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Criteria for the Selection of Classroom Films

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CRITERIA FOR THE SELECTION
OF CLASSROOM FILMS

by

John A. Lynn

A paper prepared in partial fulfillment of the requirements
for the degree of Master of Education
in the Graduate School
of the
Central Washington College of Education

August, 1952

This report submitted in partial fulfillment of the requirements
for the degree of Master of Education
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Central Washington College of Education

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Chapter I
INTRODUCTION

Educational 16mm motion pictures have been used in
our public schools for many years and are being used more
now than ever before. "How are the films being selected
for the schools?"; "Do the children see films that are
really helpful in the learning process?". These are just
two of the many questions that have passed through the
mind of the author on this problem of appraisal and selec-
tion of classroom films.

It is the purpose of this paper to justify and des-
cribe a systematic approach to the appraisal and selection
of classroom films in the light of the current literature
on the problem - to formulate a set of criteria which can
be used in film selection, and to compile these criteria
into a form which will invite use by the classroom teacher.

The writer was stimulated in his choice of a problem
by a chapter, "Selection and Evaluation of Films", from
Elliot's (6:577-90) notable book, Film and Education. The
above mentioned chapter is primarily a general discussion
of appraisal and selection of the classroom film but does
not give a detailed treatment of the formulation of crit-
eria by which films are selected, who should select films,

or what printed forms would aid in film selection. The
purpose of this paper is to discuss in detail these fac-
tors in an attempt to put before the reader a more fully
developed guide to be used in film selection

Extensive materials in books and articles point out
the definite need for a systematic approach to this problem.
Increased use of films has developed an increased need for
proper appraisal and selection if steady improvement of
the educational program is the goal.

In gathering data for this paper the author surveyed
all available literature in the Central Washington College
of Education Library concerned with the selection and
appraisal of classroom films. This included books and
pamphlets on Audio-Visual Education and articles in educa-
tion periodicals such as Educational Screen, The Instructor,
Education, High Points, and Elementary School Journal.
Many of the sources were concerned with only part of the
problem of film use. Some discussed only the selection
of the films and did not concern themselves with the
appraisal of the film before selection, although it seems
logical to expect that appraisal must come before selec-
tion if the appropriate films are to find their way into
the classroom.

Data were gathered from the many leads indicated in Education Index, Readers Guide, the card file of the Central Washington College of Education Library, and from the bibliographies of the sources themselves. Each source was read, summarized and recorded on special forms developed by the author (see appendix). As is shown on the form, the author was concerned with two main topics, namely, "appraisal" and "selection". Each source was analyzed and annotated specifically with these two points in mind. A complete general summary of the article or book covering the entire source, was added to the form.

In the process of gathering data for the study the author continually was faced with the problem of semantics. What was mentioned in one source as "evaluation" was treated in such a way as to give the impression that "selection" was meant, and what was mentioned in another source as "selection" was meant to be "appraisal". This indicated the need for clear definitions so the reader of this paper would pursue the line of thought intended by the author. For clarity in this paper the author will use the following terms:

1. Selection - implies that appraisal has taken place.

2. Film - as used, means 16mm, sound and silent educational motion pictures.

The author has used three basic guiding questions as working hypotheses in writing the following chapters, and has assumed that answers to them must be furnished if the educational motion picture is to be used effectively in the teaching situation:

      1. Why is film selection important to film utilization?

      2. What are the necessary criteria for film selection?

      3. How are the criteria used in film selection?

An attempt will be made by the author to answer these basic questions in subsequent chapters.

Chapter II
IMPORTANCE OF FILM SELECTION

It is a well known fact that it is impossible for any of us to experience all things at first hand in one short lifetime. We must get much of our experience by vicarious means. We are indeed fortunate to be living in this Twentieth Century, to have at our fingertips so many means of securing these vicarious experiences - one of these being the educational motion picture. Through the use of film we can view things and people in the four corners of the earth. It is not possible for all to climb the highest mountains in the world, to visit the back country in the jungles of Africa, or to see the inside of large steel mills in this country, but through the medium of the motion picture, such things can be placed within our otherwise limited grasp and within our scope of immediate understanding.

When one considers the magnitude of the things which can be brought into the classroom through the use of films, the importance of the proper selection of such films becomes frightening. Hoban (8:90) states "It is particularly important that the need for rational direction of experience derived from motion pictures be kept clearly in mind in the consideration of the use of motion pictures in education since films have in their nature the power to still emotions,

to reinforce existing prejudices, and to push an audience to uncritical conclusions. Films should not be refused admission to the curriculum because of these powers. On the contrary, these powers are the very reasons why they should be used. It is the essence of education to develop the ability to keep the emotions under control, to direct these emotions toward the goals that can and should be achieved, and to enjoy to the fullest the emotional rewards that make life rich and worthwhile." Following Hoban's line of reasoning we can then say that because films may serve to reinforce existing prejudices which are found in the classroom, it provides an ideal situation to get at the basis for these prejudices and determine whether or not they are true in fact or just a figment of the imagination. This points out the definite need for wise selection of films so that their maximum utilization may be reached in a given teaching situation.

Hoban (8:81-2) states further that the fact motion pictures have the power to push an audience to an uncritical conclusion is one of the very reasons it should be used in the school. Students must learn to deal with situations of this sort if they are to develop their ability to think, and to use this ability in dealing with forceful situations in everyday life. They must learn to

examine data critically, suspend judgement until these data can be examined, and to draw conclusions from data - not just ready made exercise books or carefully prearranged laboratory manuals, but from the kinds of experiences they must deal with in out-of-school life.

Obviously then, one of the most important problems in connection with the use of films in the classroom is that of proper selection. Teachers should learn how to judge the probable effectiveness of a particular film for the study unit, lesson or activity for which they happen to be planning. Practice in rating will equip teachers with skill in determining the educational worth and the specific limitations of films.

Many times the poor selection of a film defeats the possible contribution the film could have made to the learning situation. Brunstetter (37:364) uses the following example, "A fourth-grade group had been studying the life-history of frogs, toads, and newts as a result of interest developed through seeing them in gardens, pools, and brooks. Toads, newts, and frog eggs had been brought into the classroom. The film, TINY WATER ANIMALS, (this picture deals with microscopic pond life) was introduced to broaden the unit but proved not as interesting to the class as a whole as the teacher had hoped. The children

kept looking for the water animals they knew. Had the film, THE FROG, been shown it would have fitted exactly into the pupils experiences and would thus have suggested further points for study. As it was, the pupils did not have the background to appreciate and study the content of the film selected." This is a prime example of poor film utilization caused by unwise film selection. If a teacher is to use a film with educational effectiveness, there must be a clear understanding as to the purposes for which the film is being used - the films must be selected in terms of the age levels and interests of the students, and must be previewed so that their use may be integrated with other activities and directed toward specific and general objectives. This direction must actually be given.

It must be kept in mind, that in the use of films at any point in the curriculum, the interest of the pupils is not isolated from subject matter, or subject matter from the development of the learning process, or the classroom objectives from either of the above mentioned factors.

It was evident in the example given by Brunstetter that the teacher should be clear as to the kinds of student reactions a film situation may develop as well as cognizant of the fact the film should contain material which will

contribute to the development of these reactions - poor choice of films to serve given purposes is responsible more than any other factor for the variety of ratings that teachers attach to any given film.

This demonstrates the necessity of carefully selecting films in terms of the desired purposes and points out the absurdity of evaluating films by calculating the average rating assigned them by teachers, irrespective of the purposes for which they were used. It is not enough to know that a film is good or poor. A teacher must know for what purpose and on what grade levels a film is good or poor.

Cain (38:411) states "If motion pictures are conceived as teacher-learning aids, those who teach and learn are the best judges of their usefulness and worth. No matter what the technical excellence of any given film - its superb photography or acting, its highly emotionalized music or sound, its theatrical excellence - if the film fails in achieving the educational purpose for which it was selected, it is educationally, a poor picture. If it fails to change pupil behavior in the direction desired, it is relatively useless in that specific teaching-learning situation."

It is then evident that in many cases the failure of

visual aids to make any noticeable contribution to the work of the classroom can be blamed on poor selection on the part of the teacher. Knowlton (72:53) points out that "......Textbook teaching in this country has progressed to the point where textual material is subjected to the most vigorous scrutiny and appraisal - no teacher expects to get very far with his pupils who has not at his command a vital well-organized body of textual material. The teacher does not deceive himself into thinking that he can "make bricks with straw". He has no illusions as to the need for carefully chosen materials rich in teaching value, if there is to be any learning." Apparently it does not matter to the teacher whether the picture or film contains pertinent information or not - it is a "picture" and for that reason alone great things are expected of it. If the majority of teachers selected the films used in teaching situations as carefully as textbooks were chosen, films would be better utilized and more nearly attain their rightful place in the educational "spotlight".

What To Expect From Films

When a teacher is confronted with the task of selecting a film, he should choose and show only those films which correlate with and contribute to the unit that is being taught. Snider (92:303) suggests that "Usually a

film is shown for one of the following reasons; (1) to
summarize the unit, (2) to develop in detail some partic-
ular phase of the unit, or (3) to give an overview of the
unit. Judging the films for the educational value they
contain may involve asking one's self if they meet the
particular subject-matter requirements of the group, or
if the material and its presentation is adapted to the
particular grade level. The film should accomplish some-
thing above and beyond what can be accomplished by using
traditional materials. The film should assist in the
development of the child in so far as increasing his fund
of information, improving his interest in the subject,
increasing his reading, developing his reflective think-
ing, his ability to understand, and attitudes of apprec-
iation. It should motivate his class participation,
clarify his ideas and give him definite concepts....."

Providing the teacher does what Snider suggests, he
must also have clearly in mind the spedific ways in which
children behave. He must describe teaching aims in terms
of behavior, both verbal and nonverbal, and state his
objectives specifically and in some detail. He must go
into more detail and be more consistent in selecting
learning experiences (films) if boys and girls are to
learn behavior represented by the objectives.

Is The Best Film Being Used?

Are the greatest benefits being derived from the film through integration with the classroom teaching? This integration is only possible through proper planing and film selection by the classroom teacher - only the teacher can bring about this improvement. Denno (48:18) states, "There are at least three steps involved in evaluation and each must follow an integral part of the process. The teacher first appraises the film before using it with children. If suitable, the film is then used in the classroom. The final step involves the careful recording of its effectiveness with the learners." Denno points out that these three steps are well-known and can be widely expanded but very few films are selected in this way. Selections for purchase seldom go beyond the first step. If carried into the second and third steps, the treatment is often of such a shallow nature that results are of little value to anyone. It is further stated by Denno (48:19) that "It is imperative, therefore, to both educators and producers, that teachers become competent in good evaluation practice. Many techniques of in-service training have been devised to meet this end. An effective one was used at the 1948 Spring Conference of the Audio-Visual Education Association of California, Southern Division, held at San Diego, California.

The dramatic presentation was used to show good evaluation practice. Written and verbal comments following the conference indicate that this type of in-service educational technique is one which is worthy of greater consideration than it has heretofore received."

It is a known fact that as motion pictures come to be used more and more as an important kind of learning tool, those in control must exercise the best judgement possible in selecting the films that are used in the learning situation if these films are to be fully utilized.

Why should the teacher be concerned with film selection when the film catalogs give descriptions of all films? It is often necessary to "book" films many months in advance of their use. Few teachers can predict within a day or so the status of their class progress months in the future. Instead of adjusting the showing of the film to class instruction they are compelled to do just the opposite. Though teachers are urged to preview films which are to be used in the teaching situation, not all can find the necessary time to do so and those that do very often must stay after school to do it. Rosenberg (89:49-51) states that "The titles and descriptions of films in catalogs are often misleading in determining their content and objective. This makes the selection of films very

often a hit-or-miss affair. Teachers sometimes find that
they have chosen films completely or in part unsuitable
for their class." Again it is evident that without care-
ful selection the film cannot be utilized to its fullest.

Is It A Good Film?

Wise selection of new films is as desperately needed
as any one thing in the field of audio-visual education.
Occasionally, reviews of some of the new films and numer-
ous advertising "blurbs" are written by promotion experts,
but on what can we rely for valid estimates of these new
films? Valid, in the sense of value to the final consumer
of the product? Film librarians and directors of audio-
visual programs are faced with endless hours of screening
in order to test for themselves the worth of unknown
titles.

It is pointed out by Finstead (52:52) "......it may
be assumed that the motion picture producers can evaluate
a film's technique of presentation; the experts, its
accuracy of presentation; the instructor, its objectival
correlation; and the pupils, its effectiveness as an aid
to learning." Finstead further states that "Unfortunately,
production planning of educational motion pictures, has
not been, in effect, an auxiliary to curriculum development.
Since this is so, it is essential that evaluative agencies

or evaluative procedures be promoted. A hope for the future is that producers of educational motion pictures will except and promote surveys to obtain teacher's expressions regarding areas that need sound motion pictures vitalization." Finstead has a very good point here, but, as was pointed out previously by the author, the teacher must know how to select a film wisely and be able to fully utilize the film before she can be relied upon to give pertinent information concerning motion picture areas of production.

Pease (86:164-5) states, "Educational quality or design is in the production of films as it is in the production of textbooks, a cooperative job between the school people themselves and the producer. The making of the film is the particular job or skill of the producer. The making of textbooks is an art in which the publisher is skilled. Both try to design their tools to help the teacher in the particular job of teaching he has to do, and it is the teacher who must judge the efficiency of these tools, for the teacher is the workman who uses them..." This further substantiates what Denno suggested in the way of in-service training of teachers since most teachers are not competent enough to give a critical analysis of what constitutes a "good" educational film. This type of training

is vital if the teacher is to "judge" the efficiency of
the educational motion picture.

Until films are given the same opportunity to contrib-
ute to learning as has been accorded the textbooks they
will continue to occupy an insignificant place in the
instructional program. There will not be the same challenge
for critical selection as confronts the teacher in the
case of the textbook. Not all teaching calls for the use
of films (nor the use of textbooks), but present day
teaching demands the use of much more visual materials
than are now being used. Each teaching situation must be
appraised from the standpoint of the curriculum materials
likely to prove the most effective - whatever their nature.
Films must not be overlooked in such an appraisal. When
this is once recognized, the same care must be used in
selecting and utilizing them as marks the selection and
utilization of a bit of text.

This chapter has been devoted to the importance of
film selection as it affects utilization. The following
chapter is concerned with how the standards for selection
are developed and gives samples of suggested criteria for
the selection of educational motion pictures.

Chapter III

CRITERIA FOR FILM SELECTION

The suddenness of the appearance of the motion pic-
ture film in the educational field is largely responsi-
ble for a general lack of knowledge of the function of
motion pictures in classroom teaching. Much may be ex-
pected in the future, however, toward a more complete
and intelligent use of the classroom film. Even though
the use of motion pictures for classroom teaching is now
in an elementary stage, there are certain criteria which
can be employed to judge the value of specific classroom
films.

In order to effectively use educational motion
pictures in the classroom or in the teaching process, it
is necessary that individual teachers, administrators,
and Audio-Visual Directors be adequately acquainted with
what constitutes a "good" educational film.

When an individual is concerned with the selection
of an article, no matter what it may be, for purchase or
rental, he selects that article on the basis of some
established criteria. It may be criteria he has conceived
himself through trial and error or it may be criteria

established by experts in the production and use of the particular article in which he is interested. Just as a prospective buyer or renter of a home examines a house in terms of principles of utility, comfort, and taste which were used by the builder in constructing the house, so the educators selecting educational motion pictures must employ as a general rating scale the criteria which guided their production.

Whether or not an educational film has instructional value is determined by the care and professional skill which has gone into its production. The task of producing an educational motion picture having instructional value is not only the responsibility of the producer but also the responsibility of "school men". The producer must be congnizant of the problems of classroom teaching and of the areas in which films are needed. The school man must be aware of the many problems and limitations which are faced by the producer of the educational film. Unless close harmony exists between the two - producer and school man - "good" educational films are not possible.

The producer of the educational motion picture must be aware of the criteria, set up by the educators, by which high caliber instructional films are measured. He must meet the demand of educators if he is to stay in

business. The demand is for good films. If this demand
is not met, there is no market, and without a market the
producer is soon out of business.

What does the producer do to secure criteria for the
production of films? What does he use as a basis for
these criteria? In most cases the bases for criteria are
secured from surveys of schools, colleges, and institutions
using educational films for teaching purposes. These sur-
veys are concerned with the type of film needed in the
educational field, with the desires of educators as to what
should be included in the film, and with the specific
subject matter fields in which films are needed. Another
source of information for the producer is representatives
sent out into the "field" to secure from teachers, and
audio-visual people what they want in the way of films.
After securing information of this type the producer knows
better what to film. He is then concerned with grade
level placement of the film; the portrayal of objects or
events whose essential meaning is best understood when
they are seen in motion; material that is unfamiliar or
new to the majority of the pupils; he must be concerned
with individual differences by grading material filmed
as to length, nature, and difficulty; script which is
clear and written in the simplest manner; organization,

so that the story is told in a simple, unified, and easily understood manner; authenticity of material which is to go into the film; and with the photography, which must be up to accepted standards of the film industry.

If the educator consults the general criteria used by the producer in making the film, he then has a basis for the formulation of more specific criteria upon which to base his selection for either purchase or use in a specific teaching situation.

Before anything can be done in the way of adequate selection of classroom films, the teacher or educator must know the concepts he wants to develop and what the ultimate outcomes of the teaching activity are to be. The outline of these concepts will provide the frame of reference for the selection of the films to be used. That a definite "flow sheet" of ideas is necessary seems to the author so obvious that it need not be elaborated upon here. However, the writer has the impression that this approach is the exception rather than the rule. One of the indirect advantages of the use of films and not the least of them is the definite, meaningful reorganization of the course of study to better insure the outcome for which it is given. From this outline it is possible to determine the range of concepts the educator desires to present, as well

as the factors upon which the concepts depend. It is
possible to determine the nature of the factors involved
in the conceptual developement. Are they factual? Do
they depend on motion, size, organization, color, and
relationship of other things? By knowing the concepts
needed for their development, the educator can determine
which of the films to use for building any particular
concept or structure. The problem of reorganizing the
unit and integrating the film into it is a step that
makes the use of films in a course of study more difficult
than the traditional method of teaching. Once this prob-
lem has been solved only minor changes and adjustments
are needed to fit new and better films into a given teach-
ing situation. The results of such changes will be re-
flected in greater pupil achievement and development.
Only by knowing the limitations of the various types of
films can a teacher select the most efficient film for
the purpose at hand.

What Are Suggested Criteria?

There are numerous criteria which have been esta-
blished by authors of the many articles and books sur-
veyed in this study. The following list of criteria is
by no means a summation of all criteria found, may be
viewed as a sample of the varied opinions on what criteria

should be used in the selection of classroom films.

Blair (34:25-6) is concerned with the <u>technical make-</u><u>up</u> of the film in his list of criteria for film selection.

A. Subject of film must be suited to motion picture medium of moving, visual images.

B. Theme and message of film should be clearcut - proper presentation of message will be thoroughly assimilated by audience for which it is intended.

C. The film message must be integrated into a complete aesthetic expression.

   1. Is the film well organized? Several topics may profitably be considered in relation to organization.

   2. Is the film well paced?

   3. Were there enough long shots? Enough close-ups?

   4. Was the film fresh and original in treatment, or was it loaded with cliches? (back-motion of persons or things in film).

   5. Did the people in the film seem unaffected or self-concious?

   6. Was the sound track overloaded with commentary?

   7. If background music was used, was it suitable?

   8. Are transitions from shot to shot and sequence to sequence effective and smooth?

   9. Does the cinema technique intrude upon the reality of various shots in the picture?

10. Are incidents handled skill-
    fully to give a feeling of
    anticipation?

11. Is the photography good?

While the source mentioned above gives some of the
general criteria to be used in film selection it does not
go into detail on the criteria.

McKowan and Roberts (11:229-33), in their book gives
a more detailed study to the necessary criteria for selec-
tion of film. They conclude that "Because motion-picture
film is the most expensive of all projected aid, it should
be carefully selected. In reality, this selection means
two decisions: (1) whether or not to use a film in a par-
ticular classroom setting and (2) if advisable to use a
film, a choice of the one considered most suitable."

As pointed out by McKowan and Roberts it is obvious
that a film should not be utilized if some other instruc-
tional aid will present the desired information, skills,
attitudes, or techniques as effectively, or more effect-
ively. For example, if the film portrays objects where
motion is not an important element and which could be shown
just as acceptably by flat or projected pictures, an un-
justifiable expenditure of funds is represented.

McKowan and Roberts list the following as pertinent
questions to be asked when selecting an educational film:

1. Can the film be correlated and integrated with the course of study for a particular subject and specific grade level? (Many teachers look upon the film as something set apart from their regular teaching materials. Consequently, much of the value of the film is lost unless it is of such a nature that it can be correlated with the course of study.)

2. Is the film authentic? The large majority of classroom films are authentic.

3. For what purpose was the film produced? A film may be authentic in every respect, and yet the students may misinterpret it unless they are familiar with the purpose for which it was produced.

4. Are the pictures of good quality? Pictures that are not sharp, clear, and distinct represent a poor educational investment.

5. Is the content of the film limited to pertinent facts? Irrelevant facts, processes, or episodes, even though they may be interesting, add nothing but useless expense to a film.

6. Does the film meet reasonable standards of technical excellence? The central object, theme, item, or emphasis of the picture should be plain and intelligible. The film should be steady and smooth.

7. Does the film possess good motivating qualities? A film that is a "closed and forgotten book" when the students have seen it is usually an inferior educational picture.

8. Is the film a good financial investment? In answering this question, one should determine, if possible, the number of times that the film will probably be used each year.

The majority of writers on the subject of criteria

used in the selection of educational motion pictures do not
give as detailed treatment of the criteria as did McKowan
and Roberts (11:229-33). Weaver and Ballinger (14:234-5)
list the following suggestions as worthy of the teacher's
consideration in the selection of films for instructional
purposes:

"Use films that:

1. Show simple, direct treatment.

2. Challenge the students thinking.

3. Depict basic principles and operations

4. Present clearly the technical facts
   or information.

5. Alternate a series of "shorts" with
   discussion.

6. Dramatize and recreate events.

Hesitate to use films that:

1. Are "interesting but present little or
   no useful information for student
   learning.

2. Are technically correct but have no
   specific application to the problems
   of your training schedule or course
   of study.

3. Are of considerable length with a
   limited amount of useful consider-
   ation.

4. May be considered as "dessert" or
   entertainment as far as the course
   of study is concerned.

5. Consume the entire period and permit
   no time for discussion."

In contrast to the criteria presented by McKowan and
Roberts (11:229-33) the above is a very brief consideration,
but there is one area mentioned in these criteria which
has not been considered in the afore-mentioned sources.
This consideration is the time element of the film. How
long is the film? Is it so long that no time is possible
for class discussion? Is it so long that the interest of
the students is lost? According to Fern (7:68) "...six-
teen minutes or less is the preferred length of an instruc-
tional film."

Corey (42:324) approaches the subject of necessary
criteria for film selection from yet another direction.
He maintains that the major test for a good classroom film
is arrived at by taking the following four steps:

"1. Stating explicity and in detail the specific
        kind of pupil behavior that is desired.

2. Testing a pupil population to determine
        its status with respect to this behavior.

3. Teaching both with classroom film and
        with other alternative instructional
        materials in accordance with the best
        utilization procedures.

4. Retesting the pupil population at in-
        tervals in order to determine the re-
        lative effects of the picture in com-
        parison with other kinds of material
        that might be used to achieve the
        same purposes."

It is explained by Corey that although these steps

will lead to good classroom film selection, in actual
practice these steps are not feasible for groups that must
reach quick judgements about the worth of particular class-
room films. This then is another argument for the estab-
lishment of good criteria for film selection - to have at
hand at all times a set of systematic criteria which can
be used for quick and effective selection of the film to
be used in the teaching situation.

Jensen (69:198-99,218) attacks the problem of arriv-
ing at good criteria from a different point of view. He
states that the characteristics common to all good films
are:

"1. Composition, organization or arrangement
of the material pictured. This should
be pleasing, orderly and conducive to
the differentiation for which the film
is being used.

2. Material pictured should be accurate.

3. Quality - details should be clear and
sharply defined and of sufficient size
so they can be seen from the seats
farthest from the screen. The picture
should be clear and free from blemishes
or imperfections.

4. The film should contain only the material
pertinent to the main item of the film.
It should not be cluttered up with un-
necessary detail or extraneous objects.

5. Relativity - each picture in itself
should contain an item that will give the
whole picture the proper scale value.

6. Validity - by validity is meant how well does
the film we have selected do the task we
have set it to do. This single criterion
of validity is the most important standard
to be recognized in the selection of any
film, yet an examination of many visual
instruction programs discloses how hap-
hazardly this criterion is applied."

Jensen in closing his article reiterates that "...val-

idity to the purpose for which the film is used is the

most important qualification to be considered in the sel-

ection of the film." We might mention, in connection with

validity, that the educational activity in which the film

is used should also be valid.

If we agree upon what has been said we may perhaps

agree upon the idea that the present catalog descriptions

of visual aids are inadequate for making valid selection

probable and that the task of building validity of use into

a course of study is next to impossible because we do not

know just what the film is about or what its content is.

To point out the need for more adequate description than

exists at present, we might coin the slogan, "The film

catalog of today is the teacher's Textbook of tomorrow".

The writer believes that the need for more detailed and

adequate descriptions of films is imperative in order to

insure validity of use. The increasing number of films

being made available to education increases this need.

Those of us who are in administrative positions in the

visual instruction field would do well to develop adequate
standards for such descriptions in film catalogs as our
part in making valid selection possible as well as probable.

Many of the sources read while gathering material for
this study were concerned with the criteria needed for the
wise selection of films for specific subject areas. The
authors of these articles, while concerned only with their
specific subject area in establishing criteria, do list
some very pertinent criteria which would serve as a basis
in the selection of a film for any subject area. Luecke,
et al, (79:465-6) is concerned with the criteria for the
selection of films for home economics and lists the fol-
lowing as necessary for the selection of films in that field:

"1. The film contributes directly to the homemak-
ing program.

2. It is presented in terms of problems of the
homemaking program; that is, its content
has functional use in daily living.

3. Its pictorial and technical qualities in-
clude such features as timeliness, attrac-
tiveness, and an interesting them or
background.

4. It has suitable scope; its problems are
suitable in type and number."

Luecke states further that "When these four criteria
were applied, it was found that evaluations of films made
from catalog description - when these descriptions were
adequate and informative - corresponded well with ratings

of the same film after it had been viewed by the co-operating teachers. This, a good selection could be made based on the catalog descriptions, without the necessity of first viewing the film."

In the treatment of the criteria for the selection of educational motion pictures it would be folly to disregard the criteria necessary to determine the educational value of sponsored films. Kinder (10:226) defines a sponsored film as "...films produced by industrial concerns which directly or indirectly advertise the products of the firm." These industrial concerns which produce films are one of the major sources of educational films. Many of the larger school districts are able to secure their films elsewhere, while the smaller districts, being less wealthy, use them gladly.

Sponsored films are produced by International Harvester, General Electric, United Fruit, American Can, and Aluminium Company of America, to mention a few of the many.

Twenty-three outstanding educators met in Detroit on April 4-6, 1946 (96:76,126) to consider the adoption of a uniform policy toward the sponsored film. The following "suggested policy" was adopted:

"Public schools should serve the interest of all the

people. Therefore, instructional material used should be free of the influence of special interests. Audio-visual materials, particularly films, subsidized by special interest groups, are being offered to the schools in increasing quantities. Some of these materials do have significant instructional values and do offer experiences not otherwise available. The use of the best of these, however, involves furthering the sponsor's interest in some degree.

Schools cannot develop adequate audio-visual programs based solely on sponsored materials. Indeed, too great an acceptance of sponsored films will retard the development of the nonsponsored film enterprise.

The use of a sponsored film can be justified only in terms of bringing to the classroom a valuable experience that would otherwise be denied the students. Constant care must be exercised in weighing the educational value of a film against the furthering of the sponsor's special interest.

The final determination of whether or not sponsored audio-visual materials shall be used and the condition under which they shall be used is a matter for local decision. Each school system has a responsibility for developing its own criteria and policy with regard to such materials."

The conference also offered the following considerations for determining the educational value of sponsored audio-visual materials:

"1. To what degree do the objectives of the material harmonize with educational objectives of the school?

 2. Is the material:

    a. Accurate and authentic in fact?

    b. Representative in its selection of fact?

    c. Truthful and sincere in treatment?

 3. Does the material present general, outstanding facts, processes, or methods, or does it present a particular point of view or promote a specific brand?

 4. To what extent is the material sound in terms of educational philosophy?

 5. To what extent is the material significant in the sense that it promotes an educational program better than any other material generally available at the time?

 6. Is the material adapted to the needs, interests, and the maturity level of the students who will use it?

 7. To what extent is the sponsor's relationship to the materials clearly known and acceptably stated?"

The report also included a suggested scale for rating audio-visual materials with respect to the emphasis on the sponsor's special interest. The following scale would be

very valuable in grading material under consideration for use in a teaching situation:

"1. Materials dealing with general field of accepted educational value, without reference to any specific make or product, with a single, statement of sponsorship.

2. Materials in which the sponsor's interest is shown as an integral part of the material, without emphasis on specific brand or trade name.

3. Materials dealing with a product exclusive with one company, but without reference to trade name or slogans.

4. Material making direct reference, either pictorial or in test, to a specific product.

5. Materials making repeated reference to a specific product, to a point where the product is the focal point of the material.

6. Materials employing distortion of fact.

7. Materials with purposeful misdirection or conclusions."

In the above mentioned criteria repeated reference is made to "materials" rather than films. These same criteria can and should be used in determining the value of sponsored films or in selecting the sponsored film for the teaching situation.

This chapter has been concerned with a survey of the many and varied criteria which have been suggested for use in the selection of films. The following chapter will

deal with criteria mentioned in this chapter as used in the selection of classroom films.

Chapter IV

PROCEDURES IN SELECTING FILMS

Since it is necessary to have a systematic set of
criteria to properly select an educational film that will
evoke worthwhile changes in children - the teacher must
go through certain steps in arriving at these criteria.

First of all a teacher must know why a certain film
should be used. He must establish the need for the film,
and know what is expected from its use. To put it aca-
demically, he should know what his teaching-learning
problem is.

Suppose the unit of work is transportation. Is he
having difficulty getting across to the children the inter-
relationship of transportation and trade? Does he want the
film to motivate, to create interest, to review a number
of ideas that he has already developed, or what? Monroe
(112:92) cites "The American Council Study re-emphasized
the importance of the teacher in the pattern of teaching
with films. The teacher must keep in mind the relation-
ship between knowledge of subject matter, development of
student abilities, and procedures in the classroom when
using films. The purposes should determine film selection,

grade placement of film, and teaching technique..."

The teacher needs to assess his point of view on how children learn. While he can get some general help from the experts on child psychology, on the learning process, and on individual differences in children, he still has to know his own children well before he can integrate film, before he place any film in his plan for teaching a unit.

Basic Steps In Selecting Films

The first step, therefore, in film selection is really self-evaluation. This is nothing but common sense. The teacher is always applying his individual yardstick to the selection of the materials he uses, and to the results he is securing with his pupils.

How does the teacher secure the films? He first consults the film catalogs published by all the large film libraries. In most cases when the film is not owned by the school district he consults the film catalog of the nearest source of the film. Perhaps there is a college or university in the state which has a rental film library. If this is not the case he may have to consult the catalog of one of the large film producing companies, for instance, Coronet Films Incorporated, or Encyclopedia Britanica Film Company, which have films for rental. The teacher must rely to a great extent upon the catalog description in the

initial selection of the film.

After the teacher has ordered and received the films the job of deciding which one he wants begins. How does he do this? He apply to the film he is previewing the same kind of critical yardstick which he has used in deciding that he wanted to use the film in the first place. This means applying his philosophy of education, his knowledge of children, his objectives for the unit of work; it means bringing to the selection of the film his total teaching experience. The teacher should formulate generalalizations from this experience into a systematic set of criteria for film selection.

When the teacher formulates a list of systematic criteria - criteria formulated by following through on the aforementioned process - they may need to be translated into a more easily used form. How this is done is up to the individual teacher. These criteria may take the form of a check-list, a rating scale, or several other types of devices. Devereux (5:40) recommends that the criteria be used in a check-list form "...which invites the participation of group judgement and is a mode of procedure which eliminates errors..."

What the teacher does in selecting films can be summarized in five basic steps. Following these steps is

essential if a film is to be properly selected:

1. The teacher should establish a need
   for the film.

2. The teacher should review general
   criteria for judging films.

3. The teacher should secure the films
   by consulting film catalogs and
   arranging for a preview showing.

4. The teacher should preview the film
   in the light of the need and guided
   by the criteria.

Who Should Select Films?

Three catagories usually come to mind in seeking to
answer the question, "Who should select films?":

1. Audio-Visual Directors

2. Teachers

3. Selection Committees

In the sources surveyed in this study there was no
mention of the Audio-Visual Director doing the selecting
of classroom films as an individual. There was mention
of him being consulted by teachers in the selection of
films and that he should in all cases be a member of film
selection committees.

There are varied opinions on whether or not the
teacher should select films independently. Dameron, et al,
(70:116) states "There are many differences in the access-
ibility of printed and audio-visual material and in the

procedure of selecting these materials. Three of the most
obvious differences are in regard to convenience, time,
and expense. In the case of printed materials, the teacher
can go to the library and select them with relative ease
and at no cost. A variety of printed materials is readily
available, and easily accessible at all times. Conversely,
to evaluate a motion picture the teacher must order the
film, wait for its arrival, and pay a rental fee that av-
erages $1.50 per 10-minute reel. Then he must screen the
film. Far too often, the teacher finds that the catalogs
description was a wholly inadequate basis upon which to
make an intelligent decision. However, it is then too
late; the film must either be returned unused or shown
despite its deficiencies. The latter alternative gener-
ally prevails, resulting in a waste of valuable class time.
It is little wonder that the initial enthusiasm of many
teacher wanes after several such disappointments. It is
not possible for the teachers to preview all the films
that may be of possible use in the teaching situation."

Dameron has a very good point in the above mentioned
material, as far as he went in the treatment of it, but
he does not mention what would happen if the teacher had
at hand a systematic set of criteria which could be con-
sulted while selecting a film from the catalog. As is

pointed out by Dameron it is often found that the catalog descriptions are found to be inadequate. Jensen (69:218) discusses this problem. He states that "...the need for more detailed and adequate descriptions of visual aids, especially films, is imperative in order to insure validity of use. The increasing number of films being made available to education increases this need. Those of us who are in administrative positions in the visual instruction field would do well to develop adequate standards for such descriptions in film catalogs as our part in making valid selection possible as well as probable." The author of this paper heartily agrees with Mr. Jensen on this point but the author would not leave the development of adequate standards for catalog descriptions of films to only the individuals in administrative positions in visual instruction but would also have the ultimate consumer of the film - the classroom teacher - have a large part to say in the development of these standards.

Although the catalog descriptions are in some cases found to be inadequate the writer believes that in the majority of cases they are sufficient to select a film, providing, of course, the teacher has within reach a systematic set of criteria which can be applied to the catalog description in the initial film selection process.

The majority of authors of the sources agree that in order to arrive at a valid selection of educational films, the film should be selected by a selection committee - The committee to be composed of a visual instruction specialist, a classroom teacher, and a subject matter area specialist. Stevenson (94:461) cites an example of how an appraisal or selection group should function. The appraisal group used in this example consisted of three people - an experienced high school teacher, a college instructor in the subject matter area of the film, and a representative of the visual instruction department of a college. According to Stevenson "...because the appraisal group tended to be more critical of the potential effectiveness of the film as a learning experience, it would seem that, until teachers are better trained in regard to the educational value and uses of films, it would be more effecient to have films judged by such a group."

As to how the selection group should function, Stevenson (94:462) states "If a teacher is to select a film wisely she needs detailed information sufficient to help her decide on the purpose for which she will use it and to know the kind of experience which the film provides. She also needs to know the methods used to develop the teaching points in order to secure variety. Obviously,

it is too costly to schedule films for examination by each teacher. Instead, one member of each appraisal group should write a report of each film, much as he might write a book review. The form of the report should be flexible to permit individual treatment of each film." Stevenson recommends that because appraisal of films is time-consuming and adequate reviews are expensive to publish, a national co-operative film appraisal project is needed.

As is pointed out by some of the writers on film selection the teacher is often omitted when film selection is taking place. In most of these cases the film selection is done by the audio-visual specialist and education specialists with very little thought given to how the ultimate consumer of the film - the classroom teacher - would feel about the selection of a particular film. As Gray (58:104) states it "...Teachers, are conspicuously absent from these centers of inspiration."

What Printed Forms Are Recommended To Be Used In Film Selection?

The author definitely feels in order to have wise and valid selection of the classroom film it is necessary to arrive at a systematic set of criteria to be used in film selection and to compile these criteria in a workable

form which is readily available. Criteria compiled in such
a way are definitely less time consuming, they are much
easier to use in such a form, hence they will be consulted
and used more; and when the forms are printed in a proper
size where they are easily filed, they can be used for re-
ference when the time comes to use the film again in the
future. By keeping a record of films selected the teacher
- through a period of time - can build up a file of films
which can at any time be consulted for a valid selection
of a film for a particular study topic.

There have been many attempts to arrive at an easily-
used printed form to be used in selecting films. A form
that would have all the necessary criteria included in it;
that would be easily understood by a person not having
definite knowledge of the good technical qualities required
of films; a form that would be easily filed; and a form
that would not be too time consuming to use. Gray (58:104)
points out "...the objectivity fetish characterizing
many film rating scales should be abandoned in favor of a
more simplified, subjective, and practical method of de-
termining the worth of a given film..."

Dale's (3:506-7) treatment of this subject of a selec-
tion form is very pertinent. He states "Many elaborate
evaluation cards or sheets have been developed for audio-

visual materials. There are literally hundreds of them.
The writer makes this suggestion to schools which wish to
evaluate materials which are purchased or rented: Make
the evaluation simple. You are interested in knowing
whether the material relates to the purposes sought in the
teaching processes. You wish to ascertain the truthful-
ness of the material. You wish to judge its quality,
photographic or otherwise. You wish to determine its
appropriateness for a particular group of students."

It is recommended by Dale (3:506-7) that the evalua-
tion sheet in Figure I be used in film selection. He
states "...It represents a form which has been changed and
developed by practical use. It probably contains the
"essentials" of a suitable evaluation form." This form has
been developed by the Education Film Library Association:

Figure I

EFLA EVALUATION
_____

Film Title: _____   Length: Reel(s)___Min_____

Subject-Matter Field _____   Date Produced_____

Producer:
Purchase Sources:

So.___Si___B&W___Color___Sale Price___Rental___Free_____

Evaluation Institution:

Names and Titles of Evaluators:

Synopsis:

I.   Write below the major purposes for which the film
     could be used. Rate probable value for each purpose.

                                    Low   High
          1.   1 2   3 4 5
          2.   1 2   3 4 5
          3.   1 2   3 4 5

II. Recommended level for above purposes: Primary__ele___
     jh__sh__col__a__

III. Sound: Poor___Fair___Good___Excellent___
     Photography: Poor___Fair___Good___Excellent___

IV. Note special strengths or weaknesses:

V.   Your general estimate of the value of the film:
     Poor___Fair___Good___Ex___

While the form in Figure I has been developed and
changed by practical use it seems to the author to be
quite lengthy, and does not include some of the factors
which would be valuable information for the teacher to
have for future reference. In contrast to the form in
Figure I, the following form is recommended by Stewart
(95:770) to be used in film selection:

Figure II

FILM APPRAISAL

Mo. Day Year

Title_____ _____
                              (sound)   (silent)

Teacher_____ Subject_____

        Grade Level of Classes Fr. So. Jr. Sr.

Other subjects where the film may be effective._____

_____

General Appraisal................Excellent...........(....)
                                 Good................(....)
                                 Fair................(....)
                                 Poor................(....)
                                 Detrimental.........(....)
....

1. How would you prefer to use this film in the future?
    a. At an introduction to the unit...............(....)
    b. During the unit of work......................(....)
    c. As a review of the unit......................(....)

2. Does the subject content of the film warrant two
    showings? ( ) ( )
              yes   no

3. Are there serious mistakes in the film? ( ) ( )
                                             yes   no

4. Will you probably use this film the next time you
    teach the unit? ( ) ( )
                     yes   no

....
                        Comments

The form in Figure II is much shorter than the EFLA
form recommended by Dale and does have a more detailed
treatment of subjects which would be of interest to the
teacher when consulting this form sometime in the future.
While the EFLA form mentions the production date of the
film the author does not believe that this is as important
to record as is the date the film was appraised for selec-
tion. A good point of the EFLA form is that it gives
technical data about the film, i.e., as to whether it is
a sound film, silent, black and white, color, etc., where
the form recommended by Stewart does not. This informa-
tion would be valuable to have when the form is consulted
again. Both the forms give a general estimate of the film,
using a rating scale of poor, fair, etc. which to the
author is not as valuable a kind of information to have as
is the written general description and appraisal of the
film in the reviewers own words.

The following film selection form is recommended by
the Bureau of Visual Instruction of the University of
Wisconsin (30:27). This form is much more brief than the
two previously mentioned forms:

Figure III

FILM EVALUATION FORM

Evaluator_____School_____

Address_____City_____

Title of Film_____Teacher's Guide: Yes___No___

Length in Minutes____Black and White_____Color_____

_____

_____

Film Shown to Grades_____

Where do you believe this film will make its maximum con-
tribution:

       Grade Level_____Unit of Work_____

Content: (Your brief description of the film)

_____

_____

_____

_____

Photography: Excellent__Good__Poor__Sound Track:
        Excellent__Good__Poor__

While the form in Figure III is very short and would
be used more in film selection because it would take less
time to fill out it does not cover some of the important
features of the film. There is no space alloted for the
date of preview; subject matter area covered in the film;
nor does it give a detailed treatment of the technical
factors - whether the film is sound, silent, etc. The
above mentioned form does allot space for the reviewer to
write in his own words a brief description and appraisal
of the film which the author believes to be more valualbe
than the method used in the EFLA form and in the form recom-
mended by Stewart (95:769-74). Another important feature
of the form in Figure III is the space alloted to indicate
whether or not the film has a teacher's guide, which is
another important feature left off of the forms in Figures
I and II. Neither of the two forms in Figures II and III
allot space for the source of the film. The EFLA form
does mention the purchase source but does not mention where
the film can be rented. This is another important piece
of information which the teacher should have.

The form in Figure IV is a commercially produced form
devised for film selection by W. A. Wittich and is publish-
ed by the Educators Progress Service of Randolph, Wisconsin.
This is an example of a very detailed and exact treatment

of the criteria for film selection. The author believes
that such a form would be used very little by a teacher.
It would take some time to fill out properly and includes
many points which are not necessarily important for the
teacher to have for wise selection of classroom films.
The form is printed on a 5x8 card which could be easily
filed, while the other forms mentioned are printed on
note-book size paper and not as easy to file. This is
one of the good features of this type of form.

AUDIO-VISUAL MATERIAL INVENTORY, USE and EVALUATION SYSTEM

FILM

TITLE _____ Dates to be used _____

    Description: (as apply) Color ____ Time ____ Pages ____ Size ____ Copyright Date _____

    Source _____

    Rental Cost _____ Purchase Price _____ Free _____

USE DATA: Grade ____ Subject ____ Unit ____ Vocabulary Level ____

(Before Use)   (After Use)

Reasons for Selection   PURPOSE Evaluation, Insert for strong contribution

1.   To supplement traditional media of instruction such as Demonstrations,
        Texts, Field Trips, Work Experience, Community Resources, etc. by:
    ____ a. Motivating the introduction of a unit................................____
    ____ b. Providing additional useful information during the unit.............____
    ____ c. Summarizing at close of unit.......................................____
2. ____ To teach specific skills...____
3. ____ To strengthen or modify desirable social attitudes........................____
4. ____ To inspire desirable social living ideals.................................____
5. ____ To create incentives for student follow-up activities such as:
    ____ a. Independent Reading..____
    ____ b. Art or Language expression...____
    ____ c. Project work or other creative effort..............................____
6. ____ To entertain or other (specify) _____

APPRAISAL OF FORMAT: Excellent Good Poor   RECOMMENDATION FOR FUTURE USE IN
  Photography................... ____ ____ ____   GRADE AND UNIT OF STUDY DESIGN-
  Sound........................ ____ ____ ____   ATED ABOVE YES ____ NO ____
  Teacher's Guide or Manual.... ____ ____ ____   REASON: _____
  Organization and continuity.. ____ ____ ____   _____

MAY BE CONSIDERED FOR USE IN OTHER SUBJECT OR GRADE, (Please specify)_____
CONTENT: Paste or copy catalog description on reverse side of card

Teacher _____   Copyright 1948 - W. A. Wittich
F-100   Revised 1951

The examples of film selection forms cited here are just a sample of the many different types used for the selection of classroom films. In order to keep from repetition the author cited these forms as a sample rather than put into the paper a number of forms which are somewhat alike. Corey (41:325), Larson (72:240),and Stewart (95:773) to mention a few of the many, recommend forms which they feel would do this important job of film selection better.

In the forms cited it will be noted that they differ in many ways and that no two forms are exactly alike.

This chapter has attempted to answer the following practical and fundamental questions, which for any individual faced with the problem of how to go about selecting a classroom film, is a wise and systematic manner:

1. What steps should be followed in selecting a film?

2. Who should select films?

3. What printed forms will aid film selection?

Chapter V

SUMMARY AND CONCLUSIONS

The purpose of this paper has been to justify and describe a systematic approach to the appraisal and selection of classroom films, in the light of the current literature on the problem - the formulation of a set of criteria which can be used in film selection, and the compiling of these criteria into a form which can be used conveniently by the classroom teacher.

To obtain data for this study the author surveyed audio-visual books, pamphlets, and professional periodicals in the library of Central Washington College of Education. Over one-hundred different sources were surveyed for material. This material was recorded on forms developed by the author. It was then analyzed in terms of three basic working hypotheses. In writing the preceding chapters the material was summarized to answer these questions:

1. Why is film selection important to film utilization?

2. What are the necessary criteria for film selection?

3. How are the criteria used in film selection?

It is the purpose of this chapter to present conclusions

from information gathered which will have useful implica-
tions for teachers who attempt to select films for class-
room use.

Conclusions Of The Study

Conclusions drawn from the material are presented
as basic generalizations about film selection as follows:

1. Films have the power to push an audience
    to uncritical conclusions and if selected un-
    wisely will adversely affect the teaching-
    learning process.

2. A teacher who is clear as to the purposes
    for which the film is being used is like-
    ly to use the film more effectively.

3. Better utilization of films will grow out
    of more careful selection on the part of
    the teacher.

4. A film may be expected to accomplish some-
    thing above and beyond what would be pos-
    sible in the use of traditional materials.

5. In-service training programs can improve
    teacher competence in film selection.

6. Film catalogs do not give detailed enough
    descriptions for the teacher to select a
    suitable film for a particular teaching
    situation.

7. Audio-visual administrators are in a
    position to help develop adequate standards
    for film catalog descriptions.

8. Producers of educational motion pictures
    can make use of surveys to obtain teachers'
    expressions regarding areas that need
    motion picture expression.

9. A set of common standards or criteria upon

which to base the selection of classroom films is desirable.

10. The total teaching experience of each teacher will influence his formulation of criteria necessary for film selection.

11. Film selection committees can make more valid selection of films than individual teachers.

12. A film rating scale or form will save time, effort, and expense in selecting films.

Implications And Recommendations

The generalizations drawn from this study have implications for action. Following are recommendations based on these ideas:

1. The teacher should establish clear purposes for which a film is to be used if he is to use the film more effectively, and to prevent situations which will adversely affect the teaching situation.

2. Schools should incorporate in their in-service training programs attention to teacher formulation of criteria for film selection in order that teachers may select films wisely and use them more effectively.

3. Audio-visual administrators should develop cooperatively a systematic set of standards which could be used as a guide in the writing of descriptions of films for film catalogs so that teachers will have a greater degree of success in the initial selecting process.

4. Schools should set up film selection committees for the selection of classroom films, rather than relying upon the individual teacher to handle it alone.

5. Film selection committees should be composed of at least three people: a classroom teacher; a subject matter specialist; and an audio-visual specialist.

6. The film selection process should be guided by a systematic set of criteria.

7. Compile film selection criteria in a form or rating scale which will save time, effort, and expense in the actual selection of the classroom film.

Through the process of analyzing the data gathered in this study the author compiled specific film selection criteria, which are recommended for use in the selection of classroom films. These criteria are as follows:

1. Does the film provide for experiences not possible in the use of other instructional materials?

2. Is the rental or purchase price of the film in line with its educational worth?

3. Is the length of the film suited for the interest span for the particular group for which it will be used?

4. Is the subject matter in the film treated in a truthful way?

5. Does the film relate to the teaching purpose sought?

6. Is the technical quality of the film of such a nature as to detract from its educational worth?

7. Is there a teacher's guide with the film to aid in use?

8. Do you intend to use the film?

9. Does it contain "sponsor propaganda" which

deters from its educational worth?

10. What is the:

    a. Title

    b. Selection date

    c. Length

    d. Rental price and source

    e. Purchase price and source

As stated in previously mentioned recommendations, criteria should be compiled in a form or rating scale that will save time, effort and expense in the actual selection of classroom films. A recommended form is presented in Figure V. This form was developed from the list of criteria recommended by the writer.

The following simple steps are recommended to be used in filling out the form in Figure V:

1. Subject of film is entered in top-left hand corner for filing purposes or each card can be numbered for the same purpose in the right hand corner.

2. Fill in the title of film, selection date, length of film and answer yes or no to whether or not it has a teacher's guide with it.

3. Check the grade level of the film following the below mentioned definitions:

    a. P - primary

    b. I - intermediate

    c. J - junior high

d. S - senior high

e. C - college

4. Fill in the rental and purchase price
    along with the sources of each for
    further reference.

5. Check the rest of the headings as to
    whether or not the film has the
    qualities outlined.

6. Fill in the summary and comment area
    for future reference. The back of
    the card can be used for this if there
    is not room enough on the front.

SUBJECT   CARD #

                              Film Selection Card

TITLE _____ SELECTION DATE _____

LENGTH _____ TEACHER'S GUIDE: Yes____ No____   Grade Level: P__ I__ J__ S__ C__

Rental Price _____ Source _____

Purchase Price _____ Source _____

Provides experiences not possible with other materials..........................( ) ( )
                                                                              yes   no
Subject matter is presented in truthful way....................................( ) ( )
                                                                              yes   no
Relates to teaching purposes sought...( ) ( )
                                                                              yes   no
Technical qualities prevents educational use...................................( ) ( )
                                                                              yes   no
Sponsor propaganda deters from educational worth...............................( ) ( )
                                                                              yes   no

Do you intend to use the film...( ) ( )
                                                                              yes   no

                              Summary and Comments

                                                                    (over)

Films have not as yet reached the point in education where they are considered on an equal basis with textbooks as having the same teaching-learning possibilities. The writer believes that the primary reason that this situation exists is the fact that teachers do not know how to apply the same critical yardstick used in textbook selection to the selection of the classroom film. It is the conviction of the author, that when teachers have at their finger-tips the "know how" of film selection, films will take their rightful place, beside textbooks, in education.

THE END

APPENDIX

AUTHOR: _____ TITLE: _____ NO. ____

PLACE: _____ PUBLISHER: _____

DATE: _____ PAGES: _____

CRITERIA USED FOR APPRAISAL:

_____

SUMMARY:

_____

CRITERIA USED FOR SELECTION:

_____

SUMMARY:

SUMMARY OF RELATED INFORMATION:

SUMMARY OF ARTICLE - BOOK:

AUTHOR   NO.

TITLE   PUBLISHER

PLACE   DATE   PAGES

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