A descriptive and evaluative bibliography of motion picture films on maternal and infant care

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Thesis

A Descriptive and Evaluative Bibliography of Motion Picture Films on Maternal and Infant Care

Submitted by
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CHAPTER 1

The Problem

Statement of the Problem

This thesis is concerned with describing and evaluating 16mm motion picture films which have been produced in the area of maternal and infant care.

To be more specific, the purposes may be stated as:

1. To present a bibliography of 132 motion picture films concerned with prenatal and postpartum care, obstetrics and care of the infant.

2. To describe fully the content of each motion picture film.

3. To evaluate 40 of these motion picture films impartially as to technical make-up and content.

Concomitant Problems

Although the preceding three parts represented the heart of the problem, there were concomitant problems, which have been partially solved by this work.

The first of these concerns the limited use of motion picture films by instructors of obstetrics and maternal and child health in schools of nursing and in community health education programs for expectant parents. A survey of 67 professional organizations and individuals concerned with this area of work revealed an unfamiliarity on the part of many of these professionals with the majority of the 132 motion picture films which
have been produced on prenatal and postpartum care, obstetrics and care of the infant. Chapter Four treats this survey in more detail.

Many reasons could be cited for the limited use of motion picture films in this area of work. Perhaps there is a lack of knowledge of just what is available in audio-visual aids to supplement this type of teaching program. Some teachers may not believe in using motion picture films in maternal and child health classes. Others may not have ever given serious thought to the advisability of using motion picture films. Throughout this work, evidence is cited to support the contention that motion picture films should have serious consideration and that they are useful in medical education, nursing education, and health education.

The second concomitant problem concerns the revision of current motion picture films and production of new ones. The motion picture producers whose films have been used in this project will be supplied with summaries of the evaluations. Original letters to the producers stated that the Massachusetts Department of Public Health intended to publish a descriptive and evaluative bibliography of motion picture films concerned with prenatal and postpartum care, obstetrics, and care of the infant and that copies would be sent to each of the producers whose films were evaluated, when the project had been completed.

Summary of the Problem

The problem, then, had three major parts: listing, describing, and evaluating maternal and infant care motion picture films, and two concomitant parts: arousing the pediatric and maternity instructor's interest in motion picture films, and encouraging producers to make better productions and necessary revisions in current productions.
Source of the Problem

This study was suggested by the Maternal and Child Health Division of the Massachusetts Department of Public Health. Subsequent examination of similar theses by DiLuna, Fleet, and Hathaway,¹ and by Daley, Lahey, Geller and Sadowski ² assisted the writer in setting up an organization for both the manuscript and the preview showings.

The writer was unable to find any single volume containing a descriptive and evaluative bibliography of a large number of motion picture films available and suitable for supplementing the teaching of maternal and infant care in schools of nursing and in health education programs for expectant parents.

Justification

Although evaluative and bibliographic studies have been made of films for use in certain subjects such as secondary school literature ³ no such report has been found of maternal and infant care films now available.

A widely used volume, The Educational Film Guide,⁴ describes films


³ Ibid.

under two listings. The first is an alphabetical title and subject guide. The second listing is a classified and annotated subject guide according to the Dewey Decimal System. The description of the content of each film is necessarily brief because of the large number of films included.

_Educators Guide to Free Films_ is a most complete source book for free films. It provides a description of films and complete instructions and addresses for securing them.

In 1952, the Children's Bureau of the U.S. Department of Health, Education, and Welfare, Washington, D.C., compiled a list of 16mm films titled _Motion Pictures on Child Life_. In its preface, in explaining how the list was compiled, the Children's Bureau stated:

"While compiling this list, the Children's Bureau staff examined a great many films in the fields of health and social welfare of children. But this list is merely a compilation of the films available. No attempt has been made to evaluate these films or the quality of the photography.

Listing a title does not mean we recommend the film; it does not mean that we have evaluated it. It merely means that the subject matter of the film is concerned with children."

In 1954, the Children's Bureau published a supplement to the

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1John W. Diffor, Mary Foley Horkheimer and John Guy Fowlkes (Editors) _Educators Guide to Free Films_, Educators Progress Service, Randolph, Wisconsin, 1957.


3Loc. cit.
In 1956, another supplement was published. The two volumes and the Children’s Bureau publications, referred to above, while representing ambitious undertakings, leave much to be desired. Although descriptions of the films are included, no attempt is made to provide unbiased evaluations.

In contrast let us examine what this study proposes to accomplish. Included among its objectives are:

1. A more complete listing of 16mm motion picture films which have been produced on the subject of prenatal and postpartum care, obstetrics, and care of the infant.

2. A more detailed description of the content of each film.

3. An unbiased evaluation of 40 motion picture films.

Generally speaking evaluations of motion picture films on maternal and infant care are inadequate. Producers offer too brief a description and evaluation in their catalogs. Their evaluations are prone to be partial. Titles and descriptions of films in catalogs are often misleading in determining the content and objectives. Thus it can be seen that catalog descriptions are an inadequate basis upon which to make an intelligent selection.

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Selection, then, is often a hit-or-miss affair. Maternity instructors, pediatric instructors, or health educators often find they have chosen films completely, or in part, unsuitable for their classes.

To insure the selection of a film which will meet a particular need, a teacher must preview several films to find one which best suits his purpose. However, many teachers do not have the time to review personally all films before ordering them.

This study, then, would satisfy an important need. It would be at once a time-saving device and a reliable descriptive guide. Instructors need have no hesitancy in accepting the evaluations reported in this study, for competent professionals will have viewed and analyzed each film. Then and only then will they have arrived at a decision concerning its suitability for curriculum use.

Definitions

Wittich and Schuller define a motion picture as "a series of still pictures taken in rapid succession, developed, and finally projected again as a series of still pictures but under such conditions as to give the viewer an illusion of motion. The addition of a coordinated sound signal or track results in a sound motion picture."

As referred to in this study, an educational film is one which is sixteen millimeters in width and is produced expressly for instructional use. Occasionally it is referred to as a non-commercial, or classroom, film.

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The theatrical movie is thirty-five millimeters in width and is produced primarily for entertainment purposes. It is also called a commercial film.

Scope

The writer had originally planned to investigate all 16mm motion picture films which had been produced in the area of maternal and infant care and were presently available. Particular emphasis was to be placed on films concerned with prenatal and postpartum care, obstetrics, and care of the infant.

However, a preliminary survey of 498 motion picture film producers, national health organizations, state and territorial health departments, medical groups, nursing associations, voluntary groups, and pharmaceutical companies revealed that 132 motion picture films had been produced on the above named subjects!

It became obvious that to give a complete description and evaluation of all films produced in the above named subject area would not be a practicable goal. It thus became necessary to decide on a smaller unit of this broad topic as a basis for this thesis.

All 132 motion picture films are included in the bibliography and are fully described. However, only a portion of these films have been evaluated. By means of a survey of 67 professional organizations and individuals, 46 motion picture films were chosen from the original list of 132. The list was further narrowed down when it became evident that certain films were not available and other arbitrary limitations were imposed, as indicated in Chapter Four.
In all, 40 films are included in the final evaluation study. They are divided into five broad categories: (1) maternal care, (2) child growth and development, (3) babies' food, (4) personality development, and (5) infant care.
CHAPTER 2

Review of Research

History of Motion Pictures in Education

Theatrical motion pictures have taken such a significant hold on public opinion that it is easy to overlook the fact that educational pictures were among the earliest motion pictures produced.

Elliott, in discussing the genesis of the educational film, points out that:

"It is one of the strange paradoxes in the educational film's history that the motion picture was developed largely for educational purposes, only to have that purpose engulfed in a wave of commercial entertainment exploitation, then to be 'rediscovered' more than a generation later as 'the marvelous new tool of education.' Ever since its development, in the closing years of the last century, the motion picture has been a known potential factor in education, both in and out of the schoolroom. It has awaited only proper attention and wider recognition to make itself felt as a powerful teaching and training instrument." 1

Muybridge's early experiments were conducted at the University of Pennsylvania with university funds designed as a contribution to science and education. 2

In the latter part of the nineteenth century, Dr. E. J. Marey of Paris, an outstanding pioneer in cinematography and a professor of

1 Godfrey M. Elliott, Film and Education, Philosophical Library, New York, 1948, p. 3.

medicine, filmed pictures of insects in flight, water animals in motion, and body functions of other animals. 1 It was he who first took pictures of moving objects under the microscope; one of these was the movement of blood in the capillary veins.

An associate of Dr. Marey, M.J. Carvallo, in 1900 made x-ray motion pictures of the bending of the knees, opening of the hand, and muscular extension and contraction. He also photographed the process of digestion in the stomach of a frog. 2

In the United States, the federal government was among the first to see the possibilities of the motion picture for instructional purposes. The United States Reclamation Service exhibited films of the reclamation of arid lands at the Jamestown Exposition in 1907. 3

In 1911 the United States Department of Agriculture began its long history of motion picture production. This department has continuously produced pictures on plant and animal husbandry, forestry, dairying, food chemistry, home economics, and various other subjects, down to the present. 4

Edison not only pioneered in making motion pictures practical, but also was one of the first to produce films expressly for classroom purposes. Beginning in 1911, the Edison Company produced a series of

1 Loc. cit.
2 Loc. cit.
3 Loc. cit.
4 Loc. cit.
historical and scientific films such as The Minute Man, Ticonderoga, Crystals: Their Making, Habits, and Beauty, The Cabbage Butterfly, Cecropia Moth, and Magnetism and the Electro-Magnet. ¹

The educational use of films, although by no means limited to the school, found eager proponents in that area. Teachers were pleading for the use of the motion picture, even before it was out of swaddling clothes, and the motion picture industry was not entirely deaf to their pleas. By 1910, specialized catalogs of "educational" films were available in England, France, and America. In that year, the Chicago firm of Kline, Selig, and Spoor issued a catalog of more than 1000 titles, listing films "for Universities, Colleges, Scientific and Literary Institutions, and Traveling Lecturers." ²

In the same year, the Moving Picture World was reporting the use of films in schools of Rochester, New York, and commenting upon the recommendations of Superintendent W. H. Maxwell for the installation of motion picture projectors in the schools of New York City. ³

Motion pictures were seriously introduced for school use in 1910 when the Board of Education of New York City got a collection of one thousand films under the headings of Geography, Physics, Literature, and Natural Science. ⁴

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¹ Loc. cit.
³ Loc. cit.
⁴ James S. Kinder, op. cit., p. 205.
Most of the early attempts to introduce motion pictures into the schools were abortive because of such factors as inadequate supply of suitable films, expensive and clumsy projectors, lack of knowledge of how to use the equipment, and general apathy. Shortly after the First World War there was considerable interest in the use of motion pictures in the classroom. Many schools bought a 35mm portable projector and then found that there were very few films available. As a result the movement was retarded somewhat.

Between 1920 and 1930 tremendous strides were made in school films, largely through the first production of specialized teaching films for the school: The Eastman Teaching Films, The Society for Visual Education Films, and The Yale Chronicles of America series, while research workers of the same period were busily gathering experimental evidence to prove the value of motion pictures in education.

However it was not until after the Wood and Freeman study was made in 1929 that the movement to use motion pictures in education really began to develop in our country. ¹ Soon the first of the classroom films began to appear. Then came central film libraries, on a rental or cooperative basis; these were especially helpful to the smaller schools. Then 16mm film on nonflammable or safety stock was developed and marketed. Projectors were improved and simplified and the prices lowered. All these factors have had an important part in shaping our visual instruction program of today.

¹B. D. Wood and F. N. Freeman, Motion Pictures in the Classroom, Houghton Mifflin Co., Boston, 1929.
McKown and Roberts point out that the development did not come too easily:

"It was handicapped by early failures and discouragements; the antagonism and shortsightedness of Hollywood; the distractions of various other educational movements; the coming of the sound films; the inertia and traditionalism of teacher training institutions; and the popularization of the radio. However, the movement developed, thanks to the sincere and farsighted professional educators and independent workers who struggled with the many problems involved." 1

In spite of all the work that had been accomplished in that fruitful period between 1895 and 1925, the educational film was by 1940 still generally unappreciated by the lay public. Elliott points out that:

"...in spite of all that was known about it, and in spite of all the sincere research and production that had been carried on up to that time, it still took the 1941-1945 wartime experiences of our industry and armed services to convince the average citizen that the use of films for educational purposes was more than a frill and a fad; that the educational film meant much more than a warmed-over version of an entertainment film; that the applications of the film in education were real, effective, and worth their cost in time and money." 2

According to Wilson and Haas, the acceptance and use of educational films has progressed more in the five-year period from 1945 to 1950 than in all prior years. 3 They, too, give credit for this gain to the use of


2 Godfrey M. Elliott, op. cit., p. 16.

visual training aids in World War II.

Films are now used in schools throughout the country and are proving of such value that one authority has been widely quoted as saying that they are:

"...the best teaching device since the invention of printing."  

To get some idea of how tremendous has been the growth of the educational film field, let us look at the Educational Film Guide. Although the selection of films included in the Educational Film Guide is not confined to classroom films but also includes those which are available for all non-theatrical uses, an indication of the rate of increase in the number of films adapted to educational use can be obtained by a comparison of the various editions issued in the ten-year period from 1948 to 1957.

In 1948 the eighth edition of the Educational Film Guide contained an alphabetic title and subject list of 5471 motion picture films.  

The ninth edition of Educational Film Guide in 1949 listed 7030 motion picture titles.  

The tenth edition of Educational Film Guide, which was published in 1951, listed 8251 motion picture films.  

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1 Ibid., p. 46  


In 1953, the eleventh edition was printed and it contained a listing of 11,000 motion pictures. 1

No new edition of Educational Film Guide has been published since 1953. Instead the H.W. Wilson Company has published annual supplements. The 1957 Annual Supplement listed 2385 motion picture film titles. In its preface, the 1957 Annual Supplement noted that, including the 16mm motion picture films listed in the eleventh edition of the Educational Film Guide of 1953 and in the subsequent Annual Supplements of 1954, 1955, 1956 and 1957, the all-inclusive total was 18,410 titles. 2

The increase in the ten-year period from 1948 to 1957 was 12,939 motion picture film titles.

Equally impressive has been the increase in the number of motion picture films listed in the Educators Guide to Free Films through the years from 1941 to 1957. These totaled 671 in the 1941 edition and 3880, or nearly six times as many, in the 17th edition, which was published in 1957. 3

It is clear that the production of films for educational purposes has grown into big business. Without elaborate cataloging it is, in fact, impossible even to keep track of what exists. For bibliographical


convenience in the Educational Film Guide these films are classified by the Dewey decimal system under general categories that include History, Literature, Science, Geography, Fine Arts, Useful Arts, Philosophy, Sociology, etc.

A study of such a list shows that every section of the curriculum is covered. Science films of every sort from the purely descriptive to the most refined electronic and atomic theories are available. Subjects of broad human interest are treated in great numbers of films showing the histories, cultures, living habits, and characteristic work of all countries. The teacher of geography can find scenic films for any part of the world. Dramatizations of history make great events and personages real and enhance the comprehension of social and political facts. The arts have been given especially generous consideration. There are pictures for painting, sculpture, architecture, music; pictures for landscaping, engraving, and photography. Literature is represented by pictures about poetry, drama, and fiction; and there are pictures to cover humor, journalism, and debating. The lives of many great authors and composers have been filmed. Sports, physical education, and recreation have provided innumerable subjects for motion pictures. Films on such subjects can be made not only to yield factual knowledge and develop skill, but also to promote wholesome attitudes, the spirit of team play, and high ideals of sportsmanship.

There are many factors responsible for the present status of the motion picture in education. All things considered, the fundamental development of the motion picture for classroom use, even auditorium use, occurred in the last decade. Its growth during this period was consistent,
and according to Kinder, due to the following conditions:

1. Development of less costly apparatus.
2. Apparatus which is portable and adapted to classroom use.
3. Availability of films of an instructional type, teaching nearly every area of man's knowledge.
4. Better distribution of films, both through commercial agencies and the establishment of film libraries by school districts, state departments of education, and extension divisions of universities.
5. Entrance into the field of production by institutions of higher learning.
6. Research by educators in universities into the values of motion pictures in schools.
7. Pre-service and in-service training of teachers in the value and use of visual aids.
8. Acknowledgment that the child's growth is an adjustment to multitudinous influences, both in school and out of school, organized and unorganized, which play upon him; and a willingness to jettison the outmoded idea that growth and welfare are limited to traditional subject-matter activities found in the organized school which closes at four o'clock in the afternoon and ceases its annual activities at the commencement in May.

1 James S. Kinder, op. cit., p. 205.
9. Sales pressure from equipment manufacturers and film producers.

Elliott points out that there is another factor responsible for the changed status of the educational motion picture film:

"One of the important by-products of the war training film program was to give to the educational film, not alone full stature in the public's eye, but something even more important—a refinement of form and technique not envisioned before the war. Prior to 1940 the educational film was pretty generally cut to a dry and academic pattern. It was a pattern that was years behind the technical and creative standards current in the theatrical motion picture industry. Under pressure of time and necessity of winning a war, the people who were working in the educational film field and the technicians and artists of the theatrical film field joined forces. What had been mutual distrust of each other was replaced by a healthy mutual respect. It is this combination of knowledge and techniques that promises to give us a better educational film." 1

Value of Motion Pictures in Education

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, in the opinion of McKown and Roberts,

"...perhaps a greater influence in shaping the thoughts, ideas, and reactions of the average individual than any other device." 2

This universal language is capable, too, of bringing so much to every classroom; concepts of world proportions or minute details. The film helps children to answer their questions, to understand themselves and

1 Godfrey M. Elliott, op. cit., p. 18.

2 Harry C. McKown and Alvin B. Roberts, op. cit., p. 146.
their environment, to give meaningful knowledge, and to acquire skills, attitudes, and insights. Kinder states:

"Once the motion picture was considered by teachers as a supplementary device; now it is more than supplementary, it is a fundamental material for education." 1

Dale 2 lists twelve specific ways in which films contribute to teaching:

1. Certain meanings involving motion can best be presented by motion pictures.
2. The motion picture compels attention.
3. The motion picture heightens reality.
4. The motion picture can control the time factor in any operation or series of events.
5. The motion picture can bring the distant past and the present into the classroom.
6. The motion picture can provide an easily reproduced record of an event or an operation.
7. The motion picture can enlarge or reduce the actual size of objects.
8. The motion picture can be used to present a process that cannot be seen by the human eye.
9. The motion picture builds a common denominator of experience.
10. The motion picture can influence attitudes.
11. The motion picture can promote an understanding of abstract relationships.

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12. The motion picture offers a satisfying esthetic experience.

To the above list Kinder adds the following virtues of the motion picture:

"The motion picture sweeps away many of the barriers or limitations to learning, namely, those limitations found in

1. distance,
2. unreality,
3. seasonal handicaps,
4. limitations involving sight, sound, color, and motion,
5. difficulties of interrelationships of ideas,
6. poor motivation,
7. abstraction,
8. the limitations of 'eye-seeing.'"

Wittich and Schuller point out that the 16mm motion picture film is a natural path to learning:

"Whereas traditional materials of instruction are usually interpreted by a single sensory receptor, the eye or the ear, the sound motion picture film calls for joint sensory reception. When a pupil reads a book, he responds to a series of visual stimuli. When he listens to the radio or to recordings, he responds to a series of auditory stimuli. In the case of a sound film, he sees and hears simultaneously; both the eye and the ear are focused on the stimuli. Because the teaching film attracts

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1 James S. Kinder, op. cit., p. 208.

the attention of both ears and eyes and so closely approximates natural learning conditions and stimuli, it produces heightened interest and understanding in the learner."

McClusky\(^1\) states that there are many advantages of the motion picture as a teaching tool:

1. The motion picture has the unique advantage of depicting action or behavior with its irresistible illusion of life and reality.

2. The film has proved valuable to scientific workers by enabling them to reproduce processes and analyze motion and movements for detailed study.

3. The film has value in presenting popular non-technical phases of the subject to those who have relatively little knowledge regarding it.

4. By means of the motion picture and the animated diagram, one can visualize the invisible.

5. The film is the best visual tool when the continuity of a process involving movement is to be shown.

6. The film is advantageous for purposes of vivid summary or general survey of a broad topic.

7. The film is unique in revealing, for the first time in the history of human learning, things which are too slow or fast to be seen by the human eye.

8. Sound and color added to the motion picture have increased its range of sensory appeal and stimulation.


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\(^1\) F. Dean McClusky, Audio-Visual Teaching Techniques, Wm. C. Brown Co., Dubuque, 1949, pp. 78-79.
At the same time, McClusky \(^1\) indicates that there are limitations in the use of motion pictures:

1. Motion pictures are expensive.

2. The film, with its rapid-fire method of projection, must be stopped, slowed up, or shown a second time or third time if real study and analysis of the content is to be had.

3. The moving picture in its present form and use has a tendency to relegate the teacher into the background.

4. Few good films are available at reasonable cost.

5. Films are perishable and do not stand wear and tear like some other visual aids.

6. The film to be effective in the classroom should be previewed by the teacher and followed up by definite study. Often the teacher cannot get the film when it is most needed.

The problem of deciding what kind of films to use in education has long confronted those who have attempted to use the film as an aid to educational work. Many research studies have been carried on in the educational film field with particular emphasis on the following problems:

1. The kind and nature of the film used.

2. The objective or purpose of the film.

3. The validity and mechanical accuracy.

4. The extent to which it may be used as an aid to teaching or as a method in itself.

5. Comparative effectiveness of silent and sound films.

6. The effectiveness of color as compared with black and white.

\(^1\) Ibid., p. 79.
Educational films have been experimentally and statistically examined by many investigators since about 1918. Sands reports that their results tend to the following general conclusions:

"that the judicious use of motion pictures in teaching is beneficial for developing generalizations and attitudes, that educational films enlarge the interests of pupils, that they stimulate the imagination, that they convey factual knowledge, and that they make instruction more efficient in various subjects and at various stages of education."

A summary of 163 of these investigations is reported in the 1949 Yearbook of the National Society for the Study of Education. Following are some of the more significant findings cited from the numerous studies:

1. The learning of factual matter is helped by motion picture presentation, because it gives the child clear-cut notions of the objects and actions in the world about him.

2. In respect to retention of matter learned, the use of film in instruction is superior to the use of verbal material alone, or to the unorganized use of other visual aids.

3. Habits and skills seem to derive some improvement from the use of films in teaching, but the method is not significantly superior to the demonstration method.

4. The perception of relationships is increased by motion pictures that show the interaction of cause and effect, but historical motion pictures tend to confuse the sense of relationships in time.

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5. Students' descriptive and explanatory abilities seem to be increased by films if measured by objective tests, but not if measured by essay-type tests.

6. The ability to think is more marked in student groups that use film than in those that use only textbook matter, but in command of pure facts their superiority is less marked.

7. Children's imagination is stimulated by historical films; they gain a more sympathetic insight into the lives and feelings of people of the past, a fuller and clearer conception of earlier cultures, and an increased ability to reconstruct historical scenes.

8. The variety of pupils' interests is increased by films; those who have been shown films on health are prompted to bring in more clippings and pictures and are more energetic in recitations, discussion, and voluntary reading.

Scientific investigation on the value of the motion picture film in education has also revealed some interesting statistics concerning the effect of the motion picture film on the teacher. One study indicated the following information:

1. The use of films taught the teachers to allot and plan their time more carefully because it was necessary to schedule the picture showings in advance for the whole school year.

2. Motion pictures seemed to expand the imaginations of teachers—a result denoted by the number and variety of the follow-up activities devised.

3. Teachers inadequately informed about aspects of their subject matter were prompted to read extensively to prepare themselves for answering the questions that the motion pictures would probably raise. Class discussion became

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1 Wesley G. Meierhenry, *Enriching the Curriculum Through Motion Pictures*, University of Nebraska Press, Lincoln, 1952.
more energetic and controversial and put the teachers under pressure to give themselves thorough preparation.

According to Wittich and Schuller 1 we may summarize the results of research regarding the value of 16mm sound films as follows:

1. Increased pupil interest.
2. Increased factual learning.
4. Increased reading interest.

"Increased pupil interest" was the result reported by Wittich and Fowlkes 2 in a research study involving students of intermediate grades, who viewed films in science and the social studies.

Adequate research evidence supports the fact that "increased factual learning" results when carefully selected teaching films are added to the classroom array of learning materials. Eleven thousand pupils participated in the investigation by Wood and Freeman 3 of the use of films in fourth, fifth, and sixth-grade geography and in junior-high school general science. Wise 4 measured the effects of films on nearly 1000 children in 28 American history classes in midwestern communities.

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4 Harry A. Wise, Motion Pictures as an Aid to Teaching American History, Yale University Press, New Haven, 1939, p. 142.
Rulon¹ used several selected sound films with ninth-grade general science students in his investigation. Arnspiger² sought to measure the effects of using sound films among almost 2,400 fifth and seventh-graders in schools in five eastern cities. Other researches conducted by Consitt,³ McClusky,⁴ and Weber⁵ among others showed similar supporting data.

Research studies which measure the permanence of information learned from films consistently show that films are superior to verbal materials when "retention of learning" is measured. Knowlton and Tilton⁶ administered delayed tests at intervals of from three to seven months after the film lessons were completed.

Regarding "increased reading interest," research evidence establishes the fact that the regular use of teaching films produces in pupils the desire, interest, and readiness both for more and for more comprehensible


⁶Daniel C. Knowlton and J. Warren Tilton, Motion Pictures in History Teaching, Yale University Press, New Haven, 1929, p. 87.
reading. The research investigations of Wood and Freeman, 1 Consitt, 2 and Knowlton and Tilton 3 confirm this. Wittich 4 in 1946 investigated the reading done voluntarily by 300 intermediate-grade pupils of a large urban elementary school. He found that children who regularly saw films in their classes did over 50 per cent more voluntary reading, as evidenced by book withdrawals from a school library, than the group with whom no films were used.

Finally, if we were to try to summarize the major conclusions which can be drawn from experimental research in the value of the motion picture film in education, such a list would appear about as follows:

1. Motion picture films make definite contributions to learning, i.e., factual learning, the kind most frequently and easily measured. 5

2. Motion picture films increase the retention of factual material learned. Permanent learning gains made by film experimental groups are not made at the expense of learning nonfilm items of related subject matter. 6

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2 Francis Consitt, op. cit., p. 378.
3 Daniel C. Knowlton and J. Warren Tilton, op. cit., p. 93.
5 Varney C. Arnsiger, op. cit., p. 157.
6 Virgil E. Cameron, A Comparison Between the Use of Motion Pictures and the Question-Discussion Method in Teaching High School Physics, Unpublished Master's Thesis, University of Southern California, 1933.
3. Little conclusive evidence from published research studies clarifies questions as to the effectiveness of motion pictures on habits and skills.  

4. Motion picture experiences are effective in stimulating verbal expression and oral discussion, and in developing descriptive ability.  

5. Motion picture films are effective in developing and sustaining interest and activity on the part of the pupil in various school subjects on various grade levels.  

6. Inconclusive evidence is offered on the effects of motion pictures on critical thinking, insights, and imagination of pupils.  

7. Films are valuable in reducing the tendency on the part of pupils to make inaccurate statements.  

8. Films seem to be especially effective in providing factual information to "dull" or "slow" children.  

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2 Francis Consitt, op. cit., p. 431.  


4 Helen Caldwell Davis, Specific Values of Educational Films Used as Supplementary Aids, Unpublished Ph.D. Thesis, University of Chicago, 1932.  

5 Laura Krieger Eads and Edgar M. Stover, "Talking Pictures in Teacher Training," unpublished report of an experiment carried on with the cooperation of Professor Ralph B. Spence, Professor Goodwin Watson, Dr. Ina Sartorius and Dr. Margaret Barker of Teachers College, Columbia University, New York, 1932.  

9. The superiority of sound films over silent films, or of silent films over sound films, is circumstantial, depending on type of material and type of sound or commentary.  

10. Repetitions of film showings increase the amount of factual information learned.

11. Directed observation or anticipation of film content is especially effective in increasing the amount learned from films.

Use of Motion Pictures in Education

Film utilization cannot be described in terms of a rigid, inflexible, "standardized" methodology. There is no one technique to be applied in the use of films in the classroom. Instead techniques and procedures with films vary according to particular teachers, classes, films, and other factors.

Experience has shown that pupils do not necessarily learn by merely looking at the motion picture, and that there is an ever-present danger that classroom showings may degenerate into entertainment. The teacher who uses the film successfully turns to it as easily and naturally as she would to the text, globe, or blackboard; yet this very naturalness and unobtrusiveness in film utilization comes about as the result of careful and purposeful planning.

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3 Frank M. Gatto, "Experimental Studies on the Use of Visual Aids in the Teaching of Geography," Pittsburgh Schools (November and December, 1933), 8:60.
To use the motion picture intelligently, one should concern himself with this basic preparation:

1. Know the best films available in his field.
2. Know film catalogs and other film sources.
3. Observe an effective classroom use of films.
4. Familiarize himself with teaching guides.
5. Learn how to ensure proper physical arrangements in the classroom.
6. Learn how to operate a projector.

Dale¹ suggests that there are six specific steps to follow for proper utilization of the motion picture film in the classroom:

1. Specifying the learning problem.
2. Preview and lesson plan.
3. Class discussion before the showing.
4. Discussion after the showing.
5. Follow-through activities.

To the above steps, Kinder² suggests the following additions for a more meaningful and efficient utilization:

1. Plan to use a classroom instead of an auditorium. Proper learning attitudes are best promoted by study in the regular classroom or laboratory, not the auditorium.

2. Use the motion picture at the psychological or logical time which fits the purpose for which the film is being used.

¹Edgar Dale, op. cit., pp. 223-225.
²James S. Kinder, op. cit., p. 211.
3. When showing the film, do it as a part of the normal process of instruction without the trappings and spirit of a holiday, or a bonus for good behavior or attention to assignments.

McClusky\(^1\) is quite concerned with this suggestion. He, too, advocates that:

"...the pupils should be impressed with the fact that the film is being projected for educational purposes, not as a show."

McClusky also adds that:

"Caution should be observed to encourage initiative and an intellectually active attitude, and not to allow the use of motion pictures or other visual materials to overdevelop the attitude of passive receptivity."

He further advocates that one should not show two or more unrelated motion pictures at the same class period. Also that aimless discussion after the showing of the film should be avoided.

Wittich and Schuller\(^2\) offer the following additional suggestions relating to proper film utilization:

1. Interest the learner in seeing and hearing the film for in the absence of interest, little or no learning may take place.

2. Anticipate vocabulary problems which may interfere with the effectiveness of the teaching film.

3. Help the learner plan his search for information before he views the teaching film. A study plan which is developed through pupil-teacher discussion assures more

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\(^1\) F. Dean McClusky, *op. cit.*, p. 79.

4. Create the best possible classroom conditions in which to view the teaching film. For in general, classroom film projection arrangements should permit the class to give complete and interested attention to what is being revealed on the screen and through the loud-speaker.

5. Give the children opportunities to evaluate the film learning experience. An effective way of evaluating this experience is to encourage pupil discussion after the film has been shown and an evaluation discussion can reveal to the pupil his own need for further study.

Wittich and Schuller\(^1\) further caution that:

"...unless provision is made for follow-up activity intelligently planned by teacher and pupils, one of the greatest values of using educational sound films in the classroom will be lost."

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**Motion Pictures and Medicine**

Motion pictures are helping surgeons, general practitioners, interns, and nurses to learn more, and learn faster, about the diseases and disorders of the human body than any teaching technique has been able to convey in the past.\(^2\)

Now any medical staff, from senior surgeons to junior interns may sit in a darkened room and study on the brilliantly true-color screen the symptoms, evidence and development of many of the ailments they will encounter in their work and which they are expected properly to control.

Actually the production of specialized professional film studies of

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\(^1\)Walter Arno Wittich and Charles Francis Schuller, *op. cit.*, p. 414.

physical disorders is not too new, and its value for medical education was recognized as early as 1905. According to Bernard V. Dryer, a pioneer professional medical film was produced by Doctor Walter C. Chase, who wrote of his "moving" picture in the Boston Medical and Surgical Journal in 1905. This picture dealt with the convulsive phenomena in epileptic seizures.

Concerning this picture Doctor Chase then observed,

"There can be no question that the hour is ripe for this innovation and that the immediate future will see its general introduction into our medical schools."

The value of medical films is generally accepted. The teaching potentialities of medical films are extraordinary, and there is hardly one aspect of medical education that has not benefited from medical films. A whole literature exists in which medical authors have described what films have done and could do in medical teaching, communication, documentation, and research.

The motion picture can record cases, techniques and experiments and keep them ready for reproduction at any future time. Many medical or biological phenomena can either be photographed or presented by means of animation. Changes in space and shape of such phenomena are admirably

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suited to the motion picture.

Visual aids can magnify structures and phenomena to such a degree that a great number of spectators can see more and better than can the individual observer. The motion picture is independent of time and space. It can accelerate or decelerate time; many phenomena beyond direct perception can therefore be demonstrated. It can compress years into minutes in the progression of a clinical case, revealing facts not otherwise observable.

It can bring the whole world of medicine to the spectator; certain limitations of the medical school, the general hospital or the practicing physician can be overcome. It can disseminate and preserve the technique and accomplishments of medical authorities of all countries. The film can be more discerning than the human eye, and consequently the use of the film can increase the perception and comprehension of the spectator. Sound film can combine the sound with the appearance of phenomena. And by the use of animation, the visible and invisible alike can be expanded to the limits of the human imagination.

When all the characteristics of the motion picture mentioned above are properly controlled and applied, it is a superlative aid which makes teaching and learning more intensive and extensive, easier, and less time-consuming.

In 1887, Doctor Edward Reichert took pictures of the movements of a dog's heart. This was apparently the first time that a motion picture was
used in medical research. ¹ According to Greenhill, ² P. Schuster made
the first medical motion picture in 1897. It demonstrated pathologic
complex body movements. Haase ³ reports that in 1898, Doyen of Paris
allowed himself to be filmed while operating. Oskar Messter also pro-
duced motion pictures of operations at the Surgical Clinic of the
University of Berlin in 1898. ⁴

Interestingly enough, Doyen is also said to have filmed an operation
performed by Professor Ernst von Bergmann. ⁵ This was for an amputation
of the leg below the knee, in 1903. Doyen left behind him when he died in
1916 an impressive series of motion picture films; among them was one
showing the surgical separation of Siamese twins, which was made in Berlin.

¹ G. E. Nitzche, Alumni Register, University of Pennsylvania, (1917),
Medical Motion Picture," Surgery, Gynecology and Obstetrics (November,
1950), 91: 625-636.)

(As cited in T. E. Keys and L. A. Julin, "Development of Medical Motion

³ W. Haase, Zbl. Chir. (1942), 69: 1510-1518. (As cited in T. E. Keys and
L. A. Julin, "Development of Medical Motion Picture," Surgery, Gynecology
and Obstetrics (November, 1950), 91: 625-636.)

⁴ Erich Stenger, The History of Photography; Its Relation to Civilization

⁵ W. Haase, op. cit., pp. 1510-1518.
The first medical motion pictures of patients in the United States were made at Boston by Doctor Walter Greenbough Chase. In 1905, Chase used the "biograph," an apparatus made by the American Mutoscope Company, for demonstrating pathologic motion. With this device, he made motion pictures of 21 separate epileptic seizures. The idea of reproducing various pathologic gaits had been attempted earlier, according to Chase, by Doctor Alex McLane Hamilton with the aid of the Lumiere camera.

Kroenig and Sellheim made the first motion pictures showing labor and gynecologic operations. Albert Doederlein (1860-1941) of Munich made a motion picture concerning labor, and Sebastian Recarem Giral of Madrid made a film showing the development of the fetus. In the field of neurology and psychiatry, Karl Bonhoeffer, of Berlin, produced a motion picture entitled "Expression in typical Emotional States of the Mentally Disturbed." Vittonio Putti of Bologna, and Rene du Bois, Raymond, and others made orthopedic films showing remedial exercises, walking with artificial legs, and the treatment of scars. According to Kaufmann Maddrick in England produced the first anatomic teaching film, a skeleton demonstration.

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2 J. P. Greenhill, op. cit., pp. 405-406.


One of the most successful of the early medical films made in the United States was Kanavel's motion picture "Infections of the Hand" (1928). It was produced by the Eastman Kodak Company under the sponsorship of the American College of Surgeons.

Motion pictures were not used extensively in medical teaching until the end of World War I, chiefly because the universities lacked the necessary equipment. Kaufmann 1 writes that in Germany, even during World War I, a center for scientific motion pictures was established by August Bier and Curt Adams. The first informal medical film library was established by the German firm U.F.A. in 1919. By 1922, according to Greenhill, 2 U.F.A. listed 150 medical films in its catalog. In 1922, also, an institute dealing only with medical cinematography was founded at the University of Berlin.

In Great Britain and the United States, the production of medical films for teaching was relegated to individual medical faculties. During recent years, however, centers have been established, with the support of industry and government subsidy, for the production and dissemination of teaching films. The American College of Surgeons, for several years, has issued catalogs of approved films.

In recent years, the American Medical Association has adopted an extensive program for medical films. 3 It does not plan to produce films,

1 Loc. cit.

2 J. P. Greenhill, op. cit., pp. 405-406.

but rather to act as a clearing house on matters of information concerning them. One of its most useful endeavors has been the publishing of critical reviews of films in the Journal of the American Medical Association.

MacKeith, in an article referring to the value of the film in medical diagnosis, points out that:

"The only place where real diagnostic problems are seen by the student is in the outpatient department, because the cases he sees in the ward are already labelled. To lead the student through the steps of tackling the biological problem takes time. To save the patient waiting a long time while the student works through to the solution—the diagnosis—we may consider replacing the patient by a film, not always of course, but in the early stages when the student is learning this technique. The film is a selection of what can be observed but for beginners this is no disadvantage. Sometimes, especially in the early stages, it is desirable to be able to present the same material a second time; so that the student may have another chance of seeing what he missed at first or of fixing appearances in his memory." 1

But the film has a far larger part to play. The good doctor is the one who recalls a wide variety of relevant material from his experience. Some will be from personal experience and some from vicarious experience obtained by reading or listening. Ideally, before qualifying, the student should have seen examples of a complete range of disease pictures, but this is rarely possible. No case of athetosis or tetanus may come in during his period in the ward; with the newer therapeutic agents the period of illness is often cut short. All too often he sees a patient apparently quite well and is told that several weeks or days earlier rose-red spots

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or stiffness of the neck was present. The history conjures up a vivid picture to the teacher who saw the spots or has seen examples on other occasions, but it strikes no chords in the student's memory and to some extent such bedside teaching is of little value.

Film records could be of great value for adding to the student's clinical experience. They are less real than live patients but they can be much more typical than much of what he is shown. They cannot replace the contact with patients but by filling in gaps they could, to some extent, complete the experience the student should have.

Moving pictures are useful for demonstrating appearances, especially of movement. Diagnosis is, of course, based not only on appearances but on the history and the whole examination of which inspection is but a part. Furthermore, not all visible signs are of movement; when they are not otherwise available some diagnostic appearances—skin lesions, for example—may well be conveyed in still pictures. Even with such static material, the use of the film may convey a better three-dimensional idea than does a still picture, for the film can show the lesion as it is turned towards and away from the observer, and the dermatologist's confirmatory scratching also lends itself well to cinematography.

As an example of how a film may help teach medical diagnosis, the Wellcome film, "A Case of Rheumatic Chorea," illustrates a different type of film—the case-history film—providing a classical example of a disorder the student may not otherwise see. And it does what only a film can do: it shows the child awake and asleep and compares her at her

\[1\] Loc. cit.
worst and after recovery.

Diagnosis is largely based on experience gained by seeing patients and reading and hearing of the experience of others. Films can be used in acquiring power of observation, in learning the technique of the scientific approach to diagnosis, and above all for increasing clinical experience.

Jenkins, too, in advocating the use of motion pictures as a routine part of schooling, states:

"Every medical student should have an opportunity to see in good color motion pictures every disease or condition about which he is expected to know something. This demonstration should be accompanied by commentary and followed by discussion of the subject by the teacher. This type of combined visual and verbal presentation of the medical and surgical curriculum could be called a 'cine lecture' program.

A place for the cine lecture series might be at the junction of the preclinical and clinical years, carrying the series out in an intensified manner in the latter part of the sophomore year. This would provide the student with a better background for his clinical experience in the junior and senior years, and possibly eliminate the need for many of the didactic-type lectures during these two years.

There is no point in comparing the value of bedside teaching using clinical material which illustrates a given disease with the cine lecture program outlined here, because this film-lecture is only a good substitute.

The important feature of the cine lecture is that everything of visual value in the medical and surgical curriculum can be covered in

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this way, whereas the medical student could not
possibly, regardless of the excellence and
diversification of clinical material in his medi-
cal school hospitals, have the benefit of personal
experience at the bedside, in the operating room,
or morgue with every disease with which he should
be familiar."

Motion picture films have great value, too, in the continuing
medical education of the doctor in active practice. In England, for
example, the Ministry of Health has for years been developing a series of
documentary films addressed purely to a medical audience and concerned
with curable cancer. ¹

These substantial documentaries, six in all, each run for 30-40
minutes; and each shows such a range of cases of cancer in a given site
as could scarcely be assembled in any single hospital, and would certainly
not be seen by a family doctor in a lifetime of practice.

The film dealing with cancer of the skin, for instance, shows rodent
ulcers at every stage, from the first unbroken nodule to the ulcer which
has destroyed an entire face. Moreover it shows what treatment can
nowadays achieve: how the malignant process can be stopped by radio-
therapy, even when structural damage is extreme; how extensive are the
areas of malignant infiltration which can be successfully excised; and
what the plastic surgeon and the maker of prostheses between them can
achieve in the way of repairs.

Another film, on cancer of the larynx, shows how radiotherapy, or,
failing that, surgery, can completely deliver the patient of his disease
and restore him to normal life with very little disability. An

¹ "Withdrawal of Teaching; Restricted Use of Films," The Lancet (October 1952), 2: 719-720.
interesting sequence here shows the training—sometimes very successful—of laryngectomized patients in the use of the esophageal voice.

According to the publication The Lancet:

"These films have had an extraordinary impact, not only because they state memorably the results of neglect but also because they give such a vivid idea of what can be done. Receiving both impressions together, the watching doctor is bound to experience a strengthening of his sense of responsibility." ¹

It has been said that the most worthwhile result of any war is the great advancement in medical science. This achievement is primarily due to the urgency of the situation and the great many cases available for treatment and study. Many other branches of science and industry share in this rapid progress. For example, the use of visual aids in mass teaching received its greatest impetus during World War II.

Experience of the armed forces during World War II proved beyond question that motion pictures were of inestimable value in teaching. Early in the war, it was found that recruits in the medical corps as well as in other units could acquire a required amount of knowledge in a much shorter time when motion pictures and other visual aids were used as the teaching media instead of the traditional lecture and didactic course. Over 12,000 films were made by the Army, Navy, Marine Corps, and Coast Guard during the war. ² Obviously only a relatively small portion of these were medical.

¹ Loc. cit.
Commenting on the remarkable success of the film as a teaching medium in the Army, Cole and Jones say:

"Its success was largely dependent upon the fact that it was not necessary for the soldier to learn and understand the principles underlying the action he was being taught to perform. On the contrary, in medicine it is quite essential that the student be thoroughly familiar with the principles underlying the diagnosis, treatment, etc. Furthermore, it is quite obvious that the motion picture has much greater value in teaching action and manual procedures than in teaching mechanisms of thought.

One of the unquestioned basic facts about medical teaching is that clinic and bedside teaching, which allows the student to examine and converse with the patient, has no substitute and probably never will.¹

During the year 1946-1947, approximately 55 per cent of the entire medical school population were ex-G.I.'s who had benefited by this type of teaching program while in the Armed Forces. ²

In December, 1946, the American Medical Association sent a "Postwar Questionnaire" to former Army and Navy medical officers. ³ One of the questions asked was, "What suggestions do you have for helping the doctor in Service keep up professionally?" Based on replies from 25,000 ex-Army

¹ Loc. cit.


and Navy physicians, one out of every three mentioned motion pictures, which is about the same percentage as mentioned lectures.

This overwhelming response reflected indeed the high esteem each physician had for the role of the motion picture film in medical education.

The need for proper utilization of motion picture films in medical education was expressed well by Creer in 1948:

"Although we are recommending a more widespread use of motion picture films, it is realized that simply exposing a class of students to 5000 feet of motion picture film is not necessarily practicing visual education. Curriculum integration is highly important.

Visual aids are not a panacea. They are a supplement to the teaching curriculum, not an entity unto themselves. They most certainly are not a teacher substitute; as a matter of fact, properly used, they place an added burden and responsibility on the instructor." ¹

Doctor Walter Bloedorn, Dean, George Washington School of Medicine, Washington, D.C., in summing up the value of audio-visual aids in medical teaching stated:

"Motion pictures and other audio-visual aids have a place in medical education. However, much depends on their content, quality, and ability to become 'curriculum integrated.' Audio-visual aids will find their true level in medical education.

These aids should improve medical teaching by (1) transmitting concepts of dynamic phenomena with greater clarity; (2) broadening the experience of the students by increased opportunities for presenting both specialized and diversified laboratory and clinical material; (3) shortening

¹Ralph P. Creer, "Motion Pictures in Medical Education," op. cit., pp. 375-379.
the time required to introduce and demonstrate essentially new and practical technics; (4) permitting more imaginative instructional activity as they provide instructors with a better opportunity to study and profit from the teaching method of others; (5) facilitating the rapid dissemination of information to others, and (6) lessening disparities of training which may exist among institutions with widely varying resources. 1

Motion Pictures and Nursing Education

Sleeper, 2 in an address before the International Council of Nurses, listed the following values for the use of audio-visual aids in teaching in schools of nursing:

1. Audio-visual aids wisely selected and effectively used may increase student participation and so improve motivation.

2. They may direct the students' attention to the desired learnings and stimulate discussion.

3. As students can handle or use the aids both in the classroom and for out-of-class review and study, the objectives of their study may be clarified and insight developed into the use of the material to be learned.

4. Because the aids may give deeper meaning to the teaching and learning, the use of audio-visual aids may contribute to the development of the desired attitudes.

1 Loc. cit.

5. Audio-visual aids help to enrich both teaching and learning.

6. They may also help to provide essential experiences which would not otherwise be available to any or all of the students in the class.

7. They may help to assure common understanding between the teacher and the students.

8. Since they are more tangible than verbal descriptions, they will help some students to avoid misunderstandings.

9. For some students, the audio-visual aid brings the subject from the text or reference book to the student's level of experience.

10. Because the student is able to see, hear, and feel the aids, several senses are involved and more rapid or more effective learning may thereby be stimulated.

Almost every nurse has received some instruction in school or in the hospital from training films. Muse ¹ lists seven reasons why motion pictures should be used in nursing education:

1. To serve to orient learners to an unfamiliar learning field of which desired learnings are parts, and in connection with which direct learner experience is unavailable, or must await acquisition of basic knowledge and skills.

2. To acquaint student nurses with some clinical conditions or process which is so extensive or enduring as to be unavailable in its entirety as direct experience.

3. To present, by means of magnification and/or time-lapse photography, processes which are beyond the range of the human eye.

4. To present some "standard" and unchanging technique, routine, or process which can with profit be observed by learners.

5. To afford general information.

6. To make contributions to esthetic appreciation.

7. To afford entertainment and relaxation from tension.

Ross, 1 in referring to the contribution of motion pictures to nursing education, points out that:

"Motion pictures can bring the past, the present, and even the distant future into the classroom and they can provide a common denominator of experience for the students.

Since motion pictures often include animated drawings, they help the students to understand detailed operations involving motion such as blood circulation, chemical actions, how the eye sees, etc."

In England, too, motion picture films are used extensively in nursing education. As reported in the publication, The Lancet: 2

"Motion pictures are used to teach capable and conscientious nursing technique to student nurses.

All physicians and surgeons are aware of the importance, in the prevention of cross-infection, of capable and conscientious nursing technique. Yet it is a formidable task to teach a girl fresh from

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1 Carmen Frank Ross, "Motion Pictures; Prime Tool in Education," The American Journal of Nursing (February, 1953), 53: 206-208.

2 "Withdrawal of Teaching; Restricted Use of Films," The Lancet (October, 1952), 2: 719-720.
school, often with no background of science classes, to think imaginatively about the transfer of infec-
tive organisms from one patient to another and to govern her conduct accordingly.

To instruct her in unfamiliar principles in classroom and ward is one thing; to get her to build
them into her professional conscience—so that she suffers unbearable guilt if she fails to apply them is
quite another. The remark of one nurse, 'Asepsis is something you don't bother about when sister isn't
there,' suggests that ordinary teaching methods do not always succeed.

The documentary film, 'Prevention of Cross-
-infection: Gastro-enteritis in Infancy' made for the
Ministry of Health by the Central Office of Informa-
tion shows the results of failure in technique in
terms of a healthy baby brought close to death. The
emotional significance of the film is thus strong.
The nurse responsible is guilty of only one small
breakdown in an otherwise faultless barrier tech-
nique.

The path taken by the infected material is
made visible in the form of black markings, trans-
ferred, from the napkin of the child, with gastro-
enteritis, first to the hands of the nurse, thence
to the lid of the napkin bucket, thence back to
her newly washed hands, thence to her apron, thence
to a borrowed pencil, and so to the hands of the
lender of the pencil, and finally to the teat of a
bottle from which a healthy child is to take a feed.
The last shot of the critically ill baby could not
easily be forgotten.

The film serves the double purpose of showing
every step in correct barrier nursing as well as the
outcome of one false step. A single showing might
well do as much as a dozen lectures to establish
the preventive outlook; and moreover it can be shown
to a large group of nurses at a time."

How motion picture films are used at Lankenau Hospital, Philadelphia,
may be cited as an example of the use of motion pictures in nursing
education in the United States. 1

1Katheryn E. Langwill, "The Role of Films in Health Education," Hospitals
(June, 1957), 31: 40-41.
The school of nursing at Lankenau uses films to supplement lecture material and also to give the students information in areas that cannot be demonstrated in a general hospital. For example, some communicable diseases are almost never seen in a general hospital, yet the nurse must know the clinical symptoms, treatment and nursing care required by such patients. Films put out by the various drug companies visually bring such subjects as the action and effects of the newest drugs or the importance of fluid balance into the classroom.

Each student nurse is a potential teacher, and some of the films put out by the American Cancer Society help her understand how to approach lay groups with preventive medicine programs. Films on human relations and the team concept of patient care and guidance are also used in social science classes for the nurses.

Films illustrating procedure in various areas such as medical and surgical nursing, obstetrics, and pediatrics and in the more specialized fields of plastic surgery and heart surgery are shown to the student nurses.

Motion Pictures and Health Education

Anyone who has attended the motion picture theater at any of the annual meetings of the American Public Health Association need not be reminded that there is an ever-growing library of useful educational movies in the health field. Hour after hour during four days of the annual meeting, new films are run off. Often nearly a hundred may be shown. And this is an annual affair!

Several departments of our federal government and the Canadian and British governments maintain motion picture producing services. Many of
the national health agencies and several commercial organizations with a
stake in health promotion are building useful health educational films.
State health departments are making movies. Commercial film producers,
like Disney, are making fine contributions to the health field.

Patterson and Roberts, writing of the use of motion pictures in
health education, suggest that:

"Where community health education is concerned,
the problem is, 'How shall we build up an adequate
library of this valuable and expensive educational
tool?' The answer, of course, will depend upon the
budget for, and the educational activities of, the
particular agency.

In varying degrees, it may take three forms,
(1) the outright purchase of prints of the films
most likely to be used frequently, (2) the estab­
ilishment of a motion picture pool for the joint
use of community health agencies, (3) well oiled
machinery for borrowing occasional films from
state or national film libraries."

Motion pictures, for use in health education, have many educational
applications. One productive use is as an introduction to group discus­
sions or public meetings. The picture may merely set the stage. Or it
may do much to create that "mental set" - a receptive attitude on the
audience's part. Or it may tell an important part of the whole story.

Patterson and Roberts emphasize that:

"The educational film is not merely window
dressing. If it is germane to the subject under

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1 Raymond S. Patterson and Beryl J. Roberts, Community Health In Action,

2 Loc. cit.
discussion, it becomes an important part of your meeting. Particularly for the smaller discussion group, the film may 'crack the ice' most effectively and so give the firmest basis for later give-and-take, if it is thoughtfully introduced."

Where specific practices or techniques are involved, the motion picture, of course, takes on added educational values. But it must be admitted that motion pictures, when used in health education, may be highly useful if they only set the stage, if they only whet audience interest. An active community health service in touch with many local groups, neighborhood gatherings, and church and civic and social organizations has many opportunities to use motion pictures as curtain raisers to discussions of local health matters.

In England, the value of documentary films made for the general public is now well established. The decline in diphtheria mortality, a steady rise in standards of handling food, and the growing public interest in child care owe much to such films. 1

It has been realized for some time that motion picture films could be used for the health education of out-patients waiting at clinics in hospitals. As early as 1942 the Mount Zion Hospital, San Francisco, was using motion pictures touching on the subjects of personal hygiene, first aid, care of the patient in the home, and other public health topics, such as sanitation, diet, and the control of communicable diseases. These showings were to patients and their friends who waited in the out-patient clinics. Saturday showings were arranged primarily to interest

1 ___________________________ "Withdrawal of Teaching; Restricted Use of Films," The Lancet (October, 1952), 2: 719-720.
children, who attended in great numbers on that day. 1

Arthur S. Jackson, 2 in emphasizing the necessity for careful
selection of motion picture films for the laity in hospital public rooms,

stated:

"I do not believe that any illustrations that may
appear gruesome to some persons, such as those on
anatomic dissections, operations, or extensive burns
should be shown, despite the use of such pictures by
popular lay magazines. Such illustrations may defeat
the purpose of visual medical education for the laity
by shocking sensitive persons."

Another experiment in the utilization of motion picture films for
health education in the outpatient department of a hospital was carried on
as a joint project by the Hospital for Joint Diseases and the New York
Tuberculosis Association. 3

The three-year project demonstrated how waiting hours could be used
constructively, and how waiting rooms could become classrooms. The
program further demonstrated how a hospital and a local voluntary health
agency can work closely together for the greater benefit of all, how a
health agency can reach community groups otherwise unattainable, and how
a hospital can become a vital source of community participation and action.

Motion pictures have been presented about tuberculosis, nutrition,

1______________"Motion Pictures Move into Hospitals; A Carefully
Planned Visual Program Serves Many Purposes for the Sick," Nursing World

2Arthur S. Jackson, "Visual Education for the Laity in Hospital Public

3Herbert B. Edwards and Abraham Rosenberg, "Movies While They Wait; Out-
patients Learn Health Facts Under Three-Year Experimental Film Program,"
The Modern Hospital (September, 1953) 81: 144-150.
home safety, child health, rheumatic fever, mental health, rehabilitation, department of health resources, personal hygiene, care of ears, nose, and throat, bacterial control, care of the common cold, diabetes, cancer, dental health, human reproduction, and camping services.

Edwards and Rosenberg arrived at the following conclusions concerning the value of this type of program:

1. Few films have been found to be ideal.

2. The questions asked after the showing reveal the particular concern of some patients.

3. The programs have helped patients understand the recommendations of their doctors.

4. Some of the discussions have indicated that motion pictures have helped patients with family health and medical care problems.

5. The viewing of motion pictures has stimulated patients to seek information from doctors, nurses, and social workers.

1 Loc. cit.
CHAPTER 3

Evaluation Sheet

The aim of this chapter is to interpret the instrument by which the films were evaluated. The thesis of Clark et al. \(^1\) served as an extremely useful guide in planning the evaluation methods of this study. In preparing this evaluation sheet, the check list of the thesis mentioned above and that used by Diluna, Fleet, and Hathaway \(^2\) were sound sources of reference. Other check lists found during the writer's research were consulted. From all these sources the items appearing most frequently were carefully considered. Our final check list is a composite of these items and others that suited the needs of this study.

The most preferable and valid means of appraising films is that done in the classroom. This method allows the instructor to observe at first hand the adequacy of the film. However, it would require the services of many instructors and would consume a considerable length of time. Therefore, it was necessary for the writer to use a simpler means. For this project, groups of nurses, doctors, health educators, social workers, nutritionists, and students met to evaluate the films. So that responses could be easily tabulated and interpreted, it was necessary to construct a check list.


According to Waples and Tyler, in a book written on the subject of research techniques, there are five important characteristics that should be considered in the construction of a check list similar to the one used in this research project. These five features are: 1. Completeness; 2. Specificity; 3. Clear definitions of items; 4. Explicitness; 5. Simplicity.

By completeness Waples and Tyler mean that every significant factor should be taken into consideration. The items must be specific so that the user of the check list knows exactly what information a particular item is to reveal. The items should be clearly defined so that each person filling out the check list will interpret each item the same way. The directions for using the check list should be explicit so that they may be followed without difficulty. These factors were used as guides throughout the development of this check list.

Hoban states:

"The process of film evaluation has three functions: to assist the teacher in selecting material appropriate to a given purpose 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." 


Many check lists previously referred to have included items that come under one of three designations. These are: 1. Purpose for which the film is to be used; 2. Contents of the film; 3. Technical quality of the film. The writer considered these classifications but decided to change the designations. The items of the evaluation sheets used in this project fall into three classifications: 1. Film content; 2. Use and type of audience; 3. Summary. It was felt that these three classifications are more appropriate for this particular project.

In the following section each item is explained in the order in which it appears on the evaluation sheet.

Item 1

Is the topic covered adequately in this film? 

The scope of the subject matter in the films affects its usefulness. This item is judged then by the purpose for which the instructor desires to use this aid. If the content is sufficient, the films could serve several purposes.

In his list of criteria for film evaluation, Charles Crombie considers this point in a similar manner. In item 5, "Scope of content," he considers three degrees of effectiveness to be considered in the response to this section: a. Covers just the right amount of ground; b. Covers too much; c. Covers too little.

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Hoban says that among the weak points of films frequently listed by teachers are: "insufficient material on some aspects of the film" and "the omission of material that should have been included."

For this check list a yes or no response is used to determine the merit of the film for adequate coverage of the topic.

Item 2

Is the material shown up-to-date?  
Yes  No

The up-to-dateness of the information and pictorial treatment in a motion picture film which is used for medical, nursing, or health education is an important characteristic to be checked.

According to A.V.I.D. of Indiana, a criterion for the selection of audio-visual materials is: "Is the material up-to-date?" 2

Dale indicates that learning materials that present distorted impressions will give students incorrect ideas and that distortions can arise from the use of obsolete materials. He states:

"Some audio-visual materials get out of date rather soon, whereas others remain valid for a long period. 'When was this material produced?' must always be asked, and purchases should be made with this question in mind." 4

1Charles F. Hoban, Jr., op. cit., p. 127.


4Loc. cit.
Item 3
Is the material presented in a logical sequence?  

Yes  No

An important factor to be considered in determining the effectiveness of a film is the logical organization of its material. Facts and ideas must be arranged in a sequence which will insure clarity.

This point is considered in a list of criticisms of educational films by Doane. He states that some films lack continuity, and that remotely related material is added to complete the reel. He further states that main points must not be overshadowed by minor points.

Item 4
Are the characterizations realistic?  

Yes  No

This is not exactly a technical trait, yet it borders on being of that nature. It is desirable if not mandatory that the film be convincing. For instance, very poor acting may take the students' minds off of the subject matter and thus prove to be of little use.

Item 5
Is the dialogue effective?  

Yes  No

This is essential for capturing and maintaining attention. It is especially important for professional audiences, who are quick to recognize artificiality of dialogue.

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Item 6

Is the background appropriate?  Yes  No

Again it is desirable that the film be convincing and realistic backgrounds play an important role in the achievement of this objective.

Item 7

Is the amount of material reasonable for comprehension in one showing?  Yes  No

Because of the nature of the medium a considerable amount of material and a number of concepts can be presented in a relatively short period of time. If a film presents too many ideas, then the film will merely serve to confuse the students and thus be of negative value. This item is an attempt to determine whether or not the proposed audience can handle the number of concepts put forth in the film. Here again is a variable factor that is dependent on the level at which the film is to be used.

Lemler ¹ implies that the number of ideas presented does have an upper limit. He desires to know if the film includes only important, significant, and pertinent material necessary for proper understanding and the attainment of the objectives.

In his criticism of educational films Doane ² states that sometimes topics are too large or broad and this attempt to cover too much material

² Donald C. Doane, op. cit., p. 239.
weakens the film.

In approaching this area of inquiry, Lemler speaks in terms of the objectives of the film. "Are the objectives sufficiently limited to permit adequate treatment?" is the manner in which the item appears in his check list.

Sometimes topics are too large or too broad. This effort to cover too much material lessens the value of the film. In criticizing films Doane comments on this point.

Item 8

Are the teaching methods in the film conducive to learning?

<table>
<thead>
<tr>
<th>Completely</th>
<th>Partially</th>
<th>Not at all</th>
</tr>
</thead>
</table>

The method of the film in presenting subject matter has a direct relationship to its efficiency. Therefore, the teaching method of the film should be carefully scrutinized. The services of technical advisers are employed by producers of educational films for this purpose.

"Pedagogical Soundness" was on the list of criteria written by Crombie in his article "Film Selection and Evaluation."

In Hollis' summary of check list items the topic "pedagogic values" is included. His book which was copyrighted in 1926 clearly

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1 Ford L. Lemler, op. cit., p. 480
2 Donald C. Doane, op. cit., p. 239.
3 Charles Crombie, op. cit., p. 18.
4 A. P. Hollis, Motion Pictures for Instruction, Century Company, New York, 1926, p. 205.
demonstrates that the teaching methods in the films were early recognized to be of considerable importance. Corey \(^1\) also includes this idea in his evaluation of films.

In other check lists this area of information is approached in more specific terms to bring out certain aspects of teaching methods. The writer felt that a more general approach to this question was desirable to avoid a superfluous number of items. This is in keeping with the general criterion of check lists that they not be cumbersome.

It is felt that a response to the over-all teaching methods of the film gives an adequate picture of the potential value of the film as far as this item is concerned.

**Item 9**

Do you think this film would hold the interest of the audience?

<table>
<thead>
<tr>
<th>Completely</th>
<th>Partially</th>
<th>Not at all</th>
</tr>
</thead>
</table>

One of the classroom teacher's greatest concerns is to arouse and hold the interest of the students. Educational psychology constantly points out the interest factor, which, of course, goes hand in hand with other motivational factors.

For a motion picture film in any subject area to be worthwhile it must arouse and maintain the interest of the audience.

Crombie \(^2\) includes five functions of films. One of these is "To stimulate or increase interest."

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\(^2\)Charles Crombie, op. cit., p. 19.
Many other film evaluation forms consider this factor. In Kinder's *Film Evaluation Record* in which a ten-point scale with a scoring range from superior to poor is used, the reviewer scores interest as natural, keen, high.

This interest should be of an educational aspect rather than entertainment. Deal considers this an important criterion to be used in selecting any teaching materials. He states that the material should not be presented in such a way that it will be looked upon by the pupils as merely entertainment.

Lemler asks, "Does the content appeal to the students' interests at the intended level?" Here again we see the interrelationship of the various items that appear on check lists and also the stress that is put on the arousing of interest.

In a list of criteria of good educational films Schreiber includes the item, "The presentation is designed to arouse and sustain interest."

Almost every check list for film evaluation refers either specifically or generally to interest. It was felt that this item would be of value to teachers purchasing a film, since they seek material of motivational value.

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Item 10

Does the film content contain:

Many inaccuracies      Few inaccuracies      No inaccuracies

On some check lists, the term used is "authenticity" instead of "accuracy."

McClusky 1 desires to know the degree of authenticity of the presentation. He includes an eleven-point rating scale ranging from zero to ten for the possible responses to this item.

Lemler 2 gives recognition to this characteristic in his check list. Brunstetter 3 also considers this factor of accuracy important in the selection of films.

One of the standards of Dale 4 for evaluating audio-visual material is that these materials should give a true picture of the ideas which they present. He indicates that ideas may be inaccurate or false for three reasons: 1. inaccurate or incorrect facts may be presented; 2. inadequate sampling; 3. obsolescence. 5

Most check lists include this item. The descriptive terms used by many writers are: accurate, authentic, significant, and representative.

1 F. Dean McClusky, Film Evaluation Form (obtained from author).
2 Ford L. Lemler, op. cit., p. 480.
5 Loc. cit.
One criterion for the selection of audio-visual materials according to A.V.I.D. of Indiana is: "Is the content free from inaccuracies and errors?" ¹

Deal ² suggests that materials must be accurate and true to the actual principles or conditions they aim to illustrate.

There is no doubt that inaccuracies subtract from the quality of a film. Three degrees of accuracy have been included on this check list. It was felt that perhaps a few minor inaccuracies might be overlooked if the film was of an exceptional nature in other respects. In most cases, however, even a few errors would render a film less desirable for classroom use than one with no inaccuracies.

Item 11

Is the speed of development of ideas:

| Slow | Moderate | Fast | Adequate |

This item concerns the rate at which ideas are developed in a film, for this has a definite bearing on the effectiveness of the film. Too fast a rate can cause confusion to the viewers. The instructor will have to spend too much time developing the concepts involved. If the speed of development is too slow, lack of interest will result.

Some films present so many ideas that they are good only for review. This limiting factor may render the investment in the purchase of a film to be unsound.

¹ A.V.I.D., op. cit., p. 4.  
² Donald T. Deal, op. cit., p. 204.
This item is definitely dependent on the age level for which the film is to be used. The ideas contained in the film could be appropriate at the eleventh and twelfth grade level, but the speed of development might be junior high level. Needless to say, this situation would seriously impair the effective use of the film.

Item 12

Is the photography:

Very good    Good    Fair    Poor    Very poor

This item deals with the technical quality of the film. Obviously this has to be taken into account because a poor technical quality will in most cases hamper effective use of the film. All evaluations of films give consideration to this item.

Among the weak points of films frequently listed by teachers, Hoban \(^1\) includes poor photography.

Item 13

Is the sound:

Very good    Good    Fair    Poor    Very poor

This is another technical quality that must be noted. These are obvious factors of the technology of films.

\(^1\) Charles F. Hoban, \textit{op. cit.}, p. 127.
Item 14

Is the coordination between sound and picture:

Very good  Good  Fair  Poor  Very poor

This also has to do with the technology of the film. The attention of an audience will be distracted from the essential elements of the film if this coordination is faulty.

Item 15

Considering the entire film, to what degree can it be effectively used for each of the following purposes?

a. To introduce new material:

   Excellent    Good    Fair    Poor

b. To augment explanations:

   Excellent    Good    Fair    Poor

c. To provide a common experience:

   Excellent    Good    Fair    Poor

d. To develop skills:

   Excellent    Good    Fair    Poor

e. To motivate:

   Excellent    Good    Fair    Poor

f. To review:

   Excellent    Good    Fair    Poor
It is important to ascertain what purposes are to be served by films presented in the classroom. This item and its sub-topics was included to determine some of the purposes, uses, and objectives of the film.

MacDonald \(^1\) states that evaluation cannot be disassociated from the use that is to be made of the film.

Lemler \(^2\) devotes the first section of his check list to the objectives of the film. He included the following three questions: "Does the film have obvious objectives? Are the objectives sufficiently limited to permit adequate treatment? Are the film objectives in keeping with teaching aims at the particular level?"

On a check list compiled by Corey \(^3\) one of the items states, "Is the content of the picture related obviously and definitely to what is being taught?"

In his film rating forms Hoban \(^4\) recognizes three possible uses of film from the standpoint of classroom procedures. They are: to introduce, to present material during a unit, and to summarize.

In his list of eight standards for evaluation Dale \(^5\) asks if the material contributes meaningful content to the topic under study. He states:

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\(^2\) Ford L. Lemler, *op. cit.*, p. 480


\(^5\) Edgar Dale, *op. cit.*, p. 79.
"Materials may be accurate and still be unsuitable because they fail to advance our specific learning purposes in a unit or problem.

A television program may be unusually good in itself, but should we use it if it does not contribute meaningfully to what we are studying now? We will always ask ourselves how this exhibit, this poster, this recording, this mock-up, this film, really helps achieve our stated purposes, our intended effects. In short, we evaluate in terms of the relationship of the specific material to the specific learning task." ¹

It is readily seen that there is considerable variation among the different authors concerning the purposes for which a film can be used.

This check list contains six purposes concerning the actual use and possible outcomes of the film. The responses to this question were broken down into four degrees of effectiveness. The descriptive terms: excellent, good, fair, and poor were used to aid the user of the check list in determining the merit of the film for the six possible uses stated above.

Item 16

For what type of audience is this film suited?

Parents  Professional groups  Other

Practically all check lists include this as an important piece of information concerning educational films. The Educational Film Library Association check list uses this item: "List the possible audiences, and the purposes for which the film could be used." ²

¹Loc. cit.
²Edgar Dale, op. cit., p. 82.
In the Educational Film Guide, which gives a brief description and information about educational films, the type of audience for which the film is intended is included. This gives us the hint that such a factor must be taken into account.

**Item 17**

In your opinion could the content of the film be more effectively presented in some other way?  

Yes  No

The purchase of films represents considerable expense for a school system, a hospital or a voluntary agency. The film must present the material in an effective and competent manner to be a worthwhile expense. Films are more costly than many other audio-visual aids. The motion in films is desirable in many instances.

In the evaluation of the usefulness of films and filmstrips, The Mathematics Evaluation Committee considers this characteristic of efficient and effective presentation of content in the question, "Was the film or filmstrip the best way to teach the materials presented?"  

In its list of criteria for the selection of audio-visual material the Audio-Visual Department of Indiana University inquires, "Is the medium most appropriate for the intended use?" and "Is the material the best available for the particular use?"

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Item 18

Would you use this film?  

Yes  No

It is easy to sit down and impersonally check off items on an evaluation form such as this. The writer desires to keep this evaluation on a realistic plane. This item was designed to make the evaluation more personal and in this manner increase the reliability of the data. On most of the check lists an item such as this is omitted.

This item should also act as a summary of the evaluation. It provides the opportunity for the reviewer to give his personal recommendation concerning the film.

Item 19

Do you think this film is worth purchasing for your school or organization?  

Yes  No

This item was designed to secure a candid summary of the films in general. The writer was interested in finding out whether the evaluators, after having checked off the good and bad characteristics of a film, would, or would not, advocate its purchase?

It was felt that this item would tend to keep the evaluation on a more realistic plane and in so doing increase the reliability of response.

Many check lists seek the evaluator's overall opinion of the film. Kinder in his Film Rating Form for teacher's preview judgement asks, "What is your judgement of the film as a whole?"¹ Scoring this item

¹James S. Kinder, op. cit., p. 585.
covers a range of five degrees: excellent, good, fair, poor, and useless.

Dale asks if the material is worth the time, expense, and effort involved. He states:

"The issue is whether a motion picture film, specific trip, dramatization, recording or broadcast is more valuable than something else that can be substituted for it.

Matters of cost must also be considered, though it is difficult to appraise the worth of an audiovisual experience in terms of dollars and cents. We must also remember that the teacher's time is precious, and so is the student's. We have no business wasting this time if through some other device we can sharply increase the amount of learning per unit of time." 1

It is felt that this item operates as a general summary of the evaluator's opinion. The previewer has the opportunity to give his own recommendation of the film.

**Item 20**

General comments:

In order to allow the evaluation to be a two-way proposition it was necessary to provide room for the evaluators to make unsolicited comments on the films. In addition to bringing out any glaring omissions on the check list itself, it should allow the evaluators to point out any outstanding characteristics of a specific film. Some individuals may use the space provided to further qualify or explain their responses to the various items.

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1 Edgar Dale, op. cit., p. 83.
CHAPTER 4

Procedure

Specific Scope

The original plan of this study was to describe and evaluate all 16mm motion picture films in the area of maternal and infant care. Titles of films as well as the names and addresses of producers were obtained from the following sources:

1. H. W. Wilson Educational Film Guide
   
2. The 1954 Annual Supplement to the H. W. Wilson Educational Film Guide
   
3. The 1955 Annual Supplement to the H. W. Wilson Educational Film Guide
   
4. The 1956 Annual Supplement to the H. W. Wilson Educational Film Guide
   
5. The 1957 Annual Supplement to the H. W. Wilson Educational Film Guide

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6. The Educators Guide to Free Films

7. Motion Pictures on Child Life

8. Motion Pictures on Child Life, Supplement No. 1

9. Motion Pictures on Child Life, Supplement No. 2

10. Psychological Cinema Register

11. Psychological Cinema Register, Supplement-1956

12. Psychological Cinema Register, Supplement-1957


13. Medical Motion Pictures Approved by American College of Surgeons 1

14. Film Reference Guide for Medicine and Allied Sciences 2

15. Sourcebook of Visual Materials for Nursing Education 3

16. List of Films Available Through The Motion Picture Library 4

Information was requested from these producers and from directors of maternal and child health divisions in all state and territorial health departments.

As the investigation proceeded, it became apparent that an extremely large number of films on this subject had been produced. It soon was evident that an evaluation of every film available would require more time than had been estimated. Accordingly it was decided to limit the investigation as follows:

1 American College of Surgeons, Medical Motion Pictures Approved by American College of Surgeons, Catalog, 40 East Erie St., Chicago 4, Illinois, 1956.


A descriptive bibliography of all films produced would be prepared and incorporated in the final thesis. A selection of these films would then be evaluated in a series of preview sessions and these results, too, would become a part of the final study.

A survey of all sources revealed that 132 films on maternal and infant care had been produced. Of this number, 40 were ultimately evaluated. (For an alphabetical listing of all titles found, see Appendices A and B.)

**Correspondence**

On August 26, 1957 a letter was sent to 446 motion picture film producers, film distributors, national health organizations, medical groups, nursing associations, voluntary groups and pharmaceutical companies. (See Appendix C.) These organizations were asked to furnish information relative to motion picture films in the area of maternal and infant care which they had produced.

On August 28, 1957 a letter was sent to the directors of maternal and child health divisions of all state and territorial health departments. (See Appendix D.) These 52 directors were queried for information relative to films in the area of prenatal and postpartum care, obstetrics, and care of the infant in current use. They were further asked if they possessed information on other films in this area which their departments did not own.

From all this information a list of 132 motion picture films was compiled. The next problem was how to determine which of these films should be evaluated. For this purpose the 132 films were listed in a dittoed bibliography (Appendix E) containing the following information:
name of film, date of release, running time, silent or sound, black and white or color, description of the film and name of source. Below each film listing were the following two statements:

I (have) (have not) seen this film.

I (do) (do not) suggest it be evaluated.

This preliminary bibliography was sent to 67 professional individuals and groups for evaluation. (See Appendix F.) An accompanying letter (Appendix G) explained the project and asked for assistance. Each participant was asked to underline the appropriate words.

Upon return of the bibliographies, the replies were tabulated and scored. The following numerical values were assigned to the replies:

- I have seen this film. (1)
- I do suggest it be evaluated. (2)
- I have not seen this film. (-2)
- I do not suggest it be evaluated. (-1)

A list was then prepared of the 60 films receiving the highest scores. (See Appendix H.) The first 40 of these were selected for previewing and evaluation.

On January 16, 1958, use of the Jimmy Fund Building Auditorium was requested from Dr. Sidney Farber, Director of the Children's Cancer Research Foundation. Tentative permission was granted by his secretary, but it was suggested that an official request be made to Dr. Farber in writing by Dr. Samuel B. Kirkwood, Commissioner of the Massachusetts
Department of Public Health. This letter was prepared for Dr. Kirkwood's signature and mailed. (See Appendix I.) Use of the auditorium was granted, and in addition the services of a projectionist were provided by Dr. Farber.

On January 17 letters were sent to motion picture film producers explaining the project and informing them of the dates on which their films were desired for preview and evaluation. With only one exception, the films were loaned without charge. In that isolated instance, the rental fee was nominal. It was only $2.15. The only cost for the use of the films was the insured mailing charges for their return. (See Appendix J.)

Four films requested for preview and evaluation were not available. These were:

1. Your Children's Teeth (withdrawn from distribution).
3. Feeding is a Social Affair (letter to distributor returned unclaimed).
4. A Brother for Susan (film was in constant demand and reservations had been made in advance until May 1958).

The next highest scoring films were substituted for them. (See Appendix H.)

Several sources for film loans were available in the Boston area. These were utilized. (See Appendix K for a listing of the cooperating film producers and distributors.)
Upon confirmation of all bookings, a film program was prepared. (See Appendix L.) This program, accompanied by a letter of invitation (Appendix M) was sent to 119 professional individuals and organizations (Appendix N).

On Thursday of each week a reminder of the following Tuesday's film program was mimeographed and sent to the individuals and organizations invited. This reminder gave a brief description of each film and its order on the program. (Appendices O, P, Q, R, S.)

Schedule of Preview Sessions

It was decided to hold the preview showings once a week on Tuesdays from 10:00 A.M. to 12:30 P.M. and from 1:30 to 4:00 P.M. for six weeks, from February 25 to April 1. The films were grouped as follows for the convenience of the audience:

1. Infant Care.
2. Personality Development.
5. Maternal Care.

Procedure of Preview Showings

Each Tuesday morning one hour before the showings commenced, the writer and a colleague from his organization arrived at the auditorium. Film programs and evaluation check lists were placed on tables for distribution. A large poster, identical with the film program cover, was fastened to a portable bulletin board. Directly below the poster a film program was mounted, its pages open to that particular day's film schedule. This bulletin board was placed in a conspicuous position near
the door to the auditorium. Each morning and afternoon schedule was written on a blackboard facing the audience.

Each session was opened by Miss Ellen J. Hendrickson, Maternity Nursing Consultant of the Public Health Nursing Section, Massachusetts Department of Public Health, who welcomed the audience. Miss Hendrickson then spoke for a few moments on the Department's maternity nursing program and its relation to the film evaluation project. She gave directions for completing the evaluation check list and asked all evaluators to indicate their profession or occupation on their check lists. It was explained that no space had been provided for the evaluator's name since it was felt that this would bias the evaluation. The writer then described the mechanics and objectives of the project.

Following each film presentation, a ten-minute period was provided for evaluation. The check lists were then collected and placed in separate envelopes.

Follow-up

In his original letter to the film producers requesting the loan of films, the writer stated that the Massachusetts Department of Public Health intended to publish a descriptive and evaluative bibliography upon the completion of the project, and that a copy of the bibliography would then be sent to every film producer and distributor cooperating in this project.

Many of the companies and state and territorial health departments have expressed an interest in receiving this bibliography. It is now in the process of being published, and when completed will be sent to all film producers and distributors whose films were used, as well as to all
state and territorial health departments. Many of the evaluators present at the preview sessions also expressed an interest in receiving the bibliography. Copies will be furnished to all those requesting them.
CHAPTER 5

The Films

In this chapter each of the 132 motion picture films which the writer's investigation revealed had been produced in the area of maternal and infant care are described. Those which were presented in the preview sessions are also evaluated. Each film has been numbered. The films are presented in the following arrangement:

Section I. (Films which were not evaluated)

- Infant Care 1 - 13
- Personality Development 14 - 30
- Babies' Food 31 - 36
- Child Growth and Development 37 - 74
- Maternal Care 75 - 92

Section II. (Films which were evaluated)

- Infant Care 93 - 98
- Personality Development 99 - 103
- Babies' Food 104 - 109
- Child Growth and Development 110 - 117
- Maternal Care 118 - 132

The following information is included for each film:

1. Physical Description
   a. Producer
   b. Date produced
   c. Distributor and his address
   d. Cost
   e. Running time
   f. Sound or silent
   g. Black and white or color

2. Description of Contents

Information concerning the physical description and description of the contents of the film was obtained directly from the producers.
Following the description of each of the forty films which were presented at the preview sessions is the evaluation of each film. The form of the check list used in the preview sessions has been retained for this portion. The responses to each item are presented in percentages. The total number of evaluators is noted, and beside "Evaluators" are the letters TR. These stand for Total Response. Whenever the total response for each item differs from the number of evaluators it is noted at the right under TR. If no number appears there, the total response was the same as the number of evaluators.
SECTION I.
1. A BALINESE FAMILY

Producer: Gregory Bateson and Margaret Mead
Date Produced: 1952
Distributor: New York University Film Library, 26 Washington Pl.,
            New York 3, N.Y.
Cost: $100.00
Running Time: 17 minutes
Type: sound, black & white

A study of a Balinese family showing the way in which father and
mother treat the three youngest children - the lap baby, the knee
baby, and the child nurse. There are scenes showing the father
giving the baby his breast, the behavior of the knee baby during
the lap baby's absence, and the difficulties the small child nurse
has in caring for the younger baby.
2. THE BABY'S BATH

Producer: Yale University Clinic of Child Development, with the collaboration of Dr. Arnold Gesell
Date Produced: 1947
Cost: $2.40
Running Time: 15 minutes
Type: silent, black & white

Illustrates correct methods for the baby's bath. Emphasizes that the bath is important not only for cleanliness but also as exercise, enjoyment and social contact with the mother.
<table>
<thead>
<tr>
<th>Producer</th>
<th>Homemaker's Products Inc.</th>
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<tbody>
<tr>
<td>Date Produced</td>
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<td>Running Time</td>
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<td>Type</td>
<td>sound, color</td>
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</table>

This film describes the complete bath, equipment needed, water temperature, cleaning of the eyes, ears, nose, face, hair, oiling, and care of the genitalia.
4. BABIES, BATHS AND BUBBLES

Producer: New York State Department of Health
Date Produced: 1941
Distributor: Thomas J. Valentino, 150 West 46th St.,
            New York 19, N.Y.
Cost: $16.00
Running Time: 10 minutes
Type: silent, black & white

Technique of bathing baby-- what to do-- how to hold the baby and how to wash him. What is necessary to know in bathing the baby.
5. BATHING BABIES IN THREE CULTURES

Producer: Gregory Bateson and Margaret Mead
Date Produced: 1953
Distributor: New York University Film Library, 26 Washington Pl.,
            New York 3, N.Y.
Cost: $45.00
Running Time: 9 minutes
Type: sound, black & white

A comparative series of sequences showing the interplay between
mother and child in three different settings - bathing in the
Sepik River in New Guinea, in a modern American bathroom, and in
a mountain village of Bali in Indonesia.
6. BATHING THE INFANT

Producer: Kentucky State Department of Health
Date Produced: Not Available
Distributor: Kentucky State Department of Health, Division of Health Education, 620 South Third St., Louisville, Ky.
Cost: Not Available
Running Time: 10 minutes
Type: silent, black & white

Describes in detail the method of bathing the baby, how to fix the equipment, hold the child, etc. Good for use in mothers' classes.
7. CARE OF THE PREMATURE INFANT

Producer: Mississippi State Board of Health
Date Produced: Not Available
Distributor: Mississippi State Board of Health, Jackson, Miss.
Cost: Not Available
Running Time: 30 minutes
Type: sound, black & white

This lecture by Julius H. Hess, M.D., on the care of the premature infant includes the definition of a premature, the individual aspects of management and the mortality rates for the past few years.
8. CLOCKING A CHAMPION

Producer: National Film Board of Canada
Date Produced: 1941
Distributor: New York State Dept. of Health, Health Education Service, P.O. Box 283, Capitol Station, Albany, N.Y.
Cost: $75.00
Running Time: 10 minutes
Type: sound, color

A day in the life of a normal, healthy infant who is contented and happy on the "by the Clock" routines in an average household. The film shows approved methods of feeding, bathing, etc.
9. DEMONSTRATING BABY'S BATH IN THE HOME

Producer: Anne M. Goodrich, R.N.
Date Produced: 1937
Distributor: Anne M. Goodrich, R.N., 12 Searles Rd., Darien, Conn.
Cost: $30.00
Running Time: 30 minutes
Type: silent, black & white

Shows the mother how to bath a two weeks old baby. Intended for nurses
and nursing school students. Filmed at the East Harlem Nursing and
Health Center.
10. FIRST DAYS IN THE LIFE OF A NEW GUINEA BABY

Producer: Gregory Bateson and Margaret Mead
Date Produced: 1952
Distributor: New York University Film Library, 26 Washington Pl.,
            New York 3, N.Y.
Cost: $100.00
Running Time: 19 minutes
Type: sound, black & white

A series of scenes beginning immediately after birth and before the
cord is cut, showing the way the newborn child is fed by a wet nurse,
bathed, anointed with earth, and carried, with special emphasis on
the infant's readiness to respond.
11. INFANT CARE

Producer: Walt Disney Productions
Date Produced: 1944
Distributor: International Cooperation Administration, Washington 25, D.C.
Cost: Not Available
Running Time: 9 minutes
Type: sound, color

One of the "Health for the Americas" series, produced for the United States Government. An introduction to the prenatal and post-natal care of infants, with emphasis on nutrition and cleanliness. The story is woven around a healthy Latin American family which is expecting its fifth member. An outline of the food necessary for the mother at this time includes milk, fresh vegetables, eggs, fresh meat, poultry, fish and fresh fruit. The baby arrives, strong and healthy, and again the mother needs specified foods so that while she nurses the baby he will thrive. The baby must be vaccinated, kept clean, protected from mosquitoes and flies, his drinking water boiled, and other simple precautions taken to keep him well and happy. His food while being weaned is also indicated, and his gradual progress to a normal full diet.
12. KNOW YOUR BABY

Producer: Crawley Films Limited
Date Produced: 1947
Distributor: Sterling Films Inc., 205 E. 43rd St.,
            New York 17, N.Y.
Cost: Color - $93.50  Black & white - $38.50
Running Time: 11 minutes
Type: sound, color or black & white

An illustration of approved methods of psychological care of the newborn infant. A home situation is shown where other children are present, and the consideration and understanding necessary until the family adjusts itself to the demands of the newcomer are noted. Many aspects of the care of the infant are dealt with, and their psychological implications stressed, including such points as clothing and bedding, the bath, breast feeding and bottle feeding, maintenance of normal home atmosphere, prevention of any feeling of neglect in older children, and the need to develop the interest and participation of brothers and sisters in the care of the new baby.
13. MORNING UNTIL NIGHT

Producer: University of Wisconsin
Date Produced: 1937
Distributor: University of Wisconsin, Bureau of Visual Instruction, Extension Division, 1213 W. Johnson St., Madison, Wis.
Cost: $50.00
Running Time: 30 minutes
Type: silent, black & white

Pictures the care of a six-month old baby, featuring the bath, feeding, training and play.
The Development of Emotional Problems in a Child Reared in a Neurotic Environment

Producer: Margaret E. Fries, M.D., and Paul J. Woolf, M.S.
Date Produced: 1952
Cost: $110.00
Running Time: 45 minutes
Type: silent, black & white

This film shows a child of superior intelligence, in mediocre health at birth which is overcome by the age of about two. Her constitutional mode of adjusting in infancy, as shown by her quiet to moderately active congenital-activity type, is seen in her behavior. The interaction of her hereditary endowment with her neurotic parents, grandparents, and sister results in a personality difficult to categorize. The film gives the impression of a fairly healthy child with depressive, hysterical, and inhibited tendencies. The small degree of facial mobility in Anna's early years has doubtlessly something to do with the subsequent lack of lines in her face, but while this gives her a childish charm and attractiveness it also indicates emotional immaturity. More of her psychodynamics are revealed by unconscious material obtained through interviews, controlled play tests, play, and Rorschachs.
15. ANXIETY: ITS PHENOMENOLOGY IN THE FIRST YEAR OF LIFE

Producer: Rene A. Spitz, M.D.
Date Produced: Date not available
Distributor: New York University Film Library, 26 Washington Pl., New York, N.Y.
Cost: $100.00
Running Time: 20 minutes
Type: silent, black & white

The phenomenology of anxiety from birth to the end of the first year is presented on the basis of behavioristic observation of its manifestations. The development of the discharge phenomena observed at birth are shown, and the differentiation of pleasure-unpleasure responses in the third month is illustrated. The further differentiation of phenomenologically definable manifestations of "anxiety proper" after the sixth month are presented. From here anxiety branches out into normal and into pathological phenomena; examples of both are presented. A phenomenological distinction between tensional states, discharge phenomena, unpleasure manifestations, and "anxiety proper" is demonstrated. The appearance of "anxiety proper" is brought into relation with the appearance of the first traces of clinically distinguishable psychiatric disease.
16. A CHARACTER NEUROSIS WITH DEPRESSIVE AND COMPULSIVE TRENDS IN THE MAKING: LIFE HISTORY OF MARY FROM BIRTH TO FIFTEEN YEARS

Producer: Margaret E. Fries, M.D. and Paul J. Woolf, M.S.
Date Produced: 1952
Cost: $110.00
Running Time: 50 minutes
Type: silent, black & white

This film shows how a child with superior biological capacity and an active congenital-activity type develops a neurosis through interaction with those in her environment. The film follows Mary's total development from birth to fifteen years, illustrating how the so-called average child - in a family that society considers normal - may never be referred for needed psychiatric treatment. This situation is typical of thousands of children whose potentialities for development are never attained although they outwardly conform to social standards of conduct.
17. CHILDHOOD RIVALRY IN BALI AND NEW GUINEA

Producer: Gregory Bateson and Margaret Mead
Date Produced: 1952
Cost: $100.00
Running Time: 17 minutes
Type: sound, black & white

A series of scenes in which children of the same age in the two cultures respond to: the mother attending to another baby, the ear piercing of a younger sibling, and the experimental presentation of a doll. Where the Balinese mother handles sibling rivalry by theatrical teasing of her own child through conspicuous attention to other babies, the Iatmul mother, even when nursing a newborn infant, makes every effort to keep her own child from feeling jealous. Contrastingly, Balinese children's attention and interest are focused on younger children.
18. EARLY SOCIAL BEHAVIOR

Producer: Encyclopaedia Britannica Films
Date Produced: 1934
Distributor: Encyclopaedia Britannica Films, 161 Mass. Ave.,
            Boston, Mass.
Cost: $50.00
Running Time: 10 minutes
Type: sound, black & white

Analyzes aspects of infant personality as revealed in various social situations by ten different children from eight weeks to seven years of age. Directs special attention to individual personality differences. Illustrates the social significance of the home through scenes reflecting relationships between parent and child.
19. EIGHT INFANTS: TENSION MANIFESTATIONS IN RESPONSE TO PERCEPTUAL STIMULATION

Producer: Sibylle Escalona, Ph.D., and Mary Leitch, M.D.
Date Produced: 1951
Cost: $100.00
Running Time: 42 minutes
Type: silent, black & white

The behavior of eight infants, 18 to 25 weeks of age, was systematically examined before and after prolonged perceptual stimulation of the kind to which they are frequently exposed when shown toys, played with vigorously by siblings and visiting relatives, included in family events, etc. The film shows the infants' behavior before, during, and after such stimulation. A wide variety of marked behavioral changes are seen, ranging from tense facial expressions, blinking, rapid breathing, "freezing" of postures, and increased activity to primitivization of behavior. The behavior changes observed are conceptualized in terms of mounting tension and resulting differentiation of behavior and hence treated as a special case within dynamic psychological theory. The film addresses itself to persons with a professional interest in the field of child development and to students engaged in behavior observation.
How and why feelings of depression shadow the business and home life of John Murray. We are introduced to John, an industrious and conscientious man who blames himself for business reverses. But as his case history unfolds we learn that the trouble lies in his persisting reactions to early emotional problems which render him incapable of enjoying a happy, normal life. We see how, in infancy, he commanded the undivided love and attention of his mother, and how, with the arrival of the new baby and his mother's seeming neglect, John experienced his first feelings of insecurity. The mother's death, the father's inability to satisfy the enormous emotional demands of the insecure child, and John's stifled feelings of guilt about his attitude toward his younger brother, are all portrayed. John Murray, the depressed man who punishes himself unreasonably because of emotional difficulties experienced as a child, could still, the film notes, find his way to a full, rich life by making use of the resources psychiatry can offer to help him understand himself and his history.
21. GENESIS OF EMOTIONS

Producer: Rene A. Spitz, M.D.
Date Produced: 1949
Cost: $150.00
Running Time: 30 minutes
Type: silent, black & white

Starting with children two weeks old, this picture shows how, from an unspecific beginning in which the only discernible emotion is one of negative excitation, the child develops interest in the human being by the end of the first month. The differentiation of the first positive emotions from this interest is shown with the aid of the smiling response in children ranging from two to six months. Experiments show the factors operative in the smiling response. The differentiation of the negative emotion is shown in the four-months-old child. The negative emotion's preponderant role between the eighth and the tenth month, during which it leads the development of the other emotions, is shown, as well as its role in the process of environmental discrimination. The last part of the film demonstrates the wide gamut of emotions the child has already developed at the end of its first year.
22. GRIEF: A PERIL IN INFANCY

Producer: Rene A. Spitz, M.D.
Date Produced: 1947
Distributor: New York University Film Library, 26 Washington Pl.,
            New York 3, N.Y.
Cost: $150.00
Running Time: 30 minutes
Type: silent, black & white

This film shows the effect upon infants induced by prolonged absence of the mother. A number of babies in a foundling home are shown. It is indicated among infants of less than a year that, if the mother returns after an interval of less than three months, their recovery is rapid. If the absence is prolonged beyond this period, it becomes impossible to achieve contact with them and they become passive and apathetic and begin to suffer damage to the personality. The film suggests that it is the emotional climate provided by the mother which allows the child's mind to develop normally.
23. KARBA'S FIRST YEARS

Producer: Gregory Bateson and Margaret Mead
Date Produced: 1952
Distributor: New York University Film Library, 26 Washington Pl.,
New York 3, N.Y.
Cost: $100.00
Running Time: 19 minutes
Type: sound, black & white

A series of scenes in the life of a Balinese child, beginning with a
seventh-month birthday ceremonial, showing Karba's relationships to
parents, aunts and uncles, child nurse, and other children, as he is
suckled, taught to walk and to dance, teased, and titillated. The
film illustrates the process by which a Balinese child's responsiv-
erness is muted as parents stimulate and themselves fail to respond.
24. **PSYCHOLOGICAL IMPLICATIONS OF BEHAVIOR DURING THE CLINICAL VISIT**

Producer: Margaret E. Fries, M.D., and Paul J. Woolf, M.S.
Date Produced: 1944
Cost: $45.00
Running Time: 20 minutes
Type: silent, black & white

Important clues to a child's emotional attitudes as seen from its overt behavior during the clinic at the New York Infirmary for Women and Children. These clues are not intended to offer a sequential case study of any one child or group of children. The observer, however, will note many significant differences in attitudes from contrasting behavior of several children while awaiting examination, during physical and dental examinations, I.Q. tests, and at play.
25. THE SMILE OF THE BABY

Producer: Rene A. Spitz, M.D.
Date Produced: 1948
Cost: $150.00
Running Time: 30 minutes
Type: Sound, black & white

An experimental study, this film shows the first stage of the infant's response to the human being in babies two to six months old from a group of 115 unselected children. A number of experiments with babies who smile at faces, masks, and movement are shown. Some babies do not smile, such as a rejected child in the presence of his mother. Mothers are shown feeding babies, bathing and dressing them. The film indicates that the love of the parents creates a special atmosphere about the baby which he associates with pleasure, play, food, and relief from discomfort. His security, satisfaction, and happiness coincide with the presence of the mother and her love gives him a positive attitude toward society, making him a friendly, socially secure human being.
26. SOMATIC CONSEQUENCES OF EMOTIONAL STARVATION IN INFANTS

Producer: Rene A. Spitz, M.D.
Date Produced: 1949
Cost: $150.00
Running Time: 30 minutes
Type: silent, black & white

Five pairs of children, each pair age-matched within one week, are compared. Each pair consists of: (a) a desired, loved child in a comfortable middle-class environment, (b) a waif raised by its mother in an excellently appointed foundling home with good hygienic care and adequate food during the first four months of life. The activities of these ten children are shown during the first five months. The second part of the motion picture shows the comparison between the children raised in families and the foundling-home children at age levels between thirteen and fourteen months. While the family children continue to be raised in an atmosphere of happy emotional interchange by their parents, the institutionalized children were separated from their mothers around the age of five months. A comparison age for age between the behavior of the family children and that of the institutionalized children is shown. The ravages wrought by the emotional deprivation of the institutionalized children is vividly illustrated in their extreme bodily retardation, in their progressive mental deterioration, and in their lowered resistance to disease.
27. SOME OBSERVATIONS CONCERNING THE PHENOMENOLOGY OF ORAL BEHAVIOR IN SMALL INFANTS

Producer: Sibylle Escalona, Ph.D., and Mary Leitch, M.D.
Date Produced: 1951
Distributor: New York University Film Library, 26 Washington Pl.,
            New York 3, N.Y.
Cost: $75.00
Running Time: 27 minutes
Type: silent, black & white

A descriptive documentation of variations in oral behavior in a number of infants under 24 weeks of age. It shows the dependence of the degree of differentiation of mouth movements on neuromuscular maturation, different kinds of oral behavior, and individual modifications; the reflection of feeling states in oral behavior. Emphasis is placed on oral activity as embedded in total activity and effective states rather than interpretation of such activity solely from the point of view of its importance in psychosexual development. Intended for professional persons interested in development psychology and also as a teaching aid for students engaged in behavior observations.
28. STUDY OF INFANT BEHAVIOR

Producer: International Film Bureau Inc.
Date Produced: Not Available
Distributor: International Film Bureau Inc.,
            57 E. Jackson Blvd., Chicago, Illinois
Cost: Not Available
Running Time: 22 minutes
Type: sound, black & white

Systematic reactions of infants in standardized situations. Records at advancing ages indicate the trends and stages of early mental growth.
29. TWO CHILDREN: CONTRASTING ASPECTS OF PERSONALITY DEVELOPMENT

Producer: Margaret E. Fries, M.D. and Paul J. Woolf, M.S.
Date Produced: Date not available
Cost: $45.00
Running Time: 20 minutes
Type: silent, black & white

This film shows differences in the way two children establish homeostatic equilibrium during the lying-in period, and the influence of the congenital-activity type in predisposing to -not causing- a certain developmental sequence during the period from birth to eight years, in regard to parent-child relationship, psychosexual development, ego development, defense mechanisms, and predisposition to pathology. Since every condition is overdetermined, it must be remembered that the congenital-activity type is one of many etiological factors in personality development.
30. YOUR CHILDREN AND YOU

Producer: Knowledge Builders
Date Produced: 1947
Distributor: Knowledge Builders, Visual Education Building, Floral Park, N. Y.
Cost: $75.00
Running Time: 30 minutes
Type: sound, black & white

Deals with the care and training of infants and pre-school children. The average progress which can be expected of children at five months, one year, and eighteen months, is shown; right and wrong methods of training infants at these stages are discussed. The usual causes of fear, jealousy and sheer naughtiness in pre-school children are indicated, and solutions to these and other typical problems suggested. The film throughout emphasizes the responsibility of parents in bringing up children in an atmosphere of confidence and understanding.
31. BABY CARE: FEEDING

Producer: Educational Film Library Association
Date Produced: 1944
Distributor: Educational Film Library Association,
            345 East 46th St., New York 17, N.Y.
Cost: $75.00
Running Time: 25 minutes
Type: sound, black & white

Deals with infant feeding and food preparation, covering the following points: correct methods of bottle feeding; breast feeding; babies' emotional needs at feeding time; utensils needed for the preparation of baby's food; washing and sterilizing the equipment; use of cow's milk and powdered milk; preparation of a formula based on evaporated milk; administration of cod liver oil; storage of infants' food.
32. BABY'S FIRST YEAR

Producer: Knowledge Builders
Date Produced: 1940
Distributor: Knowledge Builders, Visual Education Building, Floral Park, N.Y.
Cost: $50.00
Running Time: 10 minutes
Type: sound, black & white

The first sequence shows the care of the mother: the value of a trained nurse, proper foods and exercises. The film exemplifies cleanliness for the baby's clothes, food, etc. The film goes over in detail the baby's schedule including breast feeding, bathing and sleep. Protection of the baby from contagion by adults is explained.
33. BOTTLE AND CUP FEEDING

Producer: Encyclopaedia Britannica Films
Date Produced: 1946
Distributor: Encyclopaedia Britannica Films, 161 Mass. Ave.,
Boston, Mass.
Cost: $24.00
Running Time: 17 minutes
Type: silent, black & white

Self-dependence in feeding comes by gradual steps. Beginning with breast feeding of the newborn infant, and progressing through bottle and cup feeding, infants are shown at the ages of eight, twelve, sixteen, twenty-four, twenty-eight, thirty-two, thirty-six, forty, forty-four, forty-eight, fifty-six, sixty-four, seventy-two, seventy-six and eighty weeks, and at two and three years, showing the progressive patterns of behavior and the increasing abilities in bottle and cup feeding situations.
34. FEEDING IS A SOCIAL AFFAIR

Producer: Baby Development Clinic
Date Produced: Not Available
Distributor: Baby Development Clinic, Counseling Service,
Visual Education Department, 1027 Merchandising
Mart, Chicago 54, Ill.
Cost: $80.00
Running Time: 10 minutes
Type: sound, color

Portrays good family relationship with the father participating, formula
preparation by application of terminal heat, and method of giving bottle to
baby so as to assure feelings of emotional security and prevent later
feeding problems. Shows correct methods of warming bottle, testing milk
for body temperature, and 'bubbling' baby.
35. MORNING WORK IN THE MILK LABORATORY

Producer: Anne Goodrich
Date Produced: 1940
Distributor: Anne Goodrich, 12 Searles Rd., Darien, Conn.
Cost: $25.00
Running Time: 15 minutes
Type: silent, black & white

Shows the preparation of the babies' formula. Intended for nurses and nursing school students.
36. SOME BASIC DIFFERENCES IN NEWBORN INFANTS
DURING THE LYING-IN PERIOD

Producer: Margaret E. Fries, M.D. and Paul J. Woolf, M.S.
Date Produced: 1944
Cost: $45.00
Running Time: 23 minutes
Type: silent, black & white

Actual records of children from the moment of birth, showing distinct individual differences in activity and in reactions to presentation, removal, and restoration of objects of gratification. The importance for the child's total development of the mother's emotional adjustment to her newborn child is emphasized by an analysis of three contrasting maternal attitudes during nursing.
37. BABY'S DAY AT TWELVE WEEKS

Producer: Encyclopaedia Britannica Films
Date Produced: 1935
Distributor: Encyclopaedia Britannica Films, 161 Mass. Ave.,
Boston, Mass.
Cost: $50.00
Running Time: 11 minutes
Type: sound, black & white

Prescribes effective daily routine and care for the infant at twelve weeks. Analyzes one entire day from the baby's waking at 6 a.m. until the final breast feeding at 10 p.m. Interprets the significance of various infant reactions during daily routine activity, and demonstrates bathing, feeding, playing and daytime sleeping.
38. BABY'S DAY AT FORTY-EIGHT WEEKS

Producer: Encyclopaedia Britannica Films, Inc.
Date Produced: 1935
Distributor: Encyclopaedia Britannica Films, Inc.,
161 Massachusetts Ave., Boston, Mass.
Cost: $50.00
Running Time: 11 minutes
Type: sound, black & white

Illustrates prescribed methods of infant care at forty-eight weeks. Demonstrations include bathing, feeding, playing, and sleeping. Emphasizes the importance of cod liver oil and orange juice in the diet, and directs attention to the necessity of regular elimination. Explains the psychological implications and the educational significance of the infant's everyday experiences at this age.
39. BEHAVIOR PATTERNS AT ONE YEAR

Producer: Encyclopaedia Britannica Films, Inc.
Date Produced: 1935
Distributor: Encyclopaedia Britannica Films, 161 Mass. Ave.,
            Boston, Mass.
Cost: $50.00
Running Time: 12 minutes
Type: sound, black & white

Presents a series of test situations revealing normal behavior patterns for the infant at fifty-two weeks. Interprets reactions displayed when the infant manipulates one, two, three, and ten cubes. Other test situations involve a cup and spoon, a cup and cubes, a pellet and bottle, a ring and string, and a paper and crayon.
**40. BIRTH AND THE FIRST FIFTEEN MINUTES OF LIFE**

Producer: Rene A. Spitz, M.D.
Date Produced: 1947
Distributor: New York University Film Library, 26 Washington Pl.,
             New York 3, N.Y.
Cost: $75.00
Running Time: 10 minutes
Type: silent, black & white

This film shows the birth of a baby and its reactions to stimuli presented within the first fifteen minutes after birth. The first feeding twenty-four hours later is shown. A second baby with contrasting reactions to the same stimuli is presented. The removal of the placenta is shown.
**41. BIRTHRIGHT**

**Producer:** Center for Mass Communication of Columbia University Press

**Date Produced:** 1951

**Distributor:** Center for Mass Communication of Columbia University Press, 1125 Amsterdam Ave., New York 25, N.Y.

**Cost:** $110.00

**Running Time:** 45 minutes

**Type:** sound, black & white

Feature film telling of the rescue of an unborn child from the danger of congenital syphilis. Story concerns the wife of a chicken farmer who has unknowingly contracted from her husband an infection which threatens their expected child. Film shows the efforts of a community to combat congenital syphilis. Made on location in and near Gainesville, Georgia, with local residents and health department personnel playing leading roles.
42. A BROTHER FOR SUSAN

Producer: Educational Foundation for Visual Aids
Date Produced: 1951
Distributor: Educational Foundation for Visual Aids,
            33 Queen Anne St., London W.1, England
Cost: $40.00
Running Time: 13 minutes
Type: sound, black & white

Through the story of Susan, a girl in her early teens, whose parents are expecting a new baby, this film provides factual information about conception, prenatal development and childbirth. Animated diagrams are used to illustrate the female reproductive organs, the connection between menstruation and motherhood, the fusion of sperm and ovum, prenatal development from three weeks to full term, and expulsion of the baby from the uterus. The information is correlated with the arrival of the new baby in Susan's home, with emphasis throughout on the happy family group and Susan's healthy attitude toward motherhood.
43. **BY EXPERIENCE I LEARN**

Producer: University of Wisconsin
Date Produced: 1938
Distributor: University of Wisconsin, Bureau of Visual Instruction, University Extension Division, 1312 W. Johnson St., Madison, Wisconsin
Cost: $30.00
Running Time: 25 minutes
Type: silent, black & white

Shows the development of Judy from the age of 9 to 18 months. She learns to walk, climb, feed herself, and play by herself and with others. Emphasis is placed upon the advantage of a regular schedule for the baby with opportunity for growth through self activities.
44. CASE 75

Producer: University of California
Date Produced: 1941
Distributor: University of California, University Extension, Visual Dept., 2272 Union St., Berkeley, California
Cost: $25.00
Running Time: 10 minutes
Type: silent, black & white

Procedures employed in the Berkeley growth study are shown in pictures of the same subject taken during repeated examinations from 1 to 12 months. Various reflexes are demonstrated, performances on mental tests shown, and procedures in anthropometric measurement and physical examination illustrated.
45. CONQUEST OF THE SPOON

Producer: Yale University Clinic of Child Development
Date Produced: 1947
Cost: $24.00
Running Time: 15 minutes
Type: silent, black & white

Shows the comparative complexity of spoon feeding and how the child acquires skill in the use of what is really a complicated tool.
46. CRAWLING AND CREEPING

Producer: Myrtle McGraw
Date Produced: 1942
Distributor: International Film Bureau Inc., 57 E. Jackson Blvd., Chicago, Ill.
Cost: $25.00
Running Time: 14 minutes
Type: silent, black & white

Illustrates the normal development sequence of crawling and creeping in the human infant.
47. DEVELOPMENT OF LOCOMOTION

Producer: University of California
Date Produced: 1942
Distributor: University of California, University Extension, Visual Dept., 2272 Union St., Berkeley, California
Cost: $25.00
Running Time: 10 minutes
Type: silent, black & white

Developmental sequences are depicted in a series of children from 6 months to 15 months of age. Examples are given of the various methods of locomotion.
48. EARLY PLAY

Producer: Yale University Clinic of Child Development
Date Produced: 1947
Cost: $24.00
Running Time: 15 minutes
Type: silent, black & white

Stresses the importance of determining each youngster's preferences in play and play objects. Illustrates the simple play situations enjoyed by most children at different ages.
49. THE EMBRYOLOGY OF HUMAN BEHAVIOR

Producer: Medical Audio-Visual Institute of the Association of American Medical Colleges
Date Produced: 1951
Distributor: International Film Bureau Inc., 57 E. Jackson Blvd., Chicago 4, Illinois
Cost: $195.00
Running Time: 28 minutes
Type: sound, color

A research report on concepts which underlie the clinical science of child development. Narrated by Dr. Arnold Gesell, the film deals largely with the development of eye-hand coordination in the infant, showing early embryological development of the eyes and eye-hand behavior patterning as revealed in the infant under six months and in the older infant's progressive ability to manipulate objects. The film then proceeds to describe the "reciprocal interweaving" process which organizes the development of eye-hand behavior patterns in the central nervous system, using schematic animation throughout. Development of locomotion and of the child's use of a crayon are shown in the light of this concept. The final part of the film deals with developmental diagnosis of behavior as a function of clinical pediatrics and preventive psychiatry.
50. FROM CREEPING TO WALKING

Producer: Encyclopaedia Britannica Films, Inc.
Date Produced: 1934
Distributor: Encyclopaedia Britannica Films, Inc.,
161 Massachusetts Ave., Boston, Mass.
Cost: $50.00
Running Time: 11 minutes
Type: sound, black & white

Analyzes mechanics of locomotion and the stages by which the infant gradually attains an upright, walking posture. Points out various stages where natural, unassisted infant action makes for best progress. Illustrates how attained abilities are related and how some are normal outgrowths of others. Authoritative narration by Dr. Gesell himself clarifies significant action.
51. GRASPING

Producer: Rene A. Spitz, M.D.
Date Produced: 1949
Distributor: New York University Film Library, 26 Washington Pl., New York, N.Y.
Cost: $100.00
Running Time: 20 minutes
Type: Silent, black & white

An experimental study in motion pictures of the development of the grasping pattern. Grasping develops as a sequence in which motor skills interact progressively with the ever-widening radius of the unfolding of the psyche. Grasping proper is an intentional act. Its earliest predecessor in the development is the clutching reflex, a purely motor pattern present at birth and shown in the first pictures. A learning process adapts this motor pattern to purposeful use. Between grasping proper and clutching reflex there is also a motor difference shown in the film: the clutching reflex takes place with unopposed thumb, grasping with opposed thumb. Mastery of grasping is achieved when the infant uses the neuromuscular pattern adequately to exploit environmental facilities to gratify its needs. This development takes all of the first year.
52. GROWTH OF ADAPTIVE BEHAVIOR

Producer: Yale Clinic of Child Development
Date Produced: 1946
Distributor: Encyclopaedia Britannica Films, 161 Mass. Ave.,
Boston, Mass.
Cost: $24.00
Running Time 15 minutes
Type: silent, black & white

As the baby grows, he gains increasing command of his muscular system and his adaptive movements become more and more complex and controlled. The progressive growth of an infant's adaptive behavior is illustrated at four, sixteen, twenty-eight, forty and fifty-two weeks, and at one-and-a-half, two, three and five years of age - at each stage showing the reaction of the infant to the world about him as evidenced by his manipulation of building blocks. Patternning of adaptive behavior is also revealed by samples of four-and-five-year-olds' drawings. Adaptive behavior develops in the same manner and just as lawfully as physical growth or motor behavior.
53. GROWTH OF INFANT BEHAVIOR: EARLY STAGES

Producer: Encyclopaedia Britannica Films
Date Produced: 1934
Distributor: Encyclopaedia Britannica Films, 161 Mass. Ave.,
            Boston, Mass.
Cost: $50.00
Running Time: 11 minutes
Type: sound, black & white

Traces the rapid growth of early infant behavior patterns. Contrasts
typical infant reactions at various ages by means of cinematic
technique allowing study of two different pictures simultaneously
on the screen. Careful selection of scenes depicting typical and
natural infant behavior makes for an authentic study. Animated
diagrams clarify characteristics of infant psychological growth.
54. GROWTH OF INFANT BEHAVIOR: LATER STAGES

Producer: Encyclopaedia Britannica Films
Date Produced: 1934
Cost: $50.00
Running Time: 10 minutes
Type: sound, black & white

Reveals the increasing ability of the growing infant to use his hands in manipulating objects. Portrays the definite and predictable stages by which the hand grows from an almost useless organ to the dexterous and sensitive instrument of the human will. Animated drawings illustrate the growth of the prenatal hand.
55. THE GROWTH OF MOTOR BEHAVIOR

Producer: Yale Clinic of Child Development
Date Produced: 1947
Distributor: Encyclopaedia Britannica Films, 161 Mass. Ave.,
             Boston, Mass.
Cost: $24.00
Running Time: 15 minutes
Type: silent, black & white

Traces the development of motor control from birth to age five......
showing in detail the transition from uncoordinated activity to com-
plex, controlled movements of eyes, hands, trunk and legs.
56. HE ACTS HIS AGE

Producer: Crawley Films Limited
Date Produced: 1949
Distributor: McGraw-Hill Book Co., Text Film Dept.,
            330 West 42nd St., New York, N.Y.
Cost: $145.00 - Color  $75.00 - Black & white
Running Time: 13 minutes
Type: color or black & white, sound

In a discussion of behavior patterns at certain ages, this film explains that a child’s emotional development normally keeps pace with his physical growth. An examination of the play habits of children from one to fifteen years emphasizes the characteristics of each age group. The film stresses the need for understanding children in order to help them.
57. HOW BEHAVIOR GROWS

Producer: Yale Clinic of Child Development
Date Produced: 1947
Distributor: Encyclopaedia Britannica Films, 161 Mass. Ave.,
Boston, Mass.
Cost: $24.00
Running Time: 15 minutes
Type: silent, black & white

Illustrates and analyzes the progress of a baby until it can stand... having sufficiently organized and coordinated both mental and muscular controls. Traces the growth of mentality.
58. HUMAN BEGINNINGS

Producer: Association Films, Inc.
Date Produced: 1950
Distributor: Association Films, Inc., Broad at Elm, Ridgefield, N.J.
Cost: $175.00 - color  $95.00 - black & white
Running Time: 22 minutes
Type: sound, color or black & white

The attitudes of a class of six-year-olds toward the advent of a baby brother or sister. Some children are delighted; others confused; even hostile. This film aims to make the coming of a baby the emotionally-rewarding experience it should be to every youngster.
59. HUMAN GROWTH

Producer: The E.C. Brown Trust
Date Produced: 1948
Distributor: The E.C. Brown Trust, Education Center Building, 220 S. W. Alder St., Portland 4, Oregon
Cost: $170.00
Running Time 19 minutes
Type: sound, color

Planned primarily for classroom use in Grades 6 to 9, this film demonstrates how sex education can be handled intelligently and in a socially acceptable manner in schools. It presents the biological facts of sex as a part of human growth and development, and establishes an exemplary teacher-pupil relationship conducive to easy classroom discussion. The film opens with a short home sequence in which a father, mother, and adolescent son and daughter are speaking of a film, dealing with the maturing human body, which the daughter has seen at school and which she and other members of the previewing committee are to introduce to the class the following day. The next sequence is in the classroom, where the teacher and her class of 12 and 13-year-old boys and girls are preparing to see the film. This "film within a film" is an animated portrayal of the elementary facts of human growth and reproduction, in a simple, diagrammatic style. The class then discusses the film and raises numerous questions for the teacher to answer, as this concluding sequence fades out leaving an instructional situation in which a need will be felt to continue the discussion.
60. INFANTS ARE INDIVIDUALS

Producer: Yale Clinic of Child Development
Date Produced: 1947
Distributor: Encyclopaedia Britannica Films, 161 Mass. Ave.,
            Boston, Mass.
Cost: $24.00
Running Time: 15 minutes
Type: silent, black & white

Demonstrates that individuality and personality are apparent in youngsters from their earliest days. Shows how certain behavior patterns disclosed in infancy persist into later life.
61. LEARNING AND GROWTH

Producer: Encyclopaedia Britannica Films
Date Produced: 1935
Distributor: Encyclopaedia Britannica Films, 161 Mass. Ave.,
            Boston, Mass.
Cost: $50.00
Running Time: 11 minutes
Type: sound, black & white

Reveals normal infant ability by showing the possibilities and limitations in the training of infants from twenty-four to forty-eight weeks of age. Explains major principles of the learning process, and analyzes several learning problems with special reference to the effect of maturity. Describes the relationships of age, growth, and learning.
62. LIFE WITH BABY

Producer: March of Time Forum Films
Date Produced: 1946
Distributor: McGraw-Hill Films, Text-Film Department,
            330 West 42nd Street, New York 36, N.Y.
Cost: $95.00
Running Time: 18 minutes
Type: sound, black & white

This is a March of Time film portraying the work of the Yale Clinic of Child Development, where the physical and mental growth of infants and young children is studied. The unique nursery laboratory at the Clinic is described, and the film shows the many activities of the Clinic in charting the behavior patterns and the course of development in babies, in psychological testing of the pre-school child, and in providing parents and teachers with an understanding of the significance of natural laws of development as they affect the growing child.
63. POSTURAL ADJUSTMENTS OF THE INFANT

Producer: Myrtle McGraw
Date Produced: 1942
Distributor: International Film Bureau Inc., 57 E. Jackson Blvd.,
            Chicago, Ill.
Cost: $15.00
Running Time: 18 minutes
Type: silent, black & white

Neuro-muscular development is illustrated by the postural adjustments of the infant when held by the feet with the head hanging down. Pictures were taken periodically during the first 2 1/2 years.
64. POSTURE AND LOCOMOTION

Producer: Encyclopaedia Britannica Films
Date Produced: 1934
Cost: $50.00
Running Time: 10 minutes
Type: sound, black & white

Follows infant development from helpless immaturity to controlled locomotion. First the infant only kicks and wriggles; then gradually he learns to control position and posture by pivoting, creeping, standing, cruising, walking, and running. A consecutive biographic series depicting thirteen different age levels enables a detailed study of comparatively rapid progress.
65. PROBLEM-SOLVING IN INFANTS

Producer: Myrtle McGraw at Columbia University
Date Produced: 1942
Distributor: International Film Bureau Inc., 57 E. Jackson Blvd.,
Chicago 4, Ill.
Cost: $50.00
Running Time: 29 minutes
Type: silent, black & white

The development of intelligent behavior is analyzed in the child study laboratory.
Development of eye-hand coordination is illustrated in this series of studies. The pictures begin with slow-motion closeups showing differences in the adult and the infant manner of prehending objects of various sizes and shapes. Then there follow successive pictures of the same child reaching for a suspended watch. Pictures were taken periodically during the first three years to demonstrate the maturation of coordination.
67. REACTIONS OF THE INFANT TO PINPRICK

Producer: Myrtle McGraw at Columbia University
Date Produced: 1942
Distributor: International Film Bureau Inc., 57 E. Jackson Blvd.,
Chicago 4, Ill.
Cost: $20.00
Running Time: 10 minutes
Type: silent, black & white

A blunt sterile pin was used in stimulating the baby on four major anatomical divisions of the body: the cheek, the chest, the leg and the arm. Individuation in maturation is illustrated, beginning with mass or total response of the newborn and growing less diffuse until a local, specific reaction is developed.
68. REFLEX BEHAVIOR OF THE NEWBORN INFANT

Producer: Myrtle McGraw at Columbia University
Date Produced: 1942
Distributor: International Film Bureau, Inc.,
57 E. Jackson Blvd., Chicago, Illinois
Cost: $15.00
Running Time: 7 minutes
Type: silent, black & white

Demonstrates characteristic neuromuscular reactions of the newborn infant. The following activities are presented: (1) the Moro reflex, or response to startle; (2) the suspension grasp reflex; (3) crawling; (4) stepping; (5) swimming movements; (6) adjustment to an inverted position; and (7) postural adjustment when pulled to a sitting position.
69. REPRODUCTION AMONG MAMMALS

Producer: Encyclopaedia Britannica Films, Inc.
Date Produced: 1937
Distributor: Encyclopaedia Britannica Films, Inc.,
161 Massachusetts Ave., Boston, Mass.
Cost: $50.00
Running Time: 11 minutes
Type: sound, black & white

Presents a clear and complete story of mammalian reproduction. Selects, for illustrative purposes, the domestic pig; and with animated drawings and microphotography, describes the development of sperms and eggs, the fertilization process, the stages of embryological development, nourishment of the embryo, and the process by which birth is accomplished. Offers a comparison between the development of human and pig embryos.
70. SELF-DISCOVERY IN A MIRROR

Producer: Yale University Clinic of Child Development
Date Produced: 1947
Cost: $24.00
Running Time: 15 minutes
Type: silent, black & white

A photographic study of a child's first look in a mirror and his ultimate discovery of "self." The basic psychological and educational implications are explained.
71. STUDY IN HUMAN DEVELOPMENT: PART I.
SIX TO THIRTY WEEKS

Producer: H. D. Behrens
Date Produced: 1946
Distributor: Pennsylvania State College, University Park, Penn.
Cost: Not available
Running Time: 19 minutes
Type: silent, black & white

Shows a child in his home environment at 6, 12, 17, 21, 25, and 30 weeks of age and demonstrates at each of these stages the Child's reactions and postural development.
72. STUDY IN HUMAN DEVELOPMENT: PART II.
FORTY-TWO WEEKS TO FIFTEEN MONTHS

Producer: H.D. Behrens
Date Produced: 1946
Distributor: Pennsylvania State College, University Park, Penn.
Cost: not available
Running Time: 17 minutes
Type: silent, black & white

Continues the photographic case study of a normal boy in his home environment with records at 42 weeks, 12 months, and 15 months. Emphasizes gross motor development and perceptual-manipulatory reactions to objects.
73. THIRTY-SIX WEEKS BEHAVIOR DAY

Producer: Encyclopaedia Britannica Films
Date Produced: 1935
Cost: $50.00
Running Time: 10 minutes
Type: sound, black & white

Traces a day's activity for the baby previously pictured at twelve weeks. Reveals growth that has occurred during the interval; and depicts the first successful attempts at creeping by showing the infant trying to reach and seize a ball on the floor. Interprets the response at this age to attentions by the parents, and offers comment on the psychological implications of these reactions.
74. YOUR CHILDREN'S TEETH

Producer: British Information Services
Date Produced: 1946
Distributor: British Information Services, 30 Rockefeller Plaza, New York 20, N.Y.
Cost: $55.00
Running Time: 14 minutes
Type: sound, black & white

Explains the structure of first and second teeth and their growth. Prenatal care is vitally important to the forming of strong teeth. The child should be given a well balanced diet and taught the proper methods of brushing the teeth. Decay should be attended to at once for in its advanced stages it may poison the whole system.
75. BEFORE THE BABY COMES

Producer: Knowledge Builders
Date Produced: 1940
Distributor: Knowledge Builders, Visual Education Building,
            Floral Park, N.Y.
Cost: $50.00
Running Time: 10 minutes
Type: sound, black & white

A detailed study of correct practices for the expectant mother. The film shows the mother’s first trip to the doctor and explains the value of an early physical examination. Correct clothes are shown and explained; then dental care, foods to be eaten, exercise, bathing and other practices for good health during the period of pregnancy. The young woman who plays the part of the expectant mother shows no signs of pregnancy, and there is no offensive or questionable subject matter included in the film. The film is of a type which would be valuable for certain uses such as public health work, some phases of home economics and girls’ health courses.
Producer: United States Department of Labor, Washington, D.C.
Date Produced: 1942
Distributor: United States Department of Labor, Washington, D.C.
Cost: $60.00
Running Time: 30 minutes
Type: sound, black & white

The purpose of this film is to promote the establishment of periodical conferences between physicians and mothers of children from infancy to school age. The film explains how to organize and conduct a child health conference, and portrays the roles of physicians, public health nurses, dentists and volunteer workers. The whole function of a well baby clinic is shown, including the examinations of children and advice to parents on the necessity for children developing independence, on the importance of their becoming free from their mothers and on the necessity for playmates.
77. CHILD WELFARE IN SWEDEN

Producer: Nu-Art Films, Inc.
Date Produced: 1941
Distributor: Nu-Art Films, Inc., 112 W. 48th St.,
            New York, N.Y.
Cost: $30.00
Running Time: 11 minutes
Type: sound, black & white

It tells of the medical care and financial aid available before and after the birth of a child, of special housing arrangements. The lot of the working mother is greatly lightened by careful government supervision of both the mother and her children. The Swedes have cooperative nursery schools and summer camps. Parks and swimming pools are provided. The closing sequences tell the story of dental care available to the youngsters.
78. CHILDBIRTH (MODERN TECHNIQUE)

Producer: Sherwood Pictures
Date Produced: 1947
Distributor: Medical Research Film Library,
             1569 Broadway, Brooklyn 7, N.Y.
Cost: Not Available
Running Time: 10 minutes
Type: silent, black & white

Shows the entire process of childbirth.
79. CHILDBIRTH WITHOUT FEAR

Producer: J. Arthur Rank Productions
Date Produced: 1948
Distributor: United World Films, 1445 Park Avenue, New York, N.Y.
Cost: $200.00
Running Time: 20 minutes
Type: sound, color

This film shows natural childbirth in four African mothers delivered by Dr. Grantley Dick Read before he returned to England after five years in Africa. It demonstrates the results of his method of training and preparation for delivery and portrays the advantages of this method. The steps in the training are described, including antenatal education, breathing and relaxation, and physical exercises. The reasons for each step are fully described.
80. DENMARK GROWS UP

Producer: Danish Government Film Committee
Date Produced: 1947
Distributor: Danish Information Service, 588 Fifth Ave.,
New York 19, N.Y.
Cost: Free loan
Running Time: 23 minutes
Type: sound, black & white

A broad survey of public services undertaken to protect the lives of children in Denmark.
81. DESIGN FOR EXPECTANT PARENT CLASSES

Producer: Photographic Laboratory, University of Wisconsin
Date Produced: 1953
Distributor: Photographic Laboratory, University of Wisconsin, Madison, Wisconsin
Cost: $90.00
Running Time: 14 minutes
Type: sound, color

Planned for meetings of hospital and public health nurses, student nurses, physicians' meetings, and community groups interested in promoting parent education. Provides a basis for discussion of some of the needs of expectant parents and how these may be met through group discussion and activity.
82. EXPECTANT PARENTS MEET PIERRE THE PELICAN

Producer: Louisiana Society for Mental Health
Date Produced: 1952
Distributor: Louisiana Society for Mental Health,
            816 Hibernia Building, New Orleans 12, La.
Cost: Not Available
Running Time: 15 minutes
Type: sound, black & white

Shows method of developing use of prenatal letters by expectant parents.
83. EYES FOR TOMORROW

<table>
<thead>
<tr>
<th>Producer:</th>
<th>Emerson Yorke Studio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date Produced:</td>
<td>1944</td>
</tr>
<tr>
<td>Distributor:</td>
<td>National Society for the Prevention of Blindness, 1790 Broadway, New York, N.Y.</td>
</tr>
<tr>
<td>Cost:</td>
<td>$62.50</td>
</tr>
<tr>
<td>Running Time:</td>
<td>22 minutes</td>
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<tr>
<td>Type:</td>
<td>sound, black &amp; white</td>
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</table>

Stress good general health as a prerequisite for good eyesight. Also deals with the importance of prenatal care as a means of reducing the amount of blindness caused by syphilis and gonorrhea; the conservation of vision among school children; the use of sight-saving classes for children with seriously defective vision; the necessity for regular defective vision; the necessity for regular eye examinations; methods of treating glaucoma and trachoma; and the eye hazards of industry.
84. LUCKY JUNIOR

Producer: Michigan State Medical Society, 2020 Olds Tower, Lansing 8, Michigan
Date Produced: 1948
Distributor: Michigan State Medical Society, 2020 Olds Tower, Lansing 8, Michigan
Cost: $50.00
Running Time: 10 minutes
Type: sound, black & white

Designed to show the health safeguards available to the child of today, as contrasted with those of yesteryear, this film deals with the thoughts of a doctor who has just delivered his 2,000th baby. He recalls how he delivered this child's father twenty-five years ago, and thinks how much better a chance this baby has to grow up to a healthy manhood than his father had. The film illustrates modern protective measures, including up-to-date maternity hospitals protection by immunization against such deadly diseases as whooping cough, smallpox, diphtheria and tetanus, and disease control programs as exemplified by modern rheumatic fever treatment programs.
85. MO THERHOOD

<table>
<thead>
<tr>
<th>Producer</th>
<th>National Motion Picture Co.</th>
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</thead>
<tbody>
<tr>
<td>Date Produced:</td>
<td>1943</td>
</tr>
<tr>
<td>Distributor:</td>
<td>National Motion Picture Co., West Main St., Mooresville, Indiana</td>
</tr>
<tr>
<td>Cost:</td>
<td>$45.00</td>
</tr>
<tr>
<td>Running Time:</td>
<td>10 minutes</td>
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<tr>
<td>Type:</td>
<td>sound, black &amp; white</td>
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</tbody>
</table>

This film deals with prenatal care and covers such subjects as proper diet, the importance of seeing a physician early in pregnancy and visiting him regularly, the value of baths, adequate rest and light exercise, the proper kind of clothing, etc.
86. NURSE MIDWIFE

Producer: New Mexico Department of Public Health
Date Produced: Not Available
Distributor: New Mexico Department of Public Health, Health Education Division, Santa Fe, New Mexico
Cost: Not Available
Running Time: 27 minutes
Type: sound, color

Shows the work of nurse-midwives in New Mexico. Takes a pair of expectant parents through the prenatal, birth and postpartum periods.
87. NURSING PROCEDURES IN THE INFANTS' WARD

Producer: Anne M. Goodrich, R.N.
Date Produced: 1937
Distributor: Anne M. Goodrich, R.N., 12 Searles Rd., Darien, Conn.
Cost: $25.00
Running Time: 15 minutes
Type: silent, black & white

Shows how to hold, dress, weigh and feed a baby. Intended for nurses and nursing school students.
88. THE PHYSIOLOGY AND CONDUCT OF NORMAL LABOR

Producer: Joseph B. DeLee, M.D.
Date Produced: 1931
Distributor: American Medical Association, 535 No. Dearborn St.,
Chicago 10, Ill.
Cost: Not Available
Running Time: 45 minutes
Type: Silent, black & white

Presents physiology of labor through the three stages, including a
natural delivery completely unaided. The second part shows the conduct
of labor including duties of physician, examinations, repair of l plus
degree tear, and after care of patient and baby.
89. PREPARING FOR CHILDBIRTH WITHOUT FEAR

Producer: Rembrandt Films
Date Produced: 1955
Distributor: Rembrandt Films, 15 East 48th St., New York 17, N.Y.
Cost: $425.00
Running Time: 25 minutes
Type: sound, color

This film was made by M. Eric Duvivier with the collaboration of Professor Lepage and Dr. Langevin-Drouget of Maternity Pinart, in Paris, France.
90. STAGES OF CHILDBIRTH

Producer: William J. Ahern
Date Produced: 1944
Distributor: William J. Ahern, 126 Lexington Ave.,
            New York 16, N.Y.
Cost: Not Available
Running Time: 10 minutes
Type: sound, black & white

Pictures the various stages of childbirth including both normal and Caesarean delivery.
91. A START IN LIFE

Producer: Realist Films for British Ministry of Health
Date Produced: 1944
Distributor: British Information Services, 30 Rockefeller Plaza, New York 20, N.Y.
Cost: Not available
Running Time: 18 minutes
Type: sound, black & white

Prenatal and post-natal care of children in wartime Britain. Day nurseries, state schools, special schools for physically handicapped and delicate children, physical and mental training of children of all ages are dealt with.
92. THAT BABIES MAY LIVE

Producer: Carnation Co.
Date Produced: 1949
Distributor: Carnation, Nutritional Research Department,
             Los Angeles 36, Calif.
Cost: Not Available
Running Time: 20 minutes
Type: sound, black & white

Illustrates how infant mortality has been reduced through increased use and sanitary control of milk.
SECTION II.
93. APPRAISAL OF THE NEWBORN

Producer: University of Wisconsin
Date Produced: 1940
Distributor: University of Wisconsin, Photographic Laboratory,
1204 W. Johnson St., Madison 6, Wisconsin
Cost: $50.00
Running Time: 24 minutes
Type: sound, black & white

Emphasizes the importance of careful and adequate appraisal of the physical condition of the infant during the neonatal period and describes and demonstrates each step of the medical examination. The film stresses the value of a careful history which considers the socio-economic background of the family, as well as a family medical history, the mother's antepartum history, and the infant's natal and immediate postnatal history.
### 93. APPRAISAL OF THE NEWBORN

<table>
<thead>
<tr>
<th></th>
<th>Evaluators</th>
<th>TR</th>
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<tbody>
<tr>
<td>1. Is the topic covered adequately in this film?</td>
<td>100.0% Yes</td>
<td>0% No</td>
</tr>
<tr>
<td>2. Is the material shown up-to-date?</td>
<td>73.3% Yes</td>
<td>26.7% No</td>
</tr>
<tr>
<td>3. Is the material presented in a logical sequence?</td>
<td>95.4% Yes</td>
<td>4.6% No</td>
</tr>
<tr>
<td>4. Are the characterizations realistic?</td>
<td>95.5% Yes</td>
<td>4.5% No</td>
</tr>
<tr>
<td>5. Is the dialogue effective?</td>
<td>95.4% Yes</td>
<td>4.6% No</td>
</tr>
<tr>
<td>6. Is the background appropriate?</td>
<td>88.6% Yes</td>
<td>11.4% No</td>
</tr>
<tr>
<td>7. Is the amount of material reasonable for comprehension in one showing?</td>
<td>95.5% Yes</td>
<td>4.5% No</td>
</tr>
<tr>
<td>8. Are the teaching methods in the film conducive to learning?</td>
<td>37.8% Completely</td>
<td>62.2% Partially</td>
</tr>
<tr>
<td>9. Do you think this film would hold the interest of the audience?</td>
<td>58.7% Completely</td>
<td>41.3% Partially</td>
</tr>
<tr>
<td>10. Does the film content contain:</td>
<td></td>
<td></td>
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<tr>
<td>Many inaccuracies</td>
<td>4.8%</td>
<td>78.6%</td>
</tr>
<tr>
<td>Few inaccuracies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>No inaccuracies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. Is the speed of development of ideas:</td>
<td>4.3% Slow</td>
<td>60.9% Moderate</td>
</tr>
<tr>
<td>12. Is the photography:</td>
<td>8.7% Very Good</td>
<td>69.6% Good</td>
</tr>
</tbody>
</table>
13. Is the sound:

<table>
<thead>
<tr>
<th></th>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>10.9%</td>
<td>67.4%</td>
<td>19.6%</td>
<td>2.1%</td>
<td>0%</td>
<td></td>
</tr>
</tbody>
</table>

14. Is the coordination between sound and picture:

<table>
<thead>
<tr>
<th></th>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>13.6%</td>
<td>70.4%</td>
<td>13.6%</td>
<td>2.4%</td>
<td>0%</td>
<td></td>
</tr>
</tbody>
</table>

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

a. To introduce new material: 

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>15.5%</td>
<td>53.3%</td>
<td>24.4%</td>
<td>6.8%</td>
<td>45</td>
</tr>
</tbody>
</table>

b. To augment explanations:

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>20.0%</td>
<td>53.3%</td>
<td>24.4%</td>
<td>2.3%</td>
<td>45</td>
</tr>
</tbody>
</table>

c. To provide a common experience:

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>13.9%</td>
<td>65.1%</td>
<td>18.6%</td>
<td>2.4%</td>
<td>43</td>
</tr>
</tbody>
</table>

d. To develop skills:

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.1%</td>
<td>48.9%</td>
<td>40.0%</td>
<td>6.7%</td>
<td>45</td>
</tr>
</tbody>
</table>

e. To motivate:

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.5%</td>
<td>63.6%</td>
<td>27.3%</td>
<td>4.6%</td>
<td>44</td>
</tr>
</tbody>
</table>

f. To review:

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>22.7%</td>
<td>56.8%</td>
<td>15.9%</td>
<td>4.6%</td>
<td>44</td>
</tr>
</tbody>
</table>

16. For what type of audience is this film suited:

<table>
<thead>
<tr>
<th></th>
<th>Parents</th>
<th>Professional groups</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.5%</td>
<td>84.8%</td>
<td>8.7%</td>
<td></td>
</tr>
</tbody>
</table>

17. In your opinion could the content of the film be more effectively presented in some other way?

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>44.4%</td>
<td>55.6%</td>
<td>45</td>
</tr>
</tbody>
</table>

18. Would you use this film?

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>62.2%</td>
<td>37.8%</td>
<td>45</td>
</tr>
</tbody>
</table>

19. Do you think this film is worth purchasing for your school or organization?

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>43.2%</td>
<td>56.8%</td>
<td>44</td>
</tr>
</tbody>
</table>
94. BABY GOES HOME

Producer: Mead Johnson Company
Date Produced: 1954
Distributor: Mead Johnson Company, Park Square Bldg., Suite 907,
31 St. James Avenue, Boston 16, Massachusetts
Cost: Free rental
Running Time: 17 minutes
Type: sound, black & white

This film deals with formula preparation, bathing, and other procedures concerning the care of the newborn in the home. Designed to be shown to new mothers in the hospital, the film is available to those hospitals equipped to give frequent showings to new-mother audiences.
### BABY GOES HOME

<table>
<thead>
<tr>
<th>Question</th>
<th>Evaluators</th>
<th>TR</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Is the topic covered adequately in this film?</td>
<td>91.2%</td>
<td>8.8%</td>
</tr>
<tr>
<td>2. Is the material shown up-to-date?</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>3. Is the material presented in a logical sequence?</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>4. Are the characterizations realistic?</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>5. Is the dialogue effective?</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>6. Is the background appropriate?</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>7. Is the amount of material reasonable for comprehension in one showing?</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>8. Are the teaching methods in the film conducive to learning?</td>
<td>76.5%</td>
<td>23.5%</td>
</tr>
<tr>
<td>Completely</td>
<td>Partially</td>
<td>Not at all</td>
</tr>
<tr>
<td>9. Do you think this film would hold the interest of the audience?</td>
<td>85.3%</td>
<td>14.7%</td>
</tr>
<tr>
<td>Completely</td>
<td>Partially</td>
<td>Not at all</td>
</tr>
<tr>
<td>10. Does the film content contain:</td>
<td></td>
<td>54.5%</td>
</tr>
<tr>
<td>Many inaccuracies</td>
<td>Few inaccuracies</td>
<td>No inaccuracies</td>
</tr>
<tr>
<td>11. Is the speed of development of ideas:</td>
<td>39.4%</td>
<td>3.0%</td>
</tr>
<tr>
<td>Slow</td>
<td>Moderate</td>
<td>Fast</td>
</tr>
<tr>
<td>Adequate</td>
<td>57.6%</td>
<td></td>
</tr>
<tr>
<td>12. Is the photography:</td>
<td>52.9%</td>
<td>44.2%</td>
</tr>
<tr>
<td>Very Good</td>
<td>Good</td>
<td>Fair</td>
</tr>
<tr>
<td>Poor</td>
<td>Very Poor</td>
<td></td>
</tr>
</tbody>
</table>
13. Is the sound:

\[
\begin{array}{c|c|c|c|c}
\text{Very good} & \text{Good} & \text{Fair} & \text{Poor} & \text{Very Poor} \\
\hline
52.9\% & 44.1\% & 3.0\% &       &       \\
\end{array}
\]

14. Is the coordination between sound and picture:

\[
\begin{array}{c|c|c|c|c}
\text{Very good} & \text{Good} & \text{Fair} & \text{Poor} & \text{Very Poor} \\
\hline
48.5\% & 48.5\% & 3.0\% &       &       \\
\end{array}
\]

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

a. To introduce new material:

\[
\begin{array}{c|c|c|c|c}
\text{Excellent} & \text{Good} & \text{Fair} & \text{Poor} \\
\hline
54.5\% & 42.4\% & 3.1\% &       \\
\end{array}
\]

b. To augment explanations:

\[
\begin{array}{c|c|c|c|c}
\text{Excellent} & \text{Good} & \text{Fair} & \text{Poor} \\
\hline
45.5\% & 51.5\% & 3.0\% &       \\
\end{array}
\]

c. To provide a common experience:

\[
\begin{array}{c|c|c|c|c}
\text{Excellent} & \text{Good} & \text{Fair} & \text{Poor} \\
\hline
59.4\% & 40.6\% &       &       \\
\end{array}
\]

d. To develop skills:

\[
\begin{array}{c|c|c|c|c}
\text{Excellent} & \text{Good} & \text{Fair} & \text{Poor} \\
\hline
32.4\% & 58.8\% & 8.8\% &       \\
\end{array}
\]

e. To motivate:

\[
\begin{array}{c|c|c|c|c}
\text{Excellent} & \text{Good} & \text{Fair} & \text{Poor} \\
\hline
41.2\% & 55.9\% & 2.9\% &       \\
\end{array}
\]

f. To review:

\[
\begin{array}{c|c|c|c|c}
\text{Excellent} & \text{Good} & \text{Fair} & \text{Poor} \\
\hline
48.5\% & 48.5\% & 3.0\% &       \\
\end{array}
\]

16. For what type of audience is this film suited:

\[
\begin{array}{c|c|c|c|c}
\text{Parents} & \text{Professional groups} & \text{Other} \\
\hline
52.9\% & 4.2\% & 44.2\% &       \\
\end{array}
\]

17. In your opinion could the content of the film be more effectively presented in some other way?

\[
\begin{array}{c|c|c|c}
\text{Yes} & \text{No} \\
\hline
12.9\% & 87.1\% &       \\
\end{array}
\]

18. Would you use this film?

\[
\begin{array}{c|c|c|c}
\text{Yes} & \text{No} \\
\hline
87.5\% & 12.5\% &       \\
\end{array}
\]

19. Do you think this film is worth purchasing for your school or organization?

\[
\begin{array}{c|c|c|c}
\text{Yes} & \text{No} \\
\hline
61.3\% & 38.7\% &       \\
\end{array}
\]
95. BATHING TIME FOR BABY

Producer: Walt Disney Productions
Date Produced: 1946
Distributor: Nursing Education Program, Johnson & Johnson,
            141 West Jackson Blvd., Chicago, Ill.
Cost: Free Loan
Running Time: 13 minutes
Type: sound, color

Complete directions on the table-tub bath are given, step by step, for making bathing time a happy experience for both the nurse or mother and the infant. Dr. Stork instructs his class of novice storks on the subject of the baby's bath, through each detail, from the room temperature right through to the blue wrapping blanket tucked around the clean and shining infant.
BATHING TIME FOR BABY

1. Is the topic covered adequately in this film?  
   98.0% Yes  2.0% No

2. Is the material shown up-to-date?  
   93.9% Yes  6.1% No

3. Is the material presented in a logical sequence?  
   100% Yes

4. Are the characterizations realistic?  
   62.5% Yes  37.5% No

5. Is the dialogue effective?  
   100% Yes

6. Is the background appropriate?  
   95.7% Yes  4.3% No

7. Is the amount of material reasonable for comprehension in one showing?  
   100% Yes

8. Are the teaching methods in the film conducive to learning?  
   71.4% Completely  28.6% Partially

9. Do you think this film would hold the interest of the audience?  
   87.5% Completely  12.5% Partially

10. Does the film content contain:  
    Many inaccuracies  55.3%  Few inaccuracies

11. Is the speed of development of ideas:  
    Slow  36.0%  Moderate  22.0%  Fast  42.0%  Adequate

12. Is the photography:  
    Very Good  67.3%  Good  32.7%  Fair  Poor  Very Poor
13. Is the sound:

<table>
<thead>
<tr>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>66.0%</td>
<td>34.0%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

14. Is the coordination between sound and picture:

<table>
<thead>
<tr>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>69.4%</td>
<td>30.6%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

a. To introduce new material:

<table>
<thead>
<tr>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>48.0%</td>
<td>46.0%</td>
<td>6.0%</td>
<td></td>
</tr>
</tbody>
</table>

b. To augment explanations:

<table>
<thead>
<tr>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>43.7%</td>
<td>47.9%</td>
<td>8.4%</td>
<td></td>
</tr>
</tbody>
</table>

c. To provide a common experience:

<table>
<thead>
<tr>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>42.8%</td>
<td>44.9%</td>
<td>12.3%</td>
<td></td>
</tr>
</tbody>
</table>

d. To develop skills:

<table>
<thead>
<tr>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>34.7%</td>
<td>51.0%</td>
<td>14.3%</td>
<td></td>
</tr>
</tbody>
</table>

e. To motivate:

<table>
<thead>
<tr>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>42.8%</td>
<td>46.9%</td>
<td>10.3%</td>
<td></td>
</tr>
</tbody>
</table>

f. To review:

<table>
<thead>
<tr>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>45.8%</td>
<td>52.1%</td>
<td>2.1%</td>
<td></td>
</tr>
</tbody>
</table>

16. For what type of audience is this film suited:

<table>
<thead>
<tr>
<th>Parents</th>
<th>Professional groups</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>38.8%</td>
<td>2.0%</td>
<td>59.2%</td>
</tr>
</tbody>
</table>

17. In your opinion could the content of the film be more effectively presented in some other way?

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>22.4%</td>
<td>77.6%</td>
</tr>
</tbody>
</table>

18. Would you use this film?

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>91.5%</td>
<td>8.5%</td>
</tr>
</tbody>
</table>

19. Do you think this film is worth purchasing for your school or organization?

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>76.6%</td>
<td>23.4%</td>
</tr>
</tbody>
</table>
96. CARE OF THE NEWBORN BABY

Producer: U.S. Office of Education
Date Produced: 1944
Cost: $65.67
Running Time: 31 minutes
Type: sound, black & white

One of a series of films produced by the U. S. Office of Education for the instruction of professional nurses. Shows the nurse's functions and duties in teaching parents to care for newborn babies. Indicates what the nurse can do in the home, clinic and hospital. Demonstrates how to hold, dress, bathe and feed a baby, and discusses the preparation of layettes, diets in pregnancy, the nursing mother's food, the baby's need for security and affection, etc.
96. CARE OF THE NEWBORN BABY

1. Is the topic covered adequately in this film? 93.3% 6.7%
   Evaluators 45 TR
   Yes No

2. Is the material shown up-to-date? 71.1% 28.9%
   Yes No

3. Is the material presented in a logical sequence? 93.3% 6.7%
   Yes No

4. Are the characterizations realistic? 95.5% 4.5%
   Yes No

5. Is the dialogue effective? 95.1% 4.6% 4
   Yes No

6. Is the background appropriate? 86.1% 13.6% 4
   Yes No

7. Is the amount of material reasonable for comprehension in one showing? 93.1% 6.9% 4
   Yes No

8. Are the teaching methods in the film conducive to learning? 62.2% 35.5% 2.3%
   Completely Partially Not at all

9. Do you think this film would hold the interest of the audience? 77.3% 20.5% 2.2%
   Completely Partially Not at all

10. Does the film content contain: 4.4% 55.6% 40.0%
    Many inaccuracies Few inaccuracies No inaccuracies

11. Is the speed of development of ideas: 4.4% 62.2% 2.3% 31.1%
    Slow Moderate Fast Adequate

12. Is the photography: 31.1% 53.4% 13.3% 2.2%
    Very Good Good Fair Poor Very Poor
13. Is the sound:  
- **31.1%** Very good  
- **55.6%** Good  
- **8.9%** Fair  
- **2.2%** Poor  
- **2.2%** Very Poor

14. Is the coordination between sound and picture:  
- **41.1%** Very good  
- **42.2%** Good  
- **8.9%** Fair  
- **2.2%** Poor  
- **2.2%** Very Poor

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

- **a.** To introduce new material:  
  - **31.1%** Excellent  
  - **42.2%** Good  
  - **17.8%** Fair  
  - **8.9%** Poor

- **b.** To augment explanations:  
  - **34.1%** Excellent  
  - **47.8%** Good  
  - **13.6%** Fair  
  - **4.5%** Poor

- **c.** To provide a common experience:  
  - **41.9%** Excellent  
  - **48.9%** Good  
  - **2.3%** Fair  
  - **6.9%** Poor

- **d.** To develop skills:  
  - **34.1%** Excellent  
  - **45.5%** Good  
  - **15.9%** Fair  
  - **4.5%** Poor

- **e.** To motivate:  
  - **38.6%** Excellent  
  - **52.3%** Good  
  - **4.5%** Fair  
  - **4.6%** Poor

- **f.** To review:  
  - **38.6%** Excellent  
  - **47.8%** Good  
  - **6.8%** Fair  
  - **6.8%** Poor

16. For what type of audience is this film suited:  
- **42.2%** Parents  
- **13.3%** Professional groups  
- **44.5%** Other

17. In your opinion could the content of the film be more effectively presented in some other way?  
- **16.7%** Yes  
- **83.3%** No

18. Would you use this film?  
- **83.3%** Yes  
- **16.7%** No

19. Do you think this film is worth purchasing for your school or organization?  
- **70.8%** Yes  
- **29.2%** No
97. DR. SPOCK

Producer: March of Time Forum Films
Date Produced: 1953
Distributor: McGraw-Hill Films, Text Film Department,
            330 West 42nd St., New York 36, N.Y.
Cost: $115.00
Running Time: 26 minutes
Type: sound, black & white

Dr. Benjamin Spock, well-known and widely published American pediatrician, discusses the care and training of children from infancy to the age of six, with some encouraging words of advice to parents who encounter difficulty in raising their children "according to the book". The film goes into a number of homes to show typical examples of child behavior and illustrations of child care at different age levels. At a well baby clinic in Pittsburgh, Dr. Spock is seen discussing child problems with mothers. He stresses the importance of an awakened public interest in the well-being of our future citizens.
### Evaluators: 32

<table>
<thead>
<tr>
<th>1. Is the topic covered adequately in this film?</th>
<th>30</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>80.0%</td>
</tr>
<tr>
<td>No</td>
<td>20.0%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2. Is the material shown up-to-date?</th>
<th>31</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>100%</td>
</tr>
<tr>
<td>No</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3. Is the material presented in a logical sequence?</th>
<th>31</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>100%</td>
</tr>
<tr>
<td>No</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4. Are the characterizations realistic?</th>
<th>30</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>96.7%</td>
</tr>
<tr>
<td>No</td>
<td>3.3%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>5. Is the dialogue effective?</th>
<th>30</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>96.9%</td>
</tr>
<tr>
<td>No</td>
<td>3.1%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>6. Is the background appropriate?</th>
<th>26.9%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>7. Is the amount of material reasonable for comprehension in one showing?</th>
<th>26.2%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>8. Are the teaching methods in the film conducive to learning?</th>
<th>19.0%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Completely</td>
<td>62.5%</td>
</tr>
<tr>
<td>Partially</td>
<td>37.5%</td>
</tr>
<tr>
<td>Not at all</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>9. Do you think this film would hold the interest of the audience?</th>
<th>19.0%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Completely</td>
<td>78.1%</td>
</tr>
<tr>
<td>Partially</td>
<td>21.9%</td>
</tr>
<tr>
<td>Not at all</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>10. Does the film content contain:</th>
<th>19.0%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Many inaccuracies</td>
<td></td>
</tr>
<tr>
<td>Few inaccuracies</td>
<td>21.9%</td>
</tr>
<tr>
<td>No inaccuracies</td>
<td>78.1%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>11. Is the speed of development of ideas:</th>
<th>19.0%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Slow</td>
<td>46.9%</td>
</tr>
<tr>
<td>Moderate</td>
<td></td>
</tr>
<tr>
<td>Fast</td>
<td>3.1%</td>
</tr>
<tr>
<td>Adequate</td>
<td>50.0%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>12. Is the photography:</th>
<th>19.0%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very Good</td>
<td>46.9%</td>
</tr>
<tr>
<td>Good</td>
<td>43.7%</td>
</tr>
<tr>
<td>Fair</td>
<td>9.1%</td>
</tr>
<tr>
<td>Poor</td>
<td></td>
</tr>
<tr>
<td>Very Poor</td>
<td></td>
</tr>
</tbody>
</table>

---

**DR. SPOCK**
13. Is the sound:

<table>
<thead>
<tr>
<th></th>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percentage</td>
<td>37.5%</td>
<td>53.1%</td>
<td>9.4%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

14. Is the coordination between sound and picture:

<table>
<thead>
<tr>
<th></th>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percentage</td>
<td>43.7%</td>
<td>43.8%</td>
<td>9.4%</td>
<td>3.1%</td>
<td></td>
</tr>
</tbody>
</table>

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

<table>
<thead>
<tr>
<th>Purpose</th>
<th>Percentage</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>To introduce new material:</td>
<td>53.1%</td>
<td>21.9%</td>
<td>25.0%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>To augment explanations:</td>
<td>56.2%</td>
<td>28.1%</td>
<td>15.7%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>To provide a common experience:</td>
<td>59.4%</td>
<td>25.0%</td>
<td>15.6%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>To develop skills:</td>
<td>28.1%</td>
<td>34.4%</td>
<td>34.4%</td>
<td>3.1%</td>
<td></td>
</tr>
<tr>
<td>To motivate:</td>
<td>53.1%</td>
<td>34.4%</td>
<td>12.5%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>To review:</td>
<td>59.4%</td>
<td>25.0%</td>
<td>15.6%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

16. For what type of audience is this film suited:

<table>
<thead>
<tr>
<th>Audience</th>
<th>Percentage</th>
<th>Parents</th>
<th>Professional groups</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>40.6%</td>
<td></td>
<td></td>
<td>59.4%</td>
</tr>
</tbody>
</table>

17. In your opinion could the content of the film be more effectively presented in some other way?

<table>
<thead>
<tr>
<th>Opinion</th>
<th>Percentage</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>19.4%</td>
<td>Yes</td>
<td>No</td>
</tr>
</tbody>
</table>

18. Would you use this film?

<table>
<thead>
<tr>
<th>Opinion</th>
<th>Percentage</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>83.9%</td>
<td>Yes</td>
<td>No</td>
</tr>
</tbody>
</table>

19. Do you think this film is worth purchasing for your school or organization?

<table>
<thead>
<tr>
<th>Opinion</th>
<th>Percentage</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>77.4%</td>
<td>Yes</td>
<td>No</td>
</tr>
</tbody>
</table>
98. STARTING LINE

Producer: International Film Bureau Inc.
Date Produced: 1948
Distributor: International Film Bureau Inc., 57 East Jackson Blvd.,
            Chicago 4, Illinois
Cost: $75.00
Running Time: 22 minutes
Type: sound, black & white

The care of premature infants, particularly as carried out by the
hospital premature center in Peoria, Illinois. Statistics indicate
the extent of prematurity in the United States, and the program of
the U.S. Children's Bureau in its attack on this problem is outlined.
The film then describes in some detail the program of the Illinois
State Department of Health - encouragement of the best prenatal care
through clinics, group class instruction, etc., and the hospital
premature center in which the infants can be given the best possible
care during the neonatal period. The center's routine in caring for
a typical premature baby is followed through from the moment of birth
until the infant is home with his parents.
1. Is the topic covered adequately in this film?  
   - Yes: 83.8%, No: 16.2%  

2. Is the material shown up-to-date?  
   - Yes: 17.4%, No: 52.6%  

3. Is the material presented in a logical sequence?  
   - Yes: 100%, No:  

4. Are the characterizations realistic?  
   - Yes: 97.3%, No: 2.7%  

5. Is the dialogue effective?  
   - Yes: 94.6%, No: 5.4%  

6. Is the background appropriate?  
   - Yes: 94.6%, No: 5.4%  

7. Is the amount of material reasonable for comprehension in one showing?  
   - Yes: 91.9%, No: 8.1%  

8. Are the teaching methods in the film conducive to learning?  
   - Completely: 27.0%, Partially: 67.6%, Not at all: 5.4%  

9. Do you think this film would hold the interest of the audience?  
   - Completely: 54.1%, Partially: 45.2%, Not at all:  

10. Does the film content contain:  
    - Many inaccuracies: 10.8%, Few inaccuracies: 54.1%, No inaccuracies: 35.1%  

11. Is the speed of development of ideas:  
    - Slow: 52.8%, Moderate: 5.6%, Fast: 41.6%  

12. Is the photography:  
    - Very Good: 18.4%, Good: 68.4%, Fair: 13.2%, Poor:  
    - Very Poor:  

13. Is the sound:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very good</td>
<td>18.4%</td>
</tr>
<tr>
<td>Good</td>
<td>78.9%</td>
</tr>
<tr>
<td>Fair</td>
<td>2.7%</td>
</tr>
<tr>
<td>Poor</td>
<td>Very Poor</td>
</tr>
</tbody>
</table>

14. Is the coordination between sound and picture:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very good</td>
<td>28.9%</td>
</tr>
<tr>
<td>Good</td>
<td>71.1%</td>
</tr>
<tr>
<td>Fair</td>
<td>Poor</td>
</tr>
<tr>
<td>Very Poor</td>
<td></td>
</tr>
</tbody>
</table>

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

<table>
<thead>
<tr>
<th>Purpose</th>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>To introduce new material:</td>
<td>Excellent</td>
<td>22.2%</td>
</tr>
<tr>
<td></td>
<td>Good</td>
<td>36.1%</td>
</tr>
<tr>
<td></td>
<td>Fair</td>
<td>36.1%</td>
</tr>
<tr>
<td></td>
<td>Poor</td>
<td>5.6%</td>
</tr>
<tr>
<td></td>
<td>Very Poor</td>
<td>36</td>
</tr>
<tr>
<td>To augment explanations:</td>
<td>Excellent</td>
<td>33.3%</td>
</tr>
<tr>
<td></td>
<td>Good</td>
<td>36.1%</td>
</tr>
<tr>
<td></td>
<td>Fair</td>
<td>30.6%</td>
</tr>
<tr>
<td></td>
<td>Poor</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Very Poor</td>
<td>36</td>
</tr>
<tr>
<td>To provide a common experience:</td>
<td>Excellent</td>
<td>30.6%</td>
</tr>
<tr>
<td></td>
<td>Good</td>
<td>33.3%</td>
</tr>
<tr>
<td></td>
<td>Fair</td>
<td>25%</td>
</tr>
<tr>
<td></td>
<td>Poor</td>
<td>11.1%</td>
</tr>
<tr>
<td></td>
<td>Very Poor</td>
<td>36</td>
</tr>
<tr>
<td>To develop skills:</td>
<td>Excellent</td>
<td>16.3%</td>
</tr>
<tr>
<td></td>
<td>Good</td>
<td>32.4%</td>
</tr>
<tr>
<td></td>
<td>Fair</td>
<td>37.8%</td>
</tr>
<tr>
<td></td>
<td>Poor</td>
<td>13.5%</td>
</tr>
<tr>
<td></td>
<td>Very Poor</td>
<td>37</td>
</tr>
<tr>
<td>To motivate:</td>
<td>Excellent</td>
<td>28.6%</td>
</tr>
<tr>
<td></td>
<td>Good</td>
<td>31.4%</td>
</tr>
<tr>
<td></td>
<td>Fair</td>
<td>28.6%</td>
</tr>
<tr>
<td></td>
<td>Poor</td>
<td>11.4%</td>
</tr>
<tr>
<td></td>
<td>Very Poor</td>
<td>35</td>
</tr>
<tr>
<td>To review:</td>
<td>Excellent</td>
<td>21.6%</td>
</tr>
<tr>
<td></td>
<td>Good</td>
<td>54.1%</td>
</tr>
<tr>
<td></td>
<td>Fair</td>
<td>16.2%</td>
</tr>
<tr>
<td></td>
<td>Poor</td>
<td>8.1%</td>
</tr>
<tr>
<td></td>
<td>Very Poor</td>
<td>37</td>
</tr>
</tbody>
</table>

16. For what type of audience is this film suited:

<table>
<thead>
<tr>
<th>Audience</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parents</td>
<td>28.9%</td>
</tr>
<tr>
<td>Professional groups</td>
<td>34.3%</td>
</tr>
<tr>
<td>Other</td>
<td>36.8%</td>
</tr>
</tbody>
</table>

17. In your opinion could the content of the film be more effectively presented in some other way?

<table>
<thead>
<tr>
<th>Option</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>34.3%</td>
</tr>
<tr>
<td>No</td>
<td>65.7%</td>
</tr>
</tbody>
</table>

18. Would you use this film?

<table>
<thead>
<tr>
<th>Option</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>51.4%</td>
</tr>
<tr>
<td>No</td>
<td>48.6%</td>
</tr>
</tbody>
</table>

19. Do you think this film is worth purchasing for your school or organization?

<table>
<thead>
<tr>
<th>Option</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>45.7%</td>
</tr>
<tr>
<td>No</td>
<td>54.3%</td>
</tr>
</tbody>
</table>
99. BABY MEETS HIS PARENTS

Producer: Encyclopaedia Britannica Films
Date Produced: 1948
Distributor: Encyclopaedia Britannica Films, 161 Mass. Ave.,
            Boston, Mass.
Cost: $50.00
Running Time: 11 minutes
Type: sound, black & white

Clearly points out how differences in personalities can be accounted for, not only by heredity, but also by the human relationship and environment factors experienced during the first years of life. Explains, with life situations, how the infant personality is influenced by the extent to which he finds fulfillment of his needs.
99. BABY MEETS HIS PARENTS

1. Is the topic covered adequately in this film?
   - Yes: 63.0%
   - No: 37.0%

2. Is the material shown up-to-date?
   - Yes: 89.1%
   - No: 10.9%

3. Is the material presented in a logical sequence?
   - Yes: 91.3%
   - No: 8.7%

4. Are the characterizations realistic?
   - Yes: 97.8%
   - No: 2.2%

5. Is the dialogue effective?
   - Yes: 93.2%
   - No: 6.8%

6. Is the background appropriate?
   - Yes: 97.8%
   - No: 2.2%

7. Is the amount of material reasonable for comprehension in one showing?
   - Yes: 88.6%
   - No: 11.4%

8. Are the teaching methods in the film conducive to learning?
   - Completely: 26.1%
   - Partially: 69.6%
   - Not at all: 4.3%

9. Do you think this film would hold the interest of the audience?
   - Completely: 54.3%
   - Partially: 43.5%
   - Not at all: 2.2%

10. Does the film content contain:
    - Many inaccuracies: 54.5%
    - Few inaccuracies: 45.5%
    - No inaccuracies: 0%

11. Is the speed of development of ideas:
    - Slow: 15.2%
    - Moderate: 54.3%
    - Fast: 2.2%
    - Adequate: 28.3%

12. Is the photography:
    - Very Good: 26.1%
    - Good: 63.0%
    - Fair: 8.7%
    - Poor: 2.2%
    - Very Poor: 0%
13. Is the sound:

<table>
<thead>
<tr>
<th></th>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Score</td>
<td>26.1%</td>
<td>71.7%</td>
<td>2.2%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

14. Is the coordination between sound and picture:

<table>
<thead>
<tr>
<th></th>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Score</td>
<td>30.2%</td>
<td>62.8%</td>
<td>7.0%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

a. To introduce new material:

<table>
<thead>
<tr>
<th>Degree</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Score</td>
<td>15.5%</td>
<td>48.9%</td>
<td>33.3%</td>
<td>2.3%</td>
</tr>
</tbody>
</table>

b. To augment explanations:

<table>
<thead>
<tr>
<th>Degree</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Score</td>
<td>17.4%</td>
<td>56.5%</td>
<td>21.7%</td>
<td>4.4%</td>
</tr>
</tbody>
</table>

c. To provide a common experience:

<table>
<thead>
<tr>
<th>Degree</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Score</td>
<td>18.2%</td>
<td>59.1%</td>
<td>20.4%</td>
<td>2.3%</td>
</tr>
</tbody>
</table>

d. To develop skills:

<table>
<thead>
<tr>
<th>Degree</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Score</td>
<td>13.6%</td>
<td>34.1%</td>
<td>43.2%</td>
<td>9.1%</td>
</tr>
</tbody>
</table>

e. To motivate:

<table>
<thead>
<tr>
<th>Degree</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Score</td>
<td>17.8%</td>
<td>42.2%</td>
<td>31.1%</td>
<td>8.9%</td>
</tr>
</tbody>
</table>

f. To review:

<table>
<thead>
<tr>
<th>Degree</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Score</td>
<td>11.1%</td>
<td>60.0%</td>
<td>24.4%</td>
<td>4.5%</td>
</tr>
</tbody>
</table>

16. For what type of audience is this film suited:

<table>
<thead>
<tr>
<th>Audience</th>
<th>Parents</th>
<th>Professional groups</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>Score</td>
<td>51.1%</td>
<td>6.1%</td>
<td>42.2%</td>
</tr>
</tbody>
</table>

17. In your opinion could the content of the film be more effectively presented in some other way?

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Score</td>
<td>56.1%</td>
<td>43.9%</td>
</tr>
</tbody>
</table>

18. Would you use this film?

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Score</td>
<td>60.0%</td>
<td>40.0%</td>
</tr>
</tbody>
</table>

19. Do you think this film is worth purchasing for your school or organization?

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Score</td>
<td>48.8%</td>
<td>51.2%</td>
</tr>
</tbody>
</table>
100. THE CHILD AND HIS THUMB

Producer: Knowledge Builders
Date Produced: 1952
Distributor: Knowledge Builders, Visual Education Building, Floral Park, N.Y.
Cost: Black & white $60.00 - Color $150.00
Running Time: 20 minutes
Type: sound, black & white or color

A summary of years of research by an outstanding orthodontist on the problems of thumbsucking reassuring to parents and instructive to professional and lay groups.
100. **THE CHILD AND HIS THUMB**

1. Is the topic covered adequately in this film?  
   - **Evaluators**: 39  
   - **TR**: 74.4% 25.6%  
   - Yes No

2. Is the material shown up-to-date?  
   - **Evaluators**: 39  
   - **TR**: 89.7% 10.3%  
   - Yes No

3. Is the material presented in a logical sequence?  
   - **Evaluators**: 39  
   - **TR**: 97.4% 2.6%  
   - Yes No

4. Are the characterizations realistic?  
   - **Evaluators**: 39  
   - **TR**: 97.4% 2.6%  
   - Yes No

5. Is the dialogue effective?  
   - **Evaluators**: 36  
   - **TR**: 100%  
   - Yes No

6. Is the background appropriate?  
   - **Evaluators**: 39  
   - **TR**: 89.7% 10.3%  
   - Yes No

7. Is the amount of material reasonable for comprehension in one showing?  
   - **Evaluators**: 38  
   - **TR**: 76.3% 23.7%  
   - Yes No

8. Are the teaching methods in the film conducive to learning?  
   - **Evaluators**: 38.5% 59.0% 2.5%  
   - **TR**: 38.5% 59.0% 2.5%  
   - Completely Partially Not at all

9. Do you think this film would hold the interest of the audience?  
   - **Evaluators**: 51.3% 43.6% 5.1%  
   - **TR**: 51.3% 43.6% 5.1%  
   - Completely Partially Not at all

10. Does the film content contain:  
    - **Evaluators**: 2.7% 45.9% 51.4%  
    - **TR**: 2.7% 45.9% 51.4%  
    - No inaccuracy Few inaccuracy Many inaccuracy

11. Is the speed of development of ideas:  
    - **Evaluators**: 2.6% 38.5% 5.1% 53.8%  
    - **TR**: 2.6% 38.5% 5.1% 53.8%  
    - Slow Moderate Fast Adequate

12. Is the photography:  
    - **Evaluators**: 30.8% 56.4% 12.8%  
    - **TR**: 30.8% 56.4% 12.8%  
    - Very Good Good Fair Poor Very Poor
13. Is the sound:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very good</td>
<td>33.3%</td>
</tr>
<tr>
<td>Good</td>
<td>51.3%</td>
</tr>
<tr>
<td>Fair</td>
<td>10.3%</td>
</tr>
<tr>
<td>Poor</td>
<td>5.1%</td>
</tr>
</tbody>
</table>

14. Is the coordination between sound and picture:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very good</td>
<td>32.4%</td>
</tr>
<tr>
<td>Good</td>
<td>51.4%</td>
</tr>
<tr>
<td>Fair</td>
<td>13.5%</td>
</tr>
<tr>
<td>Poor</td>
<td>2.7%</td>
</tr>
</tbody>
</table>

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

a. To introduce new material:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>30.8%</td>
</tr>
<tr>
<td>Good</td>
<td>51.3%</td>
</tr>
<tr>
<td>Fair</td>
<td>10.2%</td>
</tr>
<tr>
<td>Poor</td>
<td>7.7%</td>
</tr>
</tbody>
</table>

b. To augment explanations:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>30.8%</td>
</tr>
<tr>
<td>Good</td>
<td>43.6%</td>
</tr>
<tr>
<td>Fair</td>
<td>17.9%</td>
</tr>
<tr>
<td>Poor</td>
<td>7.7%</td>
</tr>
</tbody>
</table>

c. To provide a common experience:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>33.3%</td>
</tr>
<tr>
<td>Good</td>
<td>38.9%</td>
</tr>
<tr>
<td>Fair</td>
<td>25.0%</td>
</tr>
<tr>
<td>Poor</td>
<td>2.8%</td>
</tr>
</tbody>
</table>

d. To develop skills:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>17.1%</td>
</tr>
<tr>
<td>Good</td>
<td>28.6%</td>
</tr>
<tr>
<td>Fair</td>
<td>37.2%</td>
</tr>
<tr>
<td>Poor</td>
<td>17.1%</td>
</tr>
</tbody>
</table>

e. To motivate:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>34.2%</td>
</tr>
<tr>
<td>Good</td>
<td>36.8%</td>
</tr>
<tr>
<td>Fair</td>
<td>26.3%</td>
</tr>
<tr>
<td>Poor</td>
<td>2.7%</td>
</tr>
</tbody>
</table>

f. To review:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>26.3%</td>
</tr>
<tr>
<td>Good</td>
<td>55.3%</td>
</tr>
<tr>
<td>Fair</td>
<td>15.8%</td>
</tr>
<tr>
<td>Poor</td>
<td>2.6%</td>
</tr>
</tbody>
</table>

16. For what type of audience is this film suited:

<table>
<thead>
<tr>
<th>Audience</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parents</td>
<td>20.5%</td>
</tr>
<tr>
<td>Professional groups</td>
<td>12.8%</td>
</tr>
<tr>
<td>Other</td>
<td>66.7%</td>
</tr>
</tbody>
</table>

17. In your opinion could the content of the film be more effectively presented in some other way?

<table>
<thead>
<tr>
<th>Opinion</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>40.7%</td>
</tr>
<tr>
<td>No</td>
<td>58.3%</td>
</tr>
</tbody>
</table>

18. Would you use this film?

<table>
<thead>
<tr>
<th>Use</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>61.5%</td>
</tr>
<tr>
<td>No</td>
<td>35.5%</td>
</tr>
</tbody>
</table>

19. Do you think this film is worth purchasing for your school or organization?

<table>
<thead>
<tr>
<th>Opinion</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>53.1%</td>
</tr>
<tr>
<td>No</td>
<td>46.9%</td>
</tr>
</tbody>
</table>
101. MARTHA BELONGS

Producer: Photographic Laboratory, University of Wisconsin
Date Produced: 1949
Distributor: Photographic Laboratory, University of Wisconsin,
            Madison, Wisconsin
Cost: $60.00
Running Time: 10 minutes
Type: sound, color

Depicts clearly and simply some of the basic aspects in the physical and emotional care of the new addition to the family. Although the baby has definite needs of her own, these are dealt with always in relation to her being a member of a family group. Martha tells the story from her point of view.
101. MARSHA BELONGS

1. Is the topic covered adequately in this film?  
   | Evaluators | TR |
   | 35          | 88.6% 11.4% |
   | Yes         | No   |

2. Is the material shown up-to-date?  
   | 97.1% 2.9% |
   | Yes        | No   |

3. Is the material presented in a logical sequence?  
   | 100%       |
   | Yes        | No   |

4. Are the characterizations realistic?  
   | 97.1% 2.9% |
   | Yes        | No   |

5. Is the dialogue effective?  
   | 94.3% 5.7% |
   | Yes        | No   |

6. Is the background appropriate?  
   | 94.3% 5.7% |
   | Yes        | No   |

7. Is the amount of material reasonable for comprehension in one showing?  
   | 100%       |
   | Yes        | No   |

8. Are the teaching methods in the film conducive to learning?  
   | 41.2% 58.8% |
   | Completely  | Partially |
   | Not at all  |       |

9. Do you think this film would hold the interest of the audience?  
   | 77.1% 22.9% |
   | Completely  | Partially |
   | Not at all  |       |

10. Does the film content contain:  
    | Many inaccuracies | Few inaccuracies | No inaccuracies |
    | 35.3%            | 64.7%            |       |

11. Is the speed of development of ideas:  
    | Slow | Moderate | Fast | Adequate |
    | 58.8% | 2.9% | 38.3% |

12. Is the photography:  
    | Very Good | Good | Fair | Poor | Very Poor |
    | 32.4% | 58.8% | 8.8% |       |       |
13. Is the sound:  

<table>
<thead>
<tr>
<th></th>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>203</td>
<td>34.3%</td>
<td>45.7%</td>
<td>20.0%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

14. Is the coordination between sound and picture:  

<table>
<thead>
<tr>
<th></th>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>34</td>
<td>35.3%</td>
<td>61.8%</td>
<td>2.9%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?  

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. To introduce new material:</td>
<td>35.3%</td>
<td>26.5%</td>
<td>26.5%</td>
<td>11.7%</td>
<td></td>
</tr>
<tr>
<td>b. To augment explanations:</td>
<td>36.4%</td>
<td>45.4%</td>
<td>15.2%</td>
<td>3.0%</td>
<td></td>
</tr>
<tr>
<td>c. To provide a common experience:</td>
<td>42.4%</td>
<td>45.5%</td>
<td>12.1%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>d. To develop skills:</td>
<td>23.5%</td>
<td>58.8%</td>
<td>11.8%</td>
<td>5.9%</td>
<td></td>
</tr>
<tr>
<td>e. To motivate:</td>
<td>38.2%</td>
<td>32.4%</td>
<td>29.4%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>f. To review:</td>
<td>29.4%</td>
<td>52.9%</td>
<td>14.7%</td>
<td>3.0%</td>
<td></td>
</tr>
</tbody>
</table>

16. For what type of audience is this film suited:  

<table>
<thead>
<tr>
<th></th>
<th>Parents</th>
<th>Professional groups</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>66.7%</td>
<td></td>
<td>33.3%</td>
<td></td>
</tr>
</tbody>
</table>

17. In your opinion could the content of the film be more effectively presented in some other way?  

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>24.2%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

18. Would you use this film?  

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>72.4%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

19. Do you think this film is worth purchasing for your school or organization?  

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>43.3%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Producer: Rene A. Spitz, M.D.
Date Produced: Date not available
Distributor: New York University Film Library, 26 Washington, Pl.,
            New York 3, N.Y.
Cost: $100.00
Running Time: 20 minutes
Type: Silent, black & white

The first part of this film shows the social relations of Johnny to his mother beginning with the first day of life in the feeding situation. The first feeding is shown, and the mother's attitude toward Johnny is illustrated. Later stages of the development of a close relationship between Johnny and his mother are presented during the nursing situation. The continuation of these relations after weaning and their shifting pattern is shown again in the feeding situation. The influence of the birth of a sibling three years later and the mother's way of dealing with the new situation are presented. In the second part of the film the loss of Mother-love is shown in another child. The child's happy behavior so long as she is enjoying her mother's care is described, followed by unhappiness after separation from her mother. Similar stages are shown in three other children. The behavior of these children at the approach of a stranger is presented. In contrast, the film ends by showing Johnny, the child first shown, whose relations with his mother have been constantly happy ones, in free and boisterous interchanges with a complete stranger.
102. MOTHER-LOVE

1. Is the topic covered adequately in this film? 
   
   Evaluators 41  Yes  No
   TR  59.0%  11.0%  39

2. Is the material shown up-to-date? 
   
   85.0%  15.0%  40

3. Is the material presented in a logical sequence? 
   
   95.0%  5.0%  40

4. Are the characterizations realistic? 
   
   94.0%  5.1%  39

5. Is the dialogue effective? 
   
   41.2%  58.8%  17

6. Is the background appropriate? 
   
   80.6%  19.4%  36

7. Is the amount of material reasonable for comprehension in one showing? 
   
   81.6%  18.4%  38

8. Are the teaching methods in the film conducive to learning? 
   
   19.5%  73.2%  7.3%
   Completely  Partially  Not at all

9. Do you think this film would hold the interest of the audience? 
   
   14.6%  78.0%  7.4%
   Completely  Partially  Not at all

10. Does the film content contain: 
    
    Many inaccuracies  Few inaccuracies  No inaccuracies
    79.5%  20.5%  39

11. Is the speed of development of ideas: 
    
    Slow  Moderate  Fast  Adequate
    48.8%  36.6%  14.6%

12. Is the photography: 
    
    Very Good  Good  Fair  Poor  Very Poor
    53.6%  39.0%  7.4%
13. Is the sound:

<table>
<thead>
<tr>
<th>20.0%</th>
<th>40.0%</th>
<th>40.0%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very good</td>
<td>Good</td>
<td>Fair</td>
</tr>
<tr>
<td></td>
<td>Very Poor</td>
<td></td>
</tr>
</tbody>
</table>

14. Is the coordination between sound and picture:

<table>
<thead>
<tr>
<th>16.7%</th>
<th>16.7%</th>
<th>33.2%</th>
<th>16.7%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very good</td>
<td>Good</td>
<td>Fair</td>
<td>Poor</td>
</tr>
<tr>
<td></td>
<td>Very Poor</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

<table>
<thead>
<tr>
<th>a.</th>
<th>To introduce new material:</th>
<th>10.0%</th>
<th>32.5%</th>
<th>50.0%</th>
<th>7.5%</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Excellent</td>
<td>30.0%</td>
<td></td>
<td></td>
<td>40.0%</td>
</tr>
<tr>
<td></td>
<td>Good</td>
<td></td>
<td>70.0%</td>
<td></td>
<td>40.0%</td>
</tr>
<tr>
<td></td>
<td>Fair</td>
<td></td>
<td></td>
<td>30.0%</td>
<td>40.0%</td>
</tr>
<tr>
<td></td>
<td>Poor</td>
<td></td>
<td></td>
<td></td>
<td>30.0%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>b.</th>
<th>To augment explanations:</th>
<th>12.8%</th>
<th>43.6%</th>
<th>35.9%</th>
<th>7.7%</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Excellent</td>
<td>30.0%</td>
<td></td>
<td></td>
<td>40.0%</td>
</tr>
<tr>
<td></td>
<td>Good</td>
<td></td>
<td>70.0%</td>
<td></td>
<td>40.0%</td>
</tr>
<tr>
<td></td>
<td>Fair</td>
<td></td>
<td></td>
<td>30.0%</td>
<td>40.0%</td>
</tr>
<tr>
<td></td>
<td>Poor</td>
<td></td>
<td></td>
<td></td>
<td>30.0%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>c.</th>
<th>To provide a common experience:</th>
<th>7.9%</th>
<th>42.1%</th>
<th>36.8%</th>
<th>13.2%</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Excellent</td>
<td>30.0%</td>
<td></td>
<td></td>
<td>40.0%</td>
</tr>
<tr>
<td></td>
<td>Good</td>
<td></td>
<td>70.0%</td>
<td></td>
<td>40.0%</td>
</tr>
<tr>
<td></td>
<td>Fair</td>
<td></td>
<td></td>
<td>30.0%</td>
<td>40.0%</td>
</tr>
<tr>
<td></td>
<td>Poor</td>
<td></td>
<td></td>
<td></td>
<td>30.0%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>d.</th>
<th>To develop skills:</th>
<th>2.6%</th>
<th>15.4%</th>
<th>51.3%</th>
<th>30.7%</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Excellent</td>
<td>30.0%</td>
<td></td>
<td></td>
<td>40.0%</td>
</tr>
<tr>
<td></td>
<td>Good</td>
<td></td>
<td>70.0%</td>
<td></td>
<td>40.0%</td>
</tr>
<tr>
<td></td>
<td>Fair</td>
<td></td>
<td></td>
<td>30.0%</td>
<td>40.0%</td>
</tr>
<tr>
<td></td>
<td>Poor</td>
<td></td>
<td></td>
<td></td>
<td>30.0%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>e.</th>
<th>To motivate:</th>
<th>10.3%</th>
<th>23.1%</th>
<th>48.7%</th>
<th>17.9%</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Excellent</td>
<td>30.0%</td>
<td></td>
<td></td>
<td>40.0%</td>
</tr>
<tr>
<td></td>
<td>Good</td>
<td></td>
<td>70.0%</td>
<td></td>
<td>40.0%</td>
</tr>
<tr>
<td></td>
<td>Fair</td>
<td></td>
<td></td>
<td>30.0%</td>
<td>40.0%</td>
</tr>
<tr>
<td></td>
<td>Poor</td>
<td></td>
<td></td>
<td></td>
<td>30.0%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>f.</th>
<th>To review:</th>
<th>7.5%</th>
<th>45.0%</th>
<th>32.5%</th>
<th>15.0%</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Excellent</td>
<td>30.0%</td>
<td></td>
<td></td>
<td>40.0%</td>
</tr>
<tr>
<td></td>
<td>Good</td>
<td></td>
<td>70.0%</td>
<td></td>
<td>40.0%</td>
</tr>
<tr>
<td></td>
<td>Fair</td>
<td></td>
<td></td>
<td>30.0%</td>
<td>40.0%</td>
</tr>
<tr>
<td></td>
<td>Poor</td>
<td></td>
<td></td>
<td></td>
<td>30.0%</td>
</tr>
</tbody>
</table>

16. For what type of audience is this film suited:

<table>
<thead>
<tr>
<th>4.9%</th>
<th>63.4%</th>
<th>31.7%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parents</td>
<td>Professional groups</td>
<td>Other</td>
</tr>
</tbody>
</table>

17. In your opinion could the content of the film be more effectively presented in some other way?

<table>
<thead>
<tr>
<th>80.5%</th>
<th>19.5%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>No</td>
</tr>
</tbody>
</table>

18. Would you use this film?

<table>
<thead>
<tr>
<th>35.9%</th>
<th>64.1%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>No</td>
</tr>
</tbody>
</table>

19. Do you think this film is worth purchasing for your school or organization?

<table>
<thead>
<tr>
<th>18.4%</th>
<th>81.6%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>No</td>
</tr>
</tbody>
</table>
103. PERSONALITY AND EMOTIONS

Producer: Encyclopaedia Britannica Films
Date Produced: 1955
Distributor: Encyclopaedia Britannica Films, 161 Mass. Ave.,
            Boston, Mass.
Cost: $62.50
Running Time: 13 minutes
Type: sound, black & white

Designed for high school and college audiences studying personality
development and mental health. Gives an overview of the development
of emotions from infancy through early childhood, and implies that
emotional maturity is a desirable goal in the development of personality.
### 103. PERSONALITY AND EMOTIONS

<table>
<thead>
<tr>
<th>Question</th>
<th>Evaluators</th>
<th>TR</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Is the topic covered adequately in this film?</td>
<td>71.0%</td>
<td>29.0%</td>
</tr>
<tr>
<td></td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>2. Is the material shown up-to-date?</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>3. Is the material presented in a logical sequence?</td>
<td>93.5%</td>
<td>6.5%</td>
</tr>
<tr>
<td></td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>4. Are the characterizations realistic?</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>5. Is the dialogue effective?</td>
<td>96.8%</td>
<td>3.2%</td>
</tr>
<tr>
<td></td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>6. Is the background appropriate?</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>7. Is the amount of material reasonable for comprehension in one showing?</td>
<td>90.3%</td>
<td>9.7%</td>
</tr>
<tr>
<td></td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>8. Are the teaching methods in the film conducive to learning?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Complete</td>
<td>22.6%</td>
<td></td>
</tr>
<tr>
<td>Partially</td>
<td>77.4%</td>
<td></td>
</tr>
<tr>
<td>Not at all</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. Do you think this film would hold the interest of the audience?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Complete</td>
<td>54.8%</td>
<td></td>
</tr>
<tr>
<td>Partially</td>
<td>45.2%</td>
<td></td>
</tr>
<tr>
<td>Not at all</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. Does the film content contain:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Many inaccuracies</td>
<td>40.0%</td>
<td></td>
</tr>
<tr>
<td>Few inaccuracies</td>
<td>60.0%</td>
<td></td>
</tr>
<tr>
<td>No inaccuracies</td>
<td>25</td>
<td></td>
</tr>
<tr>
<td>11. Is the speed of development of ideas:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Slow</td>
<td>3.2%</td>
<td></td>
</tr>
<tr>
<td>Moderate</td>
<td>58.1%</td>
<td></td>
</tr>
<tr>
<td>Fast</td>
<td>6.5%</td>
<td></td>
</tr>
<tr>
<td>Adequate</td>
<td>32.2%</td>
<td></td>
</tr>
<tr>
<td>12. Is the photography:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Very Good</td>
<td>19.4%</td>
<td></td>
</tr>
<tr>
<td>Good</td>
<td>71.0%</td>
<td></td>
</tr>
<tr>
<td>Fair</td>
<td>9.6%</td>
<td></td>
</tr>
<tr>
<td>Poor</td>
<td>25</td>
<td></td>
</tr>
<tr>
<td>Very Poor</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
13. Is the sound:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very good</td>
<td>19.4%</td>
</tr>
<tr>
<td>Good</td>
<td>71.0%</td>
</tr>
<tr>
<td>Fair</td>
<td>9.6%</td>
</tr>
<tr>
<td>Poor</td>
<td>0.0%</td>
</tr>
<tr>
<td>Very Poor</td>
<td>0.0%</td>
</tr>
</tbody>
</table>

14. Is the coordination between sound and picture:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very good</td>
<td>17.8%</td>
</tr>
<tr>
<td>Good</td>
<td>75.0%</td>
</tr>
<tr>
<td>Fair</td>
<td>7.2%</td>
</tr>
<tr>
<td>Poor</td>
<td>0.0%</td>
</tr>
<tr>
<td>Very Poor</td>
<td>0.0%</td>
</tr>
</tbody>
</table>

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

- a. To introduce new material: 29.0% Excellent, 48.4% Good, 19.4% Fair, 3.2% Poor
- b. To augment explanations: 29.0% Excellent, 51.6% Good, 19.4% Fair, 3.2% Poor
- c. To provide a common experience: 25.8% Excellent, 61.3% Good, 9.7% Fair, 3.2% Poor
- d. To develop skills: 20.7% Excellent, 41.4% Good, 24.1% Fair, 13.8% Poor
- e. To motivate: 22.6% Excellent, 51.6% Good, 22.6% Fair, 3.2% Poor
- f. To review: 26.7% Excellent, 40.0% Good, 33.3% Fair, 3.2% Poor

16. For what type of audience is this film suited:

<table>
<thead>
<tr>
<th>Audience</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parents</td>
<td>20.0%</td>
</tr>
<tr>
<td>Professional groups</td>
<td>16.7%</td>
</tr>
<tr>
<td>Other</td>
<td>63.3%</td>
</tr>
</tbody>
</table>

17. In your opinion could the content of the film be more effectively presented in some other way?

<table>
<thead>
<tr>
<th>Answer</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>44.8%</td>
</tr>
<tr>
<td>No</td>
<td>55.2%</td>
</tr>
</tbody>
</table>

18. Would you use this film?

<table>
<thead>
<tr>
<th>Answer</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>74.1%</td>
</tr>
<tr>
<td>No</td>
<td>25.9%</td>
</tr>
</tbody>
</table>

19. Do you think this film is worth purchasing for your school or organization?

<table>
<thead>
<tr>
<th>Answer</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>48.1%</td>
</tr>
<tr>
<td>No</td>
<td>51.9%</td>
</tr>
</tbody>
</table>
104. BABIES LIKE TO EAT

Producer: Social Science Films, Inc.
Date Produced: 1955
Distributor: Social Science Films, Inc., 4030 Chouteau Ave.,
St. Louis 10, Missouri
Cost: $106.00
Running Time: 11 minutes
Type: sound, Color

Babies like to eat was developed to help parents get their babies off to this all important good start, to help people help babies learn to eat properly. The film shows twin babies learning to eat, following them through their varying rates of progress from the bottle to the point where they eat at the family dinner table, as members of their own family group.

Babies like to eat shows the twins meeting new foods and learning to like them, and progressing from the bottle to mashed, then chopped and finally to table foods. When they are two years old, we see the twins eating at the table with their parents and at a birthday party with two little friends.

The film was directed by Marie C. Harrington with the assistance of physicians of the Department of Public Health and Preventive Medicine, and the Department of Pediatrics of Washington University School of Medicine.

Babies like to eat is suggested for classes in social studies and homemaking in the upper grades and high school. It also is suggested for 4-H Club Girls, Girl Reserves, Future Homemakers, Pre-school study groups, Parents' classes and Clinic discussion groups.
104. **BABIES LIKE TO EAT**

<table>
<thead>
<tr>
<th>Question</th>
<th>Evaluators</th>
<th>TR</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Is the topic covered adequately in this film?</td>
<td>83.3%</td>
<td>16.7%</td>
<td>24</td>
</tr>
<tr>
<td>2. Is the material shown up-to-date?</td>
<td>100%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Is the material presented in a logical sequence?</td>
<td>100%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Are the characterizations realistic?</td>
<td>96.1%</td>
<td>3.9%</td>
<td></td>
</tr>
<tr>
<td>5. Is the dialogue effective?</td>
<td>100%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Is the background appropriate?</td>
<td>96.2%</td>
<td>3.8%</td>
<td></td>
</tr>
<tr>
<td>7. Is the amount of material reasonable for comprehension in one showing?</td>
<td>100%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Are the teaching methods in the film conducive to learning?</td>
<td>69.2%</td>
<td>30.8%</td>
<td>Not at all</td>
</tr>
<tr>
<td>9. Do you think this film would hold the interest of the audience?</td>
<td>88.5%</td>
<td>11.5%</td>
<td></td>
</tr>
<tr>
<td>10. Does the film content contain:</td>
<td>32.0%</td>
<td>68.0%</td>
<td></td>
</tr>
<tr>
<td>Many inaccuracies</td>
<td>Few inaccuracies</td>
<td>No inaccuracies</td>
<td>25</td>
</tr>
<tr>
<td>11. Is the speed of development of ideas:</td>
<td>42.3%</td>
<td>11.5%</td>
<td>46.2%</td>
</tr>
<tr>
<td>Slow</td>
<td>Moderate</td>
<td>Fast</td>
<td>Adequate</td>
</tr>
<tr>
<td>12. Is the photography:</td>
<td>65.4%</td>
<td>34.6%</td>
<td></td>
</tr>
<tr>
<td>Very Good</td>
<td>Good</td>
<td>Fair</td>
<td>Poor</td>
</tr>
</tbody>
</table>
13. Is the sound:

<p>| | | | | |</p>
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<thead>
<tr>
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<th></th>
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</thead>
<tbody>
<tr>
<td></td>
<td>61.5%</td>
<td>38.5%</td>
<td>Fair</td>
<td>Poor</td>
</tr>
<tr>
<td>Very good</td>
<td></td>
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<td></td>
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<tr>
<td>Good</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Fair</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poor</td>
<td>Very Poor</td>
<td></td>
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</tbody>
</table>

14. Is the coordination between sound and picture:

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>64.0%</td>
<td>36.0%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Very good</td>
<td></td>
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<tr>
<td>Good</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Fair</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Poor</td>
<td>Very Poor</td>
<td></td>
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</tbody>
</table>

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

a. To introduce new material:

<p>| | | | | |</p>
<table>
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<tr>
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</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>50.0%</td>
<td>38.5%</td>
<td>11.5%</td>
<td></td>
</tr>
<tr>
<td>Excellent</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Good</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fair</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poor</td>
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</table>

b. To augment explanations:

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<tr>
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<tbody>
<tr>
<td></td>
<td>65.4%</td>
<td>19.2%</td>
<td>15.4%</td>
<td></td>
</tr>
<tr>
<td>Excellent</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Good</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Fair</td>
<td></td>
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</tr>
<tr>
<td>Poor</td>
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</table>

c. To provide a common experience:

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<tbody>
<tr>
<td></td>
<td>50.0%</td>
<td>38.5%</td>
<td>11.5%</td>
<td></td>
</tr>
<tr>
<td>Excellent</td>
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<td>Good</td>
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<tr>
<td>Fair</td>
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<tr>
<td>Poor</td>
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d. To develop skills:

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<tbody>
<tr>
<td></td>
<td>32.0%</td>
<td>52.0%</td>
<td>16.0%</td>
<td></td>
</tr>
<tr>
<td>Excellent</td>
<td></td>
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<tr>
<td>Good</td>
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<tr>
<td>Fair</td>
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<tr>
<td>Poor</td>
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e. To motivate:

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<tbody>
<tr>
<td></td>
<td>50.0%</td>
<td>38.5%</td>
<td>11.5%</td>
<td></td>
</tr>
<tr>
<td>Excellent</td>
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</tr>
<tr>
<td>Good</td>
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<td></td>
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<tr>
<td>Fair</td>
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</tr>
<tr>
<td>Poor</td>
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</tbody>
</table>

f. To review:

<p>| | | | | |</p>
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<tr>
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</thead>
<tbody>
<tr>
<td></td>
<td>53.8%</td>
<td>34.6%</td>
<td>11.6%</td>
<td></td>
</tr>
<tr>
<td>Excellent</td>
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<tr>
<td>Good</td>
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<td></td>
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<td></td>
</tr>
<tr>
<td>Fair</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Poor</td>
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</tbody>
</table>

16. For what type of audience is this film suited:

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Parents</td>
<td>46.1%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Professional groups</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td></td>
<td></td>
<td></td>
<td>53.9%</td>
</tr>
</tbody>
</table>

17. In your opinion could the content of the film be more effectively presented in some other way?

<p>| | | | | |</p>
<table>
<thead>
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</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>26.9%</td>
<td>73.1%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>No</td>
<td></td>
<td></td>
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</tbody>
</table>

18. Would you use this film?

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>88.0%</td>
<td>12.0%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>No</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

19. Do you think this film is worth purchasing for your school or organization?

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>72.0%</td>
<td>28.0%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>No</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>
105. THE BABY'S FOOD

Producer: Michigan Department of Health
Date Produced: 1954
Distributor: Michigan Department of Health, Lansing 4, Michigan
Cost: $125.00
Running Time: 30 minutes
Type: silent, color

A series of five films on infant feeding. The subjects are: (1) vitamin C foods, (2) Cereals, (3) vegetables and fruits, (4) Meat, and (5) Eggs. The films illustrate the information in the Infant Feeding leaflets G-28 to 34. A Michigan mother is shown working in her own home preparing foods and feeding them to her infant. Includes simple directions and suggestions for introducing new foods into the infant's diet. The average running time is about 6 minutes per subject.
105. THE BABY'S FOOD

1. Is the topic covered adequately in this film?  
   - Yes: 44.1%, No: 55.9%

2. Is the material shown up-to-date?  
   - Yes: 63.6%, No: 36.4%

3. Is the material presented in a logical sequence?  
   - Yes: 71.9%, No: 28.1%

4. Are the characterizations realistic?  
   - Yes: 76.7%, No: 23.3%

5. Is the dialogue effective?  
   - Yes: 6.7%, No: 93.3%

6. Is the background appropriate?  
   - Yes: 80.0%, No: 20.0%

7. Is the amount of material reasonable for comprehension in one showing?  
   - Yes: 67.7%, No: 32.3%

8. Are the teaching methods in the film conducive to learning?  
   - Completely: 17.1%, Partially: 65.8%, Not at all: 17.1%

9. Do you think this film would hold the interest of the audience?  
   - Completely: 5.1%, Partially: 48.6%, Not at all: 45.7%

10. Does the film content contain:  
    - Many inaccuracies: 16.1%, Few inaccuracies: 61.3%, No inaccuracies: 22.6%

11. Is the speed of development of ideas:  
    - Slow: 60.6%, Moderate: 36.4%, Fast: 3.0%

12. Is the photography:  
    - Very Good: 17.1%, Good: 42.9%, Fair: 25.7%, Poor: 8.6%, Very Poor: 5.7%
13. Is the sound: 

<table>
<thead>
<tr>
<th>Score</th>
<th>Percentage</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very good</td>
<td>11.1%</td>
<td>22.2%</td>
</tr>
<tr>
<td>Good</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fair</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Very Poor</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

14. Is the coordination between sound and picture: 

<table>
<thead>
<tr>
<th>Score</th>
<th>Percentage</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very good</td>
<td>28.6%</td>
<td>14.2%</td>
</tr>
<tr>
<td>Good</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fair</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Very Poor</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

a. To introduce new material: 

<table>
<thead>
<tr>
<th>Score</th>
<th>Percentage</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>18.2%</td>
<td>18.2%</td>
</tr>
<tr>
<td>Good</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fair</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poor</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

b. To augment explanations: 

<table>
<thead>
<tr>
<th>Score</th>
<th>Percentage</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>22.6%</td>
<td>19.4%</td>
</tr>
<tr>
<td>Good</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fair</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poor</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

c. To provide a common experience: 

<table>
<thead>
<tr>
<th>Score</th>
<th>Percentage</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>12.5%</td>
<td>25.0%</td>
</tr>
<tr>
<td>Good</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fair</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poor</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

d. To develop skills: 

<table>
<thead>
<tr>
<th>Score</th>
<th>Percentage</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>6.1%</td>
<td>24.2%</td>
</tr>
<tr>
<td>Good</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fair</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poor</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

e. To motivate: 

<table>
<thead>
<tr>
<th>Score</th>
<th>Percentage</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>6.1%</td>
<td>9.1%</td>
</tr>
<tr>
<td>Good</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fair</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poor</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

f. To review: 

<table>
<thead>
<tr>
<th>Score</th>
<th>Percentage</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>9.7%</td>
<td>19.4%</td>
</tr>
<tr>
<td>Good</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fair</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poor</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

16. For what type of audience is this film suited:

<table>
<thead>
<tr>
<th>Score</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parents</td>
<td>63.6%</td>
</tr>
<tr>
<td>Professional groups</td>
<td>3.0%</td>
</tr>
<tr>
<td>Other</td>
<td>33.4%</td>
</tr>
</tbody>
</table>

17. In your opinion could the content of the film be more effectively presented in some other way? 

<table>
<thead>
<tr>
<th>Score</th>
<th>Percentage</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>21.2%</td>
<td>83.2%</td>
</tr>
<tr>
<td>No</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

18. Would you use this film? 

<table>
<thead>
<tr>
<th>Score</th>
<th>Percentage</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>21.9%</td>
<td>78.1%</td>
</tr>
<tr>
<td>No</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

19. Do you think this film is worth purchasing for your school or organization? 

<table>
<thead>
<tr>
<th>Score</th>
<th>Percentage</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>16.7%</td>
<td>83.3%</td>
</tr>
<tr>
<td>No</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
106. MEALTIME CAN BE A HAPPY TIME

Producer: State of Wisconsin
Date Produced: 1947
Distributor: Photographic Laboratory, University of Wisconsin, Madison, Wisconsin
Cost: $40.00
Running Time: 20 minutes
Type: sound, black & white

This film deals with the eating habits of young children and suggests to parents a number of ways to help establish good eating habits. The prime maxim is that children love food as they love play, and therefore must be allowed to enjoy their meals. Beginning with breast feeding of the newborn infant, the film follows children through to one year of age, showing by example both sound and unsound practices, with emphasis on the need for no hurrying, no forcing, no unpleasantness, and for allowance for individual differences.
<table>
<thead>
<tr>
<th>Question</th>
<th>Evaluators 45</th>
<th>TR</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Is the topic covered adequately in this film?</td>
<td>90.2%</td>
<td>9.1%</td>
</tr>
<tr>
<td>2. Is the material shown up-to-date?</td>
<td>84.0%</td>
<td>16.0%</td>
</tr>
<tr>
<td>3. Is the material presented in a logical sequence?</td>
<td>100.0%</td>
<td></td>
</tr>
<tr>
<td>4. Are the characterizations realistic?</td>
<td>100.0%</td>
<td></td>
</tr>
<tr>
<td>5. Is the dialogue effective?</td>
<td>97.7%</td>
<td>2.3%</td>
</tr>
<tr>
<td>6. Is the background appropriate?</td>
<td>93.2%</td>
<td>6.8%</td>
</tr>
<tr>
<td>7. Is the amount of material reasonable for comprehension in one showing?</td>
<td>100.0%</td>
<td></td>
</tr>
<tr>
<td>8. Are the teaching methods in the film conducive to learning?</td>
<td>56.8%</td>
<td>43.2%</td>
</tr>
<tr>
<td>9. Do you think this film would hold the interest of the audience?</td>
<td>56.8%</td>
<td>43.2%</td>
</tr>
<tr>
<td>10. Does the film content contain:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Many inaccuracies</td>
<td>43.2%</td>
<td></td>
</tr>
<tr>
<td>Few inaccuracies</td>
<td>56.8%</td>
<td></td>
</tr>
<tr>
<td>No inaccuracies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. Is the speed of development of ideas:</td>
<td>4.4%</td>
<td>55.5%</td>
</tr>
<tr>
<td>Slow</td>
<td>2.2%</td>
<td>37.9%</td>
</tr>
<tr>
<td>Moderate</td>
<td>Adequate</td>
<td></td>
</tr>
<tr>
<td>12. Is the photography:</td>
<td>28.8%</td>
<td>60.0%</td>
</tr>
<tr>
<td>Very Good</td>
<td>11.1%</td>
<td></td>
</tr>
<tr>
<td>Good</td>
<td>Poor</td>
<td></td>
</tr>
<tr>
<td>Fair</td>
<td>Very Poor</td>
<td></td>
</tr>
</tbody>
</table>
13. Is the sound:  
<table>
<thead>
<tr>
<th></th>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number</td>
<td>25.0%</td>
<td>68.2%</td>
<td>6.8%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

14. Is the coordination between sound and picture:  
<table>
<thead>
<tr>
<th></th>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number</td>
<td>25.6%</td>
<td>65.1%</td>
<td>9.3%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?  

<table>
<thead>
<tr>
<th>Purpose</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. To introduce new material</td>
<td>26.7%</td>
<td>53.3%</td>
<td>17.8%</td>
<td>2.2%</td>
</tr>
<tr>
<td>b. To augment explanations</td>
<td>31.1%</td>
<td>46.7%</td>
<td>22.2%</td>
<td></td>
</tr>
<tr>
<td>c. To provide a common experience</td>
<td>31.8%</td>
<td>59.1%</td>
<td>9.1%</td>
<td></td>
</tr>
<tr>
<td>d. To develop skills</td>
<td>22.7%</td>
<td>50.0%</td>
<td>22.7%</td>
<td>4.6%</td>
</tr>
<tr>
<td>e. To motivate</td>
<td>28.9%</td>
<td>48.0%</td>
<td>22.2%</td>
<td></td>
</tr>
<tr>
<td>f. To review</td>
<td>27.3%</td>
<td>50.0%</td>
<td>22.7%</td>
<td></td>
</tr>
</tbody>
</table>

16. For what type of audience is this film suited:  
<table>
<thead>
<tr>
<th>Audience</th>
<th>Percentage</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Parents</td>
<td>55.8%</td>
<td></td>
</tr>
<tr>
<td>Professional groups</td>
<td>4.6%</td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td>39.6%</td>
<td></td>
</tr>
</tbody>
</table>

17. In your opinion could the content of the film be more effectively presented in some other way?  
<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number</td>
<td>19.5%</td>
<td>80.5%</td>
</tr>
</tbody>
</table>

18. Would you use this film?  
<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number</td>
<td>80.6%</td>
<td>19.4%</td>
</tr>
</tbody>
</table>

19. Do you think this film is worth purchasing for your school or organization?  
<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number</td>
<td>50.0%</td>
<td>50.0%</td>
</tr>
</tbody>
</table>
107. SHAPING THE PERSONALITY: THE ROLE OF MOTHER-CHILD RELATIONS IN INFANCY

Producer: Rene A. Spitz, M.D.
Date Produced: Date not available
Cost: $100.00
Running Time: 20 minutes
Type: Silent, black & white

This film illustrates forms of mother-child relations and their influence on the child. A brief anamnesis of the mother's pregnancy is confronted with her behavior during breast feeding in an attempt to present the biological and psychological factors which will influence the emergent mother-child relations and which will decide the future attitude of the mother to her child. Five mothers, breast feeding their children, are successively shown. The first, patient, loving, and secure; the second, outgoing with mild anxiety; the third concerned but without hostility; the fourth, rejecting and hostile toward her child; the fifth, hostile to an unwanted child. The behavior of the mothers in feeding and play situations is shown to be an expression of their conscious or unconscious wishes of what their children should be like. Five children are shown. Each is followed by a catamnesis of the further development of the child, showing how much the child's personality is a product of the mother's wishes and how much it molds itself to the picture she has of him.
107. **SHAPING THE PERSONALITY: ROLE OF MOTHER-CHILD RELATIONS IN INFANCY**

<table>
<thead>
<tr>
<th>Question</th>
<th>Yes</th>
<th>No</th>
<th>TR</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Is the topic covered adequately in this film?</td>
<td>17.1%</td>
<td>82.9%</td>
<td>41</td>
</tr>
<tr>
<td>2. Is the material shown up-to-date?</td>
<td>66.7%</td>
<td>33.3%</td>
<td>39</td>
</tr>
<tr>
<td>3. Is the material presented in a logical sequence?</td>
<td>51.2%</td>
<td>48.8%</td>
<td>41</td>
</tr>
<tr>
<td>4. Are the characterizations realistic?</td>
<td>73.2%</td>
<td>26.8%</td>
<td>41</td>
</tr>
<tr>
<td>5. Is the dialogue effective?</td>
<td>10.3%</td>
<td>89.7%</td>
<td>29</td>
</tr>
<tr>
<td>6. Is the background appropriate?</td>
<td>57.9%</td>
<td>42.1%</td>
<td>38</td>
</tr>
<tr>
<td>7. Is the amount of material reasonable for comprehension in one showing?</td>
<td>58.5%</td>
<td>41.5%</td>
<td>41</td>
</tr>
<tr>
<td>8. Are the teaching methods in the film conducive to learning?</td>
<td>Completely</td>
<td>Partially</td>
<td>Not at all</td>
</tr>
<tr>
<td>9. Do you think this film would hold the interest of the audience?</td>
<td>Completely</td>
<td>Partially</td>
<td>Not at all</td>
</tr>
<tr>
<td>10. Does the film content contain:</td>
<td>Many inaccuracies</td>
<td>Few inaccuracies</td>
<td>No inaccuracies</td>
</tr>
<tr>
<td>11. Is the speed of development of ideas:</td>
<td>Slow</td>
<td>Moderate</td>
<td>Fast</td>
</tr>
<tr>
<td>12. Is the photography:</td>
<td>Very Good</td>
<td>Good</td>
<td>Fair</td>
</tr>
</tbody>
</table>
13. Is the sound:  
<table>
<thead>
<tr>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>25.0%</td>
<td>25.0%</td>
<td></td>
<td></td>
<td>50.0%</td>
</tr>
</tbody>
</table>

14. Is the coordination between sound and picture:  
<table>
<thead>
<tr>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>12.5%</td>
<td>12.5%</td>
<td>37.5%</td>
<td>25.0%</td>
<td></td>
</tr>
</tbody>
</table>

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

a. To introduce new material:  
<table>
<thead>
<tr>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.3%</td>
<td>11.6%</td>
<td>46.5%</td>
<td>39.6%</td>
</tr>
</tbody>
</table>

b. To augment explanations:  
<table>
<thead>
<tr>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.6%</td>
<td>18.6%</td>
<td>34.9%</td>
<td>41.9%</td>
</tr>
</tbody>
</table>

c. To provide a common experience:  
<table>
<thead>
<tr>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.1%</td>
<td>23.8%</td>
<td>47.7%</td>
<td>16.5%</td>
</tr>
</tbody>
</table>

d. To develop skills:  
<table>
<thead>
<tr>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.5%</td>
<td>30.9%</td>
<td>59.6%</td>
<td></td>
</tr>
</tbody>
</table>

e. To motivate:  
<table>
<thead>
<tr>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.3%</td>
<td>11.6%</td>
<td>41.9%</td>
<td>44.2%</td>
</tr>
</tbody>
</table>

f. To review:  
<table>
<thead>
<tr>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.1%</td>
<td>16.7%</td>
<td>47.6%</td>
<td>28.6%</td>
</tr>
</tbody>
</table>

16. For what type of audience is this film suited:  
<table>
<thead>
<tr>
<th>Parents</th>
<th>Professional groups</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>18.6%</td>
<td>65.1%</td>
<td>16.3%</td>
</tr>
</tbody>
</table>

17. In your opinion could the content of the film be more effectively presented in some other way?  
<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>95.2%</td>
<td>4.8%</td>
</tr>
</tbody>
</table>

18. Would you use this film?  
<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>10.0%</td>
<td>90.0%</td>
</tr>
</tbody>
</table>

19. Do you think this film is worth purchasing for your school or organization?  
<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.5%</td>
<td>92.5%</td>
</tr>
</tbody>
</table>
108. TECHNIQUE OF BREAST FEEDING

Producer: Northwestern University Medical School
Date Produced: Date not available
Distributor: Northwestern University Medical School, Audio-Visual Medical Education, 303 E. Chicago Ave., Chicago, Ill.
Cost: Price not available
Running Time: 11 minutes
Type: sound, black & white

Shows the routine methods of breast feeding for the guidance of the young mother. Suggests substitute procedures where the standard techniques are not applicable.
108. TECHNIQUE OF BREAST FEEDING

1. Is the topic covered adequately in this film?  
   
   Evaluators: 41  TR  
   21.1%  78.9%  38  
   Yes  No  40

2. Is the material shown up-to-date?  
   
   17.5%  82.5%  37
   Yes  No

3. Is the material presented in a logical sequence?  
   
   40.5%  59.5%  37
   Yes  No

4. Are the characterizations realistic?  
   
   71.8%  28.2%  39
   Yes  No

5. Is the dialogue effective?  
   
   16.1%  83.9%  31
   Yes  No

6. Is the background appropriate?  
   
   41.7%  58.3%  36
   Yes  No

7. Is the amount of material reasonable for comprehension in one showing?  
   
   50.0%  50.0%  38
   Yes  No

8. Are the teaching methods in the film conducive to learning?  
   
   5.0%  52.5%  42.5%  40
   Completely  Partially  Not at all

9. Do you think this film would hold the interest of the audience?  
   
   7.5%  42.5%  50.0%  40
   Completely  Partially  Not at all

10. Does the film content contain:  
    
    46.2%  46.2%  7.6%  39
    Many inaccuracies  Few inaccuracies  No inaccuracies

11. Is the speed of development of ideas:  
    
    46.2%  43.6%  5.1%  5.1%  39
    Slow  Moderate  Fast  Adequate

12. Is the photography:  
    
    17.5%  37.5%  30.0%  15.0%  40
    Very Good  Good  Fair  Poor  Very Poor
13. Is the sound:  

<table>
<thead>
<tr>
<th></th>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.1%</td>
<td>7.1%</td>
<td>21.4%</td>
<td>64.4%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

14. Is the coordination between sound and picture:  

<table>
<thead>
<tr>
<th></th>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>14.3%</td>
<td>21.4%</td>
<td>14.3%</td>
<td></td>
<td>50.0%</td>
<td></td>
</tr>
</tbody>
</table>

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?  

a. To introduce new material:  

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.8%</td>
<td>44.4%</td>
<td>52.8%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

b. To augment explanations:  

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.7%</td>
<td>10.8%</td>
<td>45.9%</td>
<td>40.6%</td>
<td></td>
</tr>
</tbody>
</table>

c. To provide a common experience:  

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.7%</td>
<td>16.2%</td>
<td>45.9%</td>
<td>35.2%</td>
<td></td>
</tr>
</tbody>
</table>

d. To develop skills:  

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.7%</td>
<td>5.4%</td>
<td>35.1%</td>
<td>56.8%</td>
<td></td>
</tr>
</tbody>
</table>

e. To motivate:  

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.7%</td>
<td>5.4%</td>
<td>32.4%</td>
<td>59.5%</td>
<td></td>
</tr>
</tbody>
</table>

f. To review:  

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.6%</td>
<td>10.6%</td>
<td>34.2%</td>
<td>52.6%</td>
<td></td>
</tr>
</tbody>
</table>

16. For what type of audience is this film suited:  

<table>
<thead>
<tr>
<th></th>
<th>Parents</th>
<th>Professional groups</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>20.7%</td>
<td>34.5%</td>
<td>44.8%</td>
<td></td>
</tr>
</tbody>
</table>

17. In your opinion could the content of the film be more effectively presented in some other way?  

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>83.8%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

18. Would you use this film?  

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.5%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

19. Do you think this film is worth purchasing for your school or organization?  

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.1%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
109. WHY WON'T TOMMY EAT?

Producer: Crawley Films Limited
Date Produced: 1948
Distributor: Sterling Films, Inc., 205 East 43rd St.,
            New York 17, N.Y.
Cost: Color -- $110.00  black & white -- $66.00
Running Time: 17 minutes
Type: sound, color or black & white

Dealing with the problem of children who won't eat, this film discusses factors lying behind lack of interest in food. Going back to early babyhood, the film traces how eating habits are formed and how individual likes and dislikes must be considered. Tommy's mother takes him to a doctor who explains that she, not Tommy, is really the problem. We realize that she has been tense, impatient with him from the start. Now it will take painstaking care to build a new atmosphere of cooperation and friendliness, to learn understanding of Tommy's requirements at mealtimes, and all the time.
109. WHY WON'T TOMMY EAT

1. Is the topic covered adequately in this film?  
   Evaluators 37  TR 81.1% 18.9%  
   Yes  No

2. Is the material shown up-to-date?  
   72.2% 27.8% 36  
   Yes  No

3. Is the material presented in a logical sequence?  
   100%  
   Yes  No

4. Are the characterizations realistic?  
   100%  
   Yes  No

5. Is the dialogue effective?  
   91.4% 8.6% 35  
   Yes  No

6. Is the background appropriate?  
   94.4% 5.6% 36  
   Yes  No

7. Is the amount of material reasonable for comprehension in one showing?  
   97.2% 2.8% 36  
   Yes  No

8. Are the teaching methods in the film conducive to learning?  
   40.5% 59.5% 
   Completely  Partially  Not at all

9. Do you think this film would hold the interest of the audience?  
   52.8% 47.2% 36  
   Completely  Partially  Not at all

10. Does the film content contain:  
    Many inaccuracies  Few inaccuracies  No inaccuracies  
    2.9% 58.8% 38.3% 34

11. Is the speed of development of ideas:  
    Slow  Moderate  Fast  Adequate  
    5.4% 64.9% 5.4% 24.3%

12. Is the photography:  
    Very Good  Good  Fair  Poor  Very Poor  
    13.5% 48.6% 32.5% 2.7% 2.7%
13. Is the sound:  

<table>
<thead>
<tr>
<th></th>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>16.2%</td>
<td>56.8%</td>
<td>24.3%</td>
<td>2.7%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

14. Is the coordination between sound and picture:  

<table>
<thead>
<tr>
<th></th>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>13.5%</td>
<td>62.2%</td>
<td>24.3%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?  

<table>
<thead>
<tr>
<th>a. To introduce new material:</th>
<th>25.0%</th>
<th>41.7%</th>
<th>33.3%</th>
<th></th>
<th>36</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>Good</td>
<td>Fair</td>
<td>Poor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. To augment explanations:</td>
<td>29.7%</td>
<td>45.9%</td>
<td>24.4%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. To provide a common experience:</td>
<td>25.0%</td>
<td>56.2%</td>
<td>18.8%</td>
<td></td>
<td>32</td>
</tr>
<tr>
<td>d. To develop skills:</td>
<td>8.9%</td>
<td>35.3%</td>
<td>52.9%</td>
<td>2.9%</td>
<td>34</td>
</tr>
<tr>
<td>e. To motivate:</td>
<td>27.8%</td>
<td>41.6%</td>
<td>27.8%</td>
<td>2.8%</td>
<td>36</td>
</tr>
<tr>
<td>f. To review:</td>
<td>22.2%</td>
<td>47.2%</td>
<td>25.0%</td>
<td>5.6%</td>
<td>36</td>
</tr>
</tbody>
</table>

16. For what type of audience is this film suited:  

<table>
<thead>
<tr>
<th></th>
<th>Parents</th>
<th>Professional groups</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>55.6%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

17. In your opinion could the content of the film be more effectively presented in some other way?  

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>38.2%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>61.8%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

18. Would you use this film?  

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>73.5%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>26.5%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

19. Do you think this film is worth purchasing for your school or organization?  

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>58.8%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>41.2%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
110. BIOGRAPHY OF THE UNBORN

Producer: Encyclopaedia Britannica Films
Date Produced: 1956
Distributor: Encyclopaedia Britannica Films, 161 Mass. Ave.,
            Boston, Mass.
Cost: $75.00
Running Time: 17 minutes
Type: sound, black & white

Traces the creation of life from the moment of fertilization to the
moment when the infant begins independent life. In Photomicro-
graphy, animation, live photography, and X-rays, the film records the
development of the embryo and the fetus in the mother's womb.
110. BIOGRAPHY OF THE UNBORN

<table>
<thead>
<tr>
<th>Question</th>
<th>Evaluators</th>
<th>TR</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Is the topic covered adequately in this film?</td>
<td>94.1%</td>
<td>34</td>
</tr>
<tr>
<td>2. Is the material shown up-to-date?</td>
<td>97.1%</td>
<td>33</td>
</tr>
<tr>
<td>3. Is the material presented in a logical sequence?</td>
<td>97.1%</td>
<td>31</td>
</tr>
<tr>
<td>4. Are the characterizations realistic?</td>
<td>100%</td>
<td>34</td>
</tr>
<tr>
<td>5. Is the dialogue effective?</td>
<td>93.5%</td>
<td>34</td>
</tr>
<tr>
<td>6. Is the background appropriate?</td>
<td>100%</td>
<td>34</td>
</tr>
<tr>
<td>7. Is the amount of material reasonable for comprehension in one showing?</td>
<td>91.4%</td>
<td>34</td>
</tr>
<tr>
<td>8. Are the teaching methods in the film conducive to learning?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Completely</td>
<td>57.6%</td>
<td></td>
</tr>
<tr>
<td>Partially</td>
<td>42.4%</td>
<td></td>
</tr>
<tr>
<td>Not at all</td>
<td>34</td>
<td></td>
</tr>
<tr>
<td>9. Do you think this film would hold the interest of the audience?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Completely</td>
<td>71.9%</td>
<td></td>
</tr>
<tr>
<td>Partially</td>
<td>28.1%</td>
<td></td>
</tr>
<tr>
<td>Not at all</td>
<td>32</td>
<td></td>
</tr>
<tr>
<td>10. Does the film content contain:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Many inaccuracies</td>
<td>46.7%</td>
<td>30</td>
</tr>
<tr>
<td>Few inaccuracies</td>
<td>53.3%</td>
<td></td>
</tr>
<tr>
<td>No inaccuracies</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>11. Is the speed of development of ideas:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Slow</td>
<td>37.1%</td>
<td></td>
</tr>
<tr>
<td>Moderate</td>
<td>17.1%</td>
<td></td>
</tr>
<tr>
<td>Fast</td>
<td>45.8%</td>
<td></td>
</tr>
<tr>
<td>Adequate</td>
<td>34</td>
<td></td>
</tr>
<tr>
<td>12. Is the photography:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Very Good</td>
<td>41.2%</td>
<td></td>
</tr>
<tr>
<td>Good</td>
<td>41.2%</td>
<td></td>
</tr>
<tr>
<td>Fair</td>
<td>14.7%</td>
<td></td>
</tr>
<tr>
<td>Poor</td>
<td>2.9%</td>
<td></td>
</tr>
<tr>
<td>Very Poor</td>
<td>34</td>
<td></td>
</tr>
</tbody>
</table>
13. Is the sound:  
<table>
<thead>
<tr>
<th></th>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>31.4%</td>
<td>42.9%</td>
<td>8.6%</td>
<td>17.1%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

14. Is the coordination between sound and picture:  
<table>
<thead>
<tr>
<th></th>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>30.3%</td>
<td>39.4%</td>
<td>18.2%</td>
<td>12.1%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?  

<table>
<thead>
<tr>
<th>Purpose</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Introduce new</td>
<td>28.6%</td>
<td>54.3%</td>
<td>17.1%</td>
<td></td>
</tr>
<tr>
<td>b. Augment</td>
<td>37.1%</td>
<td>60.0%</td>
<td>2.9%</td>
<td></td>
</tr>
<tr>
<td>c. Provide</td>
<td>21.9%</td>
<td>46.9%</td>
<td>28.1%</td>
<td>3.1%</td>
</tr>
<tr>
<td>d. Develop</td>
<td>10.1%</td>
<td>33.3%</td>
<td>33.3%</td>
<td>23.3%</td>
</tr>
<tr>
<td>e. Motivate</td>
<td>19.4%</td>
<td>54.8%</td>
<td>12.9%</td>
<td>12.9%</td>
</tr>
<tr>
<td>f. Review</td>
<td>44.1%</td>
<td>50.0%</td>
<td>5.9%</td>
<td></td>
</tr>
</tbody>
</table>

16. For what type of audience is this film suited:  
<table>
<thead>
<tr>
<th>Audience</th>
<th>Parents</th>
<th>Professional groups</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.0%</td>
<td></td>
<td>54.5%</td>
<td>42.5%</td>
</tr>
</tbody>
</table>

17. In your opinion could the content of the film be more effectively presented in some other way?  

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>24.1%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

18. Would you use this film?  

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>64.5%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

19. Do you think this film is worth purchasing for your school or organization?  

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>46.4%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
111. CHILD CARE AND DEVELOPMENT

Producer: McGraw-Hill Films
Date Produced: 1950
Distributor: McGraw-Hill Films, Text Film Department,
330 West 42nd St., New York 36, N.Y.
Cost: $100.00
Running Time: 17 minutes
Type: sound, black & white

An over-all consideration of the habits of daily physical care that ensure a happy, healthy child. Correct attitudes and procedures toward establishing good habits of eating, sleeping and bathing are dealt with, and the film stresses the elements of good diet. The question of proper clothing is explored, as well as the psychological influence on personality development of suitable and becoming clothing. Finally, the film discusses the importance of outdoor exercise in the development of strong young muscles.
111. CHILD CARE AND DEVELOPMENT

1. Is the topic covered adequately in this film?
   Evaluators: 35
   Yes: 79.4%  No: 20.6%  TR: 34

2. Is the material shown up-to-date?
   Yes: 100%  No: 34

3. Is the material presented in a logical sequence?
   Yes: 97.1%  No: 2.9%

4. Are the characterizations realistic?
   Yes: 100%  No: 34

5. Is the dialogue effective?
   Yes: 97.1%  No: 2.9%

6. Is the background appropriate?
   Yes: 100%  No: 34

7. Is the amount of material reasonable for comprehension in one showing?
   Yes: 100%  No: 34

8. Are the teaching methods in the film conducive to learning?
   Completely: 63.6%  Partially: 36.4%  Not at all: 33

9. Do you think this film would hold the interest of the audience?
   Completely: 85.3%  Partially: 14.7%  Not at all: 34

10. Does the film content contain:
    Many inaccuracies: 24.2%  Few inaccuracies: 75.8%  No inaccuracies: 33

11. Is the speed of development of ideas:
    Slow: 17.1%  Moderate: 17.1%  Fast: 65.8%  Adequate: 33

12. Is the photography:
    Very Good: 45.7%  Good: 46.6%  Fair: 5.7%  Poor: 3.8%  Very Poor: 3.8%
13. Is the sound:  
<table>
<thead>
<tr>
<th></th>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>42.9%</td>
<td>57.1%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

14. Is the coordination between sound and picture:  
<table>
<thead>
<tr>
<th></th>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>48.6%</td>
<td>51.4%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

<table>
<thead>
<tr>
<th>Purpose</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. To introduce new material:</td>
<td>24.2%</td>
<td>57.6%</td>
<td>15.2%</td>
<td>3.0%</td>
</tr>
<tr>
<td>b. To augment explanations:</td>
<td>42.8%</td>
<td>54.3%</td>
<td>2.9%</td>
<td></td>
</tr>
<tr>
<td>c. To provide a common experience:</td>
<td>36.4%</td>
<td>63.6%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>d. To develop skills:</td>
<td>9.1%</td>
<td>46.9%</td>
<td>31.2%</td>
<td>12.5%</td>
</tr>
<tr>
<td>e. To motivate:</td>
<td>27.3%</td>
<td>45.4%</td>
<td>27.3%</td>
<td></td>
</tr>
<tr>
<td>f. To review:</td>
<td>27.3%</td>
<td>60.6%</td>
<td>12.1%</td>
<td></td>
</tr>
</tbody>
</table>

16. For what type of audience is this film suited:  
<table>
<thead>
<tr>
<th>Audience</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Parents</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Professional groups</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>47.1%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>52.9%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

17. In your opinion could the content of the film be more effectively presented in some other way?  
<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.9%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

18. Would you use this film?  
<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>85.3%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

19. Do you think this film is worth purchasing for your school or organization?  
<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>58.8%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

20. Would you use this film?  
<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>85.3%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
112. CHILDREN’S EMOTIONS

Producer: McGraw-Hill Films
Date Produced: 1950
Distributor: McGraw-Hill Films, Text Film Department, 330 West 42nd St., New York 36, N.Y.
Cost: $130.00
Running Time: 22 minutes
Type: sound, black & white

A discussion of the major emotions of childhood: fear, anger, jealousy, curiosity and joy. The major causes of fear at different age levels are shown; pointers on how parents may prevent or lessen most childhood fears are given in sequences re-enacting the situations used to illustrate causes. In a similar manner childish anger is discussed; humor is endorsed as the best antidote, combined with understanding of the baby's inability to do things for himself and of the intensity of his desire to try. The common causes of, and suggestions for dealing with jealousy are described; consistent discipline and genuine understanding and affection are prescribed. Curiosity, the basis of all the child's future education, should be fostered. In conclusion the film notes that happiness should be the child’s natural element, for it is the result of physical well-being plus reasonable discipline and loving understanding.
### CHILDREN'S EMOTIONS

<table>
<thead>
<tr>
<th></th>
<th>Evaluators</th>
<th>TR</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Is the topic covered adequately in this film?</td>
<td>92.8%</td>
<td>7.2%</td>
</tr>
<tr>
<td>2. Is the material shown up-to-date?</td>
<td>95.2%</td>
<td>4.8%</td>
</tr>
<tr>
<td>3. Is the material presented in a logical sequence?</td>
<td>90.5%</td>
<td>9.5%</td>
</tr>
<tr>
<td>4. Are the characterizations realistic?</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>5. Is the dialogue effective?</td>
<td>97.6%</td>
<td>2.4%</td>
</tr>
<tr>
<td>6. Is the background appropriate?</td>
<td>97.6%</td>
<td>2.4%</td>
</tr>
<tr>
<td>7. Is the amount of material reasonable for comprehension in one showing?</td>
<td>97.6%</td>
<td>2.4%</td>
</tr>
<tr>
<td>8. Are the teaching methods in the film conducive to learning?</td>
<td>57.1%</td>
<td>42.9%</td>
</tr>
<tr>
<td>9. Do you think this film would hold the interest of the audience?</td>
<td>73.2%</td>
<td>26.8%</td>
</tr>
<tr>
<td>10. Does the film content contain:</td>
<td>5.0%</td>
<td>35.0%</td>
</tr>
<tr>
<td>11. Is the speed of development of ideas:</td>
<td>31.7%</td>
<td>19.5%</td>
</tr>
<tr>
<td>12. Is the photography:</td>
<td>23.8%</td>
<td>45.2%</td>
</tr>
</tbody>
</table>
13. Is the sound:

<table>
<thead>
<tr>
<th></th>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percentage</td>
<td>19.0%</td>
<td>57.1%</td>
<td>21.4%</td>
<td>2.5%</td>
<td></td>
</tr>
</tbody>
</table>

14. Is the coordination between sound and picture:

<table>
<thead>
<tr>
<th></th>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percentage</td>
<td>29.3%</td>
<td>56.1%</td>
<td>14.6%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

<table>
<thead>
<tr>
<th>Purpose</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>To introduce new material</td>
<td>26.2%</td>
<td>50.0%</td>
<td>21.4%</td>
<td>2.4%</td>
</tr>
<tr>
<td>To augment explanations</td>
<td>54.8%</td>
<td>38.1%</td>
<td>7.1%</td>
<td></td>
</tr>
<tr>
<td>To provide a common experience</td>
<td>50.0%</td>
<td>40.5%</td>
<td>9.5%</td>
<td></td>
</tr>
<tr>
<td>To develop skills</td>
<td>4.9%</td>
<td>51.2%</td>
<td>39.0%</td>
<td>4.9%</td>
</tr>
<tr>
<td>To motivate</td>
<td>26.2%</td>
<td>57.1%</td>
<td>16.7%</td>
<td></td>
</tr>
<tr>
<td>To review</td>
<td>40.5%</td>
<td>45.2%</td>
<td>14.3%</td>
<td></td>
</tr>
</tbody>
</table>

16. For what type of audience is this film suited:

<table>
<thead>
<tr>
<th>Audience</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parents</td>
<td>26.2%</td>
</tr>
<tr>
<td>Professional groups</td>
<td>2.4%</td>
</tr>
<tr>
<td>Other</td>
<td>71.4%</td>
</tr>
</tbody>
</table>

17. In your opinion could the content of the film be more effectively presented in some other way?

<table>
<thead>
<tr>
<th>Option</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>23.1%</td>
</tr>
<tr>
<td>No</td>
<td>76.9%</td>
</tr>
</tbody>
</table>

18. Would you use this film?

<table>
<thead>
<tr>
<th>Option</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>86.1%</td>
</tr>
<tr>
<td>No</td>
<td>13.9%</td>
</tr>
</tbody>
</table>

19. Do you think this film is worth purchasing for your school or organization?

<table>
<thead>
<tr>
<th>Option</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>97.3%</td>
</tr>
<tr>
<td>No</td>
<td>2.7%</td>
</tr>
</tbody>
</table>
113. HEREDITY AND PREGNATAL DEVELOPMENT

Producer: McGraw-Hill Films
Date Produced: 1950
Distributor: McGraw-Hill Films, Text Film Department,
            330 West 42nd St., New York 36, N.Y.
Cost: $115.00
Running Time: 21 minutes
Type: sound, black & white

An illustration and interpretation of human prenatal development and
the hereditary transmission of physical and mental characteristics.
The film opens with a step-by-step picturization of the growth, sub-
division and eventual union of male and female sex cells, with the
discussion including an explanation of chromosomes and genes in de-
termining sex and in transmitting physical and mental characteristics
to offspring. We note how these traits may be modified by training
and environment. Animation illustrates the fertilization of the
ovum by the sperm cell at conception, and traces the development of
the fetus. The development of the basic physiological actions of
breathing, eating and elimination in the newborn is discussed, and
final sequences stress the close connection between physical and
emotional sensitivity in very young children.
113. HEREDITY AND PREGNATAL DEVELOPMENT

1. Is the topic covered adequately in this film?  
   Evaluators 34  TR  
   Yes  78.8%  21.2%  33  
   No  21.2%  78.8%  33

2. Is the material shown up-to-date?  
   Yes  84.8%  15.2%  33  
   No  15.2%  84.8%  33

3. Is the material presented in a logical sequence?  
   Yes  90.9%  9.1%  33  
   No  9.1%  90.9%  33

4. Are the characterizations realistic?  
   Yes  80.0%  20.0%  30  
   No  20.0%  80.0%  30

5. Is the dialogue effective?  
   Yes  87.9%  12.1%  33  
   No  12.1%  87.9%  33

6. Is the background appropriate?  
   Yes  76.7%  23.3%  30  
   No  23.3%  76.7%  30

7. Is the amount of material reasonable for comprehension in one showing?  
   Yes  88.2%  11.8%  30  
   No  11.8%  88.2%  30

8. Are the teaching methods in the film conducive to learning?  
   Completely  37.5%  62.5%  32  
   Partially  62.5%  37.5%  32  
   Not at all  0%  0%  32

9. Do you think this film would hold the interest of the audience?  
   Completely  48.5%  51.5%  33  
   Partially  51.5%  48.5%  33  
   Not at all  0%  0%  33

10. Does the film content contain:  
    Many inaccuracies  46.7%  53.3%  30  
    Few inaccuracies  53.3%  46.7%  30  
    No inaccuracies  0%  0%  30

11. Is the speed of development of ideas:  
    Slow  6.1%  33.3%  18.2%  42.4%  33  
    Moderate  33.3%  6.1%  18.2%  42.4%  33  
    Fast  18.2%  42.4%  33  
    Adequate  42.4%  33  

12. Is the photography:  
    Very Good  29.4%  47.1%  20.6%  2.9%  33  
    Good  47.1%  29.4%  20.6%  2.9%  33  
    Fair  20.6%  2.9%  33  
    Poor  2.9%  33  
    Very Poor  0%  0%  33
13. Is the sound:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very good</td>
<td>41.2%</td>
</tr>
<tr>
<td>Good</td>
<td>44.1%</td>
</tr>
<tr>
<td>Fair</td>
<td>11.8%</td>
</tr>
<tr>
<td>Poor</td>
<td>2.9%</td>
</tr>
<tr>
<td>Very Poor</td>
<td>32%</td>
</tr>
</tbody>
</table>

14. Is the coordination between sound and picture:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very good</td>
<td>43.8%</td>
</tr>
<tr>
<td>Good</td>
<td>46.9%</td>
</tr>
<tr>
<td>Fair</td>
<td>9.3%</td>
</tr>
<tr>
<td>Poor</td>
<td>32%</td>
</tr>
<tr>
<td>Very Poor</td>
<td>32%</td>
</tr>
</tbody>
</table>

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

a. To introduce new material:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>31.2%</td>
</tr>
<tr>
<td>Good</td>
<td>37.5%</td>
</tr>
<tr>
<td>Fair</td>
<td>28.1%</td>
</tr>
<tr>
<td>Poor</td>
<td>3.2%</td>
</tr>
<tr>
<td>Very Poor</td>
<td>32%</td>
</tr>
</tbody>
</table>

b. To augment explanations:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>41.2%</td>
</tr>
<tr>
<td>Good</td>
<td>47.1%</td>
</tr>
<tr>
<td>Fair</td>
<td>11.7%</td>
</tr>
<tr>
<td>Poor</td>
<td>32%</td>
</tr>
<tr>
<td>Very Poor</td>
<td>32%</td>
</tr>
</tbody>
</table>

c. To provide a common experience:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>20.0%</td>
</tr>
<tr>
<td>Good</td>
<td>36.7%</td>
</tr>
<tr>
<td>Fair</td>
<td>30.0%</td>
</tr>
<tr>
<td>Poor</td>
<td>13.3%</td>
</tr>
<tr>
<td>Very Poor</td>
<td>32%</td>
</tr>
</tbody>
</table>

d. To develop skills:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>3.6%</td>
</tr>
<tr>
<td>Good</td>
<td>28.6%</td>
</tr>
<tr>
<td>Fair</td>
<td>46.4%</td>
</tr>
<tr>
<td>Poor</td>
<td>21.4%</td>
</tr>
<tr>
<td>Very Poor</td>
<td>32%</td>
</tr>
</tbody>
</table>

e. To motivate:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>10.0%</td>
</tr>
<tr>
<td>Good</td>
<td>46.7%</td>
</tr>
<tr>
<td>Fair</td>
<td>23.3%</td>
</tr>
<tr>
<td>Poor</td>
<td>20.0%</td>
</tr>
<tr>
<td>Very Poor</td>
<td>32%</td>
</tr>
</tbody>
</table>

f. To review:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>48.5%</td>
</tr>
<tr>
<td>Good</td>
<td>30.3%</td>
</tr>
<tr>
<td>Fair</td>
<td>15.2%</td>
</tr>
<tr>
<td>Poor</td>
<td>6.0%</td>
</tr>
<tr>
<td>Very Poor</td>
<td>33%</td>
</tr>
</tbody>
</table>

16. For what type of audience is this film suited:

<table>
<thead>
<tr>
<th>Audience</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parents</td>
<td>9.1%</td>
</tr>
<tr>
<td>Professional groups</td>
<td>57.5%</td>
</tr>
<tr>
<td>Other</td>
<td>33.3%</td>
</tr>
</tbody>
</table>

17. In your opinion could the content of the film be more effectively presented in some other way?

<table>
<thead>
<tr>
<th>Question</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>38.5%</td>
<td>61.5%</td>
<td></td>
</tr>
</tbody>
</table>

18. Would you use this film?

<table>
<thead>
<tr>
<th>Question</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>65.5%</td>
<td>34.5%</td>
<td></td>
</tr>
</tbody>
</table>

19. Do you think this film is worth purchasing for your school or organization?

<table>
<thead>
<tr>
<th>Question</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>48.1%</td>
<td>51.9%</td>
<td></td>
</tr>
</tbody>
</table>
Describes the human reproductive systems and the process of normal human birth. Modes and animated drawings are used to describe the anatomy and physiology of the individual reproductive organs of both men and women. The growth, eruption and disposition of the unfertilized female egg is shown and the process of menstruation is illustrated and explained. The film then takes up the functions of the male organs in the reproduction process. The body mechanics of the delivery process are explained and illustrated by means of animated drawings.

Throughout the film stresses the biological normalcy of reproduction, and in its conclusion emphasizes the importance of clear, objective familiarity with these facts as important to the success of marriage and parenthood.
<table>
<thead>
<tr>
<th>Question</th>
<th>Evaluators 37</th>
<th>TR</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Is the topic covered adequately in this film?</td>
<td>88.6% Yes</td>
<td>11.4% No</td>
<td>35</td>
</tr>
<tr>
<td>2. Is the material shown up-to-date?</td>
<td>97.3% Yes</td>
<td>2.7% No</td>
<td>36</td>
</tr>
<tr>
<td>3. Is the material presented in a logical sequence?</td>
<td>100% Yes</td>
<td></td>
<td>36</td>
</tr>
<tr>
<td>4. Are the characterizations realistic?</td>
<td>94.3% Yes</td>
<td>5.7% No</td>
<td>35</td>
</tr>
<tr>
<td>5. Is the dialogue effective?</td>
<td>97.2% Yes</td>
<td>2.8% No</td>
<td>36</td>
</tr>
<tr>
<td>6. Is the background appropriate?</td>
<td>100% Yes</td>
<td></td>
<td>34</td>
</tr>
<tr>
<td>7. Is the amount of material reasonable for comprehension in one showing?</td>
<td>100% Yes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Are the teaching methods in the film conducive to learning?</td>
<td>65.7% Complete</td>
<td>34.3% Partially</td>
<td>35</td>
</tr>
<tr>
<td>9. Do you think this film would hold the interest of the audience?</td>
<td>70.3% Complete</td>
<td>29.7% Partially</td>
<td></td>
</tr>
<tr>
<td>10. Does the film content contain:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Many inaccuracies</td>
<td>32.4%</td>
<td></td>
<td>34</td>
</tr>
<tr>
<td>Few inaccuracies</td>
<td>67.6%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>No inaccuracies</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. Is the speed of development of ideas:</td>
<td>2.7% Slow</td>
<td>37.8% Moderate</td>
<td>59.5% Fast Adequate</td>
</tr>
<tr>
<td>12. Is the photography:</td>
<td>43.2% Very Good</td>
<td>54.1% Good</td>
<td>2.7% Fair</td>
</tr>
</tbody>
</table>
13. Is the sound:

<table>
<thead>
<tr>
<th></th>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>43.2%</td>
<td>51.4%</td>
<td>5.4%</td>
<td></td>
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</tr>
</tbody>
</table>

14. Is the coordination between sound and picture:

<table>
<thead>
<tr>
<th></th>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>35.1%</td>
<td>62.2%</td>
<td>2.7%</td>
<td></td>
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</tr>
</tbody>
</table>

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

   a. To introduce new material:

|          | Excellent | Good | Fair | Poor | 36%
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>41.7%</td>
<td>47.2%</td>
<td>8.3%</td>
<td>2.8%</td>
<td></td>
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</tr>
</tbody>
</table>

   b. To augment explanations:

|          | Excellent | Good | Fair | Poor | 35%
<table>
<thead>
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<tbody>
<tr>
<td>54.1%</td>
<td>45.9%</td>
<td></td>
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</tbody>
</table>

   c. To provide a common experience:

|          | Excellent | Good | Fair | Poor | 32%
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>37.1%</td>
<td>48.6%</td>
<td>14.3%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

   d. To develop skills:

|          | Excellent | Good | Fair | Poor | 31%
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>28.1%</td>
<td>28.1%</td>
<td>31.3%</td>
<td>12.5%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

   e. To motivate:

|          | Excellent | Good | Fair | Poor | 33%
<table>
<thead>
<tr>
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<th></th>
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<tbody>
<tr>
<td>30.3%</td>
<td>45.5%</td>
<td>21.2%</td>
<td>3.0%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

   f. To review:

|          | Excellent | Good | Fair | Poor | 36%
<table>
<thead>
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</tr>
</thead>
<tbody>
<tr>
<td>58.3%</td>
<td>36.1%</td>
<td>5.6%</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

16. For what type of audience is this film suited:

|          | Parents | Professional groups | Other | 28%
<table>
<thead>
<tr>
<th></th>
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<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>32.4%</td>
<td>8.1%</td>
<td></td>
<td>59.5%</td>
<td></td>
</tr>
</tbody>
</table>

17. In your opinion could the content of the film be more effectively presented in some other way?

|          | Yes | No | 28%
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>14.3%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

18. Would you use this film?

|          | Yes | No | 36%
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>94.4%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

19. Do you think this film is worth purchasing for your school or organization?

|          | Yes | No | 32%
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>75.0%</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>
115. LIFE BEGINS

Producer: Encyclopaedia Britannica Films
Date Produced: 1934-35
Distributor: Encyclopaedia Britannica Films, 161 Mass. Ave.,
            Boston, Mass.
Cost: $250.00
Running Time: 58 minutes
Type: sound, black & white

Provides a condensation of the individual Child Development films and gives an overall view of Dr. Gesell's work at the Yale Clinic of Child Development. With an introductory and concluding address by Dr. Gesell, the film stresses the need for infant hygiene and treats many phases of infant behavior.
115. **LIFE BEGINS**

1. Is the topic covered adequately in this film?
   - **Evaluators:** 36
   - **Yes:** 100%
   - **No:** 34

2. Is the material shown up-to-date?
   - **Yes:** 51.6%
   - **No:** 48.4%

3. Is the material presented in a logical sequence?
   - **Yes:** 97.0%
   - **No:** 3.0%

4. Are the characterizations realistic?
   - **Yes:** 100%
   - **No:** 35

5. Is the dialogue effective?
   - **Yes:** 81.8%
   - **No:** 18.2%

6. Is the background appropriate?
   - **Yes:** 67.6%
   - **No:** 32.4%

7. Is the amount of material reasonable for comprehension in one showing?
   - **Yes:** 73.5%
   - **No:** 26.5%

8. Are the teaching methods in the film conducive to learning?
   - **Complete:** 37.1%
   - **Partially:** 62.9%
   - **Not at all:** 35

9. Do you think this film would hold the interest of the audience?
   - **Complete:** 19.4%
   - **Partially:** 80.6%

10. Does the film content contain:
    - **Many inaccuracies:** 2.9%
    - **Few inaccuracies:** 50.0%
    - **No inaccuracies:** 47.1%

11. Is the speed of development of ideas:
    - **Slow:** 34.3%
    - **Moderate:** 28.6%
    - **Fast:** 5.7%
    - **Adequate:** 31.4%

12. Is the photography:
    - **Very Good:** 5.6%
    - **Good:** 22.2%
    - **Fair:** 55.6%
    - **Poor:** 13.9%
    - **Very Poor:** 2.7%
13. Is the sound:  
- Very good: 5.6%  
- Good: 44.4%  
- Fair: 36.1%  
- Poor: 13.9%  
- Very Poor:  

14. Is the coordination between sound and picture:  
- Very good: 5.6%  
- Good: 50.0%  
- Fair: 30.6%  
- Poor: 11.0%  
- Very Poor: 2.8%  

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?  

a. To introduce new material:  
- Excellent: 14.3%  
- Good: 40.0%  
- Fair: 31.4%  
- Poor: 14.3%  

b. To augment explanations:  
- Excellent: 26.5%  
- Good: 47.1%  
- Fair: 23.5%  
- Poor: 2.9%  

16. For what type of audience is this film suited:  
- Parents: 17.1%  
- Professional groups: 54.3%  
- Other: 28.6%  

17. In your opinion could the content of the film be more effectively presented in some other way?  
- Yes: 61.8%  
- No: 38.2%  

18. Would you use this film?  
- Yes: 61.8%  
- No: 38.2%  

19. Do you think this film is worth purchasing for your school or organization?  
- Yes: 28.1%  
- No: 71.9%
116. PREFACE TO LIFE

Producer: Sun Dial Films, Inc.
Date Produced: 1950
1445 Park Ave., New York, N.Y.
Cost: $56.21
Running Time: 29 minutes
Type: sound, black & white

Portrays the influence parents have on a child's developing personality. This is illustrated by a series of episodes in the life of a boy from his birth until he becomes an adult. Using typical situations that might occur in any family raising youngsters, the film shows the effects of three different parental attitudes toward the child. When his parents help him to develop according to his own capabilities — not expecting too much of him and not keeping him too dependent on others, the boy grows up into a man capable of living a satisfying, productive life. On the other hand, when each parent tries to force him to become the kind of man each wishes him to be he is unable to meet their demands and grows up a restless, dissatisfied person.
### Evaluators 34  TR 33

<table>
<thead>
<tr>
<th>Question</th>
<th>Yes</th>
<th>No</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Is the topic covered adequately in this film?</td>
<td>93.9%</td>
<td>6.1%</td>
<td></td>
</tr>
<tr>
<td>2. Is the material shown up-to-date?</td>
<td>88.2%</td>
<td>11.8%</td>
<td></td>
</tr>
<tr>
<td>3. Is the material presented in a logical sequence?</td>
<td>100%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Are the characterizations realistic?</td>
<td>93.9%</td>
<td>6.1%</td>
<td></td>
</tr>
<tr>
<td>5. Is the dialogue effective?</td>
<td>97.0%</td>
<td>3.0%</td>
<td></td>
</tr>
<tr>
<td>6. Is the background appropriate?</td>
<td>97.0%</td>
<td>3.0%</td>
<td></td>
</tr>
<tr>
<td>7. Is the amount of material reasonable for comprehension in one showing?</td>
<td>97.0%</td>
<td>3.0%</td>
<td></td>
</tr>
<tr>
<td>8. Are the teaching methods in the film conducive to learning?</td>
<td>53.3%</td>
<td>46.7%</td>
<td></td>
</tr>
<tr>
<td>9. Do you think this film would hold the interest of the audience?</td>
<td>75.0%</td>
<td>25.0%</td>
<td></td>
</tr>
<tr>
<td>10. Does the film content contain:</td>
<td>3.4%</td>
<td>55.2%</td>
<td>41.4%</td>
</tr>
<tr>
<td>Many inaccuracies</td>
<td>Few inaccuracies</td>
<td>No inaccuracies</td>
<td></td>
</tr>
<tr>
<td>11. Is the speed of development of ideas:</td>
<td>3.0%</td>
<td>42.4%</td>
<td>6.1%</td>
</tr>
<tr>
<td>Slow</td>
<td>Moderate</td>
<td>Fast</td>
<td>Adequate</td>
</tr>
<tr>
<td>12. Is the photography:</td>
<td>45.5%</td>
<td>51.5%</td>
<td>3.0%</td>
</tr>
<tr>
<td>Very Good</td>
<td>Good</td>
<td>Fair</td>
<td>Poor</td>
</tr>
</tbody>
</table>
13. Is the sound:  
<table>
<thead>
<tr>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>45.5%</td>
<td>54.5%</td>
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</tbody>
</table>

14. Is the coordination between sound and picture:  
<table>
<thead>
<tr>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>52.9%</td>
<td>44.2%</td>
<td>2.9%</td>
<td></td>
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</tr>
</tbody>
</table>

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

<table>
<thead>
<tr>
<th>Purpose</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. To introduce new material:</td>
<td>34.4%</td>
<td>40.6%</td>
<td>21.9%</td>
<td>3.1%</td>
</tr>
<tr>
<td>b. To augment explanations:</td>
<td>41.2%</td>
<td>50.6%</td>
<td>8.8%</td>
<td></td>
</tr>
<tr>
<td>c. To provide a common experience:</td>
<td>40.6%</td>
<td>59.4%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>d. To develop skills:</td>
<td>12.9%</td>
<td>41.9%</td>
<td>32.3%</td>
<td>12.9%</td>
</tr>
<tr>
<td>e. To motivate:</td>
<td>33.3%</td>
<td>51.5%</td>
<td>15.2%</td>
<td></td>
</tr>
<tr>
<td>f. To review:</td>
<td>30.0%</td>
<td>46.7%</td>
<td>20.0%</td>
<td>3.3%</td>
</tr>
</tbody>
</table>

16. For what type of audience is this film suited:  
<table>
<thead>
<tr>
<th>Parents</th>
<th>Professional groups</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>39.4%</td>
<td>60.6%</td>
<td></td>
</tr>
</tbody>
</table>

17. In your opinion could the content of the film be more effectively presented in some other way?  
<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>13.3%</td>
<td>86.7%</td>
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</table>

18. Would you use this film?  
<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
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</thead>
<tbody>
<tr>
<td>80.0%</td>
<td>20.0%</td>
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</tbody>
</table>

19. Do you think this film is worth purchasing for your school or organization?  
<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
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</thead>
<tbody>
<tr>
<td>63.3%</td>
<td>36.7%</td>
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</tbody>
</table>
117. PRINCIPLES OF DEVELOPMENT

Producer: McGraw-Hill Films
Date Produced: 1950
Distributor: McGraw-Hill Films, Text Film Department,
330 West 42nd St., New York 36, N.Y.
Cost: $100.00
Running Time: 17 minutes
Type: sound, black & white

An outline of the fundamentals of growth and change from early infancy, illustrating six basic principles of human development: (1) development follows a pattern; (2) within the pattern there is correlation between the types of development; (3) development proceeds from general to specific responses; (4) normally, each child passes through each stage; (5) each stage has characteristic traits; (6) development is caused by maturation and learning. After defining the principles of development the film considers the variables which make each child different from every other: intelligence, sex, glandular activity, race, nutrition, health, position in the family, incentive, love and understanding.
117. **PRINCIPLES OF DEVELOPMENT**

1. Is the topic covered adequately in this film?  
   - **Yes**: 100%  
   - **No**: 29

2. Is the material shown up-to-date?  
   - **Yes**: 96.7%  
   - **No**: 3.3%

3. Is the material presented in a logical sequence?  
   - **Yes**: 100%  
   - **No**: 29

4. Are the characterizations realistic?  
   - **Yes**: 100%  
   - **No**: 29

5. Is the dialogue effective?  
   - **Yes**: 100%  
   - **No**: 29

6. Is the background appropriate?  
   - **Yes**: 96.7%  
   - **No**: 3.3%

7. Is the amount of material reasonable for comprehension in one showing?  
   - **Yes**: 96.7%  
   - **No**: 3.3%

8. Are the teaching methods in the film conducive to learning?  
   - **Completely**: 73.3%  
   - **Partially**: 26.7%  
   - **Not at all**: 29

9. Do you think this film would hold the interest of the audience?  
   - **Completely**: 90.0%  
   - **Partially**: 10.0%  
   - **Not at all**: 29

10. Does the film content contain:  
    - **Many inaccuracies**: 31.0%  
    - **Few inaccuracies**: 69.0%  
    - **No inaccuracies**: 29

11. Is the speed of development of ideas:  
    - **Slow**: 17.2%  
    - **Moderate**: 6.9%  
    - **Fast**: 75.9%  

12. Is the photography:  
    - **Very Good**: 60.0%  
    - **Good**: 36.7%  
    - **Fair**: 3.3%  
    - **Poor**: 3.3%  
    - **Very Poor**: 29
13. Is the sound:

<table>
<thead>
<tr>
<th></th>
<th>53.3%</th>
<th>43.3%</th>
<th>3.4%</th>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
</table>

14. Is the coordination between sound and picture:

<table>
<thead>
<tr>
<th></th>
<th>58.7%</th>
<th>41.3%</th>
<th></th>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
</table>

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

a. To introduce new material:

<table>
<thead>
<tr>
<th></th>
<th>43.3%</th>
<th>53.3%</th>
<th>3.4%</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
</table>

b. To augment explanations:

<table>
<thead>
<tr>
<th></th>
<th>63.3%</th>
<th>36.7%</th>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
</table>

c. To provide a common experience:

<table>
<thead>
<tr>
<th></th>
<th>50.0%</th>
<th>46.4%</th>
<th>3.6%</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
</table>

d. To develop skills:

<table>
<thead>
<tr>
<th></th>
<th>17.2%</th>
<th>58.7%</th>
<th>17.2%</th>
<th>6.9%</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
</table>

e. To motivate:

<table>
<thead>
<tr>
<th></th>
<th>37.9%</th>
<th>51.7%</th>
<th>6.9%</th>
<th>3.5%</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
</table>

f. To review:

<table>
<thead>
<tr>
<th></th>
<th>58.6%</th>
<th>37.9%</th>
<th>3.5%</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
</table>

16. For what type of audience is this film suited:

<table>
<thead>
<tr>
<th></th>
<th>16.7%</th>
<th>3.3%</th>
<th>80.0%</th>
</tr>
</thead>
</table>

Parents | Professional groups | Other |

17. In your opinion could the content of the film be more effectively presented in some other way?

<table>
<thead>
<tr>
<th></th>
<th>7.1%</th>
<th>92.9%</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
</table>

18. Would you use this film?

<table>
<thead>
<tr>
<th></th>
<th>100%</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
</table>

19. Do you think this film is worth purchasing for your school or organization?

<table>
<thead>
<tr>
<th></th>
<th>89.3%</th>
<th>10.7%</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
</table>

118. ALL MY BABIES

Producer: Medical Audio-Visual Institute of the Association of American Medical Colleges
Date Produced: 1952
Distributor: Center for Mass Communication of Columbia University Press, 1125 Amsterdam Ave., New York, N.Y.
Cost: $150.00
Running Time: 55 minutes
Type: sound, black & white

The film follows a midwife, working under both favorable and unfavorable circumstances. A complete delivery is shown, with approved pre- and post-delivery procedures. Distributed in three reels, each of which ends at a logical discussion point. Film is useful training tool wherever midwives are an essential part of health services. Produced by George Stoney for the Medical Audio-Visual Institute of the Association of American Medical Colleges, under the auspices of the Georgia Department of Public Health; distributed exclusively by the Center for Mass Communication.
1. Is the topic covered adequately in this film?
   - Yes: 93.2%
   - No: 6.8%

2. Is the material shown up-to-date?
   - Yes: 73.8%
   - No: 26.2%

3. Is the material presented in a logical sequence?
   - Yes: 100%

4. Are the characterizations realistic?
   - Yes: 95.4%

5. Is the dialogue effective?
   - Yes: 95.4%

6. Is the background appropriate?
   - Yes: 95.4%

7. Is the amount of material reasonable for comprehension in one showing?
   - Yes: 97.7%

8. Are the teaching methods in the film conducive to learning?
   - Completely: 53.5%
   - Partially: 41.9%
   - Not at all: 4.6%

9. Do you think this film would hold the interest of the audience?
   - Completely: 81.0%
   - Partially: 19.0%

10. Does the film content contain:
    - Many inaccuracies: 10.0%
    - Few inaccuracies: 40.0%
    - No inaccuracies: 50.0%

11. Is the speed of development of ideas:
    - Slow: 9.1%
    - Moderate: 36.4%
    - Fast: 54.5%

12. Is the photography:
    - Very Good: 54.5%
    - Good: 36.4%
    - Fair: 9.1%
    - Poor: 9.1%
13. Is the sound:

- Very good: 43.2%
- Good: 45.4%
- Fair: 11.4%
- Poor: 2.3%
- Very Poor: 4.6%

14. Is the coordination between sound and picture:

- Very good: 41.9%
- Good: 48.8%
- Fair: 7.0%
- Poor: 2.3%
- Very Poor: 4.6%

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

a. To introduce new material:

- Excellent: 50.0%
- Good: 22.7%
- Fair: 20.4%
- Poor: 6.9%

b. To augment explanations:

- Excellent: 47.7%
- Good: 27.3%
- Fair: 20.4%
- Poor: 4.6%

c. To provide a common experience:

- Excellent: 54.8%
- Good: 33.3%
- Fair: 11.9%
- Poor: 4.6%

d. To develop skills:

- Excellent: 31.8%
- Good: 34.1%
- Fair: 29.5%
- Poor: 4.6%

e. To motivate:

- Excellent: 43.2%
- Good: 36.4%
- Fair: 20.4%
- Poor: 4.6%

f. To review:

- Excellent: 43.9%
- Good: 24.4%
- Fair: 24.4%
- Poor: 7.3%

16. For what type of audience is this film suited:

- Parents: 2.4%
- Professional groups: 30.9%
- Other: 66.7%

17. In your opinion could the content of the film be more effectively presented in some other way?

- Yes: 25.0%
- No: 75.0%

18. Would you use this film?

- Yes: 81.0%
- No: 19.0%

19. Do you think this film is worth purchasing for your school or organization?

- Yes: 81.6%
- No: 18.4%
A public health nurse is assigned to a difficult case where a young expectant mother breaks all appointments with the clinic and the husband apparently refuses to cooperate.

Repulsed at her first visit, the nurse returns to headquarters for consultation and advice. A joint conference of the public health staff develops various approaches to the problem and gives deeper insight into the possible causes involved. In later visits the nurse is seen winning the confidence of the young woman. The nurse makes a special effort also to reach the husband, and finds that fear rather than hostility has been at the bottom of his negative attitude.

An excellent study of the psychological aspects involved in public health nursing. Especially valuable are the conference at headquarters and the self-analysis of the nurse, which tend to win audience participation in the problem presented.
119. **BROKEN APPOINTMENT**

1. Is the topic covered adequately in this film?  
   - Evaluators | TR |
   - Yes | No |
   - 100% | 6.2% |

2. Is the material shown up-to-date?  
   - Yes | No |
   - 93.8% | 6.2% |

3. Is the material presented in a logical sequence?  
   - Yes | No |
   - 100% | 6.2% |

4. Are the characterizations realistic?  
   - Yes | No |
   - 81.2% | 18.8% |

5. Is the dialogue effective?  
   - Yes | No |
   - 87.5% | 12.5% |

6. Is the background appropriate?  
   - Yes | No |
   - 93.8% | 6.2% |

7. Is the amount of material reasonable for comprehension in one showing?  
   - Yes | No |
   - 93.8% | 6.2% |

8. Are the teaching methods in the film conducive to learning?  
   - Completely | Partially | Not at all |
   - 68.7% | 31.3% | 6.2% |

9. Do you think this film would hold the interest of the audience?  
   - Completely | Partially | Not at all |
   - 75.0% | 25.0% | 6.2% |

10. Does the film content contain:  
    - Many inaccuracies | Few inaccuracies | No inaccuracies |
    - 56.2% | 43.8% |

11. Is the speed of development of ideas:  
    - Slow | Moderate | Fast | Adequate |
    - 18.7% | 25.0% | 6.3% | 50.0% |

12. Is the photography:  
    - Very Good | Good | Fair | Poor | Very Poor |
    - 31.2% | 50.0% | 18.8% | 6.2% | 6.2% |
13. Is the sound:

<table>
<thead>
<tr>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.2%</td>
<td>50.0%</td>
<td>43.8%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

14. Is the coordination between sound and picture:

<table>
<thead>
<tr>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>18.7%</td>
<td>50.0%</td>
<td>31.3%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

a. To introduce new material:

<table>
<thead>
<tr>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>37.5%</td>
<td>43.7%</td>
<td>18.8%</td>
<td></td>
</tr>
</tbody>
</table>

b. To augment explanations:

<table>
<thead>
<tr>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>37.5%</td>
<td>56.2%</td>
<td>6.3%</td>
<td></td>
</tr>
</tbody>
</table>

c. To provide a common experience:

<table>
<thead>
<tr>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>50.0%</td>
<td>43.7%</td>
<td>6.3%</td>
<td></td>
</tr>
</tbody>
</table>

d. To develop skills:

<table>
<thead>
<tr>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>31.2%</td>
<td>37.5%</td>
<td>25.0%</td>
<td>6.3%</td>
</tr>
</tbody>
</table>

e. To motivate:

<table>
<thead>
<tr>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>56.2%</td>
<td>25.0%</td>
<td>12.5%</td>
<td>6.3%</td>
</tr>
</tbody>
</table>
f. To review:

<table>
<thead>
<tr>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>31.2%</td>
<td>37.5%</td>
<td>25.0%</td>
<td>6.3%</td>
</tr>
</tbody>
</table>

16. For what type of audience is this film suited:

<table>
<thead>
<tr>
<th>Parents</th>
<th>Professional groups</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.3%</td>
<td>93.7%</td>
<td></td>
</tr>
</tbody>
</table>

17. In your opinion could the content of the film be more effectively presented in some other way?

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>12.5%</td>
<td>87.5%</td>
</tr>
</tbody>
</table>

18. Would you use this film?

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>87.5%</td>
<td>12.5%</td>
</tr>
</tbody>
</table>

19. Do you think this film is worth purchasing for your school or organization?

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>75.0%</td>
<td>25.0%</td>
</tr>
</tbody>
</table>
120. CHILDBIRTH - A FAMILY EXPERIENCE

Producer: Association for Childbirth Education, 918 East Denny Way, Seattle 2, Washington
Date Produced: Not Available
Distributor: Association for Childbirth Education, 918 East Denny Way, Seattle 2, Washington
Cost: Not Available
Running Time: 20 minutes
Type: sound, color

This film is intended for use with expectant parents. After much discussion of the existing teaching films, these parents felt there was a real need for a film designed to show vividly the emotional pattern of labor. Surgical masks were purposely omitted in the delivery room to enable one to see the visual communication of the husband and wife, and medical team. Cooperation between husband and wife and doctor and nurse teams is stressed. Physiological processes involved is shown through use of diagrams, charts, a model pelvis and a doll.
120. CHILDBIRTH - A FAMILY EXPERIENCE

1. Is the topic covered adequately in this film?  
   Evaluators 57  TR  
   Yes 89.3%  10.7%  56  No 89.5%  10.5%

2. Is the material shown up-to-date?  
   Yes 94.6%  5.4%  56  No

3. Is the material presented in a logical sequence?  
   Yes 92.7%  7.3%  55  No

4. Are the characterizations realistic?  
   Yes 83.9%  16.1%  56  No

5. Is the dialogue effective?  
   Yes 76.8%  23.2%  56  No

6. Is the background appropriate?  
   Yes 94.6%  5.4%  56

7. Is the amount of material reasonable for comprehension in one showing?  
   Yes 94.6%  5.4%  56

8. Are the teaching methods in the film conducive to learning?  
   Completely 65.4%  55  Partially 30.9%  Not at all 3.7%

9. Do you think this film would hold the interest of the audience?  
   Completely 80.3%  56  Partially 19.7%

10. Does the film content contain:  
    Many inaccuracies 9.2%  54  Few inaccuracies 40.7%  No inaccuracies 50.1%

11. Is the speed of development of ideas:  
    Slow 7.0%  56  Moderate 28.1%  Fast 8.8%  Adequate 56.1%

12. Is the photography:  
    Very Good 49.1%  56  Good 36.8%  Fair 14.1%  Poor 5.4%  Very Poor 55
13. Is the sound:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very good</td>
<td>24.6%</td>
</tr>
<tr>
<td>Good</td>
<td>43.8%</td>
</tr>
<tr>
<td>Fair</td>
<td>24.6%</td>
</tr>
<tr>
<td>Poor</td>
<td>7.0%</td>
</tr>
<tr>
<td>Very Poor</td>
<td></td>
</tr>
</tbody>
</table>

14. Is the coordination between sound and picture:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very good</td>
<td>31.6%</td>
</tr>
<tr>
<td>Good</td>
<td>36.8%</td>
</tr>
<tr>
<td>Fair</td>
<td>19.3%</td>
</tr>
<tr>
<td>Poor</td>
<td>10.5%</td>
</tr>
<tr>
<td>Very Poor</td>
<td></td>
</tr>
</tbody>
</table>

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

- a. To introduce new material:
  - Excellent: 41.8%
  - Good: 38.2%
  - Fair: 18.2%
  - Poor: 1.8%

- b. To augment explanations:
  - Excellent: 49.1%
  - Good: 35.1%
  - Fair: 12.3%
  - Poor: 3.5%

- c. To provide a common experience:
  - Excellent: 51.8%
  - Good: 41.1%
  - Fair: 7.1%

- d. To develop skills:
  - Excellent: 20.0%
  - Good: 38.2%
  - Fair: 32.7%
  - Poor: 9.1%

- e. To motivate:
  - Excellent: 46.4%
  - Good: 30.3%
  - Fair: 17.8%
  - Poor: 5.5%

- f. To review:
  - Excellent: 43.8%
  - Good: 35.1%
  - Fair: 15.8%
  - Poor: 5.3%

16. For what type of audience is this film suited:

<table>
<thead>
<tr>
<th>Audience</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parents</td>
<td>37.5%</td>
</tr>
<tr>
<td>Professional groups</td>
<td>10.7%</td>
</tr>
<tr>
<td>Other</td>
<td>51.8%</td>
</tr>
</tbody>
</table>

17. In your opinion could the content of the film be more effectively presented in some other way?

<table>
<thead>
<tr>
<th>Option</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>30.2%</td>
</tr>
<tr>
<td>No</td>
<td>69.8%</td>
</tr>
</tbody>
</table>

18. Would you use this film?

<table>
<thead>
<tr>
<th>Option</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>90.4%</td>
</tr>
<tr>
<td>No</td>
<td>9.6%</td>
</tr>
</tbody>
</table>

19. Do you think this film is worth purchasing for your school or organization?

<table>
<thead>
<tr>
<th>Option</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>67.3%</td>
</tr>
<tr>
<td>No</td>
<td>32.7%</td>
</tr>
</tbody>
</table>
121. CHILDBIRTH: NORMAL DELIVERY

Producer: Joe Weil, President of Cited Films, Inc.
Date Produced: 1950
Distributor: Cited Films, Inc., Suite 1818, 30 Rockefeller Plaza,
New York 20, N.Y.
Cost: Not Available
Running Time: 16 minutes
Type: sound, color

A close-up of the actual birth of a baby photographed under medical supervision. The film includes preparation of mother for birth, labor contractions, crowning, delivery of head, delivery of shoulders, the baby is born, tying the umbilical cord, removal of mucus, the first elimination, delivery of the placenta, and safeguarding the baby's eyes.
121. CHILDBIRTH: NORMAL DELIVERY

1. Is the topic covered adequately in this film? 92.6% Yes 7.4% No

2. Is the material shown up-to-date? 86.3% Yes 13.7% No

3. Is the material presented in a logical sequence? 98.2% Yes 1.8% No

4. Are the characterizations realistic? 100% Yes

5. Is the dialogue effective? 88.9% Yes 11.1% No

6. Is the background appropriate? 98.2% Yes 1.8% No

7. Is the amount of material reasonable for comprehension in one showing? 96.5% Yes 3.5% No

8. Are the teaching methods in the film conducive to learning? 37.5% Completely 62.5% Partially 0% Not at all

9. Do you think this film would hold the interest of the audience? 82.4% Completely 17.6% Partially 0% Not at all

10. Does the film content contain: 5.7% Many inaccuracies 60.4% Few inaccuracies 33.9% No inaccuracies

11. Is the speed of development of ideas: 1.7% Slow 33.3% Moderate 11.0% Fast 51.0% Adequate

12. Is the photography: 21.0% Very Good 52.6% Good 24.6% Fair 1.8% Poor 0% Very Poor
13. Is the sound:

<table>
<thead>
<tr>
<th></th>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percentage</td>
<td>12.3%</td>
<td>33.3%</td>
<td>45.6%</td>
<td>5.3%</td>
<td>3.5%</td>
</tr>
</tbody>
</table>

14. Is the coordination between sound and picture:

<table>
<thead>
<tr>
<th></th>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percentage</td>
<td>25.0%</td>
<td>44.6%</td>
<td>28.6%</td>
<td>1.8%</td>
<td></td>
</tr>
</tbody>
</table>

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

a. To introduce new material:

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percentage</td>
<td>28.3%</td>
<td>45.3%</td>
<td>26.4%</td>
<td>53</td>
</tr>
</tbody>
</table>

b. To augment explanations:

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percentage</td>
<td>39.3%</td>
<td>46.4%</td>
<td>12.5%</td>
<td>1.8%</td>
</tr>
</tbody>
</table>

c. To provide a common experience:

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percentage</td>
<td>30.9%</td>
<td>56.4%</td>
<td>10.9%</td>
<td>1.8%</td>
</tr>
</tbody>
</table>

d. To develop skills:

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percentage</td>
<td>10.7%</td>
<td>39.3%</td>
<td>33.9%</td>
<td>16.1%</td>
</tr>
</tbody>
</table>

e. To motivate:

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percentage</td>
<td>12.5%</td>
<td>62.5%</td>
<td>23.2%</td>
<td>1.8%</td>
</tr>
</tbody>
</table>

f. To review:

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percentage</td>
<td>22.8%</td>
<td>59.6%</td>
<td>15.8%</td>
<td>1.8%</td>
</tr>
</tbody>
</table>

16. For what type of audience is this film suited:

<table>
<thead>
<tr>
<th></th>
<th>3.6%</th>
<th>75.0%</th>
<th>21.4%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audience</td>
<td>Parents</td>
<td>Professional groups</td>
<td>Other</td>
</tr>
</tbody>
</table>

17. In your opinion could the content of the film be more effectively presented in some other way?

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percentage</td>
<td>35.8%</td>
<td>64.2%</td>
</tr>
</tbody>
</table>

18. Would you use this film?

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percentage</td>
<td>79.6%</td>
<td>20.4%</td>
</tr>
</tbody>
</table>

19. Do you think this film is worth purchasing for your school or organization?

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percentage</td>
<td>65.4%</td>
<td>34.6%</td>
</tr>
</tbody>
</table>
A CONCEPT OF MATERNAL AND NEONATAL CARE

Producer: George Washington University School of Medicine and Hospital and Medical Audio-Visual Institute of the Association of American Medical Colleges

Date Produced: 1951

Distributor: Medical Audio-Visual Institute of the Association of American Medical Colleges, 185 N. Wabash Ave., Chicago 1, Illinois

Cost: $50.00

Running Time: 26 minutes

Type: sound, black & white

This film shows in a broad spectrum the approach to and care of the pregnant mother and her newborn infant. A continuity of care from the first prenatal visit through delivery, hospital stay and return home with a new baby forms the basis of this report to the profession from the George Washington University Hospital. The interrelations of the medical team of obstetrician, pediatrician, nurses, and hospital administrator are presented to illustrate the part they play in maintaining safety, and to demonstrate their influences upon the confidence and comfort of a new family. In the hospital portion of the film, emphasis is placed upon a balance of scientific facilities, educational experiences, and homelike accommodations (Rooming-in). A variety of room and nursery arrangements are illustrated to show that in a relaxed attitude of helpful hospital care, regardless of the facilities selected, mother and father gain assurance and understanding of their role as parents.
### CONCEPT OF MATERNAL AND NEONATAL CARE

<table>
<thead>
<tr>
<th>Question</th>
<th>Evaluators</th>
<th>TR</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Is the topic covered adequately in this film?</td>
<td>94.1%</td>
<td>5.6%</td>
</tr>
<tr>
<td>2. Is the material shown up-to-date?</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>3. Is the material presented in a logical sequence?</td>
<td>94.1%</td>
<td>5.6%</td>
</tr>
<tr>
<td>4. Are the characterizations realistic?</td>
<td>88.2%</td>
<td>11.8%</td>
</tr>
<tr>
<td>5. Is the dialogue effective?</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>6. Is the background appropriate?</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>7. Is the amount of material reasonable for comprehension in one showing?</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>8. Are the teaching methods in the film conducive to learning?</td>
<td>77.8%</td>
<td>22.2%</td>
</tr>
<tr>
<td>9. Do you think this film would hold the interest of the audience?</td>
<td>83.3%</td>
<td>16.7%</td>
</tr>
<tr>
<td>10. Does the film content contain:</td>
<td>33.3%</td>
<td>66.7%</td>
</tr>
<tr>
<td>Many inaccuracies</td>
<td>Few inaccuracies</td>
<td>No inaccuracies</td>
</tr>
<tr>
<td>11. Is the speed of development of ideas:</td>
<td>41.2%</td>
<td>58.8%</td>
</tr>
<tr>
<td>Slow</td>
<td>Moderate</td>
<td>Fast</td>
</tr>
<tr>
<td>12. Is the photography:</td>
<td>50.0%</td>
<td>50.0%</td>
</tr>
<tr>
<td>Very Good</td>
<td>Good</td>
<td>Fair</td>
</tr>
</tbody>
</table>
13. Is the sound:  
<table>
<thead>
<tr>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>38.9%</td>
<td>55.6%</td>
<td>5.5%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

14. Is the coordination between sound and picture:  
<table>
<thead>
<tr>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>38.9%</td>
<td>61.1%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

<table>
<thead>
<tr>
<th>Purpose</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. To introduce new material:</td>
<td>27.8%</td>
<td>50.0%</td>
<td>22.2%</td>
<td></td>
</tr>
<tr>
<td>b. To augment explanations:</td>
<td>44.4%</td>
<td>50.0%</td>
<td>5.6%</td>
<td></td>
</tr>
<tr>
<td>c. To provide a common experience:</td>
<td>33.3%</td>
<td>50.0%</td>
<td>16.7%</td>
<td></td>
</tr>
<tr>
<td>d. To develop skills:</td>
<td>16.7%</td>
<td>27.8%</td>
<td>44.4%</td>
<td>11.1%</td>
</tr>
<tr>
<td>e. To motivate:</td>
<td>29.5%</td>
<td>52.9%</td>
<td>17.6%</td>
<td>17</td>
</tr>
<tr>
<td>f. To review:</td>
<td>29.4%</td>
<td>47.1%</td>
<td>23.5%</td>
<td>17</td>
</tr>
</tbody>
</table>

16. For what type of audience is this film suited:  
<table>
<thead>
<tr>
<th>Audience</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parents</td>
</tr>
<tr>
<td>Professional groups</td>
</tr>
<tr>
<td>Other</td>
</tr>
</tbody>
</table>

17. In your opinion could the content of the film be more effectively presented in some other way?  
<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>18.7%</td>
<td>81.3%</td>
</tr>
</tbody>
</table>

18. Would you use this film?  
<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>81.3%</td>
<td>18.7%</td>
</tr>
</tbody>
</table>

19. Do you think this film is worth purchasing for your school or organization?  
<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>68.7%</td>
<td>31.3%</td>
</tr>
</tbody>
</table>
123. LABOR AND CHILDBIRTH

Producer: Medical Arts Productions
Date Produced: 1950
Distributor: Medical Arts Productions, 414 Mason St.,
San Francisco, California
Cost: $110.00
Running Time 17 minutes
Type: sound, black & white

This second film in the series entitled "Education for Childbirth" is designed to give expectant mothers a foreknowledge of their hospital confinement and an explanation of the mechanism of normal labor. Live photography showing a mother in the first stage of labor alternates with diagrams of the uterus and birth canal to explain what is taking place. In the same way, the film describes and shows the second and third stages of labor as a natural birth takes place in the well-appointed delivery room of the San Francisco hospital where the film was photographed. Throughout, the mother is seen to cooperate in delivering her baby, employing her knowledge of relaxation and breathing to assist the normal uterine contractions. In the birth sequences, clinical views of the actual delivery are not seen.
123. LABOR AND CHILDBIRTH

1. Is the topic covered adequately in this film?  
   Evaluators 56  TR  
   Yes 77.3%  No 22.7%  53
2. Is the material shown up-to-date?  
   Yes 92.7%  No 7.3%  55
3. Is the material presented in a logical sequence?  
   Yes 100%  No — 52
4. Are the characterizations realistic?  
   Yes 76.9%  No 23.1%  52
5. Is the dialogue effective?  
   Yes 98.0%  No 2.0%  50
6. Is the background appropriate?  
   Yes 94.5%  No 5.5%  55
7. Is the amount of material reasonable for comprehension in one showing?  
   Yes 100%  No — 54
8. Are the teaching methods in the film conducive to learning?  
   Completely 33.3%  Partially 66.7%  Not at all — 54
9. Do you think this film would hold the interest of the audience?  
   Completely 67.8%  Partially 32.2%  Not at all — 56
10. Does the film content contain:  
    Many inaccuracies 4.2%  Few inaccuracies 60.4%  No inaccuracies 35.4%  48
11. Is the speed of development of ideas:  
    Slow 3.6%  Moderate 43.6%  Fast 3.6%  Adequate 49.2%  55
12. Is the photography:  
    Very Good 10.7%  Good 76.8%  Fair 12.5%  Poor — 56
13. Is the sound:  

<table>
<thead>
<tr>
<th>%</th>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>20.0%</td>
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<td>74.5%</td>
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</table>

14. Is the coordination between sound and picture:  

<table>
<thead>
<tr>
<th>%</th>
<th>Very good</th>
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<th>Poor</th>
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<tr>
<td>37.0%</td>
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</tbody>
</table>

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?  

a. To introduce new material:  

<table>
<thead>
<tr>
<th>%</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
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<tbody>
<tr>
<td>26.4%</td>
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</table>

b. To augment explanations:  

<table>
<thead>
<tr>
<th>%</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
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</tbody>
</table>

c. To provide a common experience:  

<table>
<thead>
<tr>
<th>%</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
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<tr>
<td>11.1%</td>
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</tbody>
</table>

d. To develop skills:  

<table>
<thead>
<tr>
<th>%</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
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<tbody>
<tr>
<td>1.8%</td>
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<tr>
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<td>18.2%</td>
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</tbody>
</table>

e. To motivate:  

<table>
<thead>
<tr>
<th>%</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
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<tbody>
<tr>
<td>18.5%</td>
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<tr>
<td>3.7%</td>
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</tbody>
</table>

f. To review:  

<table>
<thead>
<tr>
<th>%</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
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<tbody>
<tr>
<td>14.3%</td>
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<tr>
<td>60.7%</td>
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<tr>
<td>23.2%</td>
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<tr>
<td>1.8%</td>
<td></td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>

16. For what type of audience is this film suited:  

<table>
<thead>
<tr>
<th>%</th>
<th>Parents</th>
<th>Professional groups</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>81.1%</td>
<td></td>
<td></td>
<td>15.1%</td>
</tr>
<tr>
<td>3.3%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

17. In your opinion could the content of the film be more effectively presented in some other way?  

<table>
<thead>
<tr>
<th>%</th>
<th>Yes</th>
<th>No</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>36.9%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>63.1%</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

18. Would you use this film?  

<table>
<thead>
<tr>
<th>%</th>
<th>Yes</th>
<th>No</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>83.3%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16.7%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

19. Do you think this film is worth purchasing for your school or organization?  

<table>
<thead>
<tr>
<th>%</th>
<th>Yes</th>
<th>No</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>45.1%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>54.9%</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>
124. MOTHER AND HER CHILD

Producer: National Film Board of Canada
Date Produced: 1947
Distributor: National Film Board of Canada, Suite 658, 630 Fifth Ave., New York, N.Y.
Cost: Color ---$400.00 black & white ---$200.00
Running Time: 60 minutes
Type: sound, color or black & white

A practical guide to safe motherhood, presented through the story of a young suburban couple from the time of the first symptoms of pregnancy until their child is one year of age, illustrating by example the principles of maternal and child care. All aspects of prenatal and postnatal care are dealt with in the two parts of the film and include such points as regular visits to the doctor, correct diet, rest, fresh air and exercise, clothes, preparations for a home delivery, care and feeding of the newborn, and immunization. The film is based on the book, The Canadian Mother and Child, published by the Department of National Health and Welfare.
124. MOTHER AND HER CHILD

1. Is the topic covered adequately in this film?  
   Evaluators 31  TR  
   Yes 80.6% 19.4%  
   No

2. Is the material shown up-to-date?  
   Yes 36.7% 63.3%  
   No

3. Is the material presented in a logical sequence?  
   Yes 96.8% 3.2%  
   No

4. Are the characterizations realistic?  
   Yes 77.4% 22.6%  
   No

5. Is the dialogue effective?  
   Yes 83.9% 16.1%  
   No

6. Is the background appropriate?  
   Yes 90.0% 10.0%  
   No

7. Is the amount of material reasonable for comprehension in one showing?  
   Yes 90.3% 9.7%  
   No

8. Are the teaching methods in the film conducive to learning?  
   Completely 54.8%  
   Partially 35.5%  
   Not at all 9.7%

9. Do you think this film would hold the interest of the audience?  
   Completely 48.4%  
   Partially 51.6%  
   Not at all

10. Does the film content contain:  
    Many inaccuracies 23.3%  
    Few inaccuracies 63.3%  
    No inaccuracies 13.4%

11. Is the speed of development of ideas:  
    Slow 25.8%  
    Moderate 35.5%  
    Fast 12.9%  
    Adequate 25.8%

12. Is the photography:  
    Very Good 29.0%  
    Good 54.3%  
    Fair 16.2%  
    Poor  
    Very Poor
13. Is the sound:

<table>
<thead>
<tr>
<th></th>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>%</td>
<td>19.4%</td>
<td>51.6%</td>
<td>25.8%</td>
<td>3.2%</td>
<td>0.0%</td>
</tr>
</tbody>
</table>

14. Is the coordination between sound and picture:

<table>
<thead>
<tr>
<th></th>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>%</td>
<td>23.3%</td>
<td>50.0%</td>
<td>23.3%</td>
<td>3.4%</td>
<td></td>
</tr>
</tbody>
</table>

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

a. To introduce new material:

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>%</td>
<td>22.6%</td>
<td>38.7%</td>
<td>25.8%</td>
<td>12.9%</td>
</tr>
</tbody>
</table>

b. To augment explanations:

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>%</td>
<td>32.3%</td>
<td>38.7%</td>
<td>22.6%</td>
<td>6.4%</td>
</tr>
</tbody>
</table>

c. To provide a common experience:

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>%</td>
<td>29.0%</td>
<td>38.7%</td>
<td>32.3%</td>
<td></td>
</tr>
</tbody>
</table>

d. To develop skills:

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>%</td>
<td>12.9%</td>
<td>35.5%</td>
<td>38.7%</td>
<td>12.9%</td>
</tr>
</tbody>
</table>

e. To motivate:

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>%</td>
<td>25.8%</td>
<td>32.3%</td>
<td>32.3%</td>
<td>9.6%</td>
</tr>
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</table>

f. To review:

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
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<tbody>
<tr>
<td>%</td>
<td>25.8%</td>
<td>32.3%</td>
<td>32.3%</td>
<td>9.6%</td>
</tr>
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</table>

16. For what type of audience is this film suited:

<table>
<thead>
<tr>
<th></th>
<th>Parents</th>
<th>Professional groups</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>%</td>
<td>61.3%</td>
<td>3.2%</td>
<td>35.5%</td>
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</tbody>
</table>

17. In your opinion could the content of the film be more effectively presented in some other way?

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
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</thead>
<tbody>
<tr>
<td>%</td>
<td>43.3%</td>
<td>56.7%</td>
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18. Would you use this film?

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<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
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</thead>
<tbody>
<tr>
<td>%</td>
<td>50.0%</td>
<td>50.0%</td>
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</table>

19. Do you think this film is worth purchasing for your school or organization?

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
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</thead>
<tbody>
<tr>
<td>%</td>
<td>36.7%</td>
<td>63.3%</td>
</tr>
</tbody>
</table>
125. MOTHERHOOD - LIFE'S MOST IMPORTANT JOB

Producer: National Motion Picture Co.
Date Produced: 1939
Distributor: Institutional Cinema Service, Inc.,
165 West 46th St., N.Y. 36, N.Y.
Cost: $45.00
Running Time: 10 minutes
Type: sound, black & white

This film deals with prenatal care and covers such subjects as proper diet, the importance of seeing a physician early in pregnancy and visiting him regularly, the value of baths, adequate rest and light exercise, the proper kind of clothing, etc.
1. Is the topic covered adequately in this film?  
   - Yes: 25.0%  
   - No: 75.0%  
   TR: 32

2. Is the material shown up-to-date?  
   - Yes: 5.9%  
   - No: 94.1%  
   TR: 34

3. Is the material presented in a logical sequence?  
   - Yes: 79.4%  
   - No: 20.6%  
   TR: 34

4. Are the characterizations realistic?  
   - Yes: 41.2%  
   - No: 58.8%  
   TR: 34

5. Is the dialogue effective?  
   - Yes: 38.2%  
   - No: 61.8%  
   TR: 34

6. Is the background appropriate?  
   - Yes: 34.3%  
   - No: 65.7%  
   TR: 35

7. Is the amount of material reasonable for comprehension in one showing?  
   - Yes: 70.6%  
   - No: 29.4%  
   TR: 34

8. Are the teaching methods in the film conducive to learning?  
   - Completely: 11.1%  
   - Partially: 65.7%  
   - Not at all: 22.9%  
   TR: 35

9. Do you think this film would hold the interest of the audience?  
   - Completely: 18.8%  
   - Partially: 56.2%  
   - Not at all: 25.0%  
   TR: 32

10. Does the film content contain:  
   - Many inaccuracies: 55.9%  
   - Few inaccuracies: 32.4%  
   - No inaccuracies: 11.7%  
   TR: 34

11. Is the speed of development of ideas:  
   - Slow: 18.8%  
   - Moderate: 28.1%  
   - Fast: 15.6%  
   - Adequate: 37.5%  
   TR: 32

12. Is the photography:  
   - Very Good: 11.1%  
   - Good: 36.1%  
   - Fair: 33.3%  
   - Poor: 16.7%  
   - Very Poor: 2.3%  
   TR: 34
13. Is the sound:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very good</td>
<td>17.1%</td>
</tr>
<tr>
<td>Good</td>
<td>40.0%</td>
</tr>
<tr>
<td>Fair</td>
<td>25.7%</td>
</tr>
<tr>
<td>Poor</td>
<td>14.3%</td>
</tr>
<tr>
<td>Very Poor</td>
<td>2.9%</td>
</tr>
</tbody>
</table>

14. Is the coordination between sound and picture:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very good</td>
<td>25.0%</td>
</tr>
<tr>
<td>Good</td>
<td>38.9%</td>
</tr>
<tr>
<td>Fair</td>
<td>25.0%</td>
</tr>
<tr>
<td>Poor</td>
<td>8.3%</td>
</tr>
<tr>
<td>Very Poor</td>
<td>2.8%</td>
</tr>
</tbody>
</table>

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

a. To introduce new material:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>8.6%</td>
</tr>
<tr>
<td>Good</td>
<td>11.4%</td>
</tr>
<tr>
<td>Fair</td>
<td>22.9%</td>
</tr>
<tr>
<td>Poor</td>
<td>57.1%</td>
</tr>
</tbody>
</table>

b. To augment explanations:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>8.6%</td>
</tr>
<tr>
<td>Good</td>
<td>11.4%</td>
</tr>
<tr>
<td>Fair</td>
<td>25.7%</td>
</tr>
<tr>
<td>Poor</td>
<td>54.3%</td>
</tr>
</tbody>
</table>

c. To provide a common experience:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>8.8%</td>
</tr>
<tr>
<td>Good</td>
<td>14.7%</td>
</tr>
<tr>
<td>Fair</td>
<td>11.2%</td>
</tr>
<tr>
<td>Poor</td>
<td>35.3%</td>
</tr>
</tbody>
</table>

d. To develop skills:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>6.7%</td>
</tr>
<tr>
<td>Good</td>
<td>6.7%</td>
</tr>
<tr>
<td>Fair</td>
<td>23.3%</td>
</tr>
<tr>
<td>Poor</td>
<td>63.3%</td>
</tr>
</tbody>
</table>

e. To motivate:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>11.8%</td>
</tr>
<tr>
<td>Good</td>
<td>5.8%</td>
</tr>
<tr>
<td>Fair</td>
<td>32.4%</td>
</tr>
<tr>
<td>Poor</td>
<td>50.0%</td>
</tr>
</tbody>
</table>

f. To review:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>17.6%</td>
</tr>
<tr>
<td>Good</td>
<td>32.4%</td>
</tr>
<tr>
<td>Fair</td>
<td>50.0%</td>
</tr>
</tbody>
</table>

16. For what type of audience is this film suited:

<table>
<thead>
<tr>
<th>Audience</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parents</td>
<td>54.8%</td>
</tr>
<tr>
<td>Professional groups</td>
<td>45.2%</td>
</tr>
</tbody>
</table>

17. In your opinion could the content of the film be more effectively presented in some other way?

<table>
<thead>
<tr>
<th>Opinion</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>84.8%</td>
</tr>
<tr>
<td>No</td>
<td>15.2%</td>
</tr>
</tbody>
</table>

18. Would you use this film?

<table>
<thead>
<tr>
<th>Opinion</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>11.8%</td>
</tr>
<tr>
<td>No</td>
<td>88.2%</td>
</tr>
</tbody>
</table>

19. Do you think this film is worth purchasing for your school or organization?

<table>
<thead>
<tr>
<th>Opinion</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>3.1%</td>
</tr>
<tr>
<td>No</td>
<td>96.9%</td>
</tr>
</tbody>
</table>
126. A NORMAL BIRTH

Producer: Medical Arts Productions
Date Produced: 1951
Distributor: Medical Arts Productions, 414 Mason St.,
San Francisco, California
Cost: $85.00
Running Time 11 minutes
Type: sound, black & white

This third film in the series entitled "Education for Childbirth" presents a literal photographic record of an actual delivery under normal conditions and with the mother conscious and able to assist throughout. The patient has, of course, been fully informed and prepared for natural childbirth, as shown in the preceding two films in the series (PRENATAL CARE and LABOR AND CHILDBIRTH). Preparation, cleansing and draping of the patient, and an episiotomy under local anesthetic are shown. Animated drawings explain the delivery of both the baby and the placenta. Immediate postnatal care of the infant is shown.
126. A NORMAL BIRTH

1. Is the topic covered adequately in this film? 92.8% Yes 7.2% No
2. Is the material shown up-to-date? 100% Yes No
3. Is the material presented in a logical sequence? 100% Yes No
4. Are the characterizations realistic? 100% Yes No
5. Is the dialogue effective? 96.4% 3.6% Yes No
6. Is the background appropriate? 100% Yes No
7. Is the amount of material reasonable for comprehension in one showing? 100% Yes No
8. Are the teaching methods in the film conducive to learning? 40.7% Completely 55.6% Partially 3.7% Not at all
9. Do you think this film would hold the interest of the audience? 81.5% Completely 18.5% Partially
10. Does the film content contain: 34.6% Many inaccuracies 65.4% Few inaccuracies 26% No inaccuracies
11. Is the speed of development of ideas: 42.8% Slow 3.6% Moderate 53.6% Fast Adequate
12. Is the photography: 39.3% Very Good 53.6% Good 7.1% Fair 7.1% Poor 7.1% Very Poor
13. Is the sound:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very good</td>
<td>42.8%</td>
</tr>
<tr>
<td>Good</td>
<td>53.6%</td>
</tr>
<tr>
<td>Fair</td>
<td>3.6%</td>
</tr>
<tr>
<td>Poor</td>
<td>3.6%</td>
</tr>
<tr>
<td>Very Poor</td>
<td></td>
</tr>
</tbody>
</table>

14. Is the coordination between sound and picture:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very good</td>
<td>46.1%</td>
</tr>
<tr>
<td>Good</td>
<td>50.0%</td>
</tr>
<tr>
<td>Fair</td>
<td>3.9%</td>
</tr>
<tr>
<td>Poor</td>
<td></td>
</tr>
<tr>
<td>Very Poor</td>
<td></td>
</tr>
</tbody>
</table>

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

<table>
<thead>
<tr>
<th>Purpose</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. To introduce new material:</td>
<td>32.1%</td>
<td>39.3%</td>
<td>21.4%</td>
<td>7.2%</td>
</tr>
<tr>
<td>b. To augment explanations:</td>
<td>46.4%</td>
<td>39.3%</td>
<td>14.3%</td>
<td></td>
</tr>
<tr>
<td>c. To provide a common experience:</td>
<td>40.7%</td>
<td>51.8%</td>
<td>7.5%</td>
<td></td>
</tr>
<tr>
<td>d. To develop skills:</td>
<td>22.2%</td>
<td>25.9%</td>
<td>44.4%</td>
<td>7.5%</td>
</tr>
<tr>
<td>e. To motivate:</td>
<td>35.7%</td>
<td>35.7%</td>
<td>25.0%</td>
<td>3.6%</td>
</tr>
<tr>
<td>f. To review:</td>
<td>37.0%</td>
<td>51.8%</td>
<td>7.4%</td>
<td>3.8%</td>
</tr>
</tbody>
</table>

16. For what type of audience is this film suited:

<table>
<thead>
<tr>
<th>Audience</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parents</td>
<td>57.1%</td>
</tr>
<tr>
<td>Professional groups</td>
<td>10.7%</td>
</tr>
<tr>
<td>Other</td>
<td>32.2%</td>
</tr>
</tbody>
</table>

17. In your opinion could the content of the film be more effectively presented in some other way?

<table>
<thead>
<tr>
<th>Option</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>13.0%</td>
</tr>
<tr>
<td>No</td>
<td>87.0%</td>
</tr>
</tbody>
</table>

18. Would you use this film?

<table>
<thead>
<tr>
<th>Option</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>87.5%</td>
</tr>
<tr>
<td>No</td>
<td>12.5%</td>
</tr>
</tbody>
</table>

19. Do you think this film is worth purchasing for your school or organization?

<table>
<thead>
<tr>
<th>Option</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>68.0%</td>
</tr>
<tr>
<td>No</td>
<td>32.0%</td>
</tr>
</tbody>
</table>
### 127. NURSE MIDWIFERY, EDUCATION AND PRACTICE

**Producer:** Alpha Film Productions  
**Date Produced:** 1952  
**Distributor:** Alpha Film Productions, Fall Rd., P.O. Box 5325, Baltimore 9, Md.  
**Cost:** $212.00  
**Running Time:** 35 minutes  
**Type:** sound, color

The medical and nursing care of a mother and a family into which a baby is born are presented in detail in this unusual film. The camera has followed the mother throughout her pregnancy and takes the viewer into the labor and delivery at home and observes the postpartal period.

The mother herself, conscious throughout the delivery and fully participating in this experience, is the first to identify the sex of her baby.

Narration accompanying the action, describes the mechanisms of the normal spontaneous delivery of the baby and the expulsion of the placenta and the membranes as they occur. The nurse midwife's encouragement of the mother during labor and delivery is well illustrated.

The care given the mother and baby immediately following delivery is shown and the careful appraisal of the newborn infant is depicted just as it is made.

Normalcy of the childbearing process and responsive family relationships which foster the health of the family, have been stressed in the film. Services of physicians, obstetrical and pediatric specialists, the health department and the modern laboratory in their respective roles of safeguarding the mother and child are shown, as well as the functions of the nurse midwife.

The educational training which prepared the certified nurse midwife for her part in this ever-inspiring service is also shown.
1. Is the topic covered adequately in this film?

<table>
<thead>
<tr>
<th>Evaluators</th>
<th>11</th>
<th>TR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>81.8%</td>
<td>18.2%</td>
</tr>
<tr>
<td>No</td>
<td>Yes</td>
<td>No</td>
</tr>
</tbody>
</table>

2. Is the material shown up-to-date?

| 100% | Yes | No |

3. Is the material presented in a logical sequence?

| 100% | Yes | No |

4. Are the characterizations realistic?

| 100% | Yes | No |

5. Is the dialogue effective?

| 90.9% | Yes | No |

6. Is the background appropriate?

| 100% | Yes | No |

7. Is the amount of material reasonable for comprehension in one showing?

| 100% | Yes | No |

8. Are the teaching methods in the film conducive to learning?

| 72.7% | Completely | 27.3% | Partially |
| No |

9. Do you think this film would hold the interest of the audience?

| 100% | Yes | No |

10. Does the film content contain:

| 36.4% | Many inaccuracies | 63.6% | Few inaccuracies | No inaccuracies |

11. Is the speed of development of ideas:

| 30.0% | Slow | 10.0% | Fast | 60.0% | Adequate |

12. Is the photography:

| 50.0% | Very Good | 10.0% | Poor | 40.0% | Good | 10.0% | Very Poor |
13. Is the sound:  
- Very good: 20.0%  
- Good: 10.0%  
- Fair: 60.0%  
- Poor: 10.0%  
- Very Poor:  

TR: 10

14. Is the coordination between sound and picture:  
- Very good: 30.0%  
- Good: 50.0%  
- Fair: 20.0%  
- Poor:  

TR: 10

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

<table>
<thead>
<tr>
<th>Purpose</th>
<th>54.5%</th>
<th>36.4%</th>
<th>9.1%</th>
</tr>
</thead>
<tbody>
<tr>
<td>To introduce new material:</td>
<td>Excellent</td>
<td>Good</td>
<td>Fair</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Purpose</th>
<th>54.5%</th>
<th>63.6%</th>
<th>27.3%</th>
<th>9.1%</th>
</tr>
</thead>
<tbody>
<tr>
<td>To augment explanations:</td>
<td>Excellent</td>
<td>Good</td>
<td>Fair</td>
<td>Poor</td>
</tr>
</tbody>
</table>

| Purpose                  | 60.0% | 30.0% | 10.0% |  
|--------------------------|-------|-------|-------|------|
| To provide a common experience: | Excellent | Good | Fair | Poor |

| Purpose                  | 40.0% | 60.0% |  
|--------------------------|-------|-------|------|
| To develop skills:       | Excellent | Good | Fair | Poor |

| Purpose                  | 54.5% | 18.2% | 27.3% |  
|--------------------------|-------|-------|-------|------|
| To motivate:             | Excellent | Good | Fair | Poor |

| Purpose                  | 40.0% | 40.0% | 10.0% | 10.0% |  
|--------------------------|-------|-------|-------|-------|------|
| To review:               | Excellent | Good | Fair | Poor |

16. For what type of audience is this film suited:  
- Parents: 54.5%  
- Professional groups: 45.5%  
- Other:  

TR: 10

17. In your opinion could the content of the film be more effectively presented in some other way?  
- Yes: 81.8%  
- No: 18.2%  

TR: 10

18. Would you use this film?  
- Yes: 81.8%  
- No: 18.2%  

TR: 10

19. Do you think this film is worth purchasing for your school or organization?  
- Yes: 70.0%  
- No: 30.0%  

TR: 10
128. POSTNATAL CARE

Producer: Medical Arts Productions
Date Produced: 1952
Distributor: Medical Arts Productions, 414 Mason St.,
           San Francisco, California
Cost: $95.00
Running Time: 12 minutes
Type: sound, black & white

This fourth and final film in the series entitled "Education for Childbirth" deals with the postnatal care of the mother. Exercises, designed to assist internal organs regain their normal positions and to stimulate abdominal muscle tone, are demonstrated. The main sequences take place in a hospital and explain what changes a mother may expect in herself and in her baby during each successive day. Advice is given on postnatal hygiene for the mother and on breast feeding of the infant. After return home, the film stresses the need for adequate daily rest and cautions against over-exertion. Throughout, the emotional value of the new experience of parenthood, for both mother and father, is noted.
### 128. POSTNATAL CARE

<table>
<thead>
<tr>
<th>Question</th>
<th>Evaluators</th>
<th>TR</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Is the topic covered adequately in this film?</td>
<td>53.8%</td>
<td>46.2%</td>
</tr>
<tr>
<td></td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>2. Is the material shown up-to-date?</td>
<td>84.6%</td>
<td>15.4%</td>
</tr>
<tr>
<td></td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>3. Is the material presented in a logical sequence?</td>
<td>92.3%</td>
<td>7.7%</td>
</tr>
<tr>
<td></td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>4. Are the characterizations realistic?</td>
<td>91.7%</td>
<td>8.3%</td>
</tr>
<tr>
<td></td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>5. Is the dialogue effective?</td>
<td>91.7%</td>
<td>8.3%</td>
</tr>
<tr>
<td></td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>6. Is the background appropriate?</td>
<td>91.7%</td>
<td>8.3%</td>
</tr>
<tr>
<td></td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>7. Is the amount of material reasonable for comprehension in one showing?</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>8. Are the teaching methods in the film conducive to learning?</td>
<td>38.5%</td>
<td>61.5%</td>
</tr>
<tr>
<td></td>
<td>Completely</td>
<td>Partially</td>
</tr>
<tr>
<td>9. Do you think this film would hold the interest of the audience?</td>
<td>61.5%</td>
<td>38.5%</td>
</tr>
<tr>
<td></td>
<td>Completely</td>
<td>Partially</td>
</tr>
<tr>
<td>10. Does the film content contain:</td>
<td>10.0%</td>
<td>40.0%</td>
</tr>
<tr>
<td></td>
<td>Many inaccuracies</td>
<td>Few inaccuracies</td>
</tr>
<tr>
<td>11. Is the speed of development of ideas:</td>
<td>15.4%</td>
<td>38.5%</td>
</tr>
<tr>
<td></td>
<td>Slow</td>
<td>Moderate</td>
</tr>
<tr>
<td>12. Is the photography:</td>
<td>15.4%</td>
<td>76.9%</td>
</tr>
<tr>
<td></td>
<td>Very Good</td>
<td>Good</td>
</tr>
</tbody>
</table>
13. Is the sound:

<table>
<thead>
<tr>
<th></th>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.6%</td>
<td>92.4%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

14. Is the coordination between sound and picture:

<table>
<thead>
<tr>
<th></th>
<th>Very good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>Very Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>38.5%</td>
<td>61.5%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

a. To introduce new material:  
   - Excellent: 16.7%  
   - Good: 50.0%  
   - Fair: 33.3%  
   - Poor: 

b. To augment explanations:  
   - Excellent: 8.3%  
   - Good: 66.7%  
   - Fair: 25.0%  
   - Poor: 

c. To provide a common experience:  
   - Excellent: 8.3%  
   - Good: 75.0%  
   - Fair: 16.7%  
   - Poor: 

d. To develop skills:  
   - Excellent: 41.7%  
   - Good: 41.7%  
   - Fair: 16.6%  
   - Poor: 

e. To motivate:  
   - Excellent: 8.3%  
   - Good: 58.4%  
   - Fair: 25.0%  
   - Poor: 8.3%  

f. To review:  
   - Excellent: 8.3%  
   - Good: 41.7%  
   - Fair: 41.7%  
   - Poor: 8.3%  

16. For what type of audience is this film suited:

<table>
<thead>
<tr>
<th>Parents</th>
<th>Professional groups</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>84.6%</td>
<td></td>
<td>15.4%</td>
</tr>
</tbody>
</table>

17. In your opinion could the content of the film be more effectively presented in some other way?

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>38.5%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>61.5%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

18. Would you use this film?

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>58.3%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>41.7%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

19. Do you think this film is worth purchasing for your school or organization?

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>27.3%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>72.7%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
129. PRENATAL CARE

Producer: Medical Arts Productions, Inc.
Date Produced: 1952
Distributor: Medical Arts Productions, Inc., 414 Mason St.,
            San Francisco, California
Cost: $125.00
Running Time: 23 minutes
Type: sound, black & white

The first film in the series entitled "Education for Childbirth" outlines principles of prenatal care, with emphasis on a confident understanding of the normal process of pregnancy and childbirth. The film accompanies three expectant mothers, at different stages of pregnancy, on their regular visits to a physician, illustrating the information and advice they receive from him. Diagrams explain the anatomy of the female reproductive organs and the development of the baby. Advice is given on posture, diet, clothing, relaxation and exercises designed to prepare the mother for a natural and uncomplicated delivery. The husband enters the picture from time to time to complete the relaxed atmosphere in which the wife awaits her time.
## PRENATAL CARE

<table>
<thead>
<tr>
<th>Question</th>
<th>Evaluators 18</th>
<th>TR 16</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Is the topic covered adequately in this film?</td>
<td>Yes 100%</td>
<td>No 16</td>
</tr>
<tr>
<td>2. Is the material shown up-to-date?</td>
<td>Yes 94.4%</td>
<td>No 5.6%</td>
</tr>
<tr>
<td>3. Is the material presented in a logical sequence?</td>
<td>Yes 100%</td>
<td>No</td>
</tr>
<tr>
<td>4. Are the characterizations realistic?</td>
<td>Yes 94.4%</td>
<td>No 5.6%</td>
</tr>
<tr>
<td>5. Is the dialogue effective?</td>
<td>Yes 93.7%</td>
<td>No 6.3%</td>
</tr>
<tr>
<td>6. Is the background appropriate?</td>
<td>Yes 100%</td>
<td>No</td>
</tr>
<tr>
<td>7. Is the amount of material reasonable for comprehension in one showing?</td>
<td>Yes 93.7%</td>
<td>No 6.3%</td>
</tr>
<tr>
<td>8. Are the teaching methods in the film conducive to learning?</td>
<td>58.8% Complete</td>
<td>41.2% Partial</td>
</tr>
<tr>
<td>9. Do you think this film would hold the interest of the audience?</td>
<td>100% Complete</td>
<td>No</td>
</tr>
<tr>
<td>10. Does the film content contain:</td>
<td>50.0% Many inaccuracies</td>
<td>50.0% No inaccuracies</td>
</tr>
<tr>
<td>11. Is the speed of development of ideas:</td>
<td>33.3% Slow</td>
<td>16.7% Fast</td>
</tr>
<tr>
<td>12. Is the photography:</td>
<td>16.7% Very Good</td>
<td>66.6% Good</td>
</tr>
</tbody>
</table>
13. Is the sound:
- Very good: 38.9%
- Good: 55.6%
- Fair: 5.5%
- Poor: 5.5%
- Very Poor: 5.5%

14. Is the coordination between sound and picture:
- Very good: 50.0%
- Good: 50.0%
- Fair: 5.5%
- Poor: 5.5%
- Very Poor: 5.5%

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

   a. To introduce new material:
      - Excellent: 17.7%
      - Good: 64.7%
      - Fair: 11.8%
      - Poor: 5.8%
      - Very Poor: 5.5%

   b. To augment explanations:
      - Excellent: 55.5%
      - Good: 33.3%
      - Fair: 11.2%
      - Poor: 5.5%
      - Very Poor: 5.5%

   c. To provide a common experience:
      - Excellent: 23.5%
      - Good: 64.7%
      - Fair: 11.8%
      - Poor: 5.5%
      - Very Poor: 5.5%

   d. To develop skills:
      - Excellent: 5.8%
      - Good: 47.1%
      - Fair: 35.3%
      - Poor: 11.2%
      - Very Poor: 5.5%

   e. To motivate:
      - Excellent: 23.5%
      - Good: 64.7%
      - Fair: 5.9%
      - Poor: 5.9%
      - Very Poor: 5.5%

   f. To review:
      - Excellent: 29.4%
      - Good: 64.7%
      - Fair: 5.9%
      - Poor: 5.9%
      - Very Poor: 5.5%

16. For what type of audience is this film suited:
- Parents: 72.2%
- Professional groups: 27.8%
- Other: 5.5%

17. In your opinion could the content of the film be more effectively presented in some other way?
- Yes: 23.5%
- No: 76.5%

18. Would you use this film?
- Yes: 88.9%
- No: 11.1%

19. Do you think this film is worth purchasing for your school or organization?
- Yes: 56.2%
- No: 43.8%
130. TOXEMIAS OF PREGNANCY

Producer: Department of Obstetrics, University of Cincinnati, College of Medicine
Date Produced: 1952
Distributor: Department of Obstetrics, University of Cincinnati, College of Medicine, Cincinnati General Hospital, Cincinnati, Ohio
Cost: Rental without charge to medical groups
Running time: 29 1/2 minutes
Type: sound, color

In spite of modern prenatal care and continuous improvement of obstetrical techniques, eclampsia is still the leading cause of maternal and fetal death in the United States.

"Toxemias of Pregnancy" is an educational feature, with no commercial implication. In this film, Drs. Assali, Garber and Bryant of the University of Cincinnati School of Medicine describe, by animated illustrations and with clinical examples, the progressive character of the disease. The authors present in detail the practical therapy which they employ, using unitensen a new standardized extract of Veratrum viride.

The dramatic results and complete recovery of the patient are shown for the first time. Technique of continuous injection of Unitensen is fully illustrated with special emphasis on collateral therapeutic control of the convulsive patient.
1. Is the topic covered adequately in this film?  
   66.7% Yes  33.3% No

2. Is the material shown up-to-date?  
   100% Yes  0% No

3. Is the material presented in a logical sequence?  
   91.7% Yes  8.3% No

4. Are the characterizations realistic?  
   91.7% Yes  8.3% No

5. Is the dialogue effective?  
   72.7% Yes  27.3% No

6. Is the background appropriate?  
   100% Yes  0% No

7. Is the amount of material reasonable for comprehension in one showing?  
   50.0% Yes  50.0% No

8. Are the teaching methods in the film conducive to learning?  
   25.0% Completely  75.0% Partially  0% Not at all

9. Do you think this film would hold the interest of the audience?  
   16.7% Completely  83.3% Partially  0% Not at all

10. Does the film content contain:  
     20.0% Many inaccuracies  60.0% Few inaccuracies  20.0% No inaccuracies

11. Is the speed of development of ideas:  
     8.3% Slow  25.0% Moderate  41.7% Fast  25.0% Adequate

12. Is the photography:  
     58.3% Very Good  25.1% Good  8.3% Fair  8.3% Poor  0% Very Poor
13. Is the sound:  
58.3% 41.7%  
Very good Good Fair Poor

14. Is the coordination between sound and picture:  
58.3% 33.3% 8.4%  
Very good Good Fair Poor

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?  

<table>
<thead>
<tr>
<th>Purpose</th>
<th>33.3%</th>
<th>58.3%</th>
<th>8.4%</th>
</tr>
</thead>
<tbody>
<tr>
<td>To introduce new material</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To augment explanations</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To provide a common experience</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To develop skills</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To motivate</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To review</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

16. For what type of audience is this film suited:  
100% Parents  
Professional groups  
Other

17. In your opinion could the content of the film be more effectively presented in some other way?  
60.0% 40.0%  
Yes No

18. Would you use this film?  
60.0% 40.0%  
Yes No

19. Do you think this film is worth purchasing for your school or organization?  
25.0% 75.0%  
Yes No
131. TRAINING FOR CHILDBIRTH - A PROGRAM OF NATURAL CHILDBIRTH WITH ROOMING-IN

Producer: Medical Audio-Visual Institute of the Association of American Medical Colleges
Date Produced: Date not available
Distributor: Medical Audio-Visual Institute of the Association of American Medical Colleges, 135 N. Wabash Ave., Chicago, Ill.
Running Time: 28 minutes
Cost: Cost not available
Type: silent, color

Shows certain aspects of mother and newborn care as carried out at the Grace-New Haven Community Hospital (University Service). The sequences show the patient and her husband in a series of views of their clinic and hospital experience. The film contains copious descriptive titling.
131. TRAINING FOR CHILDBIRTH - A PROGRAM OF NATURAL CHILDBIRTH WITH ROOMING-IN

Evaluators 54  TR
81.5% 18.5%
81.5% 18.5%

1. Is the topic covered adequately in this film?  Yes  No
2. Is the material shown up-to-date?  Yes  No
3. Is the material presented in a logical sequence?  Yes  No
4. Are the characterizations realistic?  Yes  No
5. Is the dialogue effective?  Yes  No
6. Is the background appropriate?  Yes  No
7. Is the amount of material reasonable for comprehension in one showing?  Yes  No
8. Are the teaching methods in the film conducive to learning?  Completely  Partially  Not at all
9. Do you think this film would hold the interest of the audience?  Completely  Partially  Not at all
10. Does the film content contain: Many inaccuracies  Few inaccuracies  No inaccuracies
11. Is the speed of development of ideas: Slow  Moderate  Fast  Adequate
12. Is the photography: Very Good  Good  Fair  Poor  Very Poor
13. Is the sound:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very good</td>
<td>11.1%</td>
</tr>
<tr>
<td>Good</td>
<td>16.7%</td>
</tr>
<tr>
<td>Fair</td>
<td>5.5%</td>
</tr>
<tr>
<td>Poor</td>
<td>22.2%</td>
</tr>
<tr>
<td>Very poor</td>
<td>44.5%</td>
</tr>
</tbody>
</table>

14. Is the coordination between sound and picture:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very good</td>
<td>17.6%</td>
</tr>
<tr>
<td>Good</td>
<td>23.5%</td>
</tr>
<tr>
<td>Fair</td>
<td>5.9%</td>
</tr>
<tr>
<td>Poor</td>
<td>29.5%</td>
</tr>
<tr>
<td>Very poor</td>
<td>23.5%</td>
</tr>
</tbody>
</table>

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

a. To introduce new material:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>34.0%</td>
</tr>
<tr>
<td>Good</td>
<td>37.7%</td>
</tr>
<tr>
<td>Fair</td>
<td>20.7%</td>
</tr>
<tr>
<td>Poor</td>
<td>7.6%</td>
</tr>
</tbody>
</table>

b. To augment explanations:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>28.3%</td>
</tr>
<tr>
<td>Good</td>
<td>45.3%</td>
</tr>
<tr>
<td>Fair</td>
<td>18.9%</td>
</tr>
<tr>
<td>Poor</td>
<td>7.5%</td>
</tr>
</tbody>
</table>

c. To provide a common experience:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>37.0%</td>
</tr>
<tr>
<td>Good</td>
<td>40.7%</td>
</tr>
<tr>
<td>Fair</td>
<td>18.5%</td>
</tr>
<tr>
<td>Poor</td>
<td>3.8%</td>
</tr>
</tbody>
</table>

d. To develop skills:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>18.0%</td>
</tr>
<tr>
<td>Good</td>
<td>24.0%</td>
</tr>
<tr>
<td>Fair</td>
<td>46.0%</td>
</tr>
<tr>
<td>Poor</td>
<td>12.0%</td>
</tr>
</tbody>
</table>

e. To motivate:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>27.8%</td>
</tr>
<tr>
<td>Good</td>
<td>46.3%</td>
</tr>
<tr>
<td>Fair</td>
<td>20.4%</td>
</tr>
<tr>
<td>Poor</td>
<td>5.5%</td>
</tr>
</tbody>
</table>

f. To review:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>29.4%</td>
</tr>
<tr>
<td>Good</td>
<td>41.2%</td>
</tr>
<tr>
<td>Fair</td>
<td>21.6%</td>
</tr>
<tr>
<td>Poor</td>
<td>7.8%</td>
</tr>
</tbody>
</table>

16. For what type of audience is this film suited:

<table>
<thead>
<tr>
<th>Audience</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parents</td>
<td>48.1%</td>
</tr>
<tr>
<td>Professional groups</td>
<td>5.8%</td>
</tr>
<tr>
<td>Other</td>
<td>46.1%</td>
</tr>
</tbody>
</table>

17. In your opinion could the content of the film be more effectively presented in some other way?

<table>
<thead>
<tr>
<th>Opinion</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>64.7%</td>
</tr>
<tr>
<td>No</td>
<td>35.3%</td>
</tr>
</tbody>
</table>

18. Would you use this film?

<table>
<thead>
<tr>
<th>Opinion</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>68.6%</td>
</tr>
<tr>
<td>No</td>
<td>31.4%</td>
</tr>
</tbody>
</table>

19. Do you think this film is worth purchasing for your school or organization?

<table>
<thead>
<tr>
<th>Opinion</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>46.9%</td>
</tr>
<tr>
<td>No</td>
<td>53.1%</td>
</tr>
</tbody>
</table>
Producer: Institute of Inter-American Affairs, Washington 25, D.C.
Date Produced: 1947
Distributor: International Cooperation Administration, Washington 25, D.C.
Cost: $45.00
Running Time: 11 minutes
Type: sound, color

Analyzes the role of prenatal services in safeguarding the mother and the coming child. Also shows the importance of placing the baby under the supervision of a doctor and the need for immunization at proper age for certain diseases.
**132. WISE PARENTS - HEALTHY BABIES**

<table>
<thead>
<tr>
<th>Evaluators</th>
<th>TR</th>
</tr>
</thead>
<tbody>
<tr>
<td>64.3%</td>
<td>35.7%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Question</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Is the topic covered adequately in this film?</td>
<td>63.4%</td>
<td>36.6%</td>
</tr>
<tr>
<td>2. Is the material shown up-to-date?</td>
<td>92.8%</td>
<td>7.2%</td>
</tr>
<tr>
<td>3. Is the material presented in a logical sequence?</td>
<td>87.8%</td>
<td>12.2%</td>
</tr>
<tr>
<td>4. Are the characterizations realistic?</td>
<td>82.9%</td>
<td>17.1%</td>
</tr>
<tr>
<td>5. Is the dialogue effective?</td>
<td>80.5%</td>
<td>19.5%</td>
</tr>
<tr>
<td>6. Is the background appropriate?</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>7. Is the amount of material reasonable for comprehension in one showing?</td>
<td>38.1%</td>
<td>54.8%</td>
</tr>
<tr>
<td>8. Are the teaching methods in the film conducive to learning?</td>
<td>47.6%</td>
<td>47.6%</td>
</tr>
<tr>
<td>9. Do you think this film would hold the interest of the audience?</td>
<td>10.3%</td>
<td>51.3%</td>
</tr>
<tr>
<td>10. Does the film content contain:</td>
<td>Very Good</td>
<td>Good</td>
</tr>
<tr>
<td>Many inaccuracies</td>
<td>Few inaccuracies</td>
<td>No inaccuracies</td>
</tr>
<tr>
<td>11. Is the speed of development of ideas:</td>
<td>Slow</td>
<td>Moderate</td>
</tr>
<tr>
<td>12. Is the photography:</td>
<td>Very Good</td>
<td>Good</td>
</tr>
</tbody>
</table>

| | |
|---|---|---|---|
| 41 | 41 | 41 | 41 |
13. Is the sound: 

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very Good</td>
<td>24.4%</td>
</tr>
<tr>
<td>Good</td>
<td>61.0%</td>
</tr>
<tr>
<td>Fair</td>
<td>14.6%</td>
</tr>
<tr>
<td>Poor</td>
<td></td>
</tr>
<tr>
<td>Very Poor</td>
<td></td>
</tr>
</tbody>
</table>

14. Is the coordination between sound and picture: 

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very Good</td>
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</tr>
<tr>
<td>Good</td>
<td>48.6%</td>
</tr>
<tr>
<td>Fair</td>
<td>13.6%</td>
</tr>
<tr>
<td>Poor</td>
<td></td>
</tr>
<tr>
<td>Very Poor</td>
<td></td>
</tr>
</tbody>
</table>

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes? 

<table>
<thead>
<tr>
<th>Purpose</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. To introduce new material:</td>
<td>19.5%</td>
<td>43.9%</td>
<td>29.3%</td>
<td>7.3%</td>
</tr>
<tr>
<td>b. To augment explanations:</td>
<td>17.1%</td>
<td>43.9%</td>
<td>31.7%</td>
<td>7.3%</td>
</tr>
<tr>
<td>c. To provide a common experience:</td>
<td>17.1%</td>
<td>46.3%</td>
<td>29.3%</td>
<td>7.3%</td>
</tr>
<tr>
<td>d. To develop skills:</td>
<td>7.5%</td>
<td>25.0%</td>
<td>45.0%</td>
<td>22.5%</td>
</tr>
<tr>
<td>e. To motivate:</td>
<td>21.4%</td>
<td>45.2%</td>
<td>28.6%</td>
<td>4.8%</td>
</tr>
<tr>
<td>f. To review:</td>
<td>14.6%</td>
<td>41.5%</td>
<td>24.4%</td>
<td>19.5%</td>
</tr>
</tbody>
</table>

16. For what type of audience is this film suited: 

<table>
<thead>
<tr>
<th>Audience</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parents</td>
<td>80.9%</td>
</tr>
<tr>
<td>Professional groups</td>
<td>19.1%</td>
</tr>
<tr>
<td>Other</td>
<td></td>
</tr>
</tbody>
</table>

17. In your opinion could the content of the film be more effectively presented in some other way? 

<table>
<thead>
<tr>
<th>Opinion</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>61.9%</td>
</tr>
<tr>
<td>No</td>
<td>38.1%</td>
</tr>
</tbody>
</table>

18. Would you use this film? 

<table>
<thead>
<tr>
<th>Opinion</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>42.5%</td>
</tr>
<tr>
<td>No</td>
<td>57.5%</td>
</tr>
</tbody>
</table>

19. Do you think this film is worth purchasing for your school or organization? 

<table>
<thead>
<tr>
<th>Opinion</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>22.5%</td>
</tr>
<tr>
<td>No</td>
<td>77.5%</td>
</tr>
</tbody>
</table>
CHAPTER 6

Summary of the Results

The films are considered in five groups (Infant Care, Personality Development, Babies' Food, Child Growth and Development, and Maternal Care) for items 7, 10 and 15 of the check list.

Films on Infant Care as a group

The following is a summary of the responses to items 7, 10 and 15:

7. Is the amount of material reasonable for comprehension in one showing?

<table>
<thead>
<tr>
<th></th>
<th>Total responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>96.3 %</td>
</tr>
<tr>
<td>No</td>
<td>3.7 %</td>
</tr>
</tbody>
</table>

The high proportion of positive answers to this question indicates that the films were carefully planned so that their content could be grasped in a single showing.

10. Does the film content contain:

<table>
<thead>
<tr>
<th>Content Type</th>
<th>Total responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Many inaccuracies</td>
<td>3.4 %</td>
</tr>
<tr>
<td>Few inaccuracies</td>
<td>51.3 %</td>
</tr>
<tr>
<td>No inaccuracies</td>
<td>45.3 %</td>
</tr>
</tbody>
</table>

These answers reveal that the films appeared to almost half of the viewers to be accurate in every detail. It is significant that numerous inaccuracies were noted in only about 3 of every 100 responses. However, the fact that even some of the evaluators found the film content to contain "Many inaccuracies" is an indication that these films must be reviewed at least once every five years.
15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

a. To introduce new material:

<table>
<thead>
<tr>
<th>Degree</th>
<th>Percentage</th>
<th>Total Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>36.5%</td>
<td>241</td>
</tr>
<tr>
<td>Good</td>
<td>41.5%</td>
<td></td>
</tr>
<tr>
<td>Fair</td>
<td>18.2%</td>
<td></td>
</tr>
<tr>
<td>Poor</td>
<td>3.8%</td>
<td></td>
</tr>
</tbody>
</table>

b. To augment explanations:

<table>
<thead>
<tr>
<th>Degree</th>
<th>Percentage</th>
<th>Total Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>37.8%</td>
<td>238</td>
</tr>
<tr>
<td>Good</td>
<td>44.9%</td>
<td></td>
</tr>
<tr>
<td>Fair</td>
<td>16.0%</td>
<td></td>
</tr>
<tr>
<td>Poor</td>
<td>1.3%</td>
<td></td>
</tr>
</tbody>
</table>

c. To provide a common experience:

<table>
<thead>
<tr>
<th>Degree</th>
<th>Percentage</th>
<th>Total Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>40.0%</td>
<td>235</td>
</tr>
<tr>
<td>Good</td>
<td>44.2%</td>
<td></td>
</tr>
<tr>
<td>Fair</td>
<td>12.3%</td>
<td></td>
</tr>
<tr>
<td>Poor</td>
<td>3.5%</td>
<td></td>
</tr>
</tbody>
</table>

d. To develop skills:

<table>
<thead>
<tr>
<th>Degree</th>
<th>Percentage</th>
<th>Total Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>25.0%</td>
<td>240</td>
</tr>
<tr>
<td>Good</td>
<td>45.8%</td>
<td></td>
</tr>
<tr>
<td>Fair</td>
<td>25.0%</td>
<td></td>
</tr>
<tr>
<td>Poor</td>
<td>2.2%</td>
<td></td>
</tr>
</tbody>
</table>

e. To motivate:

<table>
<thead>
<tr>
<th>Degree</th>
<th>Percentage</th>
<th>Total Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>34.0%</td>
<td>238</td>
</tr>
<tr>
<td>Good</td>
<td>48.3%</td>
<td></td>
</tr>
<tr>
<td>Fair</td>
<td>14.3%</td>
<td></td>
</tr>
<tr>
<td>Poor</td>
<td>3.4%</td>
<td></td>
</tr>
</tbody>
</table>

f. To review:

<table>
<thead>
<tr>
<th>Degree</th>
<th>Percentage</th>
<th>Total Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>38.6%</td>
<td>238</td>
</tr>
<tr>
<td>Good</td>
<td>48.3%</td>
<td></td>
</tr>
<tr>
<td>Fair</td>
<td>9.7%</td>
<td></td>
</tr>
<tr>
<td>Poor</td>
<td>3.4%</td>
<td></td>
</tr>
</tbody>
</table>

A striking feature of these responses is the low percentage of "Excellent" ratings for development of skills (25%), contrasted with 40% for providing a common experience. Also significant is the small number of "Poor" ratings for any of the six purposes.

Films on Personality Development as a group

The following is a summary of the responses to items 7, 10 and 15:

7. Is the amount of material reasonable for comprehension in one showing?

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
<th>Total Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>87.1%</td>
<td>12.9%</td>
<td>186</td>
</tr>
</tbody>
</table>
The affirmative responses to this question were nearly seven times as frequent as the negative responses - an excellent indication of the high quality of presentation.

10. Does the film content contain inaccuracies?

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Percentage</th>
<th>Total Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Many inaccuracies</td>
<td>0.6%</td>
<td></td>
</tr>
<tr>
<td>Few inaccuracies</td>
<td>52.5%</td>
<td>179</td>
</tr>
<tr>
<td>No inaccuracies</td>
<td>46.9%</td>
<td></td>
</tr>
</tbody>
</table>

Virtually no viewers found many inaccuracies. Those noting few or no inaccuracies were almost equal in number.

15. Considering the entire film to what degree can it be effectively used for each of the following purposes?

- **a. To introduce new material:**
  - Excellent: 23.3%
  - Good: 41.8%
  - Fair: 28.6%
  - Poor: 6.3%
  - Total responses: 189

- **b. To augment explanations:**
  - Excellent: 24.5%
  - Good: 48.4%
  - Fair: 22.3%
  - Poor: 4.8%
  - Total responses: 188

- **c. To provide a common experience:**
  - Excellent: 24.7%
  - Good: 49.4%
  - Fair: 21.4%
  - Poor: 4.5%
  - Total responses: 182

- **d. To develop skills:**
  - Excellent: 14.9%
  - Good: 34.8%
  - Fair: 34.8%
  - Poor: 15.5%
  - Total responses: 181

- **e. To motivate:**
  - Excellent: 24.1%
  - Good: 36.9%
  - Fair: 32.1%
  - Poor: 6.9%
  - Total responses: 187

- **f. To review:**
  - Excellent: 19.2%
  - Good: 51.3%
  - Fair: 24.1%
  - Poor: 5.4%
  - Total responses: 187

The "Poor" ratings, except for the development of skills, averaged only 5.6%. The most frequent ratings of any kind were "Good" for
augmenting explanations (48.4%) and for providing a common experience (49.4%). The predominant finding was that of "Good" for reviewing (51.3%).

Films on Babies' Food as a group

The following is a summary of the responses to items 7, 10 and 15:

7. Is the amount of material reasonable for comprehension in one showing?

<table>
<thead>
<tr>
<th>Total responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes 21.8%</td>
</tr>
</tbody>
</table>

Nearly four-fifths of the responses were positive—again a good indication of high quality content.

10. Does the film content contain:

<table>
<thead>
<tr>
<th>Total responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Many inaccuracies 13.7%</td>
</tr>
</tbody>
</table>

Virtually half of the responses indicated "Few inaccuracies", and "Many inaccuracies" were noted in less than 14%. The fact that such a high percentage of responses noted "Many inaccuracies" is an indication that films concerned with babies' food should be reviewed very carefully for accuracy of film content.

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

<table>
<thead>
<tr>
<th>Total responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. To introduce new material:</td>
</tr>
<tr>
<td>Excellent 18.7%</td>
</tr>
<tr>
<td>b. To augment explanations:</td>
</tr>
<tr>
<td>Excellent 23.7%</td>
</tr>
</tbody>
</table>
c. To provide a common experience:

<table>
<thead>
<tr>
<th>Response</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Count</td>
<td>20.2%</td>
<td>36.6%</td>
<td>25.8%</td>
<td>17.4%</td>
</tr>
</tbody>
</table>

Total responses: 213

d. To develop skills:

<table>
<thead>
<tr>
<th>Response</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Count</td>
<td>11.2%</td>
<td>28.4%</td>
<td>32.5%</td>
<td>27.9%</td>
</tr>
</tbody>
</table>

Total responses: 215

e. To motivate:

<table>
<thead>
<tr>
<th>Response</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Count</td>
<td>18.2%</td>
<td>25.9%</td>
<td>30.9%</td>
<td>25.0%</td>
</tr>
</tbody>
</table>

Total responses: 220

f. To review:

<table>
<thead>
<tr>
<th>Response</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Count</td>
<td>18.9%</td>
<td>29.9%</td>
<td>31.3%</td>
<td>19.9%</td>
</tr>
</tbody>
</table>

Total responses: 217

The predominant finding was that of "Excellent" for providing a common experience. The highest proportion of "Poor" responses related to the development of skills.

Films on Child Growth and Development as a group

The following is a summary of the responses to items 7, 10 and 15:

7. Is the amount of material reasonable for comprehension in one showing?

<table>
<thead>
<tr>
<th>Response</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Count</td>
<td>93.2%</td>
<td>6.8%</td>
</tr>
</tbody>
</table>

Total responses: 280

The percentage of positive responses was extremely high, less than 7% of the answers denying that comprehension was possible in a single showing.

10. Does the film content contain:

<table>
<thead>
<tr>
<th>Inaccuracies</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Many</td>
<td>1.5%</td>
</tr>
<tr>
<td>Few</td>
<td>39.8%</td>
</tr>
<tr>
<td>No</td>
<td>58.7%</td>
</tr>
</tbody>
</table>

Total responses: 259

A surprisingly high percentage of responses (58.7%) noted "No inaccuracies" in these films and only a few noted "Many inaccuracies".
15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

a. To introduce new material:

<table>
<thead>
<tr>
<th>Degree</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>30.2%</td>
</tr>
<tr>
<td>Good</td>
<td>47.6%</td>
</tr>
<tr>
<td>Fair</td>
<td>18.5%</td>
</tr>
<tr>
<td>Poor</td>
<td>3.7%</td>
</tr>
</tbody>
</table>

Total responses = 275

b. To augment explanations:

<table>
<thead>
<tr>
<th>Degree</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>45.2%</td>
</tr>
<tr>
<td>Good</td>
<td>47.3%</td>
</tr>
<tr>
<td>Fair</td>
<td>7.1%</td>
</tr>
<tr>
<td>Poor</td>
<td>0.4%</td>
</tr>
</tbody>
</table>

Total responses = 281

c. To provide a common experience:

<table>
<thead>
<tr>
<th>Degree</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>35.1%</td>
</tr>
<tr>
<td>Good</td>
<td>48.1%</td>
</tr>
<tr>
<td>Fair</td>
<td>14.1%</td>
</tr>
<tr>
<td>Poor</td>
<td>2.7%</td>
</tr>
</tbody>
</table>

Total responses = 262

d. To develop skills:

<table>
<thead>
<tr>
<th>Degree</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>10.7%</td>
</tr>
<tr>
<td>Good</td>
<td>41.5%</td>
</tr>
<tr>
<td>Fair</td>
<td>33.6%</td>
</tr>
<tr>
<td>Poor</td>
<td>14.2%</td>
</tr>
</tbody>
</table>

Total responses = 253

e. To motivate:

<table>
<thead>
<tr>
<th>Degree</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>24.4%</td>
</tr>
<tr>
<td>Good</td>
<td>49.6%</td>
</tr>
<tr>
<td>Fair</td>
<td>18.7%</td>
</tr>
<tr>
<td>Poor</td>
<td>7.3%</td>
</tr>
</tbody>
</table>

Total responses = 262

f. To review:

<table>
<thead>
<tr>
<th>Degree</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>42.4%</td>
</tr>
<tr>
<td>Good</td>
<td>43.2%</td>
</tr>
<tr>
<td>Fair</td>
<td>12.6%</td>
</tr>
<tr>
<td>Poor</td>
<td>1.1%</td>
</tr>
</tbody>
</table>

Total responses = 269

The predominant finding was that of "Good" for motivating. Again, the highest proportion of "Poor" responses related to the development of skills.

Films on Maternal Care as a group

The following is a summary of the responses to items 7, 10 and 15:

7. Is the amount of material reasonable for comprehension in one showing?

<table>
<thead>
<tr>
<th>Degree</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>93.4%</td>
</tr>
<tr>
<td>No</td>
<td>6.6%</td>
</tr>
</tbody>
</table>

Total responses = 483

Again, a high proportion of responses were positive for comprehension.
10. Does the film content contain:

<table>
<thead>
<tr>
<th></th>
<th>Many inaccuracies</th>
<th>Few inaccuracies</th>
<th>No inaccuracies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total responses</td>
<td>10.6%</td>
<td>47.9%</td>
<td>41.5%</td>
</tr>
</tbody>
</table>

Almost 90% of the responses indicated either "No" or "Few inaccuracies" in these films.

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

a. To introduce new material:

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>30.3%</td>
<td>40.1%</td>
<td>21.7%</td>
<td>7.9%</td>
</tr>
</tbody>
</table>

b. To augment explanations:

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>34.2%</td>
<td>41.0%</td>
<td>17.6%</td>
<td>7.2%</td>
</tr>
</tbody>
</table>

c. To provide a common experience:

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>33.0%</td>
<td>45.5%</td>
<td>16.3%</td>
<td>5.2%</td>
</tr>
</tbody>
</table>

d. To develop skills:

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>15.0%</td>
<td>28.7%</td>
<td>39.9%</td>
<td>16.4%</td>
</tr>
</tbody>
</table>

e. To motivate:

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>27.7%</td>
<td>40.7%</td>
<td>24.0%</td>
<td>7.6%</td>
</tr>
</tbody>
</table>

f. To review:

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>26.5%</td>
<td>42.8%</td>
<td>21.5%</td>
<td>9.2%</td>
</tr>
</tbody>
</table>

Once more, the highest proportion of "Poor" ratings related to development of skills. "Excellent" ratings were given mostly to augmenting explanations.
Comparison of group responses

In comparing the five groups, the films concerned with Babies' Food seemed to be less acceptable to the audience than the other films where comprehension of material in one showing was concerned.

In relation to film content, the largest number of inaccuracies was reported in the group of films concerned with Babies' Food. The least number of inaccuracies was reported in the group of films on Child Growth and Development.

All the group responses were consistent in giving a high percentage of "Poor" ratings for the development of skills. Also significant was the low percentage of "Excellent" ratings for the development of skills. Therefore, in comparing these group responses an obvious conclusion to arrive at is that generally speaking the audience did not think highly of these films for the development of skills.

Tabulations concerning all films used

An attempt is here made to arrive at some generalizations concerning maternal and infant care films as a whole. On the basis of total responses to each item on the check list, percentages were computed.

Through an interpretation of the data, the writer has arrived at certain conclusions. It should be pointed out that it is not feasible to attempt any minute distinctions because the data does not lend itself to statistical evaluation. In view of this fact, the writer has restricted himself to signifying some of the outstanding characteristics of the films as revealed by the evaluation.

One of the more striking features of the responses is the predominance of the "Good" designation. This is a standard limitation of such a method.
of procuring data, and is probably due to inherent conservativeness of people in general.

The technological items (photography, sound, etc.) can be treated as a group, for there seems to be general agreement as to these qualities. Specifically, the writer is referring to items 4, 6, 12, 13 and 14. Motion pictures are not a new medium of expression, and as can be expected, much has been done to improve their technical quality.

**Maternal and Infant Care films as a group**

The total responses to item 3 for all the films previewed are as follows:

3. Is the material presented in a logical sequence?  
   - **Yes**: 93.1%  
   - **No**: 6.9%  
   - **Total responses**: 1416

The overwhelming positive response to this question is indicative of the fact that the films were well planned and that throughout the planning and production stages, both educational and medical consultants were employed.

The total responses to item 5 for all the films previewed are as follows:

5. Is the dialogue effective?  
   - **Yes**: 85.2%  
   - **No**: 14.8%  
   - **Total responses**: 1307

The total responses to item 8 for all the films previewed are as follows:

8. Are the teaching methods in the film conducive to learning?  
   - **Completely**: 54.6%  
   - **Partially**: 50.5%  
   - **Not at all**: 4.9%  
   - **Total responses**: 1410
The results here are an indication that some viewers were hesitant about completely endorsing the teaching methods of the film.

The total responses to item 9 for all the films previewed are as follows:

9. Do you think this film would hold the interest of the audience?

<table>
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<tbody>
<tr>
<td>59.4% Completely</td>
<td>1417</td>
</tr>
<tr>
<td>35.7% Partially</td>
<td></td>
</tr>
<tr>
<td>4.9% Not at all</td>
<td></td>
</tr>
</tbody>
</table>

The item decidedly indicates a desirable trait in maternal and infant care films but the figures should be somewhat qualified. Since the people who participated are those who are teaching or who are particularly concerned with maternal and infant care, then they would tend to say that the material is interesting.

The total responses to item 10 for all the films previewed are as follows:

10. Does the film content contain:

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>6.7% Many inaccuracies</td>
<td>1338</td>
</tr>
<tr>
<td>47.8% Few inaccuracies</td>
<td></td>
</tr>
<tr>
<td>45.5% No inaccuracies</td>
<td></td>
</tr>
</tbody>
</table>

The responses indicate that the viewers generally believed the film content to be accurate. This is a credit to the producers of these films and their educational collaborators.

The total responses to item 15 for all the films previewed are as follows:

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?

a. To introduce new material:

<table>
<thead>
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<tr>
<td>28.6% Excellent</td>
<td>1403</td>
</tr>
<tr>
<td>40.1% Good</td>
<td></td>
</tr>
<tr>
<td>23.1% Fair</td>
<td></td>
</tr>
<tr>
<td>8.2% Poor</td>
<td></td>
</tr>
</tbody>
</table>
b. To augment explanations:

<table>
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<th>Poor</th>
</tr>
</thead>
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<tr>
<td>Total</td>
<td>34.1%</td>
<td>41.9%</td>
<td>17.7%</td>
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<tr>
<td></td>
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</table>

c. To provide a common experience:

<table>
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<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>31.5%</td>
<td>44.9%</td>
<td>17.3%</td>
<td>6.3%</td>
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<tr>
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d. To develop skills:

<table>
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</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>15.3%</td>
<td>34.9%</td>
<td>34.3%</td>
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<tr>
<td></td>
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e. To motivate:

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<tbody>
<tr>
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<td>26.2%</td>
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<tr>
<td></td>
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</table>

f. To review:

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<tbody>
<tr>
<td>Total</td>
<td>29.5%</td>
<td>43.1%</td>
<td>19.6%</td>
<td>7.8%</td>
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<td></td>
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It is noted that the frequency of responses to "Poor" in item 15 d is significant. It is significant when compared with the frequency of responses to "Poor" in the other sections of item 15. A partial but apt explanation of this is that physical activity is usually considered a necessity in developing skills. It is fairly clear that one should not use these films to develop skills.

The total responses to item 17 for all the films previewed are as follows:

17. In your opinion could the content of the film be more effectively presented in some other way?

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<tr>
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<th>No</th>
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<td>Total</td>
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<td>60.1%</td>
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The introduction of films into the classroom is a comparatively recent development, and consequently, their use as a teaching device has to overcome the inertia of tradition. Therefore, it is encouraging that
60.1% of the responses stated that films are the most effective method of presenting the material. Those who answered "Yes" fall into two groups. One of which thinks that another method is just as effective, and the other, who thinks that another method is better. This does represent a bias in the framing of the question, but the writer's interest is in the negative response and thus the validity of the item is not impaired.

The total responses to item 18 for all the films previewed are as follows:

18. Would you use this film?  

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<td>Yes</td>
<td>67.6%</td>
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<tr>
<td>No</td>
<td>32.4%</td>
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</table>

1323

The percentages on this item are consistent with those of item 17.

The total responses to item 19 for all the films previewed are as follows:

19. Do you think this film is worth purchasing for your school or organization?

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<td>Yes</td>
<td>50.6%</td>
</tr>
<tr>
<td>No</td>
<td>49.4%</td>
</tr>
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1299

This item is discussed in detail in the section on Personal Observations. The point to be clarified here is that many considerations are involved when purchase of a film is proposed by a school or organization. It is not enough to concern oneself solely with the effectiveness of the film but financial considerations play a most important role in determining whether or not a school or organization should purchase a film.

Summary Chart for the Forty Maternal and Infant Care Films

All the items of the check list, plus additional information concerning the films, have been codified and tabulated in the following master chart.
Columns 1 to 19 represent the items of the check list in an abbreviated form. Column 20 contains additional information concerning the distributor of the film. The stub entry refers to the number of the films as they appear in the body of the thesis.

In column 1, the "Y" stands for Yes and "N" for No. The same procedure is followed for abbreviations in the other columns. An exception to this are the columns 12, 13, and 14 where "X" stands for Very Poor. Also in column 16 "Z" stands for Professional groups.

Column 20 indicates the distributor of the film. The companies are abbreviated as:

- EBF: Encyclopædia Britannica Films, Inc.
- Soc. Sci.: Social Science Films, Inc.
- U. Cin.: University of Cincinnati
- U. Wis.: University of Wisconsin
- Wis. B.H.: Wisconsin State Board of Health
- UW: United World Films
- NYU: New York University
- J. & J.: Johnson and Johnson
- KB: Knowledge Builders
- Alp: Alpha Film Productions
- NUMS: Northwestern University Medical School
- Nat.: National Motion Picture Company
- I.I.A.A.: Institute of Inter-American Affairs
- MJ: Mead Johnson Company
- McG-H: McGraw-Hill Company
- Med A-V: Medical Audio-Visual Institute of the Association of American Medical Colleges
- Int.: International Film Bureau, Inc.
- CMC: Center for Mass Communication of Columbia University Press
- NFB: National Film Board of Canada
- Ster.: Sterling Films, Inc.
- ACE: Association for Childbirth Education
- Cib.: Cited Films, Inc.
- MAP: Medical Arts Productions, Inc.
### SUMMARY CHART FOR THE FORTY MATERNAL AND INFANT CARE FILMS

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### SUMMARY CHART FOR THE FORTY MATERNAL AND INFANT CARE FILMS

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Selected Films According to Outstanding Characteristics

A. To introduce new material

The following eleven films have been selected from the "Summary Chart for the Forty Maternal and Infant Care Films". Those films which scored four or above under Excellent for item 15a, to introduce new material, were included.

94. Baby Goes Home
95. Bathing Time for Baby
97. Dr. Spock
101. Martha Belongs
104. Babies Like to Eat
114. Human Reproduction
117. Principles of Development
118. All My Babies
119. Broken Appointment
120. Childbirth-A Family Experience
127. Nurse Midwifery, Education and Practice

B. To augment explanations

The method of selection is the same as above.

94. Baby Goes Home
95. Bathing Time for Baby
97. Dr. Spock
C. To provide a common experience

The method of selection is the same as above.

94. Baby Goes Home
95. Bathing Time for Baby
96. Care of the Newborn Baby
97. Dr. Spock
101. Martha Belongs
104. Babies Like to Eat
110. Biography of the Unborn
111. Child Care and Development
112. Children's Emotions
114. Human Reproduction
116. Preface to a Life
117. Principles of Development
118. All My Babies
119. Broken Appointment
120. Childbirth - A Family Experience
121. Childbirth: Normal Delivery
122. Concept of Maternal and Neonatal Care
126. A Normal Birth
127. Nurse Midwifery, Education and Practice
129. Prenatal Care

D. To develop skills

The method of selection is the same as above.

127. Nurse Midwifery, Education and Practice
E. To motivate

The method of selection is the same as above.

94. Baby Goes Home
95. Bathing Time for Baby
96. Care of the Newborn Baby
97. Dr. Spock
101. Martha Belongs
104. Babies Like to Eat
117. Principles of Development
118. All My Babies
119. Broken Appointment
120. Childbirth - A Family Experience
126. A Normal Birth
127. Nurse Midwifery, Education and Practice

F. To review

The method of selection is the same as above.

94. Baby Goes Home
95. Bathing Time for Baby
96. Care of the Newborn Baby
97. Dr. Spock
104. Babies Like to Eat
110. Biography of the Unborn
112. Children's Emotions
113. Heredity and Prenatal Development
114. Human Reproduction
117. Principles of Development
118. All My Babies
120. Childbirth - A Family Experience
126. A Normal Birth
127. Nurse Midwifery, Education and Practice

G. In your opinion could the content of the film be more effectively presented in some other way?

These films have a negative response of seven or better to this item. The data has been taken from the "Summary Chart for the Forty Maternal and Infant Care Films".

94. Baby Goes Home
95. Bathing Time for Baby
96. Care of the Newborn Baby
97. Dr. Spock
98. Starting Line
101. Martha Belongs
H. Do you think this film is worth purchasing for your school or organization?

Of the 40 films previewed and evaluated in this project only 12 were considered not worth purchasing. The films which more than 50% of the evaluators were not in favor of purchasing are:

93. Appraisal of the Newborn
101. Martha Belongs
102. Mother-Love
105. The Baby's Food
107. Shaping the Personality: The Role of Mother-Child Relations in Infancy
108. Technique of Breast Feeding
115. Life Begins
124. Mother and Her Child
125. Motherhood-Life's Most Important Job
128. Postnatal Care
130. Toxemias of Pregnancy
132. Wise Parents—Healthy Babies

The evaluators were equally divided in their opinions of the worth of 9 films for purchasing by their schools or organizations. These films are:

98. Starting Line
99. Baby Meets His Parents
100. The Child and His Thumb
103. Personality and Emotions
106. Mealtime Can Be a Happy Time
110. Biography of the Unborn
Personal Observations

It is the writer's opinion that the use of motion picture films will provide the maternity instructor, obstetrics instructor and pediatrics instructor with valuable material to assist in presenting their programs of instruction in schools of nursing. But the motion picture films investigated in this study have additional value. Schools of medicine could well utilize them as audio-visual aids in their curriculum. Perhaps of equal importance is the utilization of these films in health education programs for expectant parents.

The consistently good attendance at the preview showings was indicative of the tremendous interest in these films. Despite the great demands on their time and inclement weather conditions, nursing and medical personnel appeared at each week's session. Many of them traveled long distances. Since the showings were concluded, many telephone inquiries have been received at the Massachusetts Department of Public Health concerning the availability of the films previewed. Letters from hospitals and schools of nursing commending the sessions have also been received by the Department.

The writer believes that this project will offer instructors, public health workers, and allied personnel an authoritative bibliography of films from which they may make a selection at a saving of their time. Since the film evaluations have been made by their contemporaries, they can rest assured that these evaluations are free from commercial bias.
The fine quality and great quantity of films prove that the film companies are aware of instructors' desire for worthwhile supplementary aids in schools of nursing and medicine.

The responses to items 18 and 19 have a great deal of significance for this project.

Item 18. Would you use this film?

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>895</td>
<td>428</td>
</tr>
</tbody>
</table>

Item 19. Do you think this film is worth purchasing for your school or organization?

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>657</td>
<td>642</td>
</tr>
</tbody>
</table>

It is significant that 67.6% of the evaluators indicated that they would use the film in contrast to 32.4% who signified that they would not. However, when asked if the film was worth purchasing for their school or organization the positive and negative responses were almost equal (50.6% to 49.4%). Possibly this reflects the situation prevailing in Massachusetts and other states where communities and hospitals find their financial resources inadequate for the purchase of many motion picture films, especially where a specialized area is concerned. On this assumption, it is most important that the state departments of health build up their film libraries so that communities may be serviced.

It is expected that the information obtained through this investigation will serve to further the expansion of the film library of the Massachusetts Department of Public Health. If only a portion of the films evaluated are purchased by the Department for state-wide use, the project will have indeed served a useful purpose.
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Bibliography

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Bibliography (Continued)


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B. Periodical Articles


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Edwards, Herbert B. and Abraham Rosenberg, "Movies While They Wait; Outpatients Learn Health Facts Under Three-Year Experimental Film Program," The Modern Hospital 81: 144-150, September, 1953.


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D. Unpublished Materials


Bibliography (Continued)


Eads, Laura Krieger and Edgar M. Stover, "Talking Pictures in Teacher Training." Unpublished report of an experiment carried on with the cooperation of Professor Ralph B. Spence, Professor Goodwin Watson, Dr. Ina Sartorius and Dr. Margaret Barker, Teachers College, Columbia University, New York, 1932.


O'Hare, Mary Elizabeth and Margaret Mary O'Hare, "A Descriptive and Evaluative Bibliography of Geography Filmstrips for Grades 4, 5, and 6." Unpublished Master's thesis, Boston University, Boston, 1954.

Appendix
APPENDIX A

Alphabetical List of Motion Picture Films on Maternal and Infant Care Which Were Not Evaluated

Infant Care

1. Balinese Family
2. Baby's Bath, The
3. Baby's Bath and Skin Care
4. Babies, Baths and Bubbles
5. Bathing Babies in Three Cultures
6. Bathing the Infant
7. Care of the Premature Infant
8. Clocking the Champion
9. Demonstrating Baby's Bath in the Home
10. First Days in the Life of a New Guinea Baby
11. Infant Care
12. Know Your Baby
13. Morning Until Night

Personality Development

14. Anna N: Life History from Birth to Fifteen Years
15. Anxiety: Its Phenomenology in the First Year of Life
16. Character Neurosis with Depressive and Compulsive Trends in the Making: A Life History of Mary from Birth to Fifteen Years
17. Childhood Rivalry in Bali and New Guinea
18. Early Social Behavior
19. Eight Infants: Tension Manifestations in Response to Perceptual Stimulation
20. Feelings of Depression
21. Genesis of Emotions
22. Grief
23. Karba's First Years
24. Psychological Implications of Behavior During the Clinical Visit
25. Smile of the Baby, The
26. Somatic Consequences of Emotional Starvation in Infants
27. Some Observations Concerning the Phenomenology of Oral Behavior in Small Infants
28. Study of Infant Behavior
29. Two Children: Contrasting Aspects of Personality Development
30. Your Children and You
APPENDIX A

Alphabetical List of Motion Picture Films on Maternal and Infant Care Which Were Not Evaluated (Continued)

Babies' Food

31. Baby Care: Feeding
32. Baby's First Year
33. Bottle and Cup Feeding
34. Feeding is a Social Affair
35. Morning Work in the Milk Laboratory
36. Some Basic Differences in Newborn Infants During the Lying-In Period

Child Growth and Development

37. Baby's Day at Twelve Weeks
38. Baby's Day at Forty-Eight Weeks
39. Behavior Patterns at One Year
40. Birth and the First Fifteen Minutes of Life
41. Birthright
42. Brother for Susan, A
43. By Experience I Learn
44. Case 75
45. Conquest of the Spoon, The
46. Crawling and Creeping
47. Development of Locomotion
48. Early Play
49. Embryology of Human Behavior, The
50. From Creeping to Walking
51. Grasping
52. Growth of Adaptive Behavior
53. Growth of Infant Behavior: Early Stages
54. Growth of Infant Behavior: Later Stages
55. Growth of Motor Behavior
56. He Acts His Age
57. How Behavior Grows
58. Human Beginnings
59. Human Growth
60. Infants are Individuals
61. Learning and Growth
62. Life with Baby
63. Postural Adjustments of the Infant
64. Posture and Locomotion
65. Problem Solving in Infants
66. Reaching-Prehensile Behavior of the Human Infant
67. Reactions of the Infant to Pinprick
68. Reflex Behavior of the Newborn Infant
69. Reproduction Among Mammals
70. Self-Discovery in a Mirror
APPENDIX A

Alphabetical List of Motion Picture Films on Maternal and Infant Care Which Were Not Evaluated (Continued)

Child Growth and Development

71. Study in Human Development: Part I - Six to Thirty Weeks
72. Study in Human Development: Part II - Forty-two Weeks to Fifteen Months
73. Thirty-Six Weeks Behavior Day
74. Your Children's Teeth

Maternal Care

75. Before the Baby Comes
76. Child Health Conference, The
77. Child Welfare in Sweden
78. Childbirth (Modern Technique)
79. Childbirth Without Fear
80. Denmark Grows Up
81. Design for Expectant Parent Classes
82. Expectant Parents Meet Pierre the Pelican
83. Eyes for Tomorrow
84. Lucky Junior
85. Motherhood
86. Nurse-Midwife
87. Nursing Procedures in the Infants' Wards
88. Physiology and Conduct of Normal Labor
89. Preparing for Childbirth Without Fear
90. Stages of Childbirth
91. Start in Life, A
92. That Babies May Live
APPENDIX B

Alphabetical List of Motion Picture Films Which Were Evaluated at Preview Sessions

Infant Care

93. Appraisal of the Newborn
94. Baby Goes Home
95. Bathing Time for Baby
96. Care of the Newborn Baby
97. Dr. Spock
98. Starting Line

Personality Development

99. Baby Meets His Parents
100. Child and His Thumb, The
101. Martha Belongs
102. Mother-Love
103. Personality and Emotions

Babies' Food

104. Babies Like to Eat
105. Baby's Food, The
106. Mealtime Can Be a Happy Time
107. Shaping the Personality: The Role of Mother-Child Relations in Infancy
108. Technique of Breast Feeding
109. Why Won't Tommy Eat

Child Growth and Development

110. Biography of the Unborn
111. Child Care and Development
112. Children's Emotions
113. Heredity and Prenatal Development
114. Human Reproduction
115. Life Begins
116. Preface to a Life
117. Principles of Development
APPENDIX B

Alphabetical List of Motion Picture Films Which Were Evaluated at Preview Sessions (Continued)

Maternal Care

118. All My Babies
119. Broken Appointment
120. Childbirth - A Family Experience
121. Childbirth: Normal Delivery
122. Concept of Maternal and Neonatal Care
123. Labor and Childbirth
124. Mother and Her Child
125. Motherhood - Life's Most Important Job
126. Normal Birth, A
127. Nurse Midwifery, Education and Practice
128. Postnatal Care
129. Prenatal Care
130. Toxemias of Pregnancy
131. Training for Childbirth - A Program of Natural Childbirth with Rooming-In
132. Wise Parents - Healthy Babies
Gentlemen:

The Massachusetts Department of Public Health is in the process of reorganizing its film library. At the present time, we are interested in obtaining information relative to any 16mm motion picture films which your organization has produced in the area of maternal and infant care and child health. We are particularly interested in films concerned with prenatal and postpartum care, obstetrics and care of the infant. Would you kindly send me the following information concerning these films:

a. Name and complete description of available films.

b. Purchase costs and rental fees for each film.

c. Release date of each.

We are very much interested in learning the release date of each film, although this information will not influence our interest in a particular film. Would you also please send us your latest catalog of films.

An early reply will be greatly appreciated.

Sincerely yours,

Anthony V. Caramello
Director
The Massachusetts Department of Public Health is in the process of reorganizing its 16mm motion picture film library. We have selected the area of maternal and child health as our first project.

In an attempt to find out which films are being used in the field by other health agencies, we are writing to the Directors of Maternal and Child Health Divisions of each State and Territorial Health Department and asking the following questions:

In the area of prenatal and postpartum care, obstetrics, and care of the infant:

1. What 16mm films are currently being used by your department?
2. Do you know of any other films in this area which your department does not presently own?

We are also surveying approximately 450 motion picture film producers, national health organizations, medical groups, nursing associations and voluntary groups in an effort to locate all possible 16mm motion picture films which have been produced on the above named subjects. These films will ultimately be sent for and evaluated by a select audience.

When all this data has been assembled, a descriptive and evaluative bibliography of 16mm motion picture films will be published by our department. We would be most happy to send you a copy of this bibliography, upon its publication. May I also ask you to send us a copy of your organization’s current film catalog for future reference by our Department.

Any suggestions you can make relative to this project would be welcomed. We appreciate your cooperation in this matter.

Sincerely yours,

Anthony V. Caramello
Director
APPENDIX D
(Continued)

List of State and Territorial Health Departments

Alabama:
State Department of Health
State Office Building
Montgomery 4, Alabama

Alaska:
Alaska Department of Health
Alaska Office Building
Juneau, Alaska

Arizona:
State Department of Health
State Office Building
Phoenix, Arizona

Arkansas:
State Board of Health
State Health Building
State Capitol Grounds
Little Rock, Arkansas

California:
State Department of Public Health
2151 Berkeley Way
Berkeley 4, California

Colorado:
State Department of Public Health
State Office Building
Denver 2, Colorado

Connecticut:
State Department of Health
165 Capitol Avenue
Hartford 15, Connecticut

Delaware:
State Board of Health
State House
Dover, Delaware

District of Columbia:
District of Columbia Dept. of Public Health
300 Indiana Avenue, N.W.
Washington 1, D.C.

Florida:
State Board of Health
1217 Pearl Street
Jacksonville 1, Florida

Georgia:
Georgia Department of Public Health
State Office Building
Atlanta 3, Georgia

Hawaii:
Territory of Hawaii Dept. of Health
Kapuaiwa Building
P.O. Box 3378
Honolulu, Hawaii

Idaho:
Idaho State Board of Health
State Capitol
Boise, Idaho

Illinois:
Illinois Department of Public Health
State Office Building
400 South Spring Street
Springfield, Illinois

Indiana:
State Board of Health
1330 West Michigan Street
Indianapolis, Indiana
APPENDIX D  
(Continued)

List of State and Territorial Health Departments

Iowa:
State Department of Health  
State Office Building  
Des Moines 19, Iowa

Kansas:
State Board of Health  
State Office Building  
Topeka Avenue at Tenth  
Topeka, Kansas

Kentucky:
State Department of Health  
620 South Third Street  
Louisville 2, Kentucky

Louisiana:
State Department of Health  
Civil Courts Building  
New Orleans 7, Louisiana

Maine:
Maine Department of Health and Welfare  
Bureau of Health  
State House  
Augusta, Maine

Maryland:
State Department of Health  
2411 North Charles Street  
Baltimore 18, Maryland

Massachusetts:
Massachusetts Department of Public Health  
546 State House  
Boston 33, Massachusetts

Michigan:
Michigan Department of Health  
Old DeWitt Road  
Lansing 4, Michigan

Minnesota:
State Department of Health  
Campus, University of Minnesota  
Minneapolis 14, Minnesota

Mississippi:
State Board of Health  
Old Capitol Building  
P.O. Box 1700  
Jackson 5, Mississippi

Missouri:
Missouri Department of Public Health  
State Office Building  
Jefferson City, Missouri

Montana:
State Board of Health  
Laboratory Building  
Helena, Montana

Nebraska:
State Department of Health  
State Capitol Building  
Lincoln 9, Nebraska

Nevada:
State Department of Health  
Carson City, Nevada
APPENDIX D
(Continued)

List of State and Territorial Health Departments

New Hampshire:

State Health Department  
Old Memorial Hospital Building  
61 South Spring Street  
Concord, New Hampshire  

New Jersey:

State Department of Health  
State House  
Trenton 25, New Jersey  

New Mexico:

New Mexico Department of Public Health  
Santa Fe, New Mexico  

New York:

State Department of Health  
641 Holland Avenue  
Albany 8, New York  

North Carolina:

State Board of Health  
North McDowell Street  
Raleigh, North Carolina  

North Dakota:

State Department of Health Capitol Building  
Bismarck, North Dakota  

Ohio:

Ohio Department of Health  
306 Ohio Departments Building  
Columbus 15, Ohio  

Oklahoma:

State Department of Health  
3400 Block of North Eastern  
Oklahoma City 5, Oklahoma  

Oregon:

State Board of Health  
1400 South West Fifth Avenue  
Portland 1, Oregon  

Pennsylvania:

Pennsylvania Department of Health  
State Capitol  
Health and Welfare Building  
Harrisburg, Pennsylvania  

Puerto Rico:

Puerto Rico Department of Health  
Ponce de Leon Avenue  
San Juan 18, Puerto Rico  

Rhode Island:

Rhode Island Department of Health  
State Office Building  
Providence 2, Rhode Island  

South Carolina:

State Board of Health  
424 Wade Hampton Building  
Columbia 1, South Carolina  

South Dakota:

State Department of Health  
State Capitol  
Pierre, South Dakota
APPENDIX D
(Continued)

List of State and Territorial Health Departments

Tennessee:

Tennessee Department of Public Health
Cordell Hull Building
Sixth Avenue, North
Nashville 3, Tennessee

West Virginia:

State Department of Health
State House Building No. 3
Washington and Duffy Streets
Charleston 5, West Virginia

Texas:

State Department of Health
110 East Fifth Street
Austin 1, Texas

Wisconsin:

State Board of Health
1 West Wilson Street
Madison 2, Wisconsin

Utah:

State Department of Health
130 State Capitol Building
Salt Lake City 1, Utah

Wyoming:

State Department of Public Health
State Office Building
Cheyenne, Wyoming

Vermont:

Vermont Department of Health
115 Colchester Avenue
Burlington, Vermont

Virgin Islands:

Virgin Islands Department of Health
Christiansted
St. Croix, Virgin Islands

Virginia:

State Department of Health
12th and Bank Streets
Richmond 19, Virginia

Washington:

State Department of Health
1412 Smith Tower
Seattle 4, Washington
MOTION PICTURE FILMS

ON

MATERNAL AND INFANT CARE AND CHILD HEALTH

Compiled by

MASSACHUSETTS DEPARTMENT OF PUBLIC HEALTH

Division of Health Information
MATERIAL & CHILD HEALTH PROGRAM

THE CHILD HEALTH CONFERENCE (1942)

30 min., sound, b/w
Film's purpose is to promote the establishment of periodical conferences between physicians and mother of children from infancy to school age. Explains how to organize and conduct child health conferences, and portrays roles of physicians, public health nurses, midwives and volunteer workers. Whole function of well-baby clinic is shown, examination of children and advice to parents.
National Health Film Library of Canada

I (have)(have not) seen this film.

I (do) (do not) suggest it be evaluated.

CHILD BIRTH A FAMILY EXPERIENCE

20 min., sound, color
This film is intended for use with expectant parents. After much discussion of the existing teaching films, these parents felt there was a real need for a film designed to show vividly the emotional pattern of labor. Surgical masks were purposely omitted in the delivery room to enable one to see and feel the total involvement and participation of the husband and wife, and the medical team. Cooperation between husband and wife and doctor, and nurse team is stressed. Physiological processes involved is shown through use of diagrams, charts, a model pelvis and a doll.
For Childbirth, Central Y.W.C.A.

I (have)(have not) seen this film.

I (do) (do not) suggest it be evaluated.

USE PARENTS—HEALTHY BABIES (1947)

11 min., sound, color
Analyzed the role of prenatal services in safeguarding the mother and the coming child.
Institute of Inter-American Affairs

I (have)(have not) seen this film.

I (do) (do not) suggest it be evaluated.

LUCKY JUNIOR (1948)

10 min., sound, b/w
Designed to show the health safeguards available to the child of today, as contrasted with those of yesterday, this film deals with the thoughts of a doctor who has just delivered his 2000th baby. He recalls how he delivered this child's father twenty-five years ago, and thinks how much better a chance this baby has to grow up to a healthy manhood than his father had. The film illustrates modern protective measures, including up-to-date maternity hospitals, protection by immunization against such deadly diseases as whooping cough, smallpox, tetanus and diphtheria, and disease control programs.
National Health Film Library of Canada

I (have)(have not) seen this film.

I (do) (do not) suggest it be evaluated.

A START IN LIFE (1944)

22 min., sound, b/w
What is being done in Britain to ensure that every child receives the proper care from birth, the benefit of a full education and a healthy, happy preparation for life beyond school.
International Film Bureau, Inc.

I (have)(have not) seen this film.

I (do) (do not) suggest it be evaluated.

THAT BABIES MAY LIVE (1949)

20 min., sound
Illustrates how infant mortality has been reduced through increased use and sanitary control of milk.
Carnation Co.

I (have)(have not) seen this film.

I (do) (do not) suggest it be evaluated.
**Maternal & Child Health Program**

**CHILD WELFARE IN SWEDEN (1941)**
11 min., sound, BW
Shows the Swedish Government's program for the care of mothers, infants, children and adolescents. Free clinics, summer camps and play facilities are shown, as well as compulsory pre-birth care, child allowances, state-provided apartment houses, cooperative housing plans and cooperative care of children. Re-Art Productions

I (have) (have not) seen this film.

I (do) (do not) suggest it be evaluated.

**DENMARK GROWS UP (1947)**
21 min., sound, BW
Tells of the public services undertaken to protect the lives of Danish children from before birth until they leave school. Includes midwife training, public health nurses, day nurseries, dental services, school health services, and the treatment of handicapped children. Danish Information Office

I (have) (have not) seen this film.

I (do) (do not) suggest it be evaluated.

**MOTHERHOOD, LIFE'S MOST IMPORTANT JOB (1943)**
10 min., sound, BW
This film deals with the subject of prenatal care. In pleasing manner it covers such subjects as proper diet, the importance of seeing a physician early in pregnancy and of visiting him at regular intervals, the value of baths, adequate rest, light exercises, and the proper kind of clothes, and many other points. National Motion Picture Co.

I (have) (have not) seen this film.

I (do) (do not) suggest it be evaluated.

**DESIGN FOR EXPECTANT PARENT CLASSES (1963)**
14 min., sound, color
Planned for meetings of hospital and public health nurses, student nurses, physicians; meetings, and community groups interested in promoting parent education. Provides a basis for discussion of some of the needs of expectant parents and how these may be met through group discussion and activity. University of Wisconsin

I (have) (have not) seen this film.

I (do) (do not) suggest it be evaluated.

**STARTING LINE (1948) 20 min., sound**
This film goes quite a bit in detail to explain the necessary care for babies born prematurely.

International Film Bureau

I (have) (have not) seen this film.

I (do) (do not) suggest it be evaluated.

**BEFORE THE BABY COMES (1940)**
12 min., sound
A detailed study of correct practices for the expectant mother. The film shows the mother's first trip to the doctor and explains the value of an early physical exam. Correct clothes are shown and explained; then dental care, foods to be eaten, exercises, bathing and other practices for good health during the period of pregnancy.

Knowledge Builders

I (have) (have not) seen this film.

I (do) (do not) suggest it be evaluated.
A CONCEPT OF MATERNAL AND NEONATAL CARE

26 min., sound, b&w, color (1951)
An excellent film outlining the concept of normal maternity practice. The story of a young mother and father to be are followed from early pregnancy until after the infant is born. The parents are helped to become familiar with factors involved in having a child through a conference with a physician, attendance at prenatal classes, a tour through the hospital and an interview with a pediatrician before the birth of the baby. The father of the child stays with the mother through part of her labor, the mother sees the baby right after birth.

Fed. Film Institute Service

I(have)(have not) seen this film.
I(do)(do not) suggest it be evaluated.

EXPECTANT PARENTS MEET PIERRE THE PELICAN

(1952) 15 min., sound, b&w
Shows method of developing use of prenatal letters by expectant parents.

Louisiana Society for Mental Health

I(have)(have not) seen this film.
I(do)(do not) suggest it be evaluated.

STAGES OF CHILDBIRTH (1944)

10 min., sound, b&w, color
Pictures the various stages of childbirth including both normal and Cesaerian delivery.

William J. Chern

I(have)(have not) seen this film.
I(do)(do not) suggest it be evaluated.

CHILDBIRTH (MODERN TECHNIQUE) (1947)

10 min., silent
Shows the entire process of childbirth.

Medical Research Film Library

I(have)(have not) seen this film.
I(do)(do not) suggest it be evaluated.

MOTHER AND HER CHILD (1947)

55 min., color, b&w, sound
A practical guide to safe motherhood, presented through the story of a young suburban couple from the time of the first symptoms of pregnancy until their child is one year of age, illustrating by example the principles of maternal and child care. All aspects of prenatal and postnatal care are dealt with in the two parts of the film and include such points as regular visits to the doctor, correct diet, rest, fresh air and exercise, clothing, preparations for a home delivery, care and feeding of the newborn and immunization.

National Film Board of Canada

I(have)(have not) seen this film.
I(do)(do not) suggest it be evaluated.

PREPARING FOR CHILDBIRTH WITHOUT FEAR

(1955) 25 min., color
This film was made by M. Eric Duvalier, with the collaboration of Prof. Lapage and Dr. Langevin-Drouget of Maternity Pinart, in Paris, France.

Rembrandt Films

I(have)(have not) seen this film.
I(do)(do not) suggest it be evaluated.

MOTHERHOOD (1943)

10 min., sound, b&w
Advice on diet, clothing and general health for expectant mothers.

National Motion Picture Co.

I(have)(have not) seen this film.
I(do)(do not) suggest it be evaluated.
TOKETAS OF PREGNANCY

20 min., sound, color
In spite of modern prenatal care and continuous improvement of obstetrical techniques, eclampsia is still the leading cause of maternal and fetal death in the U.S. In this film, Drs. Issali, Garber, and Bryant of the U. of Cinn. School of Med. describes by animated illustrations and with clinical examples, the progressive character of the disease. The authors present in detail the practical therapy which they employ. The dramatic results and complete recovery of the patient are shown for the first time.
Dept. of Obst, Univ. of Cinn.

I(see)(not see) this film.
I(do)(not do) suggest it be evaluated.

CHILDREN WITHOUT FEAR

20 min., sound, color
The accent is on natural childbirth. The reasons for each step in antenatal training are fully explained in an easily comprehensible manner. This is a good film for use by classes in obstetrical nursing since the shots of the actual birth process are remarkable; complete as might be desired since this film is more a simple explanation of the "natural childbirth" method and its advantages.
Maine Dept. of Health

I(see)(not see) this film.
I(do)(not do) suggest it be evaluated.

CARE OF THE PREMATURE INFANT (30 min.)

14 min., sound, color
In this classic 1934 film Dr. E. C. Melnick of University of California School of Medicine shows the steps involved in the care of the premature infant. The film includes the definition of a premature infant, the individual aspects of management and the mortality rates for the past few years.

I(see)(not see) this film.
I(do)(not do) suggest it be evaluated.

EYES FOR TOMORROW (1944)

22 min., sound, b&w
Stresses good general health as a pre-requisite for good eyesight. It also deals with the importance of prenatal care as a means of reducing the amount of blindness caused by syphilis and gonorrhea; the conservation of vision among school children; the use of sight-saving glasses for the children with seriously defective vision; the necessity for regular eye examinations; methods of treating glaucoma and trachoma; and the eye hazards of industry.

I(see)(not see) this film.
I(do)(not do) suggest it be evaluated.

POSTNATAL CARE (1952) 12 min., sound, b&w

Shows the mother in the hospital, feeding exercises, caring for her baby, nursing, etc. Discusses the father's relationship to the new situation. Through diagrams shows how the mother's body returns to normal.

I(see)(not see) this film.
I(do)(not do) suggest it be evaluated.

INFANT CARE (1945) 9 min., sound, color

Shows simple things any mother should do during the prenatal period and through infancy to have strong, sturdy children. Points out three critical periods in a baby's early life when food is of vital importance, while growing in the mother's body, while nursing and when diet is changed from liquid to solid.

I(see)(not see) this film.
I(do)(not do) suggest it be evaluated.
A NORMAL BIRTH (1951)

11 min., sound, b&w
Very complete showing an actual delivery.
One of the best available for showing expectant mothers the process of delivery.
Excellent for instruction in hospitals and universities to medical students and nursing personnel.
Medical Arts Prod., Inc.
I (have) (have not) seen this film.
I (do) (do not) suggest it be evaluated.

TRAINING FOR CHILDBIRTH: A PROGRAM OF
NATURAL CHILDBIRTH WITH ROOMING-IN

28 min., silent, color at sound speed
Shows certain aspects of mother and newborn care as carried out at the Grace-New Haven Community Hospital. The sequences show the patient and her husband in a series of views of their clinic and hospital experience.
I (have) (have not) seen this film.
I (do) (do not) suggest it be evaluated.

LABOR AND CHILDBIRTH (1950)

17 min., sound, b&w
The expectant mother is prepared to know what to expect as she enters the experience of childbirth. The hospital experience and the development of the delivery are shown. Actual delivery is shown by animated diagrams.
I (have) (have not) seen this film.
I (do) (do not) suggest it be evaluated.

INFANT FEEDING

TECHNIQUE OF BREAST FEEDING 23 min.
No Explanation.
Northwestern Univ. Med. School
I (have) (have not) seen this film.
I (do) (do not) suggest it be evaluated.
BABIES LIKE TO EAT

21 min., sound.
This film was developed to help parents get their babies off to this all-important good start, to help people help babies learn to eat properly. The film shows twin babies learning to eat, following them through their varying rates of progress from the bottle to the point where they eat at the family table, as members of their own family group.

Social Science Films, Inc.

I (have) (have not) seen this film.
I (do) (do not) suggest it be evaluated.

MEALTIME CAN BE A HAPPY TIME (1942)

16 min., sound, b&w
This film deals with the eating habits of young children and suggests to parents a number of ways to help establish good eating habits. The prime maxim is that children love food as they love play, and therefore must be allowed to enjoy their meals. Beginning with breast feeding of the newborn infant, the film follows children through to one year of age, showing by example both sound and unsound practices, with emphasis on the need for no hurrying, no forcing, no unpleasantness, and for allowance for individual differences.

Nat. Health Film Library of Canada

I (have) (have not) seen this film.
I (do) (do not) suggest it be evaluated.

FEEDING IS A SOCIAL AFFAIR (10 min., sd., b&w, silent)

Portrays good family relationship with the father participating in the feeding of the baby, formula preparation by the application of terminal heat, and method of giving bottle to the baby so as to create feelings of emotional security.

Baby Development Clinic

I (have) (have not) seen this film.
I (do) (do not) suggest it be evaluated.

WHY WON'T TOMMY EAT (1943)

19 min., sound, color
The study of Tommy illustrates a common problem and through him looks for reasons for children's lack of appetite. Not only physical reasons are checked, but the film goes further to uncover emotional causes. From the familiar setting of the meal-table, the reasoning that the parent may be at fault takes us back to Tommy's infancy to discover where the emotional tension began.

Canadian Film Board

I (have) (have not) seen this film.
I (do) (do not) suggest it be evaluated.
BOTTLE AND CUP FEEDING (1946)

7 min., silent, b/w
Produced at the Clinic of Child Development, Dr. Gesell. Self-dependence in feeding comes by gradual steps. Beginning with breast feeding of the newborn infant and progressing through bottle and cup feeding, infants are shown at the ages of eight, twelve, sixteen, twenty-five, thirty-two, forty, forty-four, fifty-six, sixty-four, seventy-two, seventy-six and eighty weeks, and at two and three years, showing the progressive patterns of behavior and the increasing abilities in bottle and cup feeding situations.

National Health Film Library of Canada
I (have) (have not) suggest it be evaluated.
I (have) (have not) seen this film.

BABY CARE: FEEDING (1944)

25 min., sound, b/w
Deals with infant feeding and food preparation, covering the following points: correct methods of bottle feeding; breast feeding; babies' emotional needs at feeding time; utensils needed for the preparation of a formula based on evaporated milk; administration of cod liver oil, storage of infants' food.

Film Lib., Ann.
I (have) (have not) seen this film.
I (do) (do not) suggest it be evaluated.

THE BABY'S FOOD (1934) 20min., silent, color
A series of five films on infant feeding. The subjects are: 1. Vit. c foods 2. Cereals 3. Veg. & Fruits 4. Meats 5. Eggs. The films illustrate the information in the infant feeding leaflets. A Michigan mother is shown working in her own home preparing foods and feeding them to her infant. Includes simple directions and suggestions for introducing new foods into the infant's diet. The average running time is about 6 min. per subject. Michigan Dept. of Health
I (have) (have not) seen this film.
I (do) (do not) suggest it be evaluated.

SOME BASIC DIFFERENCES IN NEWBORN INFANTS DURING THE LYING-PERIOD (1934) 23min., silent
Actual records of children from the moment of birth, showing distinct individual differences in activity and in reactions to presentation, removal, and restoration of objects of gratification. The importance for the child's total development of the mother's emotional adjustment to her newborn child is emphasized by an analysis of three contrasting maternal attitudes during nursing.

N.Y. Univ. Film Library
I (have) (have not) seen this film.
I (do) (do not) suggest it be evaluated.

BABY MEETS HIS PARENTS (1948) 11min., silent, b/w
Emergence of personality in the first months of life and the importance of environment for health development. EBF
I (have) (have not) seen this film.
I (do) (do not) suggest it be evaluated.

MORNING UNTIL NIGHT (1937) 30min., silent
Pictures the care of a six-month old baby featuring bathing, feeding, training and play.
Univ. of Wisconsin
I (have) (have not) seen this film.
I (do) (do not) suggest it be evaluated.
KNOW YOUR BABY (1947) 11min. sd., color

This film illustrates approved methods of psychological care of the newborn infant. A home situation is shown where other children are present and the consideration and understanding necessary until the family adjusts itself to the demands of the newcomer are noted. The following aspects of infant care are dealt with, and their psychological implications stressed: clothing and bedding; the breast/bottle feeding; maintenance of normal home atmosphere; prevention of any feeling of neglect in older children, and the need to develop the interest and participation of brothers and sisters in the care of the new baby.

National Health Film Library

I (have) (have not) seen this film.
I (do) (do not) suggest it be evaluated.

MOTHERLOVE 20min., silent

This film shows the social relations of the baby to his mother from the first day of life during feeding. The mother's attitude toward the baby at the first feeding and the later stages of development of a close relationship between the two are presented during subsequent feedings. The influence of the birth of a second child three years later, the way the mother deals with developing situations and loss of mother love in another child are realistically shown.

N.Y. Univ. Film Library

I (have) (have not) seen this film.
I (do) (do not) suggest it be evaluated.

DR. SPOCK (1953) 25min., sd., b&w

Dr. Spock, well-known and widely published Am. pediatrician discusses the care and training of children from infancy to the age of six, with some encouraging words of advice to parents who encounter difficulty in raising their children "according to the book". The film goes into a number of homes to show typical examples of child behavior and illustrations of child care at different age levels.

National Health Film Library Canada

I (have) (have not) seen this film.
I (do) (do not) suggest it be evaluated.

MOTHER BELONGS (1949) 12 min., sd., color

Emphasizes the early contacts of a baby with her own family and the need of an infant to have opportunities to develop at her own pace, and to have freedom for exercise. Points up natural opportunities for sex education of older children in the family.

Wisconsin Board of Health

I (have) (have not) seen this film.
I (do) (do not) suggest it be evaluated.

YOUR CHILDREN AND YOU (1945) 25min., b&w

Care of Young children from the first months to the age of four or five. The approach is realistic, for the film shows the home as it really is and portrays the struggles of the average imperfect parents and the average imperfect children. It emphasizes the psychological handling of the child through affection and the giving of a sense of security. Suggests ways parents can deal with problems in parent-child relationships.

N.Y. Univ. Film Library

I (have) (have not) seen this film.
I (do) (do not) suggest it be evaluated.
HUMAN REPRODUCTION

A BROTHER FOR SUSAN (1951)
13 min., sound, b&w
Through the story of Susan, a girl in her early teens, whose parents are expecting a new baby, this film provides factual information about conception, prenatal development and childbirth. Animated diagrams are used to illustrate the female reproductive organs, the connection between menstruation and motherhood, the fusion of sperm and ovum, prenatal development from three weeks to full term, and expulsion of the baby from the uterus. The information is correlated with the arrival of the new baby in Susan's home, with emphasis throughout on the happy family group and Susan's healthy attitude toward motherhood.
Ed. Foundation for Visual Aids
I have (have not) seen this film.
I do (do not) suggest it be evaluated.

HUMAN REPRODUCTION (1947) 22min., sd., b&w
The factual film on the human reproductive systems and on the process of normal human birth. Models and animated drawings are used throughout the film to describe the anatomy and physiology of the individual reproductive organs of both men and women. The growth, eruption and disposition of the unfertilized female egg is shown and the process of menstruation is illustrated and explained. The film then takes up the functions of the male organs in the reproduction process. The body mechanics of the delivery process are explained and illustrated by means of animated drawings. McGraw-Hill
I have (have not) seen this film.
I do (do not) suggest it be evaluated.

HUMAN BEGINNINGS (1950) 22min., sd., color
In the first part we see what a group of children believe about the origin of human life as expressed in their own drawings. The second part of the film shows how a young boy and his parents react to the coming of a new baby sister into the family. Association Films
I have (have not) seen this film.
I do (do not) suggest it be evaluated.

BIOGRAPHY OF THE UNBORN (1961) 17min., sd., b&w
Traces the creation of life from the moment of fertilization to the moment when the infant begins independent life. In photomicrography, animation, live photography, and X-ray the film records the development of the embryo and the fetus in the mother's womb. EBC
I have (have not) seen this film.
I do (do not) suggest it be evaluated.

HEREDITY AND PRENATAL DEVELOPMENT (1950)
A description of the growth, subdivision and union of male and female sex cells, of the fertilization of the ovum by the sperm cell and the prenatal development of an offspring is found in this film. The development of the basic physiological actions in the new-born and the connection between physical and emotional sensitivity in very young children are considered. McGraw-Hill
I have (have not) seen this film.
I do (do not) suggest it be evaluated.

REPRODUCTION AMONG ANIMALS (1957) 11 min., sound, b&w
Growth process from fertilization through birth. Motion shots of sperm cells and the developing fertilized egg of an amphibian. Shows growth of fetus by use of models. EBF
I have (have not) seen this film.
I do (do not) suggest it be evaluated.
BIRTHRIGHT (1951)

Feature film telling of the rescue of an unborn child from the danger of congenital syphilis. Story concerns the wife of a chicken farmer who has unknowingly contracted from her husband an infection which threatens their expected child. Film shows the efforts of a community to combat congenital syphilis.

Str. for Mass. Comm. Columbia U.

I (have) (have not) seen this film.
I (do) (do not) suggest it be evaluated.

CHILD GROWTH & DEVELOPMENT

GRASPING (1949) 20min., silent

An experimental study of the development of the grasping pattern. Grasping develops as a sequence in which motor skills interact progressively with the ever-widening radius of the unfolding of the psyche. Grasping proper is an intentional act. Its earliest predecessor in the development is the clutching reflex, a purely motor pattern present at birth and shown in the first pictures. A learning process adapts this motor pattern to purposeful use. Between grasping proper and clutching reflex there is also a motor difference shown in the film; the clutching reflex takes place with unopposed thumb, grasping with opposed thumb. Mastery of grasping is achieved when the infant uses the neuro-muscular pattern adequately to exploit environmental facilities to gratify its needs. This development takes all of the first year.

N.Y. Univ. Film Library

I (have) (have not) seen this film.
I (do) (do not) suggest it be evaluated.

HUMAN GROWTH (1948) 19min., s.d., color

A mixed group of seventh grade youngsters in a classroom situation view and discuss an animated film. The film traces human growth and development of the organism from mating through pregnancy and birth, then from infancy through childhood and adolescence to the adult form. Differences in male and female structural development are emphasized.

E. C. Brown Trust

I (have) (have not) seen this film.
I (do) (do not) suggest it be evaluated.

CHILD GROWTH & DEVELOPMENT (1950)

17min., sound bw

Gives over-all consideration to the habits of daily physical care that ensure a happy, healthy child. Correct attitudes and procedures toward establishing food habits of eating, sleeping, bathing are covered. Stresses the elements of a good diet. The question of proper clothing, warm and light for the infant, sturdy and functional for the toddler is explored. And finally, the film devotes a section to the importance of outdoor exercises in the development of strong young muscles. Throughout the film stress is placed on the importance of attitude of both parents and children toward the establishment of the routine of daily living.

N.Y. Univ. Film Library

I (have) (have not) seen this film.
I (do) (do not) suggest it be evaluated.

BY EXPERIENCE I LEARN (1938)

25min., silent, bw

Pictures the development of Judy from the age of 9 to 18 months. She learns to walk, climb, feed herself and play by herself and with others.

Univ. of Wisconsin

I (have) (have not) seen this film.
I (do) (do not) suggest it be evaluated.
DEVELOPMENT OF LOCOMOTION

10 min., silent, b&w
Developmental sequences are depicted in a series of children from 6 mos. to 15 mos. of age; the film gives examples of crawling, successive levels of coordination in creeping standing with help, walking with help, and the first steps alone. The same individuals are represented in repeated pictures, showing month-to-month gains in locomotor coordination. Precocious and retarded individuals are compared, and the wide range of creeping activities shown in pictures of "quadruped balancing," "kiting," "scooting" and the other irregular forms of locomotion occasionally acquired during the stage of prewalking progression.

Ed., Film Sales Dept., Univ. of Calif.

I(have)(have not) seen this film.
I(do)(do not) suggest it be evaluated.

CASE 75 (1941) 10 min., silent, b&w

Procedures employed in the Berkeley Growth Study are shown in pictures of the same subject taken during repeated examination from 1 to 12 months. The following reflexes are demonstrated: Moro, grasp-suspension, abdominal, spinal, patellar, Landau, and "head nystagmus" to rotation. Responses to plantar stimulation are also shown. Illustrative performance is shown in successive months on tests of the Calif. First-year Mental Scale and the Calif. Scale of Motor Ability. Procedures in anthropometric measurement and in physical exam, are also included.

Ed., Film Sales Dept., Univ. of Calif.

I(have)(have not) seen this film.
I(do)(do not) suggest it be evaluated.

STUDY IN HUMAN DEVELOPMENT: PART II

FORTY-TWO WEEKS TO FIFTEEN MONTHS

17 min., silent, b&w (1946)
Records at 42 weeks, 12 months and 15 mos. of age. Emphasis given to gross motor development and to perceptual-manipulatory reactions to objects including cup, spoon, ball, hoop, ball, and mirror. Child pulls up, stands, crawls, mounts stairs, and exhibits walking readiness. At 15 mos. of age child is given simple tests for fine manipulation, imitation, and stair climbing. Development of motor skills further demonstrated for 15 month stage, and early interactions with another child described photographically.

Psychological Cinema Reg., U. of Penn.

I(have)(have not) seen this film.
I(do)(do not) suggest it be evaluated.

THIRTY-SIX WEEKS BEHAVIOR DAY (1935)

10 min., sound, b&w
Traces a day's activity for the baby previously pictured at twelve weeks. Reveals growth that has occurred during the interval; and depicts the first successful attempt at creeping by showing the infant trying to reach and seize a ball on the floor. Interprets the response at this age to attentions by the parents and offers comment on the psychological implications of these reactions.

I(have)(have not) seen this film.
I(do)(do not) suggest this film be evaluated.

PRINCIPLES OF DEVELOPMENT (1950)

17 min., sound, b&w
This film outlines the fundamentals of growth from early infancy through childhood. Development follows a pattern which is continuous, orderly, progressive and predictable. The film considers the many variables which make each child different from every other one.

McGraw-Hill

I(have)(have not) seen this film.
I(do)(do not) suggest it be evaluated.
GROWTH OF INFANT BEHAVIOR: EARLY STAGES
10 min., b&w, (1934)
Traces the rapid growth of early infant behavior patterns. Contrast typical infant reactions at various ages by means of cinemac technique allowing study of two different pictures simultaneously on the screen. Careful selection of scenes depicting typical and natural infant behavior makes for an authentic study. Animated diagrams clarify characteristics of infant psychological growth. EBF
I(have)(have not) seen this film.
I(do)(do not) suggest it be evaluated.

GROWTH OF INFANT BEHAVIOR: LATER STAGES
11 min., sound, b&w, (1934)
Reveals the increasing ability of the growing infant to use his hands in manipulating objects. Portrays the definite and predictable stages by which the hand grows from an almost useless organ to the dexterous and sensitive instrument of the human will. Animated drawings illustrate the growth of the prenatal hand. EBF
I(have)(have not) seen this film.
I(do)(do not) suggest it be evaluated.

BIRTH AND THE FIRST FIFTEEN MINUTES OF LIFE (1944)
10 min., silent
This film shows the birth of a baby and its reactions to stimuli presented within the first fifteen minutes after birth. The first feeding twenty-four hours later is shown. A second baby with contrasting reactions to the same stimuli is presented. The removal of the placenta is shown. N. Y. Univ. Film Library
I(have)(have not) seen this film.
I(do)(do not) suggest it be evaluated.

THIRTY-SIX WEEKS BEHAVIOR DAY (1935)
10 min., sound, b&w
Traces a day's activity for baby previously pictured at twelve weeks. Growth during the interval; first successful attempts at creeping by showing the infant trying to reach and seize a ball. Interprets responses to attentions by parents; offers comment on the psychological implications of these reactions. EBF
I(have)(have not) seen this film.
I(do)(do not) suggest it be evaluated.

HE ACTS HIS AGE (1949)
13 min., sound, color
This film describes the activities of children at different age levels and suggests that such activities are a gauge of emotional and mental development. McGraw-Hill
I(have)(have not) seen this film.
I(do)(do not) suggest it be evaluated.

CRAWLING AND CREEPING 14 min., silent
The normal development sequence of crawling and creeping in the human infant is illustrated in this film. Int. Film Bur.
I(have)(have not) seen this film.
I(do)(do not) suggest it be evaluated.

REACHING: PREHENSILE BEHAVIOR OF THE HUMAN INFANT (1941)
15 min., silent, b&w
The development of eye-hand coordination is illustrated during the first 3 years. Int. Film, Bureau
I(have)(have not) seen this film.
I(do)(do not) suggest it be evaluated.

YOUR CHILDREN'S TEETH (1946)
14 min., sound, b&w
Explains structure of first and second teeth and their growth; importance of prenatal care, diet and regular treatment. Int. Film Bur.
I(have)(have not) seen this film.
I(do)(do not) suggest it be evaluated.
BABY'S DAY AT TWELVE WEEKS (1935)

11 min., sound, b&w
Prescribes effective daily routine and care for the infant at twelve weeks. Analyzes one entire day from the baby's waking at 6:00 a.m. until the final breast feeding at 10:00 p.m. Interprets the significance of various infant reactions during daily routine activity, and demonstrates bathing, feeding, playing and daytime sleeping. EBF

I have (not) seen this film.
I do (not) suggest it be evaluated.

CHILDREN'S EMOTIONS (1950)

22 min., sound, b&w
A discussion of the major emotions of childhood: fear, anger, jealousy, curiosity and joy. The major causes of fear at different age levels are shown, pointers on how parents may prevent or lessen most childhood fears are given in sequences re-enacting the situations used to illustrate causes. In a similar manner, childish anger is discussed. The common causes of, and suggestions for dealing with jealousy are described; consistent discipline and genuine understanding and affection are prescribed. McGraw-Hill

I have (not) seen this film.
I do (not) suggest it be evaluated.

FROM CRAWLING TO WALKING (1934)

11 min., b&w
Analyzes mechanics of locomotion and the stages by which the infant gradually attains an upright, walking posture. Points out various stages where natural unassisted infant action makes for best program. Illustrates how attained abilities are related and how some are normal outgrowths of others. Authoritative narration by Dr. Gesell himself clarifies significant action. EBF

I have (not) seen this film.
I do (not) suggest it be evaluated.

STUDY IN HUMAN DEVELOPMENT: PART 1
SIX TO THIRTY WEEKS (1946)

19 min., silent, b&w
Presents b/w at 6, 12, 17, 21, 25, and 30 weeks of age. At each stage, child's reactions are shown to objects including cup, spoon, and blocks, Supine, prone, and sitting (with support) postures demonstrated. Sequence at 21 weeks shows rolling from back to stomach, early patterns of crawling and feeding. Last two age-levels show later development of manipulation, response to sound-making objects, and improvements in postural and locomotor activities.

Psychological Cinema Reg., Penn State U.

I have (not) seen this film.
I do (not) suggest it be evaluated.

POSTURE AND LOCOMOTION (1934)

10 min., sound, b&w
A study of the growth of motor control in children from the age of 6 weeks to 18 mos. Babies are seen developing coordination in all stages of growth from creeping to walking. The fact that no two develop at the same speed is emphasized. EBF

I have (not) seen this film.
I do (not) suggest it be evaluated.

POSTURAL ADJUSTMENTS OF THE INFANT (1942)

16 min., silent,
Neuro-muscular development is further illustrated in this film by the postural adjustments of the infant when held by the feet with the head hanging down. Pictures were taken periodically during the first 2 1/2 yrs.

International Film Bureau, Inc.

I have (not) seen this film.
I do (not) suggest it be evaluated.

PROBLEM SOLVING IN INFANTS (1942), 29 min., silent

These studies illustrate how the problem-solving process and the development of intelligent behavior are analyzed in the child study lab. International Film Bureau, Inc.

I have (not) seen this film.
I do (not) suggest it be evaluated.
REFLEX BEHAVIOR OF THE NEWBORN INFANT

(1942) 7 min., silent, bw
This film demonstrates characteristic neuromuscular reactions of the newborn infant: Moro reflex, or response to startle; suspension grasp reflex; crawling; stopping; swimming movements; adjustment when pulled to a sitting position. Internat. Film Bureau
I have (have not) seen this film.
I do (do not) suggest it be evaluated.

CHILD GROWTH & DEVELOPMENT - DR. GESELL SERIES

A BABY'S DAY AT FORTY-EIGHT WEEKS

(1944) 10 min., sound, bw
Portrays the behavior day of a forty-eight-weeks baby girl showing wholesome methods of child care and emphasizing the psychological implications and educational significance of the infant's everyday experiences. Numerous situations are depicted, including the administration of cod liver oil and orange juice, the daily bath, dressing, feeding, elimination, floor play, daytime naps and sleep. The film is narrated by Dr. Gesell. EBF
I have (have not) seen this film.
I do (do not) suggest it be evaluated.

LIFE BEGIN (1935)

25 min., sound, bw
This film provides, in feature form, a condensation of the ten one-reel sound films in the series on child psychology, care and development, produced in collaboration with Dr. Gesell. With an introductory and concluding address by Dr. Gesell, the film stresses the need for infant hygiene, both physical and mental, and deals with many phenomena of infancy, including the growth of infant behavior, the development of gesture and locomotion, behavior, the behavior patterns at various stages in infancy, the relationship between learning and growth, and early manifestations of infant personality. EBF
I have (have not) seen this film.
I do (do not) suggest it be evaluated.

REATIONS OF THE INFANT TO PINPRICK (1942)

10 min., silent
A blunt sterile pin used in stimulating the baby on cheek, chest, leg, and arm. Individualization in maturation is well illustrated. International Film Bureau, Inc.
I have (have not) seen this film.
I do (do not) suggest it be evaluated.

THE GROWTH OF MOTOR BEHAVIOR (1946)

12 min., silent, bw
At birth a baby is active, but has little control over his muscles. Slowly, as he learns, his movements become more complex and better controlled. This progressive growth in control of the muscular system is shown in an infant at four, sixteen, twenty, forty and fifty-two weeks, and at one-and-a-half, two, three, and five years of age. National Health Film Library Canada
I have (have not) seen this film.
I do (do not) suggest it be evaluated.

BEHAVIOR PATTERNS AT ONE YEAR (1935)

12 min., sound, bw
Presents a series of test situations revealing normal behavior patterns for the infant at fifty-two weeks. Interprets reactions displayed when the infant manipulates one, two, three, and ten cubes. Other test situations involve a cup and spoon, a cup and cubes, a pebble and bottle, a ring and string, and a paper and crayon. EBF
I have (have not) seen this film.
I do (do not) suggest it be evaluated.
THE CONQUEST OF A SPOON (1946)
16 min., silent, b&w
The spoon is a complicated tool, requiring fine manipulative skill for its use. Infants are shown at some sixteen age levels, between eight months and five years, illustrating the gradual perfection of the skills which lead to mastery of the spoon.
National Health Film Library Canada
I (have) (have not) seen this film.
I (do) (do not) suggest it be evaluated.

EARTHY PLAY (1946)
16 min., silent, b&w
The film shows the play activities of infants at the ages of eight, sixteen, twenty-eight and forty weeks, and at one, one-and-a-half, three and five years of age, pointing out how a child adjusts his spontaneous play to his own maturity. His play activity is, therefore, the best indication of his stage of development.
National Health Film Library Canada
I (have) (have not) seen this film.
I (do) (do not) suggest it be evaluated.

SELF-DETECTION IN A MIRROR (1946)
16 min., silent, b&w
In this film a mirror reflects the unfolding of the child's awareness of "self." Infants are shown at sixteen, twenty, twenty-four, twenty-eight, thirty-two, thirty-six, forty-eight, fifty-two and sixty weeks of age, showing their responses to the mirror image.
National Health Film Library Canada
I (have) (have not) seen this film.
I (do) (do not) suggest it be evaluated.

LIFE WITH BABY (1946)
16 min., sound, b&w
With candid-camera sequences photographed through a one-way vision device, this film shows how children grow. Observing youngsters of different ages, the film reveals the patterns of normal child development.
McGraw-Hill
I (have) (have not) seen this film.
I (do) (do not) suggest it be evaluated.

THE GROWTH OF ADAPTIVE BEHAVIOR (1946)
16 min., silent
The progressive growth of an infant's adaptive behavior is illustrated at four, sixteen, twenty-eight, forty and fifty-two weeks, and at one-and-a-half, two, three and five years of age at each stage showing the reaction of the infant to the world about him as evidenced by his manipulation of building blocks.
National Health Film Library Canada
I (have) (have not) seen this film.
I (do) (do not) suggest it be evaluated.

HOW BEHAVIOR GROWS (1946)
16 min., silent, b&w
By one year most children have learned the difficult task of walking, but not first develop their muscles and learn to coordinate them. Although this development is a slow, continuous process, it can best be studied at twenty-three rather definite stages, progressing from the "passive kneel" to the "toddle." This film illustrates the unfolding of locomotory development through this predetermined sequence.
National Health Film Library Canada
I (have) (have not) seen this film.
I (do) (do not) suggest it be evaluated.

INFANTS AND INDIVIDUALS (1946)
16 min., silent
Each child's unique individuality begins to assert itself even in infancy. The behavior of babies of children - Bob, Amy, Dan and Bess, is studied at various age levels between twelve weeks and five years, comparing each with the others and finally showing the four playing together at five years of age, displaying their characteristic personalities which were apparent even in infancy.
National Health Film Library Canada
I (have) (have not) seen this film.
I (do) (do not) suggest it be evaluated.
THE EPIDEMIOLOGY OF HUMAN BEHAVIOR (1951)

16 min., sound, color
A research report on concepts which underlie the clinical science of child development. The film deals largely with the development of eye-hand coordination in the infant, showing early embryological development of the eye and eye-hand behavior patterning as revealed in the infant under six months and in the older infant's progressive ability to manipulate objects.

International Film Bureau

I have (have not) seen this film.

[Signature]

[Note: The signature is not legible.]

LEARNING AND GROWTH (1955)

11 min., sound, b&w
Reveals normal infant ability by showing the possibilities and limitations in the training of infants from twenty-four to forty-eight weeks of age. Explains major principles of the learning process and analyzes several learning problems with special reference to the effect of maturity. Describes the relationships of age, growth and learning. EBF

I have (have not) seen this film.

I do (do not) suggest this film be evaluated.

CLOCKING A CHAMPION (1941)

10 min., sound, color
A day in the life of a normal, healthy infant who is contented and happy on the "by the clock" routines in an average household. The film shows approved methods of feeding, bathing, etc. Nat. Health Lib. Canada.

I have (have not) seen this film.

I do (do not) suggest it be evaluated.

BATHING THE INFANT (1946)

10 min., silent, b&w
Describes in detail the method of bathing the baby, how to fix the equipment, hold the child, etc. Kentucky State Health Dept.

I have (have not) seen this film.

I do (do not) suggest it be evaluated.

DEMONSTRATING BABY'S BATH IN THE HOME

30 min., silent
Shows the mother how to bathe a baby, age two weeks. Anna Goodrich

I have (have not) seen this film.

I do (do not) suggest it be evaluated.

BATHING TIME FOR BABY (1946)

13 min., color, sound
The techniques of bathing a baby are given highly instructive yet entertaining treatment by Walt Disney. Based on factual information gathered by experts in the field of baby care. Assn. Films, Inc.

I have (have not) seen this film.

I do (do not) suggest it be evaluated.

THE BABY'S BATH (1945)

14 min., silent, b&w
The bath achieves more than mere cleanliness. It is an educational experience for both mother and child, in which the baby has an opportunity for unhampered physical activity, play and social contact with the mother. Changes in bath behavior as the baby matures are shown at ages of eight, twenty-four, twenty-eight, thirty-six, forty-eight and fifty-two weeks, pointing out at each stage these experiences and their significance. Nat. Health Film Lib. Canada

I have (have not) seen this film.

I do (do not) suggest it be evaluated.

BABIES, BATHS AND BUBBLES (1941) silent, b&w
Demonstrates how to bathe the baby.
Thames Valentine

I have (have not) seen this film.

I do (do not) suggest it be evaluated.
PERSONALITY DEVELOPMENT

PERSONALITY AND EMOTIONS (1955)
13 min., sound
Overview of the development of emotions from infancy through early childhood. Implies that emotional maturity is a desirable goal in the development of personality. EBF
I(have)(have not) seen this film.
I(do)(do not) suggest it be evaluated.

PREFACE TO A LIFE (1950)
28min., sound
This motion picture presents the story of a child from infancy through the formative years. Emphasis is placed on the influence of parents, teachers, neighbors, playmates, and others who, through their treatment of him, can insulate patterns of good or evil in his human relationships.
I(have)(have not) seen this film.
I(do)(do not) suggest it be evaluated.

PERSONALITY & EMOTIONS (1955)
13 min., b&w
Designed for high school and college audiences studying personality development and mental health. Gives an overview of the development of emotions from infancy through early childhood and implies that emotional maturity is a desirable goal in the development of personality. EBF
I(have)(have not) seen this film.
I(do)(do not) suggest it be evaluated.

THE CHILD AND HIS THUMB (1952)
26 min., b&w, color
Summary of research on problem of thumb-sucking, orthodontic, pediatric, and psychological viewpoints expressed; case histories; implications. Knowledge Builders
I(have)(have not) seen this film.
I(do)(do not) suggest it be evaluated.

APPRAISAL OF THE NEWBORN
18 min.
Emphasizes the importance of careful and adequate appraisal of the physical condition of the infant during the neonatal period and describes each step of the medical examination. The film stresses the value of a careful history which considers the socio-economic background of the family, as well as a family medical history, the mother's antepartum history, and the infant's antenatal and immediate post-natal history.
Wisconsin Health Dept.
I(have)(have not) seen this film.
I(do)(do not) suggest it be evaluated.
Some observations concerning the psychosexuality of oral behavior in small infants. (1951)

20 min., silent, b&w
A descriptive documentation of variations in oral behavior in a number of infants under 24 weeks of age. It shows the dependence of the degree of differentiation of mouth movements on neuromuscular maturation, different kinds of oral behavior, and individual modifications; the reflection of feeling states in oral behavior. Emphasis is placed on oral activity as embedded in total activity solely from the point of view of its importance in psychosexual development. N.Y. Univ. Film Lib.

I (have) (have not) seen this film.

I (do) (do not) suggest it be evaluated.

The smile of the baby (1948)

30 min., sound, b&w
An experimental study, in the first stage of the infant's response to the human being in babies two to six months old from a group of 115 unselected children. A number of experiments with babies who smile at faces, masks, and movement are shown. Some babies do not smile, such as a rejected child in the presence of his mother. Mothers are shown feeding babies, bathed, and dressing them. The film indicates that the love of the parents creates a special atmosphere about the baby which he associates with pleasure and also insures his feelings of security. N.Y. Univ. Film Library

I (have) (have not) seen this film.

I (do) (do not) suggest it be evaluated.

Study of infant behavior (two reels)

22 min., sound
Scenes from the Guidance Nursery show techniques of psychological testing. Characteristic behavior traits at various age levels up to one year are noted. Inter. Film Bureau

I (have) (have not) seen this film.

I (do) (do not) suggest it be evaluated.

Genesis of emotions (1949)

30 min., silent, b&w
Starting with children two weeks old, this picture shows how from an unspecific beginning in which the only discernible emotion is one of negative excitation, the child develops interest for the human being by the end of the first month. The differentiation of the first positive emotions from this interest is shown with the aid of the smiling response in children ranging from two to six months. Experiments show the factors operative in the smiling response. The differentiation of the negative emotion is shown in the four-months-old child. The negative emotion's preponderant role between the eighth and the tenth month, during which it leads the development of the other emotions, is shown, as well as its role in the process of environmental discrimination. The last part of the film demonstrates the wide gamut of emotions the child has already developed at the end of its first year. N.Y. Univ. Film Library

I (have) (have not) seen this film.

I (do) (do not) suggest it be evaluated.

Two children: contrasting aspects of personality development. 20 min., silent

This film shows differences in the way two children establish homeostatic equilibrium during the lying-in period and the influence of the congenital activity type in predisposing to—acting—certain developmental sequences during the period from birth to eight years, in regard to parent-child relationships, psychosocial development, ego development, defense mechanisms, and predisposition to pathology. N.Y. Univ. Film Library

I (have) (have not) seen this film.

I (do) (do not) suggest it be evaluated.

Early social behavior (1934)

10 min., b&w
Manifestations of personality of ten children from eight weeks to seven years of age. Variety of social settings; individual differences; parent-child relationships; interaction between brothers, sisters, and adults. EHF

I (have) (have not) seen this film.

I (do) (do not) suggest it be evaluated.
The film shows the effect upon infants induced by prolonged absence of the mother. A number of babies in a foundling home are shown. It is indicated among infants of less than a year that, if the mother returns after an interval of less than three months, their recovery is rapid. If the absence is prolonged beyond this period, it becomes impossible to achieve contact with them and they become passive and apathetic and begin to suffer damage to the personality. The film suggests that it is the emotional climate provided by the mother which allows the child's mind to develop normally.

NY, Univ. Film Library.

I have (have not) seen this film.

I do (do not) suggest it be evaluated.

FEELINGS OF DEPRESSION (1950)

A dramatization of an actual case history, tracing the genetic development of neurotic depression by examining the mental and emotional significance of a series of experiences in the life of one man from infancy to adulthood.

McGraw-Hill

I have (have not) seen this film.

I do (do not) suggest it be evaluated.

EIGHT INFANTS: TENSION MANIFESTATIONS IN RESPONSE TO PERCEPTUAL STIMULATION (1951) 42 min., silent, b&w

The behavior of eight infants, 18 to 26 weeks of age, was systematically examined before and after prolonged perceptual stimulation of the kind to which they are frequently exposed when shown toys, played with vigorously by siblings and visiting relatives, included in family events, etc. The film shows the infants' behavior before during, and after such stimulation. A wide variety of marked behavioral changes are seen, ranging from tense facial expressions, blinking, rapid breathing, "freezing" postures, and increased activity to the actualization of behavior. The behavior changes observed are conceptualized in terms of counting tension.

N.Y. Film Library

I have (have not) seen this film.

I do (do not) suggest it be evaluated.

SOMATIC CONSEQUENCES OF EMOTIONAL STARVATION IN INFANTS (1949) 30 min., silent

Five pairs of children, each pair age-matched within one week, are compared. Each pair consists of: (a) a desired, loved child in a comfortable middle-class environment (b) a waif raised by its mother in an excellently appointed foundling home with good hygienic care and adequate food during the first four months of life. The activities of these ten children are shown during the first five months. The second part of the motion picture shows the comparison between the children raised in families and the foundling-home children.

NY, Univ. Film Library

I (have) (have not) seen this film.

I (do) (do not) suggest it be evaluated.

A CHARACTER NEUROSIS WITH DEPRESSIVE AND COMPULSIVE TRENDS IN THE MAKING: LIFE HISTORY OF MARY FROM BIRTH TO FIFTEEN YEARS (1947) 50 min., silent, b&w

This film shows how a child with superior biological capacity and an active congenital-activity type develops a neurosis through interaction with those in her environment. The film follows Mary's total development from birth to fifteen years, illustrating how the so-called average child-in a family that society considers normal — may never be referred for needed psychiatric treatment.

NY, U. Film Library

I (have) (have not) seen this film.

I (do) (do not) suggest it be evaluated.

ANNA B: LIFE HISTORY FROM BIRTH TO FIFTEEN YRS 45 min., silent, b&w

Shows a child of superior intelligence, Depicts her constitutional mode of adjusting in infancy as shown by her quiet to moderately active congenital-activity type. Points out that the interaction of hereditary endowment with her neurotic parents, grandparents, and people results in a personality difficult to categorize. Some of her psychodynamics are revealed through interviews and controlled play and Rorschach tests.

NY, U. Film Library

I (have) (have not) seen this film.

I (do) (do not) suggest it be evaluated.
ANXIETY: ITS PHENOMENOLOGY IN THE FIRST YEAR OF LIFE  20 min.; silent

The phenomenology of anxiety from birth to the end of the first year is presented on the basis of behavioristic observation of its manifestations. The development of the discharge phenomena observed at birth are shown, and the differentiation of pleasure-unpleasure responses in the third month is illustrated. The future differentiation of phenomenologically definable manifestations of "anxiety proper" after the sixth month are presented. N.Y. U. Film Library

I have (have not) seen this film.
I (do)(do not) suggest it be evaluated.

NURSE MIDWIFERY, EDUCATION AND PRACTICE

(1953) 35min. sound, color

The medical and nursing care of a mother and a family into which a baby is born are presented in detail in this unusual film. The camera has followed the mother throughout her pregnancy and takes the viewer into the labor and delivery at home and observes the postpartal period. The mother herself, conscious throughout the delivery and fully participating in this experience, is the first to identify the sex of her baby. Narration accompanying the action describes the mechanisms of the normal spontaneous delivery of the baby and the expulsion of the placenta and the membranes as they occur. The nurse midwife's encouragement of the mother during labor and delivery is well illustrated. The care given the mother and baby immediately following delivery is shown and the careful appraisal of the newborn infant is depicted just as it is made. The educational training which prepared the certified nurse midwife for her part in this everinspiring service is also shown. Alpha Film Prod.

I have (have not) seen this film.
I (do)(do not) suggest it be evaluated.

PSYCHOLOGICAL IMPLICATIONS OF BEHAVIOR DURING THE CLINICAL VISIT (1944) 20 min.; silent

Important clues to a child's emotional attitudes as seen from its overt behavior during the clinic at the N.Y. Infirmary for Women and Children. These clues are not intended to offer a sequential case study of any one child or group of children. The observer, however, will note many significant differences in attitudes from contrasting behavior of several children while awaiting examination, during physical and dental examinations, i.q. tests, and at play. N.Y.U. Film Library

I have (have not) seen this film.
I (do)(do not) suggest it be evaluated.

NURSING FILMS

BROKEN APPOINTMENT (1953) 30min. sound, b/w

A public health nurse is assigned to a difficult case where a young expectant mother breaks all appointments with the clinic and the husband apparently refuses to cooperate. Repulsed at her first visit, the nurse returns to headquarters for consultation and advice. A joint conference of the public health staff develops various approaches to the problem and gives deeper insight into the confidence of the young woman. ANA-NLN Film Service

I have (have not) seen this film.
I (do)(do not) suggest it be evaluated.

NURSE-MIDWIFE (1950) 25min., sound, color

A public health nurse is assigned to a difficult case where a young expectant mother breaks all appointments with the clinic and the husband apparently refuses to cooperate. Repulsed at her first visit, the nurse returns to headquarters for consultation and advice. A joint conference of the public health staff develops various approaches to the problem and gives deeper insight into the confidence of the young woman. ANA-NLN Film Service

I have (have not) seen this film.
I (do)(do not) suggest it be evaluated.

NURSING PROCEDURES IN THE INFANTS' WARD(1939) 15min., silent

Shows how to hold, dress, weigh, and feed a baby. Anne Goodrich

I have (have not) seen this film.
I (do)(do not) suggest it be evaluated.
ALL MY BABIES (1952) 55 min., sound
This film follows the pregnancies of 2 mothers, of different temperaments. The mothers are followed from early pregnancy through delivery with considerable emphasis placed on cleanliness and preparedness. Col. Univ. Center of Mass Comm.
I have (have not) seen this film.
I do (do not) suggest it be evaluated.

CULTURAL FILMS

CHILDHOOD RIVALRY IN BALI & NEW GUINEA
17 min., sound, b&w (1952)
A series of scenes in which children of the same age in the two cultures respond to the mother attending to another baby, the ear piercing of a younger sibling, and the experimental presentation of a doll, where the Balinese mother handles sibling rivalry by theatrical teasing of her own child through conspicuous attention to other babies. The Iatmul mother even when nursing a newborn infant, makes every effort to keep her own child from feeling jealous. N.Y.U. Film Library
I have (have not) seen this film.
I do (do not) suggest it be evaluated.

KARBA'S FIRST YEARS (1952) 19 min., sound
A series of scenes in the life of a Balinese child, beginning with a seventh-month birthday ceremony, showing Karba's relationships to parents, aunts and uncles, child nurse, and other children, as he is swaddled, taught to walk and to dance, teased and titillated. The film illustrates the process by which a Balinese child's responsiveness is muted as parents stimulate and themselves fail to respond. N.Y.U. Film Library
I have (have not) seen this film.
I do (do not) suggest it be evaluated.

CARE OF THE NEWBORN BABY (1944) 31 min., sd. b&w
This film is for the instruction of professional nurses. Shows the nurse's functions and duties in teaching parents to care for newborn babies. Indicates what the nurse can do in the home, clinic and hospital. Demonstrates how to hold, dress, bathe and feed a baby, and discusses the preparation of layettes, diets in pregnancy, the nursing mother's food, the baby's need for security and affection. United World Gov.
I have (have not) seen this film.
I do (do not) suggest it be evaluated.

FIRST DAYS IN THE LIFE OF A NEW GUINEA BABY
19 min., sound, b&w (1952)
A series of scenes beginning immediately after birth and before the cord is cut, showing the way the newborn child is fed by a wet nurse, bathed, anointed with earth, and carried, with special emphasis on the infant's readiness to respond. N.Y.U. Univ. Film Library
I have (have not) seen this film.
I do (do not) suggest it be evaluated.

BATHING BABIES IN THREE CULTURES (1954)
9 min., sound, b&w
A comparative series of sequences showing the interplay between mother and child in three different settings—bathing in the Sepik River in New Guinea, in a modern American bathroom, and in a mountain village of Bali in Indonesia. N.Y.U. Film Library
I have (have not) seen this film.
I do (do not) suggest it be evaluated.

A BALINESE FAMILY (1952) 19 min., sound, b&w
A study of a Balinese family showing the way in which father and mother treat the three youngest children—the lap baby, the knee baby, and the child nurse. There are scenes showing the father giving the baby his breast, the behavior of the knee baby during the lap baby's absence, and the difficulties the small child nurse has in caring for the younger baby. N.Y.U. Univ. Film Library
I have (have not) seen this film.
I do (do not) suggest it be evaluated.

FIRST DAYS IN THE LIFE OF A NEW GUINEA BABY
19 min., sound, b&w (1952)
A series of scenes beginning immediately after birth and before the cord is cut, showing the way the newborn child is fed by a wet nurse, bathed, anointed with earth, and carried, with special emphasis on the infant's readiness to respond. N.Y.U. Univ. Film Library
I have (have not) seen this film.
I do (do not) suggest it be evaluated.
APPENDIX F

List of Professional Individuals and Organizations
Who Evaluated Preliminary Bibliography

1. Miss Alice Silva, Pediatrics Instructor,
   Malden Hospital, Hospital Road, Malden, Mass.

2. Miss Nancy DeRoche, Obstetrics Instructor,
   Malden Hospital, Hospital Road, Malden, Mass.

3. Miss Gertrude Fallon, Obstetrical Supervisor,
   Salem Hospital, Salem, Massachusetts.

4. Miss Margaret Hagan, Director of Nurses,
   Wesson Maternity Hospital, Springfield, Mass.

5. Director of Nurses, St. Vincent's Hospital,
   Worcester, Massachusetts

6. Miss Dorothy Snyder, Obstetrical Supervisor,
   Whidden Memorial Hospital, Everett, Mass.

7. Miss Mary H. Singleton, Pediatrics Supervisor,
   Beverly Hospital, Beverly, Mass.

8. Miss Mary Maher, Dean of School of Nursing,
   University of Massachusetts, Amherst, Mass.

9. Miss Mary Petkauskas, Assistant Professor
   in Maternal and Child Nursing, Boston College
   School of Nursing, 126 Newbury St., Boston, Mass.

10. Miss Ann Keemer, Associate Professor of Maternal and
    Child Health, Boston University School of Nursing,
    264 Bay State Road, Boston, Mass.

11. Pediatrics Instructor, Boston University School of
    Nursing, 264 Bay State Road, Boston, Mass.

12. Obstetrics Instructor, Boston University School of
    Nursing, 264 Bay State Road, Boston, Mass.

13. Director of Nurses, Worcester Visiting Nurse Association,

14. Director of Nurses, Fall River Visiting Nurse Association,
    Fall River, Mass.
List of Professional Individuals and Organizations Who Evaluated Preliminary Bibliography

15. Mrs. Penelope Hope, Assistant Director, Boston Visiting Nurse Association, 14 Somerset Street, Boston, Mass.


17. Miss Margaret Doyle, Assistant Director of Nurses, St. Margaret's Hospital, 90 Cushing Avenue, Dorchester, Mass.

18. Pediatrics Instructor, St. Margaret's Hospital, 90 Cushing Avenue, Dorchester, Massachusetts

19. Miss Sally Frankland, Boston Lying-In Hospital, 221 Longwood Avenue, Roxbury, Massachusetts

20. Sister Stephanie Murray, Catherine Laboure School of Nursing, 2100 Dorchester Avenue, Dorchester, Massachusetts

21. Dr. Sallie Saunders, Director of Maternal and Child Health Division, Massachusetts Department of Public Health, 88 Broad Street, Boston, Mass.

22. Dr. Morris, Maternal and Child Health Division, Massachusetts Department of Public Health, 88 Broad Street, Boston, Massachusetts

23. Miss Ellen Hendrickson, Maternity Nursing Consultant, Nursing Section, Massachusetts Department of Public Health, 15 Ashburton Place, Boston, Mass.

24. Dr. John F. Jewett, Chairman of Maternal Welfare Committee, Massachusetts Medical Society, 319 Longwood Avenue, Boston, Massachusetts

25. Dr. Alfred Weller, Chairman, Committee on Fetus and Newborn, Massachusetts Chapter, American Academy of Pediatrics, 9½ Pleasant Street, Arlington, Massachusetts

26. Dr. Anthony Colozzi, 9½ Pleasant Street, Arlington, Massachusetts
APPENDIX F  
(Continued)

List of Professional Individuals and Organizations  
Who Evaluated Preliminary Bibliography

27. Dr. Herbert Rubin, 428 Marrett Road,  
Lexington, Massachusetts

28. Dr. David Karp, 59 Coddington Street,  
Quincy, Massachusetts

29. Dr. Francis MacDonald, Concord,  
Massachusetts

30. Dr. Marshall Kreidberg, 20 Ash Street,  
Boston, Massachusetts

31. Dr. Charles Kasdon, 127 Bay State Road,  
Boston, Massachusetts

32. Dr. John H. Cauley, Commissioner, Boston  
Health Department, Haymarket Square,  
Boston, Massachusetts

33. Dr. Leon Taubenhaus, Director, Brookline  
Health Department, 11 Pierce St., Brookline, Mass.

34. Dr. Leon Sternfeld, Commissioner, Cambridge  
Health Department, City Hall, 795 Massachusetts  
Avenue, Cambridge, Massachusetts

35. Dr. Kenneth I.E. MacLeod, Commissioner, Worcester  
Health Department, Worcester, Massachusetts

36. Dr. Fred L. Moore, Health Officer, Barnstable  
County Health Department, Barnstable, Mass.

37. Dr. Eleanor Smith, Director, Nashoba Associated  
Boards of Health, Ayer, Massachusetts

38. Mr. David Moxon, Executive Health Officer,  
Wellesley-Needham-Weston Unit, Wellesley, Mass.

39. Miss Mary C. Cara, Director of Nurses, Quincy  
City Hospital, 114 Whitewall, Quincy, Mass.

40. Miss Melissa Fletcher, Obstetric Supervisor,  
Maternity Division, Boston City Hospital,  
818 Harrison Avenue, Boston, Massachusetts
APPENDIX F
(Continued)

List of Professional Individuals and Organizations Who Evaluated Preliminary Bibliography

41. Miss Irene Oakes, Maternity Instructor, Brockton Hospital, 680 Centre St., Brockton, Mass.

42. Miss Margaret Hodgdon, Obstetric Supervisor, Massachusetts Memorial Hospital, 750 Harrison Ave., Boston, Massachusetts

43. Miss Alice Baulanger, Administrative Supervisor, Maternity Division, Burbank Hospital, Nichols Road, Fitchburg, Massachusetts

44. Miss Marjorie Johnston, Instructor in Maternity Nursing, Beth Israel Hospital, 330 Brookline Ave., Brookline, Massachusetts

45. Miss Louise Crain, Obstetric Supervisor, Newton-Wellesley Hospital, 2014 Washington St., Newton, Massachusetts

46. Miss Winifred J. Drislane, Director of Nurses, Cambridge City Hospital, 1493 Cambridge St., Cambridge, Massachusetts

47. Sister Mary Norberta, Obstetric Supervisor, Mercy Hospital, 233 Carew St., Springfield, Mass.


49. Sister Mary de-la Colombiere, Obstetric Supervisor, St. Luke's Hospital, 379 East Street, Pittsfield, Massachusetts

50. Mrs. Dorothy Telega, Obstetric Supervisor, Franklin County Public Hospital, 172 High Street, Greenfield, Massachusetts

51. Miss Jeanne S. Murphy, Director of Nurses, Holyoke Hospital, 575 Beech Street, Holyoke, Massachusetts

52. Sister St. Clare, Obstetric Supervisor, St. Elizabeth Hospital, 736 Cambridge St., Brighton, Mass.

53. Miss Ruth Wheeler, Waltham Visiting Nurse Association, 766 Main Street, Waltham, Massachusetts
APPENDIX F
(Continued)

List of Professional Individuals and Organizations Who Evaluated Preliminary Bibliography

54. Miss Alice Batteu, Needham Visiting Nurse Association, 51 Lincoln Street, Needham, Massachusetts
56. Miss Louise Edwards, Lynn Visiting Nurse Association, 136 Broad Street, Lynn, Massachusetts
57. Miss Amelia Beauregard, Lowell Visiting Nurse Association, 150 Middlesex St., Lowell, Mass.
58. Miss Shirley Dearborn, Dedham Visiting Nurse Association, 82 Court St., Dedham, Mass.
60. Mrs. Ruth Dobie, Director, Quincy Visiting Nurse Association, 1245 Hancock St., Quincy, Mass.
61. Miss Elizabeth Barry, Director, Cambridge Visiting Nurse Association, 35 Bigelow St., Cambridge, Mass.
63. Miss Marion Clark, Gardner Visiting Nurse Association, City Hall, Gardner, Massachusetts
64. Mrs. Catherine Clark, Holyoke Visiting Nurse Association, 315 Maple St., Holyoke, Massachusetts
67. Mrs. Hotch, Massachusetts Congress of Parents and Teachers, 80 Boylston Street, Boston, Massachusetts
The Massachusetts Department of Public Health is preparing a descriptive and evaluative bibliography of motion picture films in the area of maternal and infant care and child health. Particular emphasis is being placed on films concerned with prenatal and postpartum care, obstetrics and care of the infant.

We have contacted 498 motion picture film producers, national health organizations, state and territorial health departments, medical groups, nursing associations and voluntary groups in an effort to locate all possible 16 mm. films which have been produced on the above named subjects. As a result of this preliminary survey, the Department has compiled a list of 134 films.

May we ask for your assistance in this project? Would you kindly help us decide which films should be evaluated? Enclosed is the list of 134 films. Below the description of each film, you will find the following statements:

I (have) (have not) seen this film.

I (do) (do not) suggest it be evaluated.

Kindly indicate your choice in each of the above statements by underlining the appropriate words.

It is planned that the Department will sponsor a series of film showings, to be held once a week for ten or fifteen weeks, based upon your selections and those of other professional people in the New England area. When the film schedule has been prepared, an invitation to participate in the film showings will be extended to you.

When all these data have been assembled, a descriptive and evaluative bibliography will be published by our Department. Any suggestions you can make relative to this project will be welcomed. We appreciate your cooperation in this matter.

Anthony V. Caramello
Director
<table>
<thead>
<tr>
<th>Title</th>
<th>Score</th>
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<tbody>
<tr>
<td>1. Postnatal Care</td>
<td>46</td>
</tr>
<tr>
<td>2. Concept of Maternal and Neonatal Care</td>
<td>45</td>
</tr>
<tr>
<td>3. A Normal Birth</td>
<td>44</td>
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<tr>
<td>4. Human Reproduction</td>
<td>43</td>
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<tr>
<td>5. Broken Appointment</td>
<td>41</td>
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<tr>
<td>6. Preface to a Life</td>
<td>40</td>
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<tr>
<td>7. Children's Emotions</td>
<td>39</td>
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<tr>
<td>8. Starting Line</td>
<td>36</td>
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<tr>
<td>9. Childbirth: Normal Delivery</td>
<td>35</td>
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<td>10. Prenatal Care</td>
<td>35</td>
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<td>11. Doctor Spock</td>
<td>35</td>
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<tr>
<td>12. Labor and Childbirth</td>
<td>35</td>
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<tr>
<td>13. Babies Like to Eat</td>
<td>34</td>
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<td>14. All My Babies</td>
<td>34</td>
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<tr>
<td>15. A Brother for Susan</td>
<td>34</td>
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<td>16. Mealtime Can Be a Happy Time</td>
<td>34</td>
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<tr>
<td>17. Why Won't Tommy Eat</td>
<td>33</td>
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<tr>
<td>18. Principles of Development</td>
<td>32</td>
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<tr>
<td>19. Shaping the Personality: The Role of Mother-Child Relations in Infancy</td>
<td>30</td>
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<tr>
<td>20. Training for Childbirth - A Program of Natural Childbirth with Rooming-In</td>
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<tr>
<td>21. Toxemias of Pregnancy</td>
<td>29</td>
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<tr>
<td>22. Appraisal of the Newborn</td>
<td>28</td>
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<tr>
<td>23. Mother and Her Child</td>
<td>27</td>
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<td>24. Your Children's Teeth</td>
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<tr>
<td>25. Care of the Newborn Baby</td>
<td>26</td>
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<tr>
<td>26. Technique of Breast Feeding</td>
<td>26</td>
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<tr>
<td>27. Motherhood - Life's Most Important Job</td>
<td>26</td>
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<tr>
<td>28. Childbirth - A Family Experience</td>
<td>26</td>
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<tr>
<td>29. Feeding is a Social Affair</td>
<td>25</td>
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<td>30. Bathing Time for Baby</td>
<td>25</td>
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<td>31. Martha Belongs</td>
<td>25</td>
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<td>32. Life Begins</td>
<td>25</td>
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<td>33. Biography of the Unborn</td>
<td>25</td>
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<td>34. Heredity and Prenatal Development</td>
<td>24</td>
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<td>35. Baby Goes Home</td>
<td>24</td>
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<td>36. The Baby's Food</td>
<td>23</td>
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<tr>
<td>37. Preparing for Childbirth Without Fear</td>
<td>23</td>
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<td>38. Mother-Love</td>
<td>23</td>
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<td>39. Wise Parents - Healthy Babies</td>
<td>22</td>
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<td>40. Child Care and Development</td>
<td>21</td>
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<td>41. Baby Meets His Parents</td>
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<td>42. Personality and Emotions</td>
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APPENDIX H
(Continued)

Tabulation of Results of Preliminary Bibliography by
Sixty-Seven Professional Individuals and Organizations

<table>
<thead>
<tr>
<th>Title</th>
<th>Score</th>
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<tbody>
<tr>
<td>43. Nurse Midwifery, Education and Practice</td>
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<td>44. The Child and His Thumb</td>
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<td>45. Grief</td>
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<tr>
<td>46. Design for Expectant Parent Classes</td>
<td>20</td>
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<td>47. Childbirth Without Fear</td>
<td>19</td>
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<tr>
<td>48. Care of the Premature Infant</td>
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<td>49. Infant Care</td>
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<td>50. Bottle and Cup Feeding</td>
<td>18</td>
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<td>51. The Child Health Conference</td>
<td>18</td>
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<td>52. Stages of Childbirth</td>
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<td>53. Know Your Baby</td>
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<tr>
<td>54. Life with Baby</td>
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<tr>
<td>55. Before the Baby Comes</td>
<td>15</td>
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<tr>
<td>56. Birthright</td>
<td>14</td>
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<tr>
<td>57. Your Children and You</td>
<td>14</td>
</tr>
<tr>
<td>58. Growth of Motor Behavior</td>
<td>14</td>
</tr>
<tr>
<td>59. Demonstrating Baby's Bath in the Home</td>
<td>14</td>
</tr>
<tr>
<td>60. Genesis of Emotions</td>
<td>13</td>
</tr>
</tbody>
</table>
APPENDIX I

Letter Sent to Dr. Sidney Farber Requesting Use of the Jimmy Fund Building Auditorium

January 16, 1958

Dr. Sidney Farber
Jimmy Fund Building
35 Binney Street
Boston 15, Massachusetts

Dear Dr. Farber:

I should like to request the use of the Jimmy Fund Building Auditorium of the Children's Cancer Research Foundation on February 25, March 4, March 11, March 18, March 25, and April 1, from 10:00 A.M. to 12:30 P.M. and 1:30 to 4:00 P.M., for the following purpose:

The showing and evaluation of about fifty 16mm motion picture films relating to prenatal and postpartum care, obstetrics, and infant care. The findings will serve as a basis (1) for compiling a descriptive and evaluative bibliography, and (2) for developing and enlarging the Department's film library.

The audience at these showings will include representatives of the three medical schools of Greater Boston and the Harvard School of Public Health; visiting nurse associations and schools of nursing; maternity, obstetric, and pediatric supervisors at hospitals; health departments, medical associations, and private physicians.

These organizations and individuals will benefit (1) from the bibliography, and (2) from the films that will ultimately be made available to them for teaching and other purposes.

Your granting of this request will be deeply appreciated.

Sincerely yours

Samuel B. Kirkwood, M.D.
Commissioner
APPENDIX J

Sample Copy of Letter Sent to Motion Picture Film Producers and Distributors

January 17, 1958

National Film Board of Canada
Suite 658
630 5th Avenue
New York, N.Y.

Dear Sirs:

The Massachusetts Department of Public Health is now in the process of reorganizing its 16mm motion picture film library. We have selected the area of maternal and infant care as our first project. Particular emphasis is being placed on films concerned with prenatal and postpartum care, obstetrics and care of the infant.

The Department compiled a 22-page bibliography containing descriptions of 132 films and questions pertaining to them. This was sent out to 67 organizations and individuals concerned with maternal and infant health, who were asked to state which of these films they would be most interested in having evaluated. The results of this survey were statistically computed and a list of 50 films resulted.

These 50 films will be shown and evaluated at a series of all-day sessions to be held once a week for six weeks at the Jimmy Fund Building auditorium of the Children's Cancer Research Foundation, 35 Binney St., Boston, commencing on February 25, 1958. Invitations to these showings will be extended to: visiting nurse associations, schools of nursing, obstetricians, and other health agencies.

These groups and individuals will be asked to evaluate the films. When all these data have been assembled, a descriptive and evaluative bibliography will be published by the Department. It is expected that the results of this project will provide the necessary information for expanding our motion picture film library in this particular area.

The following motion picture film, which is distributed by your company, has been selected for evaluation:

Mother and her Child

We should like to show and evaluate it at the Jimmy Fund Building auditorium on March 25, 1958. Since the showing is actually in the nature of a preview, both for our Department and for the audience, we are asking that no charge be made by your organization for use of the film. We request that the film be sent to us approximately one week in advance of the showing. The film will be returned to you immediately after the
Sample Copy of Letter Sent to Motion Picture Film Producers and Distributors preview.

We shall be glad to send you a copy of the bibliography when it is published. Kindly confirm the above date as soon as possible, as our schedule is now being prepared.

We look forward to collaborating with you in this project.

Sincerely yours,

Anthony V. Caramello
Director

AVC/bl
<table>
<thead>
<tr>
<th>Company Name</th>
<th>Address 1</th>
<th>Address 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alpha Film Laboratories</td>
<td>Falls Rd., P.O. Box 5325</td>
<td>Baltimore 9, Maryland</td>
</tr>
<tr>
<td>Association for Childbirth Education</td>
<td>918 East Denny Way</td>
<td>Seattle 2, Washington</td>
</tr>
<tr>
<td>Boston Public Library</td>
<td>Audio-Visual Department</td>
<td>Copley Square, Boston, Massachusetts</td>
</tr>
<tr>
<td>Cincinnati General Hospital</td>
<td>Department of Obstetrics</td>
<td>Cincinnati 29, Ohio</td>
</tr>
<tr>
<td>Cited Films, Inc.</td>
<td>Room 808</td>
<td>299 Madison Avenue</td>
</tr>
<tr>
<td>Encyclopaedia Britannica Films, Inc.</td>
<td>161 Massachusetts Avenue</td>
<td>New York 17, N.Y.</td>
</tr>
<tr>
<td>Encyclopaedia Britannica Films, Inc.</td>
<td>161 Massachusetts Avenue</td>
<td>New York 17, N.Y.</td>
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<tr>
<td>Encyclopaedia Britannica Films, Inc.</td>
<td>161 Massachusetts Avenue</td>
<td>New York 17, N.Y.</td>
</tr>
<tr>
<td>Institutional Cinema Service, Inc.</td>
<td>165 West 45th Street</td>
<td>New York 36, N.Y.</td>
</tr>
<tr>
<td>International Film Bureau, Inc.</td>
<td>57 East Jackson Boulevard</td>
<td>Chicago 11, Illinois</td>
</tr>
<tr>
<td>Johnson &amp; Johnson</td>
<td>New Brunswick, N.J.</td>
<td></td>
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<td>Knowledge Builders</td>
<td>Visual Education Center Bldg.</td>
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<tr>
<td>Massachusetts Dept. of Education</td>
<td>Office of Audio-Visual Services</td>
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</tbody>
</table>
APPENDIX K
(Continued)

List of Cooperating Film Producers and Distributors

University of Wisconsin Photo Laboratory
University Extension Division
1204-08 West Johnson Street
Madison 6, Wisconsin

Wisconsin State Board of Health
State Office Building
Madison 2, Wisconsin
MASSACHUSETTS DEPARTMENT OF PUBLIC HEALTH
Division of Health Information

Presents

A SERIES OF FILMS ON MATERNAL AND INFANT CARE

Jimmy Fund Building Auditorium
Children's Cancer Research Foundation
35 Binney Street, Boston

February 25 March 4, 11, 18, 25 April 1

10:00 A.M. to 12:30 P.M.; 1:30 to 4:00 P.M.

1958

Publication of this document approved by
Bernard Solomon, State Purchasing Agent
The purpose of reviewing these films is to evaluate their effectiveness for instructing parents and professional groups concerning the normal aspects of maternal and infant care. Therefore, at the conclusion of each film you are requested to note your evaluation of it on the check lists distributed at the opening of each session.

This information will enable us to determine which films should be added to our film library, and to compile a bibliography for general distribution.

APPENDIX L

Sample Copy of Film Program

February 25
A.M.

PRENATAL CARE. Black and white; 23 min. Available from Medical Arts Productions, Inc., San Francisco. Tells the need of medical examination, diet, exercise, etc. to assure uncomplicated delivery.

BROKEN APPOINTMENT. Black and white; 30 min. Available from International Film Bureau, Chicago. Shows how a public health nurse deals with uncooperative and hostile expectant parents, through self-analysis and a public health staff conference.

CONCEPT OF MATERNAL AND NEONATAL CARE. Black and white; 26 min. Available from Medical Film Institute Services, New York City. Portrays ideal hospital care, including interrelations of the medical team, rooming-in set-up, and small-nursery units. Parents tour the hospital before birth and interview the pediatrician.

P.M.

TOXEMIAS OF PREGNANCY. Color; 29½ min. Available from University of Cincinnati College of Medicine. The doctors describe the progression of the disease, practical therapy, and the control of convulsions.

POSTNATAL CARE. Black and white; 12 min. Available from Medical Arts Productions, Inc., San Francisco. Sequences in hospital and home show physical changes in the mother and baby. Advice is given on hygiene, exercises, breast feeding, and avoidance of overexertion.

NURSE MIDWIFERY, EDUCATION AND PRACTICE. Color; 35 min. Available from Alpha Film Products, Baltimore. The nurse midwife gives the mother spiritual and emotional support and encourages a joyful attitude toward childbirth. This event is depicted as involving the father and earlier children. The advantages of home delivery and midwifery care are pointed out, and careers open to the nurse midwife are described.

March 4
A.M.

LABOR AND CHILDBIRTH. Black and white; 18 min. Available from Medical Arts Productions, Inc., San Francisco. This film, photo-
graphed in a hospital delivery room, tells pregnant women what to expect during hospital confinement and describes the mechanism and conduct of labor and natural childbirth. The mother's cooperation in the delivery by assisting uterine contractions is shown.

**CHILDBIRTH: NORMAL DELIVERY** Color; 16 min. Available from Cited Films, Inc., New York City. Shows preparation of the mother for birth and gives a closeup of it. The steps to be taken after delivery are described.

**CHILDBIRTH—A FAMILY EXPERIENCE.** Color; 20 min. Available from Association of Childbirth and Education, Central Y W.C.A., Seattle. Shows vividly the emotional pattern of labor. Surgical masks have been omitted so that the viewer can see the visual communication between wife and husband and medical team.

**TRAINING FOR CHILDBIRTH—A PROGRAM OF NATURAL CHILDBIRTH WITH ROOMING-IN.** Color; 28 min. Available from Medical Audio-Visual Institute. Association of American Medical Colleges, Chicago. Care of mother and newborn at the Grace-New Haven Community Hospital. The film shows the clinical and hospital experience of the patient and her husband.

**P.M.**

**NORMAL BIRTH.** Black and white; 11 min. Available from Medical Arts Productions, Inc., San Francisco. The record of an actual delivery without general anesthesia, the patient being fully conscious and able to cooperate. Animated drawings explain delivery of baby and placenta.

**ALL MY BABIES.** Black and white; 55 min. Available from Center for Mass Communication, Columbia University. Shows the methods a midwife should follow until the baby is taken to its first well-baby clinic.

**HUMAN REPRODUCTION.** Black and white; 21 min. Available from McGraw-Hill Book Company, New York City. Describes the reproductive organs of men and women. The biologic normalcy of reproduction and the importance of an objective attitude are stressed.

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**March 11**

**A.M.**

**PREFACE TO A LIFE.** Black and white; 29 min. Available from United World Films, Inc., New York City. Shows a boy's life spoiled from birth by conflicting parental attitudes, and the same life successful when such situations are handled correctly in childhood.


**PRINCIPLES OF DEVELOPMENT** Black and white; 17 min. Available from McGraw-Hill Book Company, New York City. Outlines the fundamentals of growth from early infancy through childhood, with attention to variables causing individual differentiation.

**P.M.**

**LIFE BEGINS.** Black and white; 58 min. Available from Encyclopaedia Britannica Films, Inc., Boston. Gives an over-all view of Dr. Gesell's work at the Yale Clinic of Child Development.


**MOTHERHOOD: LIFE'S MOST IMPORTANT JOB.** Black and white; 10 min. Available from Institutional Cinema Service, Inc., New York City. Deals with prenatal care, emphasizing physician-visits, proper diet, exercise, etc.

SHAPING THE PERSONALITY: THE ROLE OF MOTHER-CHILD RELATIONS IN INFANCY. Black and white; 20 min. Available from New York University Film Library, New York. Conscious and unconscious wishes of mothers in breast feeding are shown to influence mother-child relations and future maternal attitudes. Five mothers with different attitudes are shown breast-feeding their infants.


MOTHER-LOVE. Black and white, silent; 20 min. Available from New York University Film Library, New York. Mother-child relations in feeding and nursing situations are shown, beginning with the first day of life. The influence of loss of mother-love on the child's attitude to strangers is illustrated.

MEAL TIME CAN BE A HAPPY TIME. Black and white; 22 min. Available from Photographic Laboratory, University of Wisconsin, Madison. Emphasizes child feeding as a means of fulfilling physical and emotional needs, with practical hints to this end.

BABY MEETS HIS PARENTS. Black and white; 11 min. Available from Encyclopaedia Britannica Films, Inc., Boston. Shows how environment in the first years of life can produce differences in personalities. Explains how the infant personality is influenced by fulfillment of needs.

CHILD AND HIS THUMB. Color; 20 min. Available from Knowledge Builders, Floral Park, N.Y. A summary of years of research by an outstanding orthodontist on the problem of thumb sucking.

PERSONALITY AND EMOTIONS. Black and white; 13 min. Available from Encyclopaedia Films, Inc., Boston. An over-all view of emotional development from infancy through early childhood, with emphasis on emotional maturity as the goal.

DR. SPOCK. Black and white; 26 min. Available from McGraw-Hill Book Company, New York. Shows Dr. Spock at work in his Philadelphia clinic, where consultation and research are combined to solve problems of child care.

MOTHER AND HER CHILD. Color; 60 min. Available from National Film Board of Canada, New York City. Principles of maternal and child care are illustrated in the story of a suburban couple from the first signs of pregnancy to the child's first birthday. All aspects of prenatal and postnatal care are covered.

BABIES LIKE TO EAT. Color; 11 min. Available from Social Science Films, Inc., St. Louis. Twin babies are shown learning to eat, and are followed from the bottle to the family dinner table.

MARTHA BELONGS. Color; 10 min. Available from Photographic Laboratory, University of Wisconsin, Madison. Depicts basic aspects of physical and emotional care of the baby. The relation of an infant's needs to her being a member of the family group is described.

WHY WON'T TOMMY EAT? Color; 17 min. Available from National Film Board of Canada, New York City. Discusses causes of lack of interest in food. Formation of eating habits is traced from early babyhood. A doctor helps the mother to deal with difficult feeding situations.

BABY GOES HOME. Black and white; 34 min. Available from Mead Johnson & Company, Evansville, Ind. Deals with formula preparation, bathing, and other procedures for care of the newborn. One version of the film shows formula preparation with terminal sterilization, another with aseptic sterilization.

April 1
(10:00 a.m. to 1 p.m.)

STARTING LINE. Black and white; 22 min. Available from International Film Bureau, Chicago. Shows how Illinois cares for its prematurely born children, including the prenatal preventive program and community services available for care.

APPRAISAL OF THE NEWBORN. Black and white; 24 min. Available from Wisconsin State Board of Health. Emphasizes adequate physical appraisal during the neonatal period and a complete family medical history, including the socioeconomic background.


TECHNIQUE OF BREAST FEEDING. Black and white; 11 min. Available from Northwestern University Medical School, Chicago.
You are cordially invited
to attend

a series of film showings in the area of maternal and infant care, to be held in the Jimmy Fund Building Auditorium, Boston, from February 25 to April 1, 1958. (See program enclosed.)

The films to be shown were selected in the following manner. A preliminary bibliography of 133 films was distributed to 67 professional individuals and groups for evaluation. Tabulation and scoring of the replies resulted in the selection of 41 films for showing.

We now seek your cooperation so that we may compile a descriptive and evaluative bibliography. This will serve as an up-to-date guide for instructing lay and professional groups in maternal and infant health.

Anthony V. Caramello
Director
APPENDIX N

List of Individuals and Organizations to Whom Invitations Were Extended for Preview Sessions at the Jimmy Fund Building Auditorium


4. Francis MacDonald, M.D., Concord, Mass.

5. Miss Mary Gara, Director of Nurses, Quincy City Hospital, 114 Whitewell, Quincy, Mass.

6. Miss Winifred Drislane, Director of Nurses, Cambridge City Hospital, 1493 Cambridge St., Cambridge, Mass.

7. Gertrude Fallon, Obstetrical Supervisor, Salem Hospital, Salem, Mass.

8. Ann Keener, Associate Professor of Maternal and Child Health, Boston University, School of Nursing, 264 Bay State Rd., Boston, Mass.

9. Margaret Doyle, Assistant Director of Nursing, St. Margaret's Hospital, 90 Cushing Ave., Dorchester, Mass.

10. Miss Moberg, Director of V.N.A., Town of Brookline, Health Department, 11 Pierce St., Brookline, Mass.

11. Sr. Stephanie Murray, Catherine Laboure School of Nursing, 2100 Dorchester Ave., Dorchester, Mass.

12. Helen Reynolds, R.N., Clinical Instructor of Obstetrics, Massachusetts Memorial Hospital, 750 Harrison Avenue, Boston, Mass.


15. Alfred Weller, M.D., Chairman, Committee on Fetus and Newborn, Massachusetts Chapter, American Academy of Pediatrics, 94 Pleasant Street, Arlington, Mass.
APPENDIX N
(Continued)

List of Individuals and Organizations to Whom Invitations Were Extended for Preview Sessions at the Jimmy Fund Building Auditorium


17. Virginia Gillis, Maternity Supervisor, Beth Israel Hospital, 300 Brookline Avenue, Brookline, Mass.

18. Charles Kasdon, M.D., 127 Bay State Road, Boston, Mass.


22. Mrs. Penelope Hope, Assistant Director, Boston V.N.A., 114 Somerset St., Boston, Mass.

23. Sr. St. Clare, Obstetrical Supervisor, St. Elizabeth's Hospital, 735 Cambridge St., Brighton, Mass.


26. Sally Frankland, Ruth Dickey, Boston Lying-In Hospital, 221 Longwood Avenue, Roxbury, Mass.

27. Mary H. Singleton, Pediatric Supervisor, Beverly Hospital, Beverly, Mass.

28. Edna Skelly, Public Health Nursing Director, Cambridge Health Department, City Hall, 795 Massachusetts Avenue, Cambridge, Mass.

29. Miss Melissa Fletcher, Obstetrical Supervisor, Boston City Hospital, 818 Harrison Avenue, Boston, Mass.

30. Miss Mary Petkauskas, Assistant Professor in Maternal and Child Nursing, Boston College School of Nursing, 126 Newbury Street, Boston, Mass.
APPENDIX N
(Continued)
List of Individuals and Organizations to Whom Invitations Were Extended for Preview Sessions at the Jimmy Fund Building Auditorium

31. John Jewett, M.D., Chairman of Maternal Welfare Committee, Massachusetts Medical Society, 319 Longwood Avenue, Boston, Mass.

32. Miss Walsh, Director of Public Health Nursing, Boston Health Department, Haymarket Square, Boston, Mass.


34. Miss Shirley Dearborn, Dedham V.N.A., 82 Court St., Dedham, Mass.


36. Mrs. Hotch, Massachusetts Congress of Parents and Teachers, Inc., 80 Boylston Street, Boston, Mass.

37. Alice Silva, Pediatrics Instructor, Nancy DeRoche, Obstetrics Instructor, Malden Hospital, Hospital Road, Malden, Mass.

38. Dorothy Snyder, Supervisor of Obstetrics, Whidden Memorial Hospital, 103 Garland St., Everett, Mass.


40. New England Deaconess Hospital, Deaconess Rd., Brookline, Mass. Attention: Director of Nurses.

41. Director of Nurses, Peter Bent Brigham Hospital, 721 Huntington Avenue, Brookline, Mass.

42. Director of Nurses, Boston Iving-In Hospital, 221 Longwood Avenue, Roxbury, Mass.

43. Director of Nurses, Children's Medical Center, 300 Longwood Avenue, Roxbury, Mass.

44. Dr. Martha Elliott, Harvard School of Public Health, 55 Shattuck St., Boston, Mass.
APPENDIX N
(Continued)

List of Individuals and Organizations to Whom Invitations Were Extended for Preview Sessions at the Jimmy Fund Building Auditorium

45. Professor of Obstetrics, Tufts University, School of Medicine, 136 Harrison Avenue, Boston, Mass.

46. Professor of Obstetrics, Boston University School of Medicine, 80 E. Concord Street, Boston, Mass.

47. Professor of Obstetrics, Harvard University School of Medicine, 25 Shattuck Street, Boston, Mass.


49. Margaret Hagan, Director of Nurses, Wesson Maternity Hospital, Springfield, Mass.

50. Mary Maher, Dean of School of Nursing, University of Massachusetts, Amherst, Mass.

51. Dr. John Ayer, Commissioner, Springfield Health Department, Springfield, Mass.

52. Kenneth I.E. MacLeod, M.D., Commissioner, Worcester Health Department, Worcester, Mass.

53. Fred L. Moore, M.D., Health Officer, Barnstable County Health Department, Barnstable, Mass.


55. Mr. David Moxon, Executive Health Officer, Wellesley-Needham-Weston Unit, Wellesley, Mass.

56. Miss Margaret Hodgdon, Obstetric Supervisor, Mass. Memorial Hospital, 750 Harrison Ave., Boston, Mass.

57. Sr. Mary Norberta, Obstetric Supervisor, Mercy Hospital, 233 Carew St., Springfield, Mass.


APPENDIX N
(Continued)

List of Individuals and Organizations to Whom Invitations Were Extended for Preview Sessions at the Jimmy Fund Building Auditorium

60. Mrs. Dorothy Telega, Obstetric Supervisor, Franklin County Public Hospital, 172 High Street, Greenfield, Mass.

61. Miss Jeanne S. Murphy, Director of Nurses, Holyoke Hospital, 575 Beech St., Holyoke, Mass.

62. Supervisor of Obstetrics, Beth Israel Hospital, 330 Brookline Avenue, Brookline, Mass.

63. Miss Alice Batteu, Needham V.N.A., 51 Lincoln St., Needham, Mass.

64. Miss Amelia Beauregard, Lowell V.N.A., 150 Middlesex Street, Lowell, Mass.


67. Mrs. Catherine Clark, Holyoke V.N.A., 315 Maple St., Holyoke, Mass.


70. Director of Nurses, Beverly Hospital, Beverly, Mass.

71. Director of Nurses, Boston College School of Nursing, 126 Newbury St., Boston, Mass.

72. Director of Nurses, Boston University School of Nursing, 264 Bay State Road, Boston, Mass.

73. Director of Nurses, Catherine Laboure School of Nursing, 2100 Dorchester Ave., Dorchester, Mass.

74. Director of Nurses, Faulkner Hospital, School of Nursing, 1153 Centre St., Jamaica Plain, Mass.
APPENDIX N
(Continued)

List of Individuals and Organizations to Whom Invitations Were Extended for Preview Sessions at the Jimmy Fund Building Auditorium

75. Director of Nurses, Massachusetts General Hospital, School of Nursing, 1 Fruit Street, Boston, Mass.
76. Director of Nurses, New England Baptist Hospital, School of Nursing, 91 Parker Hill Ave., Brookline, Mass.
77. Director of Nurses, New England Deaconess Hospital, School of Nursing, Deaconess Rd., Brookline, Mass.
78. Director of Nurses, Peter Bent Brigham Hospital, School of Nursing, 721 Huntington Avenue, Brookline, Mass.
79. Director of Nurses, Simmons College, School of Nursing, The Fenway, Brookline, Mass.
80. Director of Nurses, Cambridge City Hospital, School of Nursing, 1493 Cambridge St., Cambridge, Mass.
81. Director of Nurses, Mt. Auburn Hospital, School of Nursing, 330 Mt. Auburn St., Cambridge, Mass.
82. Director of Nurses, Chelsea Memorial Hospital, School of Nursing, 100 Bellingham St., Chelsea, Mass.
83. Director of Nurses, Whidden Memorial Hospital, School of Nursing, 103 Garland St., Everett, Mass.
84. Director of Nurses, Framingham Union Hospital, School of Nursing, Framingham, Mass.
85. Director of Nurses, Providence Hospital, School of Nursing, Holyoke, Mass.
86. Director of Nurses, Lawrence General Hospital, School of Nursing, Lawrence, Mass.
87. Director of Nurses, Lowell General Hospital, School of Nursing, Lowell, Mass.
88. Director of Nurses, St. Joseph's Hospital, School of Nursing, Lowell, Mass.
89. Director of Nurses, Lynn Hospital, School of Nursing, Lynn, Mass.
APPENDIX N
(Continued)

List of Individuals and Organizations to Whom Invitations Were Extended for Preview Sessions at the Jimmy Fund Building Auditorium

90. Director of Nurses, Malden Hospital, School of Nursing, Hospital Road, Malden, Mass.

91. Director of Nurses, Lawrence Memorial Hospital of Medford, School of Nursing, 170 Governors Avenue, Medford, Mass.

92. Director of Nurses, Melrose Hospital, School of Nursing, 585 Lebanon St., Melrose, Mass.

93. Director of Nurses, New England Sanitarium and Hospital, School of Nursing, 5 Woodland Rd., Melrose, Mass.

94. Director of Nurses, Salem Hospital, School of Nursing, Salem, Mass.

95. Director of Nurses, Somerville Hospital, School of Nursing, Crocker St., Somerville, Mass.

96. Director of Nurses, Worcester City Hospital, School of Nursing, Worcester, Mass.

97. Director of Nurses, Hahnemann Hospital, School of Nursing, Worcester, Mass.

98. Director of Nurses, Memorial Hospital, School of Nursing, Worcester, Mass.

99. Director of Nurses, St. Vincent Hospital, School of Nursing, Worcester, Mass.

100. Miss Irene Oakes, Maternity Instructor, Brockton Hospital, 680 Center St., Brockton, Mass.

101. Dr. Henry Syer, Boston University School of Education, 332 Bay State Road, Boston, Mass.

102. Miss Barbara Nelson, 6 Thaxter Road, Newtonville, Mass.

103. Director of Nurses, Central Hospital, 26 Central St., Somerville, Mass.

104. Dr. Lendon Snedeker, Children's Medical Center, 300 Longwood Avenue, Boston, Mass.
APPENDIX N
(Continued)

List of Individuals and Organizations to Whom Invitations Were Extended for Preview Sessions at the Jimmy Fund Building Auditorium

105. Director of Nurses, Glenside Hospital, 6 Parley Vale Street, Jamaica Plain, Mass.

106. Director of Nurses, Glynn Hospital, 9 Virginia St., Dorchester, Mass.

107. Director of Nurses, Kenmore Hospital, 621 Commonwealth Avenue, Boston, Mass.

108. Director of Nurses, Little Co. of Mary Hospital, 85 Otis Street, Cambridge, Mass.

109. Director of Nurses, Harley Hospital, 6 Windemere Rd., Dorchester, Mass.

110. Director of Nurses, Norwood Hospital, 792 Washington St., Norwood, Mass.

111. Director of Nurses, Roslindale General Hospital, 780 American Legion Highway, Roslindale, Mass.

112. Director of Nurses, Waltham Baby Hospital, Hope Ave., Waltham, Mass.

113. Director of Nurses, Winchester Hospital, 41 Highland Avenue, Winchester, Mass.

114. Director of Nurses, Winthrop Community Hospital, 44 Lincoln St., Winthrop, Mass.

115. Dr. Pauline George Stitt, Assistant Professor of Maternal and Child Health, Harvard School of Public Health, 55 Shattuck St., Boston, Mass.

116. Director of Nurses, Fall River Visiting Nurse Association, Fall River, Mass.


118. Dr. Naomi Morris, Maternal and Child Health Division, Massachusetts Department of Public Health, 88 Broad St., Boston, Mass.
APPENDIX N
(Continued)

List of Individuals and Organizations to Whom Invitations Were Extended for Preview Sessions at the Jimmy Fund Building Auditorium

119. Dr. Sallie Saunders, Director, Maternal and Child Health Division, Massachusetts Department of Public Health, 88 Broad Street, Boston, Mass.
MARCH 4, 1958

SHOWINGS

10:00 A.M. to 12:30 P.M.

LABOR AND CHILDBIRTH This film, photographed in a hospital delivery room, tells pregnant women what to expect during hospital confinement and describes the mechanism and conduct of labor and natural childbirth. The mother's cooperation in the delivery by assisting uterine contractions is shown.

CHILDBIRTH: NORMAL DELIVERY Shows preparation of the mother for birth and gives a closeup of it. The steps to be taken after delivery are described.

CHILDREN'S FUND BUILDING AUDITORIUM
Children's Cancer Research Foundation
35 Binney St., Boston, Mass.

1:30 P.M. to 4:00 P.M.

NORMAL BIRTH The record of an actual delivery without general anesthesia, the patient being fully conscious and able to cooperate. Animated drawings explain delivery of baby and placenta.

ALL MY BABIES Shows the methods a midwife should follow until the baby is taken to its first well-baby clinic.

CHILDREN'S FUND BUILDING AUDITORIUM
Children's Cancer Research Foundation
35 Binney St., Boston, Mass.

HUMAN REPRODUCTION Describes the reproductive organs of men and women. The biologic normalcy of reproduction and the importance of an objective attitude are stressed.
MARCH 12, 1958
10:00 A.M. to 12:30 P.M.

A REMINDER... Film Showings

JIMMY FUND BUILDING AUDITORIUM
CHILDREN'S CANCER RESEARCH FOUNDATION
35 BINNEY ST., BOSTON, MASS.

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35 BINNEY ST., BOSTON, MASS.

MARCH 12, 1958
10:00 A.M. to 12:30 P.M.

A REMINDER... Film Showings

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35 BINNEY ST., BOSTON, MASS.
A Reminder...

FILM SHOWINGS

JIJMY FUND BUILDING AUDITORIUM
Children's Cancer Research Foundation
35 Binney St., Boston, Mass.

March 10, 1958
10:00 a.m. to 12:30 p.m.

CHILDREN'S EMOTIONS Guides parents in the handling of major emotions of childhood.

SHAPING THE PERSONALITY: THE ROLE OF MOTHER-CHILD RELATIONS IN INFANCY
Conscious and unconscious wishes of mothers in breast feeding are shown to influence mother-child relations and future maternal attitudes. Five mothers with different attitudes are shown breast-feeding their infants.

WISE PARENTS - HEALTHY BABIES Analyzes the role of prenatal services in safeguarding the mother and the coming child. Stresses medical supervision and immunization.

MOTHER-LOVE Mother-child relations in feeding and nursing situations are shown, beginning with the first day of life. The influence of loss of mother-love on the child's attitude to strangers is illustrated.

1:30 p.m. to 4:00 p.m.

MEAL TIME CAN BE A HAPPY TIME
Emphasizes child feeding as a means of fulfilling physical and emotional needs, with practical hints to this end.

BABY MEETS HIS PARENTS Shows how environment in the first years of life can produce differences in personalities. Explains how the infant's personality is influenced by fulfillment of needs.

CHILD AND HIS THUMB A summary of years of research by an outstanding orthodontist on the problem of thumb sucking.

PERSONALITY AND EMOTIONS An over-all view of emotional development from infancy through early childhood, with emphasis on emotional maturity as the goal.
A Reminder... FILM SHOWINGS

JIMMY FUND BUILDING AUDITORIUM
Children's Cancer Research
Foundation
35 Binney St., Boston, Mass.

March 25, 1958
10:00 a.m. to 1:30 p.m.

DR. SPOCK Shows Dr. Spock at work in his Philadelphia clinic, where consultation and research are combined to solve problems of child care.

BABIES LIKE TO EAT Twin babies are shown learning to eat, and are followed from the bottle to the family dinner table.

MOTHER AND HER CHILD Principles of maternal and child care are illustrated in the story of a suburban couple from the first signs of pregnancy to the child’s first birthday. All aspects of prenatal and postnatal care are covered.

Afternoon Showing
1:30 p.m. to 4:00 p.m.

MARTHA BELONGS Depicts basic aspects of physical and emotional care of the baby. The relation of an infant’s needs to her being a member of the family group is described.

WHY WON'T TOMMY EAT? Discusses causes of lack of interest in food. Formation of eating habits is traced from early babyhood. A doctor helps the mother to deal with difficult feeding situations.

THE BABY’S FOOD Gives simple directions for introducing new foods into the infant’s diet.

BABY GOES HOME Deals with formula preparation, bathing, and other procedures for care of the newborn. One version of the film shows formula preparation with terminal sterilization, another with aseptic sterilization.
APPENDIX S

Reminder Flyer

A Reminder... FILM SHOWINGS*

JIMMY FUND BUILDING AUDITORIUM
Children's Cancer Research
Foundation
35 Binney St., Boston, Mass.

FILM SHOWING APRIL 1, 1958

10:00 a.m. to 1:00 p.m.

STARTING LINE: Shows how Illinois cares for its prematurely born children, including the prenatal preventive program and community services available for care.

APPRAISAL OF THE NEWBORN: Emphasizes adequate physical appraisal during the neonatal period and a complete family medical history, including the socioeconomic background.

CARE OF THE NEWBORN BABY: Gives instruction in care, feeding and bathing. A nurse instructs the parents in the prenatal clinic, hospital and home.

BATHING TIME FOR BABY: A step-by-step portrayal of the table-tub bath technique, from room temperature to the wrapping blanket.

TECHNIQUE OF BREAST FEEDING: As the title suggests, portrays the technique of breast feeding.
Purpose: The purpose of reviewing this film is to evaluate its effectiveness for instructing parents and professional groups concerning the normal aspects of maternal and infant care.

Name of Film:

**PLEASE CIRCLE EACH OF THE FOLLOWING:**

**FILM CONTENT**

1. Is the topic covered adequately in this film? Yes No
2. Is the material shown up-to-date? Yes No
3. Is the material presented in a logical sequence? Yes No
4. Are the characterizations realistic? Yes No
5. Is the dialogue effective? Yes No
6. Is the background appropriate? Yes No
7. Is the amount of material reasonable for comprehension in one showing? Yes No
8. Are the teaching methods in the film conducive to learning? Completely Partially Not at all
9. Do you think this film would hold the interest of the audience? Completely Partially Not at all
10. Does the film content contain: Many inaccuracies Few inaccuracies No inaccuracies
11. Is the speed of development of ideas: Slow Moderate Fast Adequate
12. Is the photography: Very good Good Fair Poor Very poor
13. Is the sound: Very good Good Fair Poor Very poor
14. Is the coordination between sound and picture: Very good Good Fair Poor Very poor

**USE AND TYPE OF AUDIENCE**

15. Considering the entire film, to what degree can it be effectively used for each of the following purposes?
   a. To introduce new material: Excellent Good Fair Poor
   b. To augment explanations: Excellent Good Fair Poor
   c. To provide a common experience: Excellent Good Fair Poor
   d. To develop skills: Excellent Good Fair Poor
   e. To motivate: Excellent Good Fair Poor
   f. To review: Excellent Good Fair Poor
### Check List Used at Preview Sessions

16. For what type of audience is this film suited?  
   - Parents  
   - Professional groups  
   - Other  

17. In your opinion could the content of the film be more effectively presented in some other way?  
   - Yes  
   - No  

### SUMMARY

18. Would you use this film?  
   - Yes  
   - No  

19. Do you think this film is worth purchasing for your school or organization?  
   - Yes  
   - No  

20. General comments: (Use reverse side of sheet if necessary)