. The physical beauty of this production is breathtaking, the dancers' grace and the bright colors vying for top honors. A ballet or interpretive dancing class would undoubtedly benefit most from the showing of The Moor's Pavane.

Evaluators' Summary:
Excellent artistic sense and taste.
Excellent selection of material depicted.
Good source of a vivid, rich experience.
Questionable interest-holder in most classes.
**The Moor's Pavane**

<table>
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</tr>
<tr>
<td>13. Would you use this film?</td>
</tr>
</tbody>
</table>
Title of Film: Mutiny on the Bounty
Date Produced: 1935
Running Time: 40 min.
Producer: Teaching Film Custodians, Inc.
Distributor: B.U. School of Public Relations
Cost: Sale: May be leased only
        Rental: $8.00 for one day

Sound: Black and White
General Rating: Excellent

Description of Content:
The tyrannical rule of Captain Bligh over his crew on the Tahiti-bound H.M.S. Bounty incited the men, so they rebel. Christian, second in command, is the leader who is responsible for setting Bligh and eighteen loyal followers adrift in the mid-Pacific. The crew remaining on the Bounty head back to Tahiti where they embark. Meanwhile Bligh reaches the Dutch Indies and is put in command of another ship. He is responsible for having Midshipman Byam and several members of the rebelling party brought before the courtmartial committee. Byam's eloquent speech in which he bares the abuses under Bligh's command supplies a dramatic and moving ending to this adaptation of the Nordhoff and Hall novel.

Comment:
This film would be more effective on the senior high school level. It should keep pupils absorbed in its action and adventure. As a motivating device for reading sea stories, particularly with male members of the class, it should be especially rewarding. History and social studies classes, too, should derive benefits from viewing Mutiny on the Bounty, which is fortunate in having Charles Laughton as a superb Bligh, and Clark Gable and Franchot Tone in the roles of Christian and Byam, respectively.

Evaluators' Summary:
Excellent acting.
Excellent material.
Excellent for holding class interest.
Excellent to provide a common experience.
Very good to motivate.
Good for introduction to sea stories.
<table>
<thead>
<tr>
<th>Mutiny on the Bounty</th>
<th>Evaluators: 16</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Would this film hold the interest of students?</td>
<td>Completely: 12, Partially: 4, Not at all: 0</td>
</tr>
<tr>
<td>2. Was the material depicted:</td>
<td></td>
</tr>
<tr>
<td>a. well selected?</td>
<td>10, 6, 0</td>
</tr>
<tr>
<td>b. authentic and accurate in content and appearance?</td>
<td>16, 0, 0</td>
</tr>
<tr>
<td>c. arranged in proper sequence?</td>
<td>16, 0, 0</td>
</tr>
<tr>
<td>3. Was the acting natural and convincing?</td>
<td>16, 0, 0</td>
</tr>
<tr>
<td>4. Did this film exhibit good artistic sense and taste?</td>
<td>10, 6, 0</td>
</tr>
<tr>
<td>5. Were the pictorial and sound elements well integrated?</td>
<td>11, 5, 0</td>
</tr>
<tr>
<td>6. Is this film a good source of information?</td>
<td>9, 7, 0</td>
</tr>
<tr>
<td>7. Will it help to develop the attitudes and understandings of students?</td>
<td>9, 7, 0</td>
</tr>
<tr>
<td>8. Will it compel the emotional and mental participation of students?</td>
<td>12, 4, 0</td>
</tr>
<tr>
<td>9. Will it be a source of a vivid, rich, and satisfying experience for students?</td>
<td>10, 6, 0</td>
</tr>
<tr>
<td>10. Check:</td>
<td>Excellent: 16, Good: 6, Fair: 4, Poor: 0</td>
</tr>
<tr>
<td>Photography</td>
<td>Sound</td>
</tr>
<tr>
<td>16</td>
<td>6</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

11. What is the value of this film to: | Excellent: 6, Good: 9, Fair: 1, Poor: 0 |
| a. introduce new material? | 13, 3, 0, 0 |
| b. provide a common experience? | 15, 1, 0, 0 |
| c. motivate? | 5, 7, 4, 0 |
| d. review? | |

12. Do you think this film would encourage further student activity? Yes: 15, No: 1

13. Would you use this film? Yes: 15, No: 1
Title of Film: New England: Background for Literature
Date Produced: 1951
Producer: Coronet Films
Distributor: Boston Public Library
Cost: Sale: $50.00 (B&W), $100.00 (Color)
Rental: Free within Boston limits
General Rating: Excellent

Description of Content:
This film depicts New England as it has influenced and has been immortalized by its great writers. The scenes and homes which inspired the works of Whittier, Longfellow, Lowell, Holmes, Alcott, and Emerson, are shown in all their simple beauty. The picturesque New England coastline, outstanding for its calm beauty; historical locales in Boston and vicinity; and the rustic beauty of northeastern Massachusetts, are shown in all the glory given them by God and Nature, and immortalized so magnificently by New England's famed and revered men and women of letters.

Comment:
This film depicts a background of freedom and culture in which New Englanders can well take pride. Many titles of works by native New Englanders are mentioned in the unreeling of this picturesque film, which might be tied in directly with classroom showing. New England: Background for Literature is highly recommended for all classrooms, whether junior high or senior high school level.

Evaluators' Summary:
Excellent to introduce new material.
Excellent for purposes of review.
Excellent as a source of information.
Excellent technical qualities.
Excellent photography.
New England: Background for Literature

1. Would this film hold the interest of students?  
   - Completely: 9  
   - Partially: 2  
   - Not at all: 0

2. Was the material depicted:  
   a. well selected?  
   - 11 0 0
   b. authentic and accurate in content and appearance?  
   - 11 0 0
   c. arranged in proper sequence?  
   - 11 0 0

3. Was the acting natural and convincing?  
   - None

4. Did this film exhibit good artistic sense and taste?  
   - 11 0 0

5. Were the pictorial and sound elements well integrated?  
   - 11 0 0

6. Is this film a good source of information?  
   - 11 0 0

7. Will it help to develop the attitudes and understandings of students?  
   - 9 2 0

8. Will it compel the emotional and mental participation of students?  
   - 7 4 0

9. Will it be a source of a vivid, rich, and satisfying experience for students?  
   - 5 6 0

10. Check:  
    - Photography: 11 0 0 0
    - Sound: 11 0 0 0
    - Music: 2 0 0 0
    - Voice: 11 0 0 0
    - Dialogue: None

11. What is the value of this film to:  
    a. introduce new material?  
    - Excellent: 11 0 0 0
    b. provide a common experience?  
    - 6 5 0 0
    c. motivate?  
    - 5 6 0 0
    d. review?  
    - 6 5 0 0

12. Do you think this film would encourage further student activity?  
    - Yes: 5  No: 6

13. Would you use this film?  
    - Yes: 11  No: 0
Title of Film: Oliver Wendell Holmes
Date Produced: 1950
Producer: Encyclopedia Britannica Films
Distributor: Boston Public Library
Cost: Sale: $85.00
Rental: Free within Boston limits
Running Time: 17 min.
Sound
Black and White
General Rating: Outstanding

Description of Content:
The highlights in the life of Oliver Wendell Holmes are related in this very fine film in the great American series produced by Encyclopedia Britannica Films. In the early scenes, Holmes gives up the study of law for a career in medicine. Lines are read from Old Ironsides, Autocrat of the Breakfast Table, and other of Holmes' works in the portion of the movie devoted to his literary career. At the conclusion of the film, Oliver Wendell Holmes is shown as a lecturer and statesman. Throughout, he is portrayed as genial and popular, although his hatred of dogmatism is emphasized.

Comment:
Once again, Encyclopedia Britannica Films has produced a splendid example of a film pertaining to the teaching of literature. Study of the man or of his works will be vivified through the use of this excellent motion picture, one of the best in a fine series.

Evaluators' Summary:
Excellent material depicted.
Excellent narration.
Excellent acting.
Excellent production values.
Excellent source of information.
Excellent for introduction and review.
<table>
<thead>
<tr>
<th>Question</th>
<th>Complete</th>
<th>Partial</th>
<th>Not at All</th>
</tr>
</thead>
<tbody>
<tr>
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<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Was the material depicted:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. well selected?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. authentic and accurate in content and appearance?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. arranged in proper sequence?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Was the acting natural and convincing?</td>
<td>6</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Did this film exhibit good artistic sense and taste?</td>
<td>6</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Were the pictorial and sound elements well integrated?</td>
<td>6</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Is this film a good source of information?</td>
<td>6</td>
<td>0</td>
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<td>Will it help to develop the attitudes and understandings of students?</td>
<td>5</td>
<td>1</td>
<td>0</td>
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<tr>
<td>Will it compel the emotional and mental participation of students?</td>
<td>5</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Will it be a source of a vivid, rich, and satisfying experience for students?</td>
<td>4</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Check: Photography, Excellent, Good, Fair, Poor</td>
<td>6</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Sound, Excellent, Good, Fair, Poor</td>
<td>6</td>
<td>0</td>
<td>0</td>
</tr>
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<td>Music, Excellent, Good, Fair, Poor</td>
<td>6</td>
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<td>0</td>
</tr>
<tr>
<td>Voice, Excellent, Good, Fair, Poor</td>
<td>6</td>
<td>0</td>
<td>0</td>
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<tr>
<td>Dialogue, Excellent, Good, Fair, Poor</td>
<td>6</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>What is the value of this film to: a. introduce new material?</td>
<td>6</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>b. provide a common experience?</td>
<td>5</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>c. motivate?</td>
<td>5</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>d. review?</td>
<td>6</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Do you think this film would encourage further student activity?</td>
<td>Yes 5</td>
<td>No 1</td>
<td></td>
</tr>
<tr>
<td>Would you use this film?</td>
<td>Yes 6</td>
<td>No 0</td>
<td></td>
</tr>
</tbody>
</table>
Title of Film: Othello
Date Produced: 1947
Producer: Eastin Films
Distributor: B.U. School of Public Relations
Cost: Sale: $75.00
Rental: $8.00

Running Time: 40 min.
Sound
Black and White

General Rating: Fair

Description of Content:
Only the major scenes of Shakespeare's tragedy are depicted in the film. Iago's soliloquy in which he expresses his intense hatred of Othello and his plan concerning Desdemona and Cassio, opens the film. Othello's complete trust of Iago is emphasized in their scenes together, as is his great love for Desdemona. The seed of jealousy is seen to grow in the mind of Othello as Iago constantly poisons his thoughts. The Moor finds no recourse but to destroy the life of the one person whom he loves more than life itself. His murder of Desdemona as Emelia pounds on the door is highly dramatic and strong in its impact. The film concludes with Othello's suicide and famous speech: "...I loved not wisely but too well..."

Comment:
The film has been badly miscast, which hurts its effect considerably. Rotund Sebastian Cabot would probably inspire snickers in the average high school class since he resembles one's preconceived notion of sneering Iago not at all. John Slater is handicapped with artificially theatrical make-up, particularly with an obviously false beard. Luanne Shaw's performance as Desdemona can only be described as pallid. In this case, the attempt at vitalizing Shakespeare on film is a brave attempt, but only a moderately successful one.

Evaluators' Summary:
Good artistic sense and taste.
Fair for holding class interest.
Fair acting.
Fair in compelling emotional and mental participation.
Fair for motivation, review, and introduction.
Othello

1. Would this film hold the interest of students?  
   Completely: 5  Partially: 6  Not at all: 3

2. Was the material depicted:  
   a. well selected?  11  1  2  
   b. authentic and accurate in content and appearance?  7  8  0  
   c. arranged in proper sequence?  10  5  0

3. Was the acting natural and convincing?  0  9  6

4. Did this film exhibit good artistic sense and taste?  7  5  3

5. Were the pictorial and sound elements well integrated?  2  10  3

6. Is this film a good source of information?  5  10  0

7. Will it help to develop the attitudes and understandings of students?  0  12  3

8. Will it compel the emotional and mental participation of students?  0  12  3

9. Will it be a source of a vivid, rich, and satisfying experience for students?  0  5  10

10. Check:  
    Excellent  Good  Fair  Poor  
    Photography:  4  11  0  0  
    Sound:  4  10  1  0  
    Music:  0  7  8  0  
    Voice:  13  2  0  0  
    Dialogue:  

11. What is the value of this film to:  
    a. introduce new material?  5  3  5  2  
    b. provide a common experience?  6  13  5  0  
    c. motivate?  0  5  5  5  
    d. review?  5  3  5  2

12. Do you think this film would encourage further student activity?  
    Yes: 5  No: 10

13. Would you use this film?  
    Yes: 8  No: 7
Title of Film: Romeo and Juliet
Date Produced: 1936
Producer: Teaching Film Custodians, Inc.
Distributor: B.U. School of Public Relations
Cost: Sale: May be leased only
Rental: $8.00 for one day

Running Time: 40 min.
Black and White
Sound
General Rating: Outstanding

Description of Content:
This condensation of the Metro-Goldwyn-Mayer feature production opens with the Montagues and the Capulets on their way to the cathedral. The obvious antagonism between the families plus the frenzied fighting of servants provokes the Prince of Verona to decree that either peace will reign in Verona or a decree of death will face the participants in the next brawl. The scene shifts to the Capulet masquerade ball, to which Romeo has gained admittance through a coincidental meeting with Peter, the invitation-bearing servant. Immediately upon their meeting, Romeo and Juliet fall in love; they are married shortly thereafter by Friar Lawrence. A street-brawl between Juliet's cousin Paris and Romeo's friend, Mercutio, brings about the tragic ending. Paris kills Mercutio and is killed in turn by Romeo. The latter is forced to flee to Mantua 'lest he be put to death in accordance with the decree of the Prince. Juliet flees to Friar Lawrence for help. The churchman gives her a drug which will give her the appearance of death but will allow her to revive within a set period of time, during which Romeo will have been summoned to her side. Circumstances intervene, so that Romeo gets a false message declaring Juliet's awakening and finding her husband dead, she becomes so dismayed, she stabs herself. The film ends with the reconciliation between the Montagues and Capulets.

Comment:
This film omits those portions of Shakespeare's tragedy having no direct bearing on the love story. The production is excellent; and the cast, including Norma Shearer, Leslie Howard, John Barrymore, Edna May Oliver, and Basil Rathbone is splendid. This is a fine example of Shakespeare on classroom film.

Evaluators' Summary:
Excellent acting.
Particularly fine continuity.
Excellent to arouse mental and emotional participation of students.
Excellent source for a vivid, rich, and stimulating experience.
Excellent for motivation, review, and introduction.
Romeo and Juliet Evaluators: 15

<table>
<thead>
<tr>
<th>Question</th>
<th>Evaluation</th>
<th>Completely</th>
<th>Partially</th>
<th>Not at all</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Would this film hold the interest of students?</td>
<td></td>
<td>12</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>2. Was the material depicted:</td>
<td></td>
<td>15</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>a. well selected?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. authentic and accurate in content and appearance?</td>
<td></td>
<td>15</td>
<td>0</td>
<td>0</td>
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<tr>
<td>c. arranged in proper sequence?</td>
<td></td>
<td>15</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3. Was the acting natural and convincing?</td>
<td></td>
<td>15</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>4. Did this film exhibit good artistic sense and taste?</td>
<td></td>
<td>15</td>
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<td>5. Were the pictorial and sound elements well integrated?</td>
<td></td>
<td>14</td>
<td>1</td>
<td>0</td>
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<tr>
<td>6. Is this film a good source of information?</td>
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<td>15</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>7. Will it help to develop the attitudes and understandings of students?</td>
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<td>12</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>8. Will it compel the emotional and mental participation of students?</td>
<td></td>
<td>12</td>
<td>3</td>
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</tr>
<tr>
<td>9. Will it be a source of a vivid, rich, and satisfying experience for students?</td>
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<td>15</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>10. Check:</td>
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<td>15</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Photography</td>
<td>Good</td>
<td>14</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Sound</td>
<td>Fair</td>
<td>15</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Music</td>
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<td>15</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Voice</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dialogue</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. What is the value of this film to:</td>
<td>Excellent</td>
<td>15</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>a. introduce new material?</td>
<td>Good</td>
<td>11</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>b. provide a common experience?</td>
<td>Fair</td>
<td>14</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>c. motivate?</td>
<td>Poor</td>
<td>15</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>d. review?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12. Do you think this film would encourage further student activity?</td>
<td>Yes</td>
<td>15</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>13. Would you use this film?</td>
<td>Yes</td>
<td>15</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>
Title of Film: Scotland: Background for Literature
Date Produced: 1948  Running Time: 10 min.
Producer: Coronet Films
Distributor: Boston Public Library  Black and White or Color
Cost: Sale: $50.00 (B&W), $100.00 (Color)
Rental: Free within Boston Limits

General Rating: Excellent

Description of Content:
A shelf of books by Scottish authors - Burns, Carlyle, Scott, and Stevenson - is depicted in the opening scene. This is followed by a picture tour of Scotland which includes views of the "Scott Country" (the river Tweed and Abbotsford); Melrose Abbey; Dryburgh Abbey (where Scott is buried); land and cottages about which Robert Burns wrote; the birthplace of Burns; the Firth of Forth; Edinburgh (birthplace of Stevenson and Scott); the statue of Alexander Selkirk in the little town of Largo; rolling hills; fast tumbling streams; fogs and mists; sparkling lakes; Loch Levan; Glamis Castle; Cawdor Castle; and Loch Loman. Throughout, the narrator relates the works of Scottish authors to the scenes depicted. He uses quotations from Scott's Lady of the Lake, The Lay of the Last Minstrel, and Marmion; Burns' Auld Lang Syne, Highland Mary, The Banks O'Doon, and My Heart's in the Highlands; and other works from the pens of Scottish writers.

Comment:
This film might best be utilized to introduce a unit on Scotland or Scottish literature - or, perhaps, to preface the study of a particular work, such as The Lady of the Lake. In the recreational reading program, such a film might motivate reading the works of Scottish writers. Excellent narration and well-chosen scenes and quotations are combined to give an effective overview of the cultural background of Scotland's literary heritage.

Evaluators' Summary:
Excellent selection of material.
Excellent as a source of information.
Excellent to introduce new material.
Excellent to provide a common experience.
Excellent for motivation.
Excellent four-page teachers' guide.
<table>
<thead>
<tr>
<th>Question</th>
<th>Evaluators: 12</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Would this film hold the interest of students?</td>
<td>Completely 12</td>
</tr>
<tr>
<td>2. Was the material depicted:</td>
<td></td>
</tr>
<tr>
<td>a. well selected?</td>
<td>12</td>
</tr>
<tr>
<td>b. authentic and accurate in content and appearance?</td>
<td>12</td>
</tr>
<tr>
<td>c. arranged in proper sequence?</td>
<td>12</td>
</tr>
<tr>
<td>3. Was the acting natural and convincing?</td>
<td>None</td>
</tr>
<tr>
<td>4. Did this film exhibit good artistic sense and taste?</td>
<td>12</td>
</tr>
<tr>
<td>5. Were the pictorial and sound elements well integrated?</td>
<td>12</td>
</tr>
<tr>
<td>6. Is this film a good source of information?</td>
<td>12</td>
</tr>
<tr>
<td>7. Will it help to develop the attitudes and understandings of students?</td>
<td>8</td>
</tr>
<tr>
<td>8. Will it compel the emotional and mental participation of students?</td>
<td>10</td>
</tr>
<tr>
<td>9. Will it be a source of a vivid, rich, and satisfying experience for students?</td>
<td>8</td>
</tr>
<tr>
<td>10. Check:</td>
<td>Excellent</td>
</tr>
<tr>
<td>Photography</td>
<td>12</td>
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<tr>
<td>Sound</td>
<td>12</td>
</tr>
<tr>
<td>Music</td>
<td>12</td>
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<tr>
<td>Voice</td>
<td>12</td>
</tr>
<tr>
<td>Dialogue</td>
<td>None</td>
</tr>
<tr>
<td>11. What is the value of this film to:</td>
<td>Excellent</td>
</tr>
<tr>
<td>a. introduce new material?</td>
<td>12</td>
</tr>
<tr>
<td>b. provide a common experience?</td>
<td>12</td>
</tr>
<tr>
<td>c. motivate?</td>
<td>7</td>
</tr>
<tr>
<td>d. review?</td>
<td>7</td>
</tr>
<tr>
<td>12. Do you think this film would encourage further student activity?</td>
<td>Yes 7 No 5</td>
</tr>
<tr>
<td>13. Would you use this film?</td>
<td>Yes 10 No 2</td>
</tr>
</tbody>
</table>
Title of Film: Shakespeare: Background for His Works
Date Produced: 1950  Running Time: 13 min.
Producer: Coronet Films  Sound
Distributor: Coronet Films
Cost: Sale: $62.50 (B&W), $125.00 (Color)  General Rating: Excellent
Rental: $2.50 (B&W), $5.00 (Color)

Description of Content:
This film opens in a modern business district as the narrator points out that "people are the link between the atomic age and Shakespeare's age." In answer to his question, "What kind of a man was Shakespeare?" the scene shifts to Warwickshire where the countryside, Kenilworth Castle, the Avon River, Stratford, Shakespeare's birthplace, his school, and Anne Hathaway's cottage are pictured and shown to have been influential in the life and work of William Shakespeare. Views of the Tower of London, the George Inn, and a model of the Globe Theater are shown and related to the playwright's London period. A view of the Shakespeare Memorial Theater at Stratford introduces the following brief excerpts by single actors: Romeo and Juliet, Act II, scene 2; Macbeth, Act I, scene 5; The Taming of the Shrew, Act II, scene 1; The Merchant of Venice, Act IV, scene 1; and Hamlet, Act III, scene 1. The narrator points out the immortality of Shakespearean expressions by citing lines from plays which have contributed to current slang expressions. The film concludes with several English settings not pictured previously: the Forest of Arden, a heath, Windsor Castle, and the Cliffs of Dover. A London street scene (the same one used in the introduction) brings about the film's end.

Comment:
An excellent aspect of this film is the stressing of the fact that Shakespeare's interpretation of human emotions has made him immortal. Also valuable is the tie-in between Shakespeare's language and contemporary slang. Too many points, however, are introduced in one thirteen-minute film so that it sometimes seems confusing. However, with proper utilization and illustrative lectures, the teacher should be able to use it effectively - and with much value in a unit on Shakespeare. A second, and perhaps a third showing should increase its value for students.

Evaluators' Summary:
Excellent four-page teachers' guide.
Excellent as a source of information.
Good to provide a common experience.
Good to introduce new material.
<table>
<thead>
<tr>
<th>Question</th>
<th>Complete</th>
<th>Partial</th>
<th>Not at all</th>
</tr>
</thead>
<tbody>
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<td>1. Would this film hold the interest of students?</td>
<td>6</td>
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</tr>
<tr>
<td>2. Was the material depicted:</td>
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<tr>
<td>a. well selected?</td>
<td>6</td>
<td>0</td>
<td>0</td>
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<tr>
<td>b. authentic and accurate in content and appearance?</td>
<td>6</td>
<td>0</td>
<td>0</td>
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<tr>
<td>c. arranged in proper sequence?</td>
<td>6</td>
<td>0</td>
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<tr>
<td>3. Was the acting natural and convincing?</td>
<td>6</td>
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<tr>
<td>4. Did this film exhibit good artistic sense and taste?</td>
<td>6</td>
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<td>0</td>
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<tr>
<td>5. Were the pictorial and sound elements well integrated?</td>
<td>6</td>
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<tr>
<td>6. Is this film a good source of information?</td>
<td>6</td>
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<tr>
<td>7. Will it help to develop the attitudes and understandings of students?</td>
<td>5</td>
<td>1</td>
<td>0</td>
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<tr>
<td>8. Will it compel the emotional and mental participation of students?</td>
<td>5</td>
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<td>0</td>
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<tr>
<td>9. Will it be a source of a vivid, rich, and satisfying experience for students?</td>
<td>3</td>
<td>3</td>
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<tr>
<td>10. Check:</td>
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<tr>
<td>Photography</td>
<td>Excellent</td>
<td>Good</td>
<td>Fair</td>
</tr>
<tr>
<td>Sound</td>
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<td>Music</td>
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<td>Voice</td>
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<td>Dialogue</td>
<td>None</td>
<td></td>
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<tr>
<td>11. What is the value of this film to:</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>a. introduce new material?</td>
<td>6</td>
<td>0</td>
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</tr>
<tr>
<td>b. provide a common experience?</td>
<td>6</td>
<td>0</td>
<td>0</td>
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<tr>
<td>c. motivate?</td>
<td>5</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>d. review?</td>
<td>6</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>12. Do you think this film would encourage further student activity?</td>
<td>Yes 5</td>
<td>No 1</td>
<td></td>
</tr>
<tr>
<td>13. Would you use this film?</td>
<td>Yes 6</td>
<td>No 0</td>
<td></td>
</tr>
</tbody>
</table>
Title of Film: Stories of Holland: Background for Reading
Date Produced: 1948 Running Time: 10 min.
Producer: Coronet Films
Distributor: Boston Public Library Black and White or Color
Cost: Sale: $50.00 (B&W), $100.00 (Color) General Rating: Excellent
Rental: Free within Boston limits

Description of Content:
Views of typical Dutch occurrences are shown, including: windmills; canals; flat, low farmland; Broek (the town described in Hanne Brinker); a church carillon; the Burgomaster of Broek going to his office in the old town hall; shops of Broek; children wearing wooden shoes; a dairy farm; a farmer carrying cans of milk on a yoke; a brick farmhouse; a stove in which peat is used as fuel; a family eating a lunch of milk, bread, and cheese; a girl wearing modern clothes; the small fishing village of Volendam; fishing boats, the Zuider Zee; the people of Volendam wearing old-fashioned Dutch costumes; dikes; automobiles and electric trains; fields of tulips; Leiden (the old town in which Rembrandt lived and painted); the Church of Saint Peter’s in Leiden; and Dutch children at play. As the film ends, the narrator states, “This is an interesting land full of interesting people. If we remember it, we will enjoy even more our reading of stories about Holland.”

Comment:
This travelogue-resembling film should add interest and meaning to the reading of stories about Holland and should aid in giving the reader a proper perspective between the traditional and the modern in present-day Holland. Consequently, stories about the Dutch should be better understood.

Evaluators’ Summary:
Excellent material depicted.
Excellent as a source of information.
Excellent to introduce new material.
Excellent to provide a common experience.
Excellent four-page teachers’ guide.
1. Would this film hold the interest of students?  
   Completely: 8  Partially: 3  Not at all: 0

2. Was the material depicted:  
   a. well selected? 11 0 0  
   b. authentic and accurate in content and appearance? 11 0 0  
   c. arranged in proper sequence? 11 0 0  

3. Was the acting natural and convincing?  
   None

4. Did this film exhibit good artistic sense and taste? 11 0 0  

5. Were the pictorial and sound elements well integrated? 11 0 0  

6. Is this film a good source of information? 11 0 0  

7. Will it help to develop the attitudes and understandings of students? 7 4 0  

8. Will it compel the emotional and mental participation of students? 7 4 0  

9. Will it be a source of a vivid, rich, and satisfying experience for students? 7 4 0  

10. Check:  
    Photography: Excellent: 11  Good: 0  Fair: 0  Poor: 0  
    Sound: Excellent: 11  Good: 0  Fair: 0  Poor: 0  
    Music: 7 4 0 0  
    Voice: Excellent: 11  Good: 0  Fair: 0  Poor: 0  
    Dialogue: None  

11. What is the value of this film to:  
    a. introduce new material? Excellent: 11  Good: 0  Fair: 0  Poor: 0  
    b. provide a common experience? Excellent: 11  Good: 0  Fair: 0  Poor: 0  
    c. motivate? Excellent: 7  Good: 4  Fair: 0  Poor: 0  
    d. review? Excellent: 7  Good: 4  Fair: 0  Poor: 0  

12. Do you think this film would encourage further student activity? Yes 7  No 4  

13. Would you use this film? Yes 11  No 0
Title of Film: A Tale of Two Cities
Date Produced: 1936 Running Time: 45 min.
Producer: Teaching Film Custodians, Inc. Distributor: B.U. School of Public Relations
Cost: Sale: May be leased only Cost: Rental: $8.00 for one day
General Rating: Outstanding

Description of Content:
The high points of Dickens' novel about the French Revolution are depicted in excerpts from the Metro-Goldwyn-Mayer feature production. The Marquis de Evremonde infuriates the already maddened peasants by running down a child in his desperate hurry through the streets of Paris. Under the leadership of the forever-knitting Madame Defarge, who harbors an unquenchable thirst for revenge against the aristocrats for the wrongs they have done her kin, the peasants become a mad mob. Involved in the horror of the affair is Charles Darnay (actually Charles Evremonde) husband of Lucie Manette who is the daughter of Doctor Manette, a former prisoner in the Bastille on a false charge. Sydney Carton, a brilliant young lawyer whose misfortune is his drinking, is an admirer of the Darnay and Manette families. As Charles is imprisoned in the Bastille and awaiting death at the guillotine, Carton changes places with him (Darnay is innocent of all knowledge of the plan) and goes to death at the hands of the maddened peasants. His last words are: "It is a far, far better thing that I do than I have ever done..."

Comment:
Excellent cutting enhances this brilliant classroom version of Dickens' great novel. The acting of an outstanding cast (Ronald Colman as Carton, Blanche Yurka as Madame Defarge, Basil Rathbone as the Marquis de Evremonde, Donald Woods as Darnay, and Elizabeth Allen as Lucie), too, makes A Tale of Two Cities memorable on celluloid. The reading of the novel can be enriched by the showing of this film to review; every teacher who has not used it has missed a grand opportunity to make Dickens' great work come alive for the students.

Evaluators' Summary:
Excellent continuity.
Excellent acting.
Excellent for motivation and review.
Excellent for a vivid, rich, stimulating experience.
Excellent for encouraging the mental and emotional participation of students.
A Tale of Two Cities

1. Would this film hold the interest of students?  
   | Completely | Partially | Not at all |
   | 12         | 0         | 0          |

2. Was the material depicted:  
   a. well selected?  
   | 12         | 0         | 0          |
   b. authentic and accurate in content and appearance?  
   | 12         | 0         | 0          |
   c. arranged in proper sequence?  
   | 12         | 0         | 0          |

3. Was the acting natural and convincing?  
   | 12         | 0         | 0          |

4. Did the film exhibit good artistic sense and taste?  
   | 12         | 0         | 0          |

5. Were the pictorial and sound elements well integrated?  
   | 12         | 0         | 0          |

6. Is this a good source of information?  
   | 12         | 0         | 0          |

7. Will it help to develop the attitudes and understandings of students?  
   | 11         | 1         | 0          |

8. Will it compel the emotional and mental participation of students?  
   | 12         | 0         | 0          |

9. Will it be a source of a vivid, rich, and satisfying experience for students?  
   | 12         | 0         | 0          |

10. Check:  
      | Excellent | Good | Fair | Poor |
      Photography | 7     | 5    | 0    | 0    |
      Sound | 6     | 6    | 0    | 0    |
      Music | 5     | 7    | 0    | 0    |
      Voice | 6     | 6    | 0    | 0    |
      Dialogue | 10    | 2    | 0    | 0    |

11. What is the value of this film to:  
    a. introduce new material?  
    | Excellent | Good | Fair | Poor |
    | 6         | 6    | 0    | 0    |
    b. provide a common experience?  
    | 12         | 0    | 0    | 0    |
    c. motivate?  
    | 12         | 0    | 0    | 0    |
    d. review?  
    | 10         | 2    | 0    | 0    |

12. Do you think this film would encourage further student activity?  
    | Yes | 12 | No | 2 |

13. Would you use this film?  
    | Yes | 12 | No | 2 |
Title of Film: Tennyson's Land of Lyonesse
Date Produced: Not Available  Running Time: 12 min.
Producer: Eastin Films  Black and White
Distributor: B.U. School of Public Relations  Sound
Cost: Sale: $100.00  General Rating: Fair
Rental: $2.50 for one day

Description of Content:
Tennyson's Land of Lyonesse opens with the narrator's quoting from Idylls of the King. Scenes of ruins, localities, and relics connected with the Arthurian legend and with the long-lost land of Lyonesse are pictured. Also shown are scenes depicting Tennyson's The Brook and Crossing the Bar, accompanied by the narrator's recitation of portions of the works. The scenes are beautifully photographed throughout, the film resembling nothing so much as a travelogue. The narration is hindered by the very British accent possessed by the narrator.

Comment:
A great deal of preparatory and follow-up work will have to be done by the teacher in order to make this dated-looking and actionless film meaningful for most classes. As it stands, it will undoubtedly not be able to hold the attention of most pupils. Great caution must be taken in showing Tennyson's Land of Lyonesse or it will be a waste of effort.

Evaluators' Summary:
Good for introduction to Tennyson's works.
Fair for motivation purposes.
Fair for review purposes.
Fair narration due to extreme British accent.
Poor chances of film's being meaningful to most classes.
Tennyson's Land of Lyonesse

<table>
<thead>
<tr>
<th>Evaluators: 16</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Would this film hold the interest of students?</td>
</tr>
<tr>
<td>2. Was the material depicted</td>
</tr>
<tr>
<td>a. well selected?</td>
</tr>
<tr>
<td>b. authentic and accurate in content and appearance?</td>
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</tr>
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<td>10. Check:</td>
</tr>
<tr>
<td>Photography</td>
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<tr>
<td>Sound</td>
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<tr>
<td>Music</td>
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<tr>
<td>Voice</td>
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<tr>
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<td>11. What is the value of this film to:</td>
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<tr>
<td>d. review?</td>
</tr>
<tr>
<td>12. Do you think this film would encourage further student activity?</td>
</tr>
<tr>
<td>13. Would you use this film?</td>
</tr>
</tbody>
</table>
Title of Film: Treasure Island
Date Produced: 1948
Producer: Teaching Film Custodians, Inc.
Distributor: B.U. School of Public Relations
Cost: Sale: May be leased only
Rental: $8.00 for one day

Running Time: 38 min.
Sound: Black and White
General Rating: Good

Description of Content:
A condensation of the Robert Louis Stevenson adventure, this classroom edition was re-edited from the Metro-Goldwyn-Mayer production which starred Wallace Beery, Jackie Cooper, and Lionel Barrymore. Of necessity, due to the short length, many portions have had to be omitted. Those episodes included are: the old sea dog's arrival at the Admiral Benbow Inn and his being served the black spot that means death; Jim Hawkins finding a packet containing a map of the pirate Flint's buried treasure; one-legged Long John Silver and his confederates being hired as crewmen for the ship fitted by Jim and his friends; Jim hiding in a barrel and over-hearing the plans of the crew to mutiny; the battle between the pirates and Jim's party; Jim's escape from the ship and subsequent discovery of the marooned sailor, Ben Gunn; and the victors boarding the ship with the treasure.

Comment:
Highlights of the adventurous novel are depicted with suspense and human interest. The showing of this film would be most effective after the reading of the book. One teacher-evaluator reported: "Some girls in my class who had not read the book changed their minds after viewing the film."

Evaluators' Summary:
Excellent acting.
Good for review.
Good for motivation.
Good to provide a common experience.
### Treasure Island

Evaluators: 16

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<thead>
<tr>
<th>Question</th>
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<th>Partially</th>
<th>Not at all</th>
</tr>
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<td>2. Was the material depicted:</td>
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<td>b. authentic and accurate in content and appearance?</td>
<td>12</td>
<td>4</td>
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<td>c. arranged in proper sequence?</td>
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<tr>
<td>3. Was the acting natural and convincing?</td>
<td>15</td>
<td>1</td>
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<td>4. Did this film exhibit good artistic sense and taste?</td>
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<td>5. Were the pictorial and sound elements well integrated?</td>
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<td>6. Is this film a good source of information?</td>
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<td>7. Will it help to develop the attitudes and understandings of students?</td>
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<td>8. Will it compel the emotional and mental participation of students?</td>
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<td>Photography</td>
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<td>Dialogue</td>
<td>5</td>
<td>10</td>
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</tbody>
</table>

| 11. What is the value of this film to:                                    |            |           |            |
|   a. introduce new material?                                             | 4          | 12        | 0          | 0          |
|   b. provide a common experience?                                        | 0          | 14        | 2          | 0          |
|   c. motivate?                                                           | 0          | 15        | 1          | 0          |
|   d. review?                                                            | 2          | 14        | 0          | 0          |

| 12. Do you think this film would encourage further student activity?     | Yes_7      | No_9      |
| 13. Would you use this film?                                            | Yes_12     | No_4      |
Title of Film: Washington Irving
Date Produced: 1949
Running Time: 20 min.
Producer: Encyclopedia Britannica Films
Sound
Distributor: Boston Public Library
Black and White
Cost: Sale: $85.00
General Rating: Excellent
Rental: Free within Boston limits

Description of Content:
The opening scenes of this biographical film show the meeting of Irving, as a child, with George Washington, who remains for the rest of the author's lifetime a symbol and inspiration. The study of law by Irving and his congenial family relations take up the next portion of the photoplay. His trip abroad, where he meets Sir Walter Scott who advised him to write of America, is shown next. The last portion of the biography of Washington Irving is devoted to his old age when he is visited in his home by visions of Diedrich Knickerbocker, Ichabod Crane, and Rip Van Winkle.

Comment:
An interesting account of the life and career of the author of Rip Van Winkle and The Legend of Sleepy Hollow, this film might be utilized in conjunction with the study of any one of his works, or else in a survey course in American literature. It is beautifully directed, enacted, and photographed.

Evaluators' Summary:
Excellent material depicted.
Excellent technical qualities.
Excellent for review purposes.
Excellent for holding class interest.
<table>
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<tr>
<td>13. Would you use this film?</td>
<td>Yes</td>
<td>16</td>
<td>No</td>
</tr>
</tbody>
</table>
CHAPTER V
SUMMARY OF RESULTS AND SUGGESTIONS FOR FURTHER STUDY

Summary.-- The purpose of this thesis was to compile a descriptive and evaluative bibliography of films designed as aids for teaching of secondary-school literature. Such a study was justified because descriptive and evaluative lists of motion pictures designed expressly for use in classes in literature were not available. Without such a listing, teachers must unnecessarily waste time and effort in searching for an appropriate film. The movies utilized in this study were obtained for the most part from Boston University School of Public Relations; the University of New Hampshire; and the Boston Public Library. Cooperating producers of educational motion pictures, in some cases, were most cooperative (See Appendix F on page 190). Preview showings were held twice weekly for a nine-week period, during which time all films were evaluated by the writers as a basic evaluating committee, plus groups of teachers who had been invited to contribute their professional opinions of the movies.

From the individual checklists for each film, the writers tabulated a summary checklist which is presented with each evaluation form in Chapter Four of this thesis. For each film obtained, the following information may be ascertained: title, date produced, producer, distributor (from whom the writers procured the film), sale cost, rental cost, running
time, type of film (black and white or color, sound or silent), general rating, a description of content, a comment, and an evaluators' summary.

Forty-seven motion pictures relative to the teaching of secondary-school literature were utilized. Eight others having a bearing more on the reading process than on literature were also shown at the previews; however, in view of the purpose of this project, they were considered irrelevant and omitted from the final results. All movies utilized were of standard classroom width (sixteen millimeters) and were sound films. Of the total, six were in color; forty-one in black and white.

Results.-- The motion pictures available fell into one of the following phases of literature: (1) novels; (2) biographies; (3) dramas; (4) surveys; (5) poetry; (6) stories; (7) folklore; and (8) historical non-fiction. The following chart indicates specifically the apportionment of films into definite literary phases:

<table>
<thead>
<tr>
<th>Literary Phase</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Novels</td>
<td>12</td>
</tr>
<tr>
<td>Biographies</td>
<td>8</td>
</tr>
<tr>
<td>Dramas</td>
<td>8</td>
</tr>
<tr>
<td>Surveys</td>
<td>7</td>
</tr>
<tr>
<td>Poetry</td>
<td>5</td>
</tr>
<tr>
<td>Stories</td>
<td>4</td>
</tr>
<tr>
<td>Historical non-fiction</td>
<td>2</td>
</tr>
<tr>
<td>Folklore</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>47</td>
</tr>
</tbody>
</table>

Novels were represented by: (1) The Adventures of Huckleberry Finn; (2) Alice in Wonderland; (3) Captains Courageous (Fish-Hook Sequence); (4) David Copperfield the Boy; (5) David Copperfield the Man; (6) The Good Earth; (7) The
House of the Seven Gables; (8) Kidnapped; (9) Les Miserables; 
(10) Mutiny on the Bounty; (11) A Tale of Two Cities; and (12) 
Treasure Island.

Biographies included: (1) Benjamin Franklin; (2) Henry
Wadsworth Longfellow; (3) James Fenimore Cooper; (4) John
Greenleaf Whittier; (5) Louisa May Alcott; (6) Master Will
Shakespeare; (7) Oliver Wendell Holmes; and (8) Washington
Irving.

Dramas were represented by: (1) Antony and Cleopatra;
(2) Julius Caesar; (3) Julius Caesar: The Forum Scene; (4) 
Macbeth: Murder and Sleepwalking Scenes; (5) Mark Antony of Rome;
(6) The Moor's Pavane (Othello); (7) Othello; and (8) Romeo and
Juliet.

Surveys included: (1) Dickens: Background for His
Works; (2) England: Background for Literature; (3) France:
Background for Literature; (4) New England: Background for
Literature; (5) Scotland: Background for Literature; (6) 
Shakespeare: Background for His Works; and (7) Stories of
Holland: Background for Reading.

Films related to poetry were represented by: (1) 
Gray's Elegy Written in a Country Churchyard; (2) Lady of the
Lake: Background for Literature; (3) The Land of Evangeline:
(4) Literature Appreciation: English Lyrics; and (5) Tennyson's
Land of Lyonesse.

Stories included the following: (1) A Christmas Carol;
(2) Conquest (character sketch of Napoleon); (3) The House of
Rothschild; and (4) Literature Appreciation: Stories.
Historical non-fiction was represented by: (1) The Beginning or the End (story of the atomic bomb); and (2) The Crusades.

Folklore was represented only by The Loon's Necklace, a legend of the British Columbian Indians.

For greater clarity in the film appraisals, the writers assigned a general rating to each movie. This was arrived at through (1) a careful tabulation of responses by individual film reviewers as stated on their checklists; (2) a consideration of comments made by the teacher-evaluators during the open-discussion periods at the showings; and (3) recollection of the writers' own reactions to the films. Five categories were selected for the films: outstanding, excellent, good, fair, or poor. In order to be considered excellent, the movie would have to have received individual checklist responses of predominantly completely, excellent, and yes. In order to receive a poor rating, it would have to have been poorly received to such an extent that its prospective use by the evaluators seemed doubtful. An outstanding rating, on the other hand, would be given only if enthusiasm were shown to such an extent that the film's prospective use by teacher-evaluators appeared probable. Good and fair ratings would fall proportionately in between the previously mentioned ones. Only five films were considered outstanding: David Copperfield the Boy, Les Miserables, Oliver Wendell Holmes, Romeo and Juliet, and A Tale of Two Cities. Only The Land of Evangeline was assigned a poor rating. The apportionment of general ratings among the forty-seven films
occurred as follows:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Outstanding</td>
<td>5</td>
</tr>
<tr>
<td>Excellent</td>
<td>24</td>
</tr>
<tr>
<td>Good</td>
<td>8</td>
</tr>
<tr>
<td>Fair</td>
<td>9</td>
</tr>
<tr>
<td>Poor</td>
<td>1</td>
</tr>
</tbody>
</table>

As presented in a graphic form, the above table appears as follows:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Outstanding</td>
<td>10.6%</td>
</tr>
<tr>
<td>Excellent</td>
<td>51.2%</td>
</tr>
<tr>
<td>Good</td>
<td>17.0%</td>
</tr>
<tr>
<td>Fair</td>
<td>19.1%</td>
</tr>
<tr>
<td>Poor</td>
<td>2.1%</td>
</tr>
</tbody>
</table>

It is apparent that over three quarters (78.8%) of the films were ranked good or better. In the opinions of the participants in this study, then, there is little question that the comparatively excellent qualities of films in secondary-school literature entitles them to much wider circulation than they are currently getting.

It is interesting to see how the films are grouped by general ratings when considered in terms of the phase of literature they recreate. The results in table form are as follows:

<table>
<thead>
<tr>
<th>Category</th>
<th>Outstanding</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Novels</td>
<td>3</td>
<td>4</td>
<td>2</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>Biographies</td>
<td>1</td>
<td>7</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Dramas</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>Surveys</td>
<td>0</td>
<td>7</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Poetry</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Stories</td>
<td>0</td>
<td>2</td>
<td>2</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Historical Non-Fiction</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Folklore</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

| Total                  | 5           | 24        | 8    | 9    | 1    |
No one literary form seems to be best adapted into motion picture form. In the case of this study, perhaps, biographies and surveys seem to be most successful, neither category having a film rated below excellent. It should be remembered, though, that neither type film is plentiful on the market and that the Coronet background-to-study films and the Encyclopedia Britannica great Americans series are both particularly fine and well worth the viewing by teachers and students alike. Not only are the films in the two series applicable to the language arts curriculum; they are valuable in other subject-matter fields. Among the other films, there is no noticeable trend. As would be expected, they fall into a random pattern.

Also interesting to note is which film (in consideration of the phase of literature into which their original material fell) proved to be most effective in an analysis of the thirteen checklist items. The following pages contain a breakdown of the items together with the results obtained:

1. **Would this film hold the interest of students?**

<table>
<thead>
<tr>
<th>Category</th>
<th>Completely</th>
<th>Partially</th>
<th>Not at all</th>
</tr>
</thead>
<tbody>
<tr>
<td>Novels (129 evaluators)</td>
<td>83.7%</td>
<td>15.5%</td>
<td>0.8%</td>
</tr>
<tr>
<td>Biographies (85 evaluators)</td>
<td>83.5%</td>
<td>16.5%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Dramas (93 evaluators)</td>
<td>54.8%</td>
<td>36.6%</td>
<td>8.6%</td>
</tr>
<tr>
<td>Surveys (64 evaluators)</td>
<td>84.4%</td>
<td>15.6%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Poetry (64 evaluators)</td>
<td>31.3%</td>
<td>45.3%</td>
<td>23.4%</td>
</tr>
<tr>
<td>Stories (46 evaluators)</td>
<td>69.6%</td>
<td>26.1%</td>
<td>4.3%</td>
</tr>
<tr>
<td>Historical (19 evaluators)</td>
<td>36.8%</td>
<td>47.4%</td>
<td>15.8%</td>
</tr>
<tr>
<td>Folklore (10 evaluators)</td>
<td>40.0%</td>
<td>50.0%</td>
<td>10.0%</td>
</tr>
</tbody>
</table>
From the standpoint of predictable student interest, then, it is obvious that three categories - surveys, novels, and biographies - are pretty close to one another. Although the novels were not so consistently fine as the other two categories, they were helped a great deal by the excellence of Les Miserables, A Tale of Two Cities, and David Copperfield the Boy.

2a. WAS THE MATERIAL DEPICTED WELL SELECTED?  

<table>
<thead>
<tr>
<th>Category</th>
<th>Completely</th>
<th>Partially</th>
<th>Not at all</th>
</tr>
</thead>
<tbody>
<tr>
<td>Novels (129 responses)</td>
<td>76.9%</td>
<td>23.2%</td>
<td>0.8%</td>
</tr>
<tr>
<td>Biographies (85 responses)</td>
<td>87.1%</td>
<td>12.9%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Dramas (93 evaluators)</td>
<td>77.4%</td>
<td>18.3%</td>
<td>4.3%</td>
</tr>
<tr>
<td>Surveys (64 evaluators)</td>
<td>100.0%</td>
<td>0.0%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Poetry (64 evaluators)</td>
<td>43.8%</td>
<td>46.9%</td>
<td>9.3%</td>
</tr>
<tr>
<td>Stories (46 evaluators)</td>
<td>73.9%</td>
<td>26.1%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Historical (19 evaluators)</td>
<td>52.6%</td>
<td>47.4%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Folklore (10 evaluators)</td>
<td>80.0%</td>
<td>20.0%</td>
<td>0.0%</td>
</tr>
</tbody>
</table>

In response to this subdivision of item 2, the evaluators responded unanimously in favor of the survey films. Second most successful were the biographies with complete interest predicted by eighty-seven and one-tenth of the replies. Least successful from this standpoint were the poetry films, with less than one-half the responses indicating full interest.

2b. WAS THE MATERIAL DEPICTED AUTHENTIC AND ACCURATE IN CONTENT AND APPEARANCE?  

<table>
<thead>
<tr>
<th>Category</th>
<th>Completely</th>
<th>Partially</th>
<th>Not at all</th>
</tr>
</thead>
<tbody>
<tr>
<td>Novels (129 evaluators)</td>
<td>87.6%</td>
<td>12.4%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Biographies (85 evaluators)</td>
<td>96.5%</td>
<td>3.5%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Dramas (93 evaluators)</td>
<td>72.0%</td>
<td>28.0%</td>
<td>0.0%</td>
</tr>
</tbody>
</table>
Surveys (64 evaluators)  100.0%  0.0%  0.0%
Poetry (64 evaluators)  31.3%  45.3%  23.4%
Stories (46 evaluators)  79.1%  20.9%  9.0%
Historical (19 evaluators)  76.5%  23.5%  0.0%
Folklore (10 evaluators)  100.0%  0.0%  0.0%

Surveys, folklore, and biographies come out on top this time. The former two are unanimously endorsed on this point; however, it is wise here to remember that only one film (The Loon's Necklace) comprises the folklore category; hence, the one hundred per cent here means very little.

2c. WAS THE MATERIAL DEPICTED ARRANGED IN PROPER SEQUENCE?

<table>
<thead>
<tr>
<th></th>
<th>Completely</th>
<th>Partially</th>
<th>Not at all</th>
</tr>
</thead>
<tbody>
<tr>
<td>Novels (129 evaluators)</td>
<td>82.9%</td>
<td>17.1%</td>
<td>0.8%</td>
</tr>
<tr>
<td>Biographies (85 evaluators)</td>
<td>100.0%</td>
<td>0.0%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Dramas (93 evaluators)</td>
<td>89.2%</td>
<td>10.8%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Surveys (64 evaluators)</td>
<td>100.0%</td>
<td>0.0%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Poetry (64 evaluators)</td>
<td>84.4%</td>
<td>15.6%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Stories (46 evaluators)</td>
<td>87.0%</td>
<td>13.0%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Historical (19 evaluators)</td>
<td>82.4%</td>
<td>17.6%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Folklore (10 evaluators)</td>
<td>100.0%</td>
<td>0.0%</td>
<td>0.0%</td>
</tr>
</tbody>
</table>

The responses to this query were all fairly high; as well they should be. If material is improperly arranged, confusion results. The novels and historicals rank lowest here; that is probably because of extensive cutting to make a feature-length film fit a forty-minute period.

3. WAS THE ACTING NATURAL AND CONVINCING?

<table>
<thead>
<tr>
<th></th>
<th>Completely</th>
<th>Partially</th>
<th>Not at all</th>
</tr>
</thead>
<tbody>
<tr>
<td>Novels (129 evaluators)</td>
<td>92.2%</td>
<td>7.0%</td>
<td>0.8%</td>
</tr>
<tr>
<td>Biographies (85 evaluators)</td>
<td>97.6%</td>
<td>2.4%</td>
<td>0.0%</td>
</tr>
</tbody>
</table>
Dramas (93 evaluators) 67.7% 25.8% 6.5%
Surveys No acting in these films.
Poetry No acting in these films.
Stories (64 evaluators) 93.5% 6.5% 0.0%
Historical (19 evaluators) 53.3% 41.2% 0.0%
Folklore No acting in these films.

Three categories contained only narration; what acting there was, however, was fairly consistently good.

4. DID THIS FILM EXHIBIT GOOD ARTISTIC SENSE AND TASTE?

<table>
<thead>
<tr>
<th>Category</th>
<th>Completely</th>
<th>Partially</th>
<th>Not at all</th>
</tr>
</thead>
<tbody>
<tr>
<td>Novels (129 evaluators)</td>
<td>79.8%</td>
<td>19.4%</td>
<td>0.8%</td>
</tr>
<tr>
<td>Biographies (85 evaluators)</td>
<td>97.6%</td>
<td>2.4%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Dramas (93 evaluators)</td>
<td>86.0%</td>
<td>10.8%</td>
<td>3.2%</td>
</tr>
<tr>
<td>Surveys (64 evaluators)</td>
<td>100.0%</td>
<td>0.0%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Poetry (64 evaluators)</td>
<td>62.5%</td>
<td>37.5%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Stories (46 evaluators)</td>
<td>100.0%</td>
<td>0.0%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Historical (17 evaluators)</td>
<td>52.9%</td>
<td>35.3%</td>
<td>11.8%</td>
</tr>
<tr>
<td>Folklore (10 evaluators)</td>
<td>100.0%</td>
<td>0.0%</td>
<td>0.0%</td>
</tr>
</tbody>
</table>

Again, three categories were unanimously called completely, in artistic sense and taste. Once again, too, there is a reservation concerning The Loon's Necklace. The historical film is least successful regarding this point.

5. WERE THE PICTORIAL AND SOUND ELEMENTS WELL INTEGRATED?

<table>
<thead>
<tr>
<th>Category</th>
<th>Completely</th>
<th>Partially</th>
<th>Not at all</th>
</tr>
</thead>
<tbody>
<tr>
<td>Novels (129 evaluators)</td>
<td>76.8%</td>
<td>23.2%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Biographies (85 evaluators)</td>
<td>97.6%</td>
<td>2.4%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Dramas (93 evaluators)</td>
<td>63.4%</td>
<td>33.4%</td>
<td>3.2%</td>
</tr>
<tr>
<td>Surveys (64 evaluators)</td>
<td>100.0%</td>
<td>0.0%</td>
<td>0.0%</td>
</tr>
</tbody>
</table>
Poetry (64 evaluators) 78.1% 14.1% 7.8%
Stories (46 evaluators) 78.3% 21.7% 0.0%
Historical (17 evaluators) 70.6% 29.4% 0.0%
Folklore (10 evaluators) 100.0% 0.0% 0.0%

There is little to say about this item. A technical matter, this can detract immeasurably from a film's effectiveness. None of the films in this study were poor on this account.

6. **Is this film a good source of information?**

<table>
<thead>
<tr>
<th></th>
<th>Completely</th>
<th>Partially</th>
<th>Not at all</th>
</tr>
</thead>
<tbody>
<tr>
<td>Novels</td>
<td>73.6%</td>
<td>24.3%</td>
<td>1.6%</td>
</tr>
<tr>
<td>Biographies</td>
<td>94.1%</td>
<td>5.9%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Dramas</td>
<td>58.1%</td>
<td>39.3%</td>
<td>2.1%</td>
</tr>
<tr>
<td>Surveys</td>
<td>100.0%</td>
<td>0.0%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Poetry</td>
<td>68.8%</td>
<td>21.9%</td>
<td>9.3%</td>
</tr>
<tr>
<td>Stories</td>
<td>78.3%</td>
<td>21.7%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Historical</td>
<td>31.6%</td>
<td>57.9%</td>
<td>10.5%</td>
</tr>
<tr>
<td>Folklore</td>
<td>50.0%</td>
<td>30.0%</td>
<td>20.0%</td>
</tr>
</tbody>
</table>

The survey films once again are unanimously voted perfected to a great degree. The biography films are second highest in percentage of excellence. In this category, both the historical films and folklore (*The Loon's Necklace*) make a poor showing.

7. **Will it help to develop the attitudes and understanding of students?**

<table>
<thead>
<tr>
<th></th>
<th>Completely</th>
<th>Partially</th>
<th>Not at all</th>
</tr>
</thead>
<tbody>
<tr>
<td>Novels</td>
<td>66.7%</td>
<td>31.0%</td>
<td>2.3%</td>
</tr>
<tr>
<td>Biographies</td>
<td>76.5%</td>
<td>23.5%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Dramas</td>
<td>55.9%</td>
<td>37.6%</td>
<td>6.5%</td>
</tr>
<tr>
<td>Surveys</td>
<td>75.0%</td>
<td>25.0%</td>
<td>0.0%</td>
</tr>
</tbody>
</table>
8. WILL IT COMPEL THE EMOTIONAL AND MENTAL PARTICIPATION OF STUDENTS?

<table>
<thead>
<tr>
<th>Category</th>
<th>Completely</th>
<th>Partially</th>
<th>Not at all</th>
</tr>
</thead>
<tbody>
<tr>
<td>Novels (129 evaluators)</td>
<td>77.5%</td>
<td>21.7%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Biographies (85 evaluators)</td>
<td>71.7%</td>
<td>27.1%</td>
<td>1.2%</td>
</tr>
<tr>
<td>Dramas (93 evaluators)</td>
<td>52.7%</td>
<td>39.8%</td>
<td>7.5%</td>
</tr>
<tr>
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<td>50.0%</td>
<td>23.4%</td>
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<tr>
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<td>4.6%</td>
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<tr>
<td>Historical (19 evaluators)</td>
<td>36.8%</td>
<td>42.1%</td>
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</tr>
<tr>
<td>Folklore (10 evaluators)</td>
<td>50.0%</td>
<td>50.0%</td>
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</tr>
</tbody>
</table>

Novels, followed by surveys, and biographies seem to offer the most promise of arousing emotional and mental interest or participation of students. The novels have a strong story, for the most part; this is probably responsible at least in part for their high rating. The poetry films, most of which are pretty static, show little promise of arousing mental and
emotional participation among student viewers.

9. WILL IT BE A SOURCE OF A VIVID, RICH, AND SATISFYING EXPERIENCE FOR STUDENTS?

<table>
<thead>
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<th>Partially</th>
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<tr>
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<td>1.2%</td>
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<tr>
<td>Dramas (93 evaluators)</td>
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<td>34.4%</td>
<td>15.1%</td>
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<td>34.4%</td>
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<td>67.4%</td>
<td>23.9%</td>
<td>8.7%</td>
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<tr>
<td>Historical (19 evaluators)</td>
<td>47.4%</td>
<td>42.1%</td>
<td>10.5%</td>
</tr>
<tr>
<td>Folklore (10 evaluators)</td>
<td>100.0%</td>
<td>0.0%</td>
<td>0.0%</td>
</tr>
</tbody>
</table>

This item, upon further reflection, seems to be the least satisfactory. In order to be vivid, an experience needs to be neither rich nor satisfying. The three adjectives are not at all synonymous. In view of the slight ambiguity of the question, it is not surprising that the responses indicated less enthusiasm than was expressed in previous items. Except for the folklore category (as already explained, unique in its representation by only one film), no highly satisfactory responses were received.

10. CHECK:

(a) Photography

<table>
<thead>
<tr>
<th>Category</th>
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<th>Good</th>
<th>Fair</th>
<th>Poor</th>
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</thead>
<tbody>
<tr>
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<td>60.5%</td>
<td>36.4%</td>
<td>3.1%</td>
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</tr>
<tr>
<td>Biographies (85 evaluators)</td>
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<td>0.0%</td>
</tr>
<tr>
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<td>0.0%</td>
</tr>
<tr>
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</tr>
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<td>38.7%</td>
<td>11.3%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Category</td>
<td>Total Evaluators</td>
<td>Stories</td>
<td>Historical</td>
<td>Folklore</td>
</tr>
<tr>
<td>----------------</td>
<td>------------------</td>
<td>---------</td>
<td>------------</td>
<td>----------</td>
</tr>
<tr>
<td>Stories</td>
<td>46</td>
<td>71.7%</td>
<td>26.1%</td>
<td>2.2%</td>
</tr>
</tbody>
</table>
Historical (17 evaluators) 58.8% 11.8% 17.6% 11.8%
Folklore (10 evaluators) 100.0% 0.0% 0.0% 0.0%
(e) Dialogue 60.6%
Novels (127 evaluators) 60.6% 33.9% 5.5% 0.0%
Biographies (85 evaluators) 83.5% 16.5% 0.0% 0.0%
Dramas (79 evaluators) 84.8% 10.1% 5.1% 0.0%
Surveys  No dialogue; only narration
   No dialogue; only narration
   Stories (46 evaluators) 45.7% 47.8% 6.5% 0.0%
   Historical (17 evaluators) 41.2% 35.3% 23.5% 0.0%
   Folklore  No dialogue; only narration

The artistic and technical qualities evaluated in this item were uniformly satisfactory, although not overwhelmingly perfect. There is room for improvement in all the categories of this question—photography, sound, music, voice, and dialogue. None of them, however, is so poor that it would detract immeasurably from the effectiveness of the film.

11. WHAT IS THE VALUE OF THIS FILM TO:
   (a). INTRODUCE NEW MATERIAL?

<table>
<thead>
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<th>Good</th>
<th>Fair</th>
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<td>43.4%</td>
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<td>0.0%</td>
</tr>
<tr>
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<tr>
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<tr>
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<td>31.6%</td>
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<tr>
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### (b) PROVIDE A COMMON EXPERIENCE?

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<tr>
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<td>15.8%</td>
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### (c) MOTIVATE

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### (d) REVIEW?

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<tr>
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<td>0.0%</td>
<td>50.0%</td>
<td>50.0%</td>
</tr>
</tbody>
</table>
In the opinions of the evaluators, the following conclusions were reached: (1) For purposes of introducing new material, the survey films previewed seem to be best fitted; the biography films follow them closely, while movies based on novels, stories, and dramas are ranked closely in third place; (2) for purposes of providing a common experience, biographies claim first position, followed by survey films, and then those based on stories and novels; (3) for purposes of motivation, survey films are once again in first place, followed by biographies and novels; (4) for review purposes, surveys and biographies are second and dramas are third. Those films based on poetry are far less successful on all counts, while *The Loon's Necklace* is hardly a criterion upon which to judge all movies adapted from folklore.

12. DO YOU THINK THIS FILM WOULD ENCOURAGE FURTHER STUDENT ACTIVITY?

<table>
<thead>
<tr>
<th>Category</th>
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</thead>
<tbody>
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<td>42.1%</td>
</tr>
<tr>
<td>Folklore (10 evaluators)</td>
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<td>30.0%</td>
</tr>
</tbody>
</table>
In regard to this key question, the evaluators apparently selected films based upon novels as the most highly rated, followed closely by biographies. Those based upon poetry (again an indication of their static qualities) ranked lowest, as was usual in this study. Much remains to be done in this latter category before such movies will become attractive to teachers and students alike.

13. WOULD YOU USE THIS FILM?

<table>
<thead>
<tr>
<th>Category</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
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<tr>
<td>Novels (129 evaluators)</td>
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<td>17.8%</td>
</tr>
<tr>
<td>Biographies (85 evaluators)</td>
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<td>10.9%</td>
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<tr>
<td>Folklore (10 evaluators)</td>
<td>50.0%</td>
<td>50.0%</td>
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</table>

Item number thirteen, the writers felt, was similar to a summary statement. The teacher-evaluators could overstate their opinions in the other questions; in the final one, however, they had to commit themselves to a great extent. In their answers to this item, they were recommending the particular film for use in classrooms in literature on their own level. The real test, of course, would have been to see whether the teachers actually used the movie. That, however, was impossible, so the writers settled on next best. In any event, none of the categories was condemned by the guest-evaluators; the
biographical film was most endorsed; the survey motion pictures came next, while those based on novels, stories, and dramas followed in that order. The majority of teachers expressed satisfaction with the films as a whole and declared their intentions of procuring some of them for showings in their own school systems.

**Personal Observations.**—Motion pictures are a necessity in today's classrooms if teaching is to be made more effective. Mass media characterize a new era in communication; the youngsters being reared in such an era have every right to be exposed to scientific aids. However, unless students in education and teachers-in-practice are willing to push a bit harder than they have been, audio-visual aids will remain in many cases an ideal, not an actuality. Training in audio-visual aids (theories, mechanics, and creation) should be made mandatory for every aspiring teacher in his professional training. It is not only the science teacher who should be able to use a movie projector or a tape-recorder effectively. If an instructor in the language arts has heard the recordings or seen the motion picture of (for instance) *A Tale of Two Cities*, he must become aware of the values they possess for pupils reading Dickens' novel.

Teachers-in-practice should be given the opportunities to preview as much of the new audio-visual material in their own field as is possible. They must be made aware of the opportunities they are missing if they do not attend such showings. Until teachers become familiar with the mass media
and how they work, they will not use them. So long as such aids are used but unfrequently, their prices will remain high and their quality static. One answer to today's state of affairs, audio-visually speaking, is education in the use of technological aids.

Suggestions for Further Studies.--

1. A descriptive and evaluative bibliography to supplement this one, one which would appraise all films in the area of secondary-school literature which were not available to the writers of this study.

2. A descriptive and evaluative bibliography of filmstrips designed as teaching aids in the area of secondary-school literature.

3. An experimental study comparing and contrasting the use of films and filmstrips in a secondary-school literature curriculum. Which medium would prove to be the more effective?

4. A descriptive and evaluative bibliography of films in the other areas of the language arts: writing, speaking, and reading.

5. An investigation to discover which departments in secondary-school instruction are most effective users of audio-visual aids, particularly films. Why?

6. A study of the use of motion-pictures in a school system by teachers of the language arts.

7. An experimental study with actual classroom use of the four types of films utilized in this study: (1) condensations, (2) excerpts, (3) biographies, and (4) background-to-study films. Which type would prove to be most effective under actual classroom conditions?

8. A controlled experiment showing the effectiveness of film-viewing as an aid to the understanding of literature. In such an experiment, would films actually prove their worth.
BIBLIOGRAPHY


Corey, Stephen, and Arnspiger, Varney, "What Are Good Classroom Pictures?" *Nation's Schools*, 36:52-54, August, 1945.


Lemler, Ford L., "Finding the Right Film," Scholastic, 34:4-T, 5-T, February 26, 1940.


APPENDICES
APPENDIX A

An Alphabetical Listing of Films Included in Study

Adventures of Huckleberry Finn, The (TFC)*
Alice in Wonderland (TFC)
Antony and Cleopatra (YAF)
Beginning or the End, The (TFC)
Benjamin Franklin (EBF)
Captains Courageous (Fish-Hook Sequence) (TFC)
Christmas Carol, A (TFC)
Conquest (TFC)
Crusades, The (TFC)
David Copperfield the Boy (TFC)
David Copperfield the Man (TFC)
Dickens: Background for His Works (Cor)
England: Background for Literature (COR)
France: Background for Literature (COR)
Good Earth, The (TFC)
Gray's Elegy Written in a Country Churchyard (EAS)
Henry Wadsworth Longfellow (EBF)
House of Rothschild, The (TFC)
House of the Seven Gables, The (TFC)
James Fenimore Cooper (EBF)
John Greenleaf Whittier (EBF)
Julius Caesar (YAF)
Julius Caesar: The Forum Scene (BIS)
Kidnapped (TFC)
Lady of the Lake: Background for Literature (COR)
Land of Evangeline, The (QTB)
Les Misérables (TFC)
Literature Appreciation: English Lyrics (COR)
Literature Appreciation: Stories (COR)
Loon's Necklace, The (EBF)
Louisa May Alcott (EBF)
Macbeth: Murder and Sleepwalking Scenes (BIS)
Mark Antony of Rome (TFC)
Master Will Shakespeare (TFC)
Moore's Pavane, The (BRAN)
Mutiny on the Bounty (TFC)
New England: Background for Literature (COR)
Oliver Wendell Holmes (EBF)
Othello (EAS)
Romeo and Juliet (TFC)
Scotland: Background for Literature (COR)
Shakespeare: Background for His Works (COR)
Stories of Holland: Background for Reading (COR)
The Tale of Two Cities, A (TFC)
Tennyson's Land of Lyonesse (EAS)
Treasure Island (TFC)
Washington Irving (EBF)

*See key on page 198.
APPENDIX B

An Alphabetical Listing of Authors Represented

Alcott, Louisa May
Louisa May Alcott

Buck, Pearl
The Good Earth

Carroll, Lewis
Alice in Wonderland

Cooper, James Fenimore
James Fenimore Cooper

Dickens, Charles
A Christmas Carol
David Copperfield the Boy
David Copperfield the Man
Dickens: Background for His Works
A Tale of Two Cities

Franklin, Benjamin
Benjamin Franklin

Gray, Thomas
Gray's Elegy Written in a Country Churchyard

Hall, Norman
Mutiny on the Bounty

Hawthorne, Nathaniel
The House of the Seven Gables

Holmes, Oliver Wendell
Oliver Wendell Holmes

Hugo, Victor
Les Misérables

Irving, Washington
Washington Irving

Kipling, Rudyard
Captains Courageous (Fish-Hook Sequence)

Longfellow, Henry Wadsworth
Henry Wadsworth Longfellow

Nordhoff, Charles Norman
Mutiny on the Bounty

Scott, Sir Walter
Lady of the Lake: Background for Literature

Shakespeare, William
Antony and Cleopatra
Julius Caesar
Julius Caesar: The Forum Scene
Macbeth: Murder and Sleep-Walking Scenes
Master Will Shakespeare
The Moor's Pavane
Othello
Romeo and Juliet
Shakespeare: Background for His Works
Stevenson, Robert Louis
Kidnapped
Treasure Island

Tennyson, Alfred Lord
Tennyson's Land of Lyonesse

Twain, Mark
The Adventures of Huckleberry Finn

Whittier, John Greenleaf
John Greenleaf Whittier
APPENDIX C

A Listing of Films by National Origin of the Authors

American:

Adventures of Huckleberry Finn, The
Benjamin Franklin
Good Earth, The
Henry Wadsworth Longfellow
House of the Seven Gables, The
James Fenimore Cooper
John Greenleaf Whittier
Land of Evangeline, The
Louisa May Alcott
New England: Background for Literature
Oliver Wendell Holmes
Washington Irving

English:

Alice in Wonderland
Antony and Cleopatra
Captains Courageous (Fish-Hook Sequence)
Christmas Carol, A
David Copperfield the Boy
David Copperfield the Man
Dickens: Background for His Works
England: Background for Literature
Gray's Elegy Written in a Country Churchyard
Julius Caesar
Julius Caesar: The Forum Scene
Kidnapped
Lady of the Lake: Background for Literature
Literature Appreciation: English Lyrics
Literature Appreciation: Stories
Macbeth: Murder and Sleep-Walking Scenes
Mark Antony of Rome
Mastor Will Shakespeare
Moor's Pavane, The
Mutiny on the Bounty
Othello
Romeo and Juliet
Scotland: Background for Literature
Shakespeare: Background for His Works
Tale of Two Cities, A
Tennyson's Land of Lyonesse
Treasure Island
French:

Conquest
France: Background for Literature
Les Misérables

Miscellaneous:

Crusades, The
House of Rothschild, The
Loon's Necklace, The
Stories of Holland: Background for Reading
APPENDIX D

Alphabetical Listing of Films Relating to Teaching Literature

Adventures of Huckleberry Finn, The (TFC)#
Alice Adams (Dance Sequence) (TFC)
Alice Adams (Money Sequence) (TFC)
Alice in Wonderland (NU*ART)
Alice in Wonderland (TFC)
Anna Karenina (TFC)
Antony and Cleopatra (YAF)
Arrowsmith excerpts (TFC)
Beginning or the End, The (TFC)
Benjamin Franklin (EBF)
Captains Courageous (Fish-Hook Sequence) (TFC)
Captains Courageous (School Sequence) (TFC)
Christmas Carol, A (TFC)
Conquest (TFC)
Crusades, The (TFC)
Cyrano De Bergerac (LIB)
David Copperfield the Boy (TFC)
David Copperfield the Man (TFC)
Dickens: Background for His Works (COR)
Dodsworth excerpts (TFC)
Gray's Elegy Written in a Country Churchyard (EAS)
England: Background for Literature (COR)
English Inns (IFB)
France: Background for Literature (COR)
Good Earth, The (TFC)
Good Earth, The (Famine Sequence) (TFC)
Good Earth, The (Woman Sequence) (TFC)
Good Job, The (TFC)
Great Expectations (TFC)
Happiest Man in the World, The (TFC)
Hawthorne and Whittier (MORT)
Heidi (TFC)
Henry Wadsworth Longfellow (EBF)
House of Rothschild, The (TFC)
House of the Seven Gables, The (TFC)
How Green Was My Valley (TFC)
Human Comedy, The (Four Episodes) (TFC)
Ivanhoe (AFR)
James Fenimore Cooper (EBF)
John Greenleaf Whittier (EBF)
Julius Caesar (BRANDON)
Julius Caesar (YAF)
Julius Caesar: The Forum Scene (BIS)

# See key on page 198.
Kidnapped (TFC)
Lady of the Lake: Background for Literature (COR)
Lady or the Tiger, The (TFC)
Land of Evangeline, The (QBS)
Last Lesson, The (TFC)
Legend of Sleepy Hollow, The (BYRON)
Les Misérables (TFC)
Life of Emile Zola, The excerpt (TFC)
Light That Failed, The (TFC)
Literature Appreciation: English Lyrics (COR)
Literature Appreciation: Stories (COR)
Longfellow and Lowell (MORT)
Loon's Necklace, The (EBF)
Louisa May Alcott (EBF)
Macbeth: Murder and Sleep-Walking Scenes (BIS)
Man Without a Country, The (TFC)
Mark Antony of Rome (TFC)
Mark Twain (IDEAL)
Master Will Shakespeare (TFC)
Memories of Shakespeare (HOFF)
Moor's Pavane, The (BRAN)
Mutiny on the Bounty (TFC)
Mystery of Edwin Drood, The (TFC)
New England: Background for Literature (COR)
Oliver Wendell Holmes (EBF)
Othello (EAS)
Peter Ibbetson (TFC)
Pride and Prejudice (TFC)
Rainbow Pass (TFC)
Robinson Crusoe (EAS)
Romance of Robert Burns, The (TFC)
Romeo and Juliet (TFC)
Scotland: Background for Literature (COR)
Scrooge (WFS)
Shakespeare's England Today (HOFF)
Stories of Holland: Background for Reading (COR)
Tale of Two Cities, A (TFC)
Tennyson's Land of Lyness (EAS)
Treasure Island (TFC)
Two Years Before the Mast (TFC)
Village Blacksmith, The (WFS)
Washington Irving (EBF)
William Shakespeare: Background for His Works (COR)
Works of Charles Dickens, The (HOFF)
Gentlemen:

During the present school year, four graduate students at Boston University School of Education are planning to evaluate all films which are designed as aids in the teaching of literature. Since I am acting as coordinator of the project, I am writing to ask whether you would be willing to cooperate.

The purpose of the project is to compile one single objective source of evaluations which will be kept on file in the library of the School of Education at Boston University. In addition to this, each teacher will keep his own evaluation sheets after the preview sessions, and thus have a definite record to take back with him to his own school system.

More than four hundred teachers of English in the vicinity of Boston will be invited to participate. However, we shall not invite them until we know the reactions of the film producers. We shall be glad to supply you with a list of the names and addresses of the schools whose teachers attended the preview showing of your films. In addition, we shall send you a summary of the opinions expressed, if you request it.

Each film will be needed for one day only, some time between now and the first of next June. A definite schedule will be drawn up and sent to you as soon as we know the possibility of carrying out this project. Would you be willing to lend us without cost a single copy of each film for the teaching of literature for one day only? We appreciate your cooperation and assure you of careful handling and prompt return of your product.

Sincerely yours,

M. Agnella Gunn
Associate Professor of Education
APPENDIX F

Alphabetical Listing of Film Producers Notified Concerning This Study

<table>
<thead>
<tr>
<th>Company Name</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Association Films, Inc.</td>
<td>35 West 45th Street, New York, New York</td>
</tr>
<tr>
<td>Brandon Films, Inc.</td>
<td>200 West 57th Street, New York, New York</td>
</tr>
<tr>
<td>*British Information Services</td>
<td>30 Rockefeller Plaza, New York 20, New York</td>
</tr>
<tr>
<td>Commonwealth Pictures Corp.</td>
<td>729 Seventh Avenue, New York, New York</td>
</tr>
<tr>
<td>**Coronet Instructional Films</td>
<td>Coronet Building, Chicago 1, Illinois</td>
</tr>
<tr>
<td>**Eastin Pictures, Inc.</td>
<td>707 Putnam Building, Davenport, Iowa</td>
</tr>
<tr>
<td>*Encyclopedia Britannica Films</td>
<td>Wilmette, Illinois</td>
</tr>
<tr>
<td>Films, Incorporated</td>
<td>330 West 42nd Street, New York, New York</td>
</tr>
<tr>
<td>Hoffberg Productions, Inc.</td>
<td>362 West 44th Street, New York, New York</td>
</tr>
<tr>
<td>Ideal Pictures Corporation</td>
<td>28-34 East 8th Street, Chicago, Illinois</td>
</tr>
<tr>
<td>*International Film Bureau</td>
<td>6 North Michigan Avenue, Chicago 2, Illinois</td>
</tr>
<tr>
<td>*Library Films</td>
<td>25 West 48th Street, New York 19, New York</td>
</tr>
<tr>
<td>Nu-Art Films, Inc.</td>
<td>112 West 43rd Street, New York, New York</td>
</tr>
<tr>
<td>*Teaching Film Custodians</td>
<td>25 West 43rd Street, New York, New York</td>
</tr>
<tr>
<td>*United World Films, Inc.</td>
<td>1445 Park Avenue, New York 29, New York</td>
</tr>
<tr>
<td>Wholesome Film Service</td>
<td>20 Melrose Street, Boston, Massachusetts</td>
</tr>
<tr>
<td>#Willow Distributing Company</td>
<td>13 East 37th Street, New York 16, New York</td>
</tr>
<tr>
<td>**Young America Films, Inc.</td>
<td>18 East 41st Street, New York 17, New York</td>
</tr>
</tbody>
</table>

*Indicates receipt of a reply.
**Indicates participation in this study.
#Letter received from New York saying firm is no longer located there.
Dear Principal and Teachers of English:

It is our pleasure to invite you, and all other interested teachers, to a series of showings of films related to the teaching of literature in the secondary school (grades 7-12).

We shall hold bi-weekly preview showings at Boston University, School of Education, 332 Bay State Road, Room 341. Our purpose is to compile an objective evaluation of the films. Your presence will not only assist us, but it will also afford you the opportunity to view all films currently available. For your convenience, we have grouped the showings by grade level and content.

In order to get some uniformity in expression as to merit, we have compiled an evaluative check-list. After each showing, you will be asked to complete this check-list. If you desire, you may sign it, and it will be returned to you after tabulation. This will give you a permanent record of the films. (If you do not care for this permanent record, it will not be necessary for you to affix your signature.)

We are enclosing a schedule of showings and a self-addressed postcard. Would you kindly indicate the approximate number of teachers from your school planning to attend the showings? We would appreciate your mailing the card to us at your earliest convenience.

If this matter could be taken up at a departmental meeting so that all interested persons might be reached, you would be helping us a great deal.

The success of the venture depends solely upon your assistance. We thank you sincerely for your co-operation.

Yours very truly,

M. Agnella Gunn
Associate Professor of Education
APPENDIX H

A Specimen of Postcard Enclosed in Letters Sent to Teachers:

Senior High School
Quincy, Mass.

Dr. M. A. Gunn
Boston University School of Education
332 Bay State Road
Boston, Mass.

Please indicate the number of teachers from your school expecting to attend the preview showing on:

- Tuesdays
- Thursdays
- Both

Our English teachers (3) are taking "courses" on these days.

Keith L. Jordan
Principal
APPENDIX I

Listing of Schools (by city) Whose Teachers Were Invited to Preview Showings

* indicates answer received  ** indicates teachers attended

Senior High Schools....

1. Arlington High School *
2. Belmont High School *
3. Beverly High School

Boston:
4. Brighton High School
5. Charlestown High School
6. (Boys') Commerce High School
7. Dorchester Boys' High School
8. Dorchester Girls' High School
   Dorchester...Jeremiah E. Burke High School
9. East Boston High School *
10. (Boys') English High School
11. (Girls') English High School
12. Girls' Latin High School
13. Hyde Park High School
14. Jamaica Plain High School
15. (Boys') Public Latin High School **
16. Rosalindale High School
17. Roxbury Boys' High School
18. Roxbury Girls' High School
19. South Boston High School
20. (Boys') Technical High School
21. Brockton High School
22. Brookline High School **
23. Cambridge High and Latin High School *
24. (Cambridge) Rindge Technical High School
25. Chelsea High School
26. Danvers High School
27. Everett High School
28. Lexington High School
29. Lynn Classical High School
30. Lynn English High School *
31. Malden High School *
32. Marblehead High School
33. Medford High School
34. Melrose High School
35. Milton High School
36. Needham High School *
37. Newton High School *
38. Norwood High School
39. Peabody High School
40. North Quincy High School *
41. Quincy High School
42. Revere High School
43. Salem High School
<p>| | |</p>
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<tbody>
<tr>
<td>55.</td>
<td>Winthrop High School</td>
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<td>54.</td>
<td>Winchester High School</td>
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<td>53.</td>
<td>Wellesley High School</td>
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<td>52.</td>
<td>Waltham High School **</td>
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<td>51.</td>
<td>Watertown High School **</td>
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<td>50.</td>
<td>Wakefield High School *</td>
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<td>49.</td>
<td>Swampscott High School</td>
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<td>48.</td>
<td>Stoughton High School</td>
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<td>47.</td>
<td>Stoneham High School</td>
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<td>46.</td>
<td>Somerville High School</td>
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<td>45.</td>
<td>Saugus High School</td>
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<td>56.</td>
<td>East Arlington Junior High School</td>
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<tr>
<td>57.</td>
<td>West Arlington Junior High School</td>
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<td>58.</td>
<td>Belmont Junior High School</td>
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<td>59.</td>
<td>Beverly Junior High School</td>
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<tr>
<td>60.</td>
<td>Brockton: Goddard Junior High School</td>
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<td>61.</td>
<td>: Huntington Junior High School</td>
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<td>: North Junior High School</td>
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<td>63.</td>
<td>: Paine Junior High School</td>
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<td>64.</td>
<td>: Russell Junior High School</td>
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<td>65.</td>
<td>: Whitman Junior High School</td>
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<td>66.</td>
<td>Chelsea: Carter Junior High School</td>
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<td>67.</td>
<td>Whitman: Shurtleff Junior High School</td>
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<td>68.</td>
<td>: Williams Junior High School</td>
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<td>69.</td>
<td>Danvers Junior High School</td>
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<td>70.</td>
<td>Everett: Parlin Junior High School</td>
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<td>71.</td>
<td>Lexington Junior High School</td>
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<td>72.</td>
<td>Lynn: Breed Junior High School</td>
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<td>73.</td>
<td>: Cobbett Junior High School</td>
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<td>74.</td>
<td>: Eastern Junior High School</td>
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<td>75.</td>
<td>: Fiskering Junior High School</td>
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<td>76.</td>
<td>Lynnfield Junior High School</td>
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<td>77.</td>
<td>Malden: Beebe Junior High School</td>
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<td>78.</td>
<td>: Browne Junior High School</td>
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<td>79.</td>
<td>: Lincoln Junior High School</td>
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<td>80.</td>
<td>Marblehead Junior High School</td>
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<td>81.</td>
<td>Medford: Hobbs Junior High School</td>
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<td>82.</td>
<td>: Lincoln Junior High School</td>
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<td>83.</td>
<td>: Roberts Junior High School</td>
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<td>84.</td>
<td>: Milton: Cunningham Junior High School</td>
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<td>85.</td>
<td>: Nahant Junior High School</td>
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<td>86.</td>
<td>Needham Junior High School</td>
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<td>87.</td>
<td>Newton: Bigelow Junior High School **</td>
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<td>88.</td>
<td>: Frank A. Day Junior High School **</td>
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<tr>
<td>89.</td>
<td>: Levi W. Terren Junior High School **</td>
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<tr>
<td>90.</td>
<td>: John V. Weeks Junior High School **</td>
</tr>
<tr>
<td>91.</td>
<td>Norwood Junior High School *</td>
</tr>
<tr>
<td>92.</td>
<td>Quincy: Central Junior High School</td>
</tr>
<tr>
<td>93.</td>
<td>: Quincy Point Junior High School</td>
</tr>
<tr>
<td>94.</td>
<td>: South Quincy Junior High School</td>
</tr>
</tbody>
</table>
95. Revere: Central Junior High School
96. : Garfield Junior High School
97. : Paul Revere Junior High School
98. Saugus Junior High School
99. Somerville: Northeastern Junior High School
100. : Southern Junior High School
101. Western Junior High School *
102. Stoughton Junior High School
103. Swampscott Junior High School
104. North Waltham Junior High School
105. South Waltham Junior High School
106. Wellesley Junior High School
107. Winchester Junior High School
108. Winthrop Junior High School.
APPENDIX J

Sample of Original Schedule of Showings

Each session will start promptly at 7:00 P.M. All showings will be held in Room 311 on the third floor of the School of Education Building at Boston University, 332 Bay State Road, Boston, Massachusetts.

You are all welcome to attend any or all showings.

Tuesday, February 26, 1952

Choosing Books to Read (Cor., 10 min.)
How to Read Books (Cor., 10 min.)
A Tale of Two Cities (TFC, 40 min.)
Treasure Island (TFC, 40 min.)

Thursday, February 28, 1952

Tennyson's Land of Lyonesse (Eastin, 10 min.)
David Copperfield the Boy (TFC, 40 min.)
David Copperfield the Man (TFC, 40 min.)

Tuesday, March 4, 1952

Louisa May Alcott (EBF, 17 min.)
Mutiny on the Bounty (TFC, 40 min.)
The Good Earth (TFC, 40 min.)

Thursday, March 6, 1952

New England: Background for Literature (Cor., 10 min.)
Henry Wadsworth Longfellow (EBF, 17 min.)
Mark Twain (Bran., 10 min.)
Huckleberry Finn (TFC, 40 min.)

Tuesday, March 11, 1952

Master Will Shakespeare (TFC, 10 min.)
Othello (Eastin, 40 min.)
Romeo and Juliet (TFC, 40 min.)

Thursday, March 13, 1952

Shakespeare: Background for His Works (Cor., 10 min.)
Julius Caesar: The Forum Scene (BIS, 17 min.)
Macbeth (BIS, 16 min.)
The Moor's Pavane (Bran., 27 min.)
The Memories of Shakespeare (Hoff., 30 min.)

* See key on page 3.
Tuesday, March 18, 1952

Shakespeare's England Today (Eastin, 15 min.)
Antony and Cleopatra (YAF, 30 min.)
Julius Caesar (YAF, 30 min.)

Thursday, March 20, 1952

Dickens: Background for His Works (Cor., 10 min.)
Great Expectations (TFC, 38 min.)
A Christmas Carol (TFC, 40 min.)

Tuesday, March 25, 1952

England: Background for Literature (Cor., 10 min.)
Kidnapped (TFC, 38 min.)
Jane Eyre (TFC, 40 min.)

Thursday, March 27, 1952

Literature Appreciation: Stories (Cor., 1½ min.)
Alice in Wonderland (TFC, 40 min.)
Pride and Prejudice (TFC, 40 min.)

Tuesday, April 1, 1952

Literature Appreciation: English Lyrics (1½ min.)
Elegy Written in a Country Churchyard (Eastin)
Lady of the Lake: Background for Literature (Cor.)
Robinson Crusoe (Hoff., 30 min.)
Scotland: Background for Literature (Cor., 10 min.)
The Romance of Robert Burns (TFC, 15 min.)

Thursday, April 3, 1952

English Inns (IFB, 8 min.)
The Light That Failed (TFC, 1½ min.)
Heidi (TFC, 38 min.)
The Tell-Tale Heart (TFC, 20 min.)

Tuesday, April 8, 1952

France: Background for Literature (Cor., 10 min.)
Les Miserables (TFC, 38 min.)
The Last Lesson (TFC, 1½ min.)
Timothy's Quest (TFC, 30 min.)

Thursday, April 10, 1952

Washington Irving (EBF, 20 min.)
Legend of Sleepy Hollow (Bran., 30 min.)
The House of the Seven Gables (TFC, 38 min.)
Tuesday, April 15, 1952
The Lady or the Tiger (TFC, 10 min.)
The Happiest Man on Earth (TFC, 10 min.)
Producing a Play series (IFB, 70 min.)

Thursday, April 17, 1952
The Good Job (TFC, 10 min.)
Peter Ibbetson (TFC, 60 min.)
Anna Karenina (TFC, 38 min.)

Tuesday, April 22, 1952
Rainbow Pass (TFC, 11 min.)
The Mystery of Edwin Drood (TFC, 120 min.)
Magnificent Obsession (TFC, 120 min.)

Thursday, April 24, 1952
Ivanhoe (Cor., 10 min.)
Lincoln Field Trip (IFB, 10 min.)
Stories of Holland: Background for Reading
Finish the Story series (Eastin, 32 min.)
How Effective is Your Reading (Cor., 10 min.)
It's Fun to Read Books (Cor., 10 min.)

KEY:
BIS......British Information Services
Bran......Brandon Films, Inc.
Cor......Coronet Films
Eastin......Eastin Pictures, Inc.
EBF......Encyclopedia Britannica Films
Hoff......Hoffberg Productions
IFB......International Film Bureau
TFC......Teaching Film Custodians, Inc.
YAF......Young America Films
APPENDIX K
Sample of Revised Copy of Showings

Due to unforeseen circumstances, it has been necessary to revise the schedule of review showings. Certain films have had to be dropped from the list; others have been added. The place is still Boston University School of Education, 332 Bay State Road, Boston. The time: 7:00 P.M.; the room: Room 311.

You are all welcome.

Tuesday, February 26, 1952

Mutiny on the Bounty (TFC, 96 min.)
Treasure Island (TFC, 98 min.)
Elegy Written in a Country Churchyard (Eastin)

Thursday, February 28, 1952

The Good Earth (TFC, 100 min.)
Tennyson's Land of Lynesses (Eastin, 12 min.)
Washington Irving (EBF, 20 min.)

Tuesday, March 1, 1952

Romeo and Juliet (TFC, 100 min.)
Othello (Eastin, 96 min.)
Julius Caesar: Forum Scene (BIS, 20 min.)

Thursday, March 6, 1952

Louisa May Alcott (EBF, 17 min.)
Henry Wadsworth Longfellow (EBF, 17 min.)
New England: Background for Literature (Cor.)
Adventures of Huckleberry Finn (TFC, 90 min.)

Tuesday, March 11, 1952

Shakespeare: Background for His Works (Cor.)
England: Background for Literature (Cor., 90 min.)
Literature Appreciation: Stories (Cor., 90 min.)
Improve Your Reading (Cor., 90 min.)
A Christmas Carol (TFC, 90 min.)

Thursday, March 13, 1952

The Moor's Pavane (Bran., 30 min.)
Antony and Cleopatra (YAF, 30 min.)
Julius Caesar (YAF, 30 min.)
Tuesday, March 25, 1952

It's All Yours (Pocketbooks, 11 min.)
Choosing Books to Read (Cor., 10 min.)
Scotland: Background for Literature (Cor., 10 min.)
Lady of the Lake: Background for Literature (Cor., 10 min.)
James Fenimore Cooper (EBF, 17 min.)

Thursday, March 27, 1952

Oliver Wendell Holmes (EBF, 17 min.)
Benjamin Franklin (EBF, 17 min.)
John Greenleaf Whittier (EBF, 17 min.)
How to Study (Cor., 10 min.)
Conquest (TFC, 23 min.)

Tuesday, April 1, 1952

Alice in Wonderland (TFC, 10 min.)
How to Read a Book (Cor., 10 min.)
The Crusades (TFC, 32 min.)

Thursday, April 3, 1952

Literature Appreciation: English Lyrics (Cor., 10 min.)
The Land of Evangeline (QTB, 11 min.)
The Beginning or the End (TFC, 30 min.)
Captains Courageous (Fish-Hook Sequence) (TFC, 13 min.)

Tuesday, April 8, 1952

Kidnapped (TFC, 10 min.)
The Loon's Necklace (EBF, 10 min.)
Stories of Holland: Background for Reading (13 min.)

Thursday, April 10, 1952

David Copperfield the Boy (TFC, 10 min.)
David Copperfield the Man (TFC, 10 min.)
Dickens: Background for His Works (Cor., 13 min.)

Tuesday, April 15, 1952

France: Background for Literature (Cor., 10 min.)
A Tale of Two Cities (TFC, 10 min.)
Les Misérables (TFC, 10 min.)

*QTB—Quebec Tourist Bureau*
Thursday, April 17, 1952

Master Will Shakespeare (TFC, 10 min.)
Macbeth (BIS, 16 min.)
Mark Antony of Rome (TFC, 23 min.)

Tuesday, April 22, 1952

The House of Seven Gables (TFC, 40 min.)
The House of Rothschild (TFC, 33 min.)

Thursday, April 24, 1952

Finish the Story series (Tastin, 70 min.)
How Effective is Your Reading (Cor., 10 min.)
It's Fun to Read Books (Cor., 10 min.)
Dale's Cone of Experience

ABSTRACT

STATEMENT OF THE PROBLEM.-- This thesis was written to compile a descriptive and evaluative bibliography of films which might supplement instruction in literature from grades seven through twelve.

JUSTIFICATION.-- Such a study, to the best of the writers' knowledge, is non-existent. In order to conserve unnecessary expenditure of time and effort by teachers in search of films appropriate to their units of instruction, such a listing must be devised. Commercial catalogs often list such important data as: title, running time, producer, and cost; but they rarely give an objective description of the content of the film as related to the objectives of teaching literature as stated in the publication of The National Council of Teachers of English.

PROCEDURE.-- The writers considered themselves a basic evaluation committee formed to appraise a large number of educational films related to teaching literature. In order to substantiate their appraisals, they invited large numbers of teachers to attend the twice-weekly preview showings. A check-list comprised of thirteen items to analyze the films from a pedagogical point of view was devised and circulated among the evaluators attending. Forty-seven films were obtained from Boston University School of Public Relations, The Boston Public Library, The University of New Hampshire, and leading producers of such films who offered full cooperation to the writers throughout the nine-week period of the showings.
The films were divided into four main categories: (1) condensations of theatrical films which had been adapted from notable literary selections; (2) excerpts from such films; (3) background-to-study films which made survey studies of the ages and locales in which men of letters lived and wrote in an attempt to inform students of the influences which made authors write as they did; and (4) biographical films which depicted the important phases of the lives of men of letters.

The literatures of the United States, Great Britain, France, Scotland, and Holland were represented during the progress of the showings.

Literary phases represented were: novels, biographies, dramas, surveys, poetry, stories, historical non-fiction, and folklore.

After the showings, the writers tabulated all the information contained on individual checklists and combined them on a master sheet. At the conclusion of the showings, the master sheets were combined with description sheets for each film. The latter contained the following information: title; running time; producer; distributor; cost (rental and sale); black and white or color photography; sound or silent (all in this study were sound); date produced; and general rating. In addition, a brief but fairly comprehensive summary of content; a comment aimed expressly at the teachers who were prospective utilizers of the movie; and an evaluators' summary was given.

The general rating previously mentioned was either excellent, good, fair, or poor for the majority of the films.
In five cases outstanding was given as a general rating. The rating was a composite of the following considerations: (1) replies to six key questions on the checklist; (2) comments made by teacher-evaluators during open-discussion portions of the showings; (3) the writers' own feelings concerning the merits of the films after a period of reflection thereon.

RESULTS.-- The forty-seven films utilized represented a cross-section of those available in the area of secondary-school literature. Although research points out that the language arts has a comparatively scant supply of motion pictures and that literature is particularly meager in supply, this thesis proved that most of those available are fine in quality. Five (David Copperfield the Boy, Les Miserables, Oliver Wendell Holmes, Romeo and Juliet, and A Tale of Two Cities) were categorized as outstanding. Twenty-four were called excellent; eight good; nine fair; and one poor. A breakdown of individual checklist items revealed that the biography and background-to-study films were rated most consistently as outstanding in the field. The films related to teaching poetry were least successful on all counts. The following table contains the major results insofar as general ratings are concerned:

<table>
<thead>
<tr>
<th>Category</th>
<th>Outstanding</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
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<td>4</td>
<td>2</td>
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<td>2</td>
<td>2</td>
<td>3</td>
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<tr>
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<td>5</td>
<td>24</td>
<td>6</td>
<td>9</td>
<td>1</td>
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</table>
CONCLUSIONS.-- Teachers must be made aware of the importance of audio-visual education in today's schoolrooms. One answer seems to lie in making courses in audio-visual aids mandatory for all students in education. Teachers-in-practice should be encouraged to take courses in the use of technological aids. Only with education in the use of such aids will those in existence be used as they should be and kept in constant circulation. With an increase in purchase and rental of aids, both their quality and quantity are sure to increase.

SUGGESTIONS FOR FURTHER STUDIES.--

1. A thesis to supplement this one appraising those films not available to the writers at this time.

2. A descriptive and evaluative bibliography such as this, differing in that it would appraise filmstrips in literature for secondary-school classes.

3. An experimental comparison between the use of films and filmstrips in literature classes in grades seven through twelve.

4. A descriptive and evaluative bibliography appraising films in other language arts areas—reading, writing, and speaking.