

A PROPOSAL FOR THE INITIATION
OF A STUDENT FILM MAKING COURSE

by

MICHAEL ARNOLD WOOD

B. S., Kansas State University, 1969

613-8301

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF SCIENCE

College of Education

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1973

Approved by:


Major Professor

LD
2668
R4
/ 1973
W66
C.2
Docu-
ments

ACKNOWLEDGEMENTS

The author wishes to express his thanks to Dr. Fred Teague for his advice and guidance in the preparation of this report. The author also wishes to acknowledge the patience and support of his wife, Margaret.

TABLE OF CONTENTS

	Page
1. INTRODUCTION	1
Purpose of the Study	2
An Overview of the Report	2
Definition of Terms	3
2. A REVIEW OF LITERATURE	4
A Survey of Film Making Courses	5
Student Response to Film Making Courses	16
3. A FILM MAKING COURSE PROPOSAL	22
Rationale	26
Behavioral Objectives	28
Course Outline	30
4. EQUIPMENT	43
Film Format	44
Cameras	46
Tripods	50
Projectors	51
Editors	52
Additional Equipment	53
5. TEACHING RESOURCES	56
A Bibliography	56
A Filmography	62
BIBLIOGRAPHY	69

Chapter 1

INTRODUCTION

The student film making movement became apparent in February, 1967, when the first Young Filmmakers Conference ever held was organized by the National Film Study Project in New York City. Over 1,200 people jammed into a room designed for 600, and 740 of them were student film makers or students interested in making films. With only 90 days notice, the students submitted 120 films for consideration for showing. Famous directors, actors, and educators came to look, listen, and act as consultants. Most were amazed.¹

There is little need for amazement when one realizes that the upper middle class high school student watches some 15,000 hours of television before he graduates and sees about 500 movies in theaters.² In an age when sight and sound have become the basic modes of mass communication, young people have no desire to remain passive receivers. Film making has offered an avenue for entering into a working relationship with the environment. It is a liberating form of dialogue.

It is becoming increasingly evident that film and the motion picture industry have a great deal to offer humanistic education. Yet, film's vast potentiality is surpassed only by formal education's seeming

¹ Henry E. Putsch, "Student Filmmaking," Films Deliver, eds. Anthony Schillaci and John M. Culkin (New York: Citation Press, 1970), p. 189.

² Rodney E. Sheratsky, "Film: the Reality of Being," (Newark: New Jersey Association of Teachers of English, 1969), p. 10.

incapacity to deal with it in any original fashion or to benefit from its immense power. Unfortunately, many teachers regard film as a competitor.

Socrates objected very much to the emergence of the written word because he felt it would weaken man's power of memory. Now, certain educators are afraid that films will lure youth away from reading and writing and weaken their powers of verbal expression.

We live in a total-information culture, which is being increasingly dominated by the image, both moving and static. Intelligent living within such an environment calls for the development of habits of perception, analysis, judgment, and selectivity that are capable of processing the relentless input of visual data. What better way to teach such habits than through an active participation with the film medium? Our schools must agree that to be liberally educated is to be "cinemate" as well as literate.³

Purpose of the Study

The purpose of this study was to create a detailed description of a course in student film making, including a rationale, behavioral objectives, a course syllabus, recommendations for the purchase of basic equipment, and a list of teaching resources.

An Overview of the Report

Chapter 2: With the aid of various indices (e.g., Education Index, Research in Education) a survey was made of recent trends in film curricula. Professional education journals, professional media publications, research

³John M. Culkin, "Films Deliver," Films Deliver--Teaching Creatively With Film, eds. Anthony Schillaci and John M. Culkin, (New York: Citation Press, 1970), p. 19.

abstracts and pertinent books were consulted in order to determine the basic outlines of the film appreciation and film making courses being offered, the extent to which such courses are being offered, and the methods and results of evaluations that are being employed.

Chapter 3: Based on the findings in the literature and upon personal teaching experience, a basic course in student film making was proposed. A rationale for the creation of such a course was offered and behavioral objectives were formulated to serve as a guide for planning the details of the course. A general outline of the proposed course was presented. A projected syllabus, including discussion topics, student activities, scheduled films and field trips was presented for the entire course of study.

Chapter 4: Reference was made to books, consumer reports, and professional photography journals in order to determine what basic items of equipment should be purchased. Recommendations were made as to basic features that should be available in cameras, tripods, projectors, and editors.

Chapter 5: Media selection aids such as Library Journal, Booklist, Choice, and Media and Methods were consulted in order to compile a basic list of teacher references. Books, pamphlets, periodicals, and films concerning film making were listed.

Definition of Terms

The term film making as it is used in this report refers to the production of any motion sequence that involves the use of 8mm or 16mm film.

A stimulus film, as opposed to an instructional film, is any film used to inspire creativity in the students.

Chapter 2

A REVIEW OF LITERATURE

The enthusiasm for film making is contagious. It is no respecter of age, ability level, or economic status. A survey of recent literature revealed that instruction in film making has pervaded all levels of education, and, in several instances, has escaped the confines of the classroom to become a dynamic force within the community.

Within this chapter several film projects are briefly discussed in order that the reader might have some understanding of the various course objectives and the methods that have been used to achieve those objectives. The discussion is limited to film making projects that have been conducted on the secondary and college levels. Such an approach is not meant to suggest that elementary students have been denied the excitement of creative film making. A quick scan of educational research indices reveals that many innovative elementary instructors have found the student-made film to be a panacea for classroom ills. As a general rule however, the elementary projects have not been organized as formal teaching units. More often, a single, group-produced film has been an outgrowth of a predominantly print oriented lesson.

In accordance with the curriculum proposal that is presented in Chapter 3, the discussion in this chapter will primarily concern formal film making curricula as reported by a cross section of secondary and college instructors. Descriptions of course objectives and procedures will be followed by a section concerning the various course evaluations.

A Survey of Film Making Courses

From 1967 to 1971 the Pilot Communities Program (PCP), a project of the Educational Development Center in Newton, Massachusetts, experimented with several innovative programs in Boston, Bridgeport, and Washington, D.C. At the Lincoln Junior High School in Washington, D.C., a small group of teachers and a PCP consultant joined to create a course in student film making.¹ They were confronted with a school population of fifteen hundred students, most of them black and poor, and most of them reading at least two years below grade level. Progress was at a standstill due to unimaginative and poorly organized teaching of routine courses.

A course in film making appeared to be a common ground of interest. A student survey showed the number of movies viewed to be ten times the number of books read. Teachers, likewise, were excited by the freshness of the film medium. It was agreed that a course in film making would provide an escape from the drudgery of the classroom, and, more importantly, it would create common enthusiasm for a common learning experience.

Preparation for initiation of the course included after school and summer workshops for the teachers conducted by PCP and the American Film Institute, conferences with professional film makers, and visitations to schools with existing film programs. The American Film Institute provided course outlines, resource materials, study guides, bibliographies, and question guides for specific films.

¹Gerrie Jantzen, ". . .And Whatever You Do, Don't Break the Camera . . .A Study in Educational Change" (Newton, Massachusetts: Education Development Center, Inc., 1971), p. 3.

The class, as it was finally established, involved twenty students, meeting twice each week. With four trained teachers available much group work was possible. Each section of five students and one teacher was given a super 8mm camera, a cassette tape recorder and fifteen rolls of super 8mm film. In addition to the in-class projects, the students were encouraged to check out the equipment overnight and on weekends.

The PCP project operated amidst unique conditions, in that only a small number of teachers and students were involved, and substantial funding was provided from outside organizations. In those respects the program was ideal. Other factors, however, caused the outcomes of the program to be less than originally anticipated. The results, both positive and negative, are discussed in the second section of this chapter.

A program, similar in design to the PCP project, was initiated at East Topeka Junior High School by James Hensley in the fall of 1972.² Funding for the course, entitled "Communication Skills Through Filmmaking," was provided by a Title III, ESEA Mini-Grant. East Topeka Junior High, with a predominantly low-income, black population, faced many of the problems typically faced by inner-city schools--racial tensions, mistrust between students and teachers, and a general apathy toward educational involvement.

Hensley conducted the course on a nine-week basis. Each quarter he asked the four other English teachers to choose from their enrollment three students characterized as "not achieving at all." Armed with an inventory of four super 8mm cameras, one projector, one editor, one

²Details supplied by James Hensley, personal interview, March 12, 1973.

splicer, one tripod, one screen, one five hundred watt lamp assembly, and ninety-eight rolls of Kodak Ektachrome 160 movie film, he proceeded to direct the students in basic film making. He reasoned that a class size of twelve was as large a group as one teacher would want to manage. Yet, the expense involved in setting up the course demanded that he reach more than twelve students during the course of a year; thus, the initiation of a nine-week course with a total yearly involvement of forty-eight students.

Hensley made an arrangement with a local film processor to have the exposed film developed and returned to the school within a day. A prompt reinforcement proved important to the under-achieving students. As an added benefit, the film dealer became interested in the project and donated a super 8mm camera and several rolls of film to the school for check-out purposes. As could be expected, his outlay was soon returned as the students became involved with the film medium and found ways to finance their own equipment.

A cooperative effort involving the Nebraska State Department of Education, a Regional Service Unit, Concordia Teacher College, and a Seward junior high school introduced a film making course to sixty eighth grade students during the last quarter of the 1968-1969 school term.³ Two student teachers from Concordia's Teacher College and two instructors from the Seward junior high school designed an eight-week unit in film making with the purpose of helping young people to learn to "read and write visually using super 8mm cameras." The instructors met

³Jack Middendorf, "From Ballpoint to Instamatic," Educational Screen and Audiovisual Guide, Vol. 49, (May, 1970), p. 8.

daily with each class for one hour and incorporated various film making activities as supplements to the regular English and social studies curricula.

During the spring semester of 1969, Jeannette Hanke began a film making project in her Advanced Placement English 12 class at Kirkwood High School in Kirkwood, Missouri.⁴ The instructor had seen numerous movies, had read extensively concerning film making and had attended two film workshops. Her interest in film making was conveyed to the students, and what began as a group of nineteen students soon grew to a crew of forty-two when the Honors class begged to be included.

The Kirkwood inventory included on 16mm camera and several projectors. A bake sale and parent donations netted enough money to buy film. Working as a large group, the students chose to film an impressionistic interpretation of a T. S. Eliot poem. The students worked after school and during vacations in order to edit and complete the film.

When classes resumed in the fall of 1969, the Kirkwood students came demanding a repeat of the film unit. Again money was raised and filming was begun using a super 8mm camera. Each student wrote a scenario which included his own choice of images, the instructor compiled the lists of images, and the class voted in order to choose the most effective group of visuals possible. Production committees were established, and each student served in several capacities.

Gerald Baltimore described a project initiated at Parkdale Senior

⁴Jeannette J. Hanke, "Filmmaking--Some Experiences With the Gifted," English Journal, Vol. 60, (January, 1971), pp. 121-125.

High School in Riverdale, Maryland, in which students were encouraged to work independently with several different media.⁵ As an art instructor Baltimore guided his students in experimenting with photographic images. The creativeness of the students prompted the administration to consider a media production center.

In the fall of 1969 Baltimore was asked to become the coordinator of a newly formed production facility within the school. Through his planning a policy was established whereby students could make arrangements with their teachers to come to the production center for independent work. The term paper concept was expanded to include slide-tape presentations, multi-media kits, and super 8mm movies. All planning, production and presentation was carried out by the students with Baltimore acting as a technical advisor.

With the establishment of the production center, the Board of Education also approved a new course entitled "Creative Film Graphics." Equipment was purchased to allow the production of animated films and still-scene sequential animation of color slides.

Sister Bede Sullivan reported a successful group film making project that was conducted at Lillis High School in Kansas City, Missouri in 1964.⁶ Film appreciation was made a part of the traditional English class by reserving each Monday for the screening of films. After seven Mondays of viewing films the students were well versed in the terminology of the motion picture. A joint meeting of students, teachers, administrators,

⁵Gerald Baltimore, "Student-Made Communications Films are Popular at Parkdale High," Audiovisual Instruction, Vol. 15, (November, 1970), pp. 32-33.

⁶Sister Bede Sullivan, O. S. B., "Making Movies in High School," English Journal, Vol. 54, (May, 1965), pp. 433-35.

and parents revealed that thirty-two cameras were available among the seventy-six class members. Two parents owned editing machines and were willing to lend them to the school.

The class was divided into teams, with each team comprised of three to five students. Following the choice of a topic by the class, each team was responsible for submitting a script and fifty feet of exposed 8mm film. When all of the film had been processed and returned, it was edited by the team that had submitted the best script.

A complete course outline for "Exploring the Language of Films" was prepared by George E. Roller in 1971.⁷ Although no grade level was indicated, the course contents appeared to be geared to the secondary student. A part of the Language Arts series, the course had been authorized by the Dade County Board of Public Instruction, Miami, Florida, for its Quinmester Program.

As outlined in Roller's report the course included investigations of "the language of pictures (distance shots, angle shots, color, lighting), the language of motion (camera movement, subject movement), and the language of sound (dialogue, narration, music, silence)." Also included was an introduction to the optical and mechanical principles of motion picture operation.

In discussing the techniques and history of the film, short film documentaries and feature films were to be viewed and analyzed. Each student was to be involved in several creative activities including the production of an individual film. Roller's detailed course outline

⁷George E. Roller, "Exploring the Language of Films," (Miami: Dade County Board of Public Instruction, 1971), pp. 1-19.

included performance objectives and strategies for attaining them, a rationale for the course, and a list of resources, including books and films.

Many teacher/authors reported that film making activities in one class often diffused throughout the entire school to become an inter-departmental project. One such program was described by David J. Beal.⁸ An instructor in the English department of Newmains Secondary School in Lanarkshire, Scotland, Beal detected a dead spot in his curriculum and sought an alternative to the conventional drama period. What resulted was a group-produced fiction film. The popular unit quickly became a vital part of every school year.

The fiction project, initiated by the English department, provided ample opportunities for promoting linguistic skills through the writing of stories, scripts, captions, film credits, publicity articles, and letters. Related skills such as library research, spoken film narration and editing became increasingly relevant. The ultimate involvement of the whole school was necessary to provide actors, artists, camera and lighting technicians, costume makers, property and set teams, and sound effects specialists.

The American Film Institute's Guide to College Film Courses, 1971-72, listed 427 American colleges and universities that offered courses in film appreciation, film history, and film making.⁹ Ninety-six of those schools offered extensive programs and enrolled several students as

⁸David J. Beal, "Film-Making as a School Activity," CITE Newsletter, Vol. 2, (May, 1969), pp. 3-7.

⁹Dorothy I. Weil (ed.), The American Film Institute's Guide to College Film Courses 1971-72 (3rd ed.; Chicago: American Library Association, 1971), p. i.

film majors. On many of these campuses, film making became an inter-departmental venture with the end products being used as teaching aids and for public relations.

During the 1970-71 school year the Colorado State Board for Community Colleges and Occupational Education cooperated with the mass communications department at the University of Denver to produce a documentary film concerning the junior colleges of Colorado.¹⁰ The students in the fall semester course, "Creative Writing for Film," researched the project and compiled a script. During the winter quarter thirteen students in the "Film Production" course devoted full time to filming and editing. They traveled over two thousand miles throughout Colorado shooting footage. While earning fifteen credit hours, these students gained practical experience in all phases of professional film production. Prints of the completed film were distributed throughout the state.

Some of the most exciting film projects have sprung up outside the schools as integral parts of community development. A grant, designated as "Film-making as an educational experience for male Negro high school dropouts," was the impetus for what later became the 12th and Oxford Street Film-Makers Corporation.¹¹ In eight months a warring Negro street gang in North Philadelphia became a competent movie crew. Under the guidance of Harold Haskins, a community planner at Temple University, and with the technical advice of Phil Galligan, a professional cameraman, the

¹⁰H. T. Spetnagel, F. D. Lillie, and Bill Neff, "A Cooperative Film Effort in Colorado," *Junior College Journal*, Vol. 42, (February, 1972), pp. 20-21.

¹¹Jean Marie Ackermann, "The Jungle. . .Like It Is, Man," Educational Screen and Audiovisual Guide, Vol. 47, (October, 1968), p. 16.

young warriors produced a movie entitled The Jungle. The film won professional praise and was purchased for distribution by Churchill Films. With a new outlook on survival, the youths expanded their facilities and engaged in further film making enterprises.

Realizing that film making could not absorb all the members of the gang, the corporation invented other projects to upgrade the neighborhood. A laundromat was planned; Westinghouse and the Philadelphia Gas Company offered equipment. A drycleaning shop opened with machines from Westinghouse Corporation, and General Electric Company helped the group set up a neighborhood information center. The City of Philadelphia turned over two tenements; corporation members painted, cleaned, repaired and collected the rent. The income was used to further their film making efforts.

The one project referred to most often in the literature was the New York City FILM CLUB managed by Rodger Larson. In 1963 Larson worked with a group of teen-agers in the Summer Theatre Arts Program at the Mosholu-Montefiore Community Center in the Bronx, New York. Film making emerged as the most vital part of the summer program. A year later Larson abandoned his job as an art teacher and went from place to place trying to convince various organizations that film making meant more to many teen-agers than any of the creative arts then being offered them. He finally found a temporary base of operations at the 92nd Street YM-YWHA in New York City. His book, entitled Young Filmmakers,¹² recounts several of the successes and failures of the students at the 92nd Street

¹² Rodger Larson with Ellen Meade, Young Filmmakers, (New York: E. P. Dutton & Co., Inc., 1969), p. 13.

YM-YWHA and at the Mosholu-Montefiore Community Center. By 1966 Larson had decided that he wanted to teach teen-agers in a permanent film workshop. FILM CLUB evolved from this need. It started out in the kitchen pantry of the University Settlement on New York's Lower East Side. It gradually became a thriving independent unit supported by the Young Filmmaker's Foundation. More than forty films have been produced by the members.

An equally successful venture was the APPALSHOP project begun in October of 1969.¹³ The Office of Economic Opportunity awarded the American Film Institute \$400,000 to start a network of film workshops with the purpose of teaching minority youth how to produce films. One of the five workshops that was equipped was situated in Whitesburg, Kentucky, a rapidly disintegrating Appalachian community. Twenty-nine-year-old William Richardson began the Appalachian shop with a pile of film making equipment in an old tire shop that he rented on Whitesburg's Main Street. He visited with young people on the street and in the journalism classes at the local high school, but most of the time he spent sitting in the shop, waiting for someone to come in.

Little by little, a group of eight, mostly high school seniors, formed the core of the APPALSHOP. Only one had any film experience, and that consisted of running the projector in the local movie theater. But once the young people handled a 16mm camera, they became excited at the prospect of making movies.

Richardson worked the students gradually at their own pace through the art of film production, starting with still photography. He let them go

¹³Betty Murphy, "Creating a Community in the Mountains," Audiovisual Instruction, Vol. 17, (November, 1972), pp. 6-7.

out and take pictures of whatever they wanted until they learned the basics of exposure, focus, light, and composition. Then he sent them out with videotape cameras to pick up movie composition and sound techniques. After two or three months of working with videotapes, the students began shooting with 16mm films. They became seriously committed to film making when they played a couple of their movies before two hundred students at the University of Kentucky in the spring of 1970. The audience's applause made the young film makers realize that what they had to say could be heard by the world.

During the first two years, the Appalcore, as the kids called themselves, produced eight finished 16mm films, all dealing with mountain people, customs, culture, and history. By the time the original government grant had expired, the APPALSHOP project had become well enough known that state and national organizations were contracting the group for production of documentary, educational, and commercial films. APPALSHOP members realized though that a steady income from film contracts could not be guaranteed. What they needed was a viable, self-supporting media center, with motion picture, videotape, still photography, and record production, and a cable TV business, all supported by a national marketing and distribution system. An ambitious project was outlined which included the creation of a brochure on the films available. Information was sent to four thousand individuals and institutions throughout the Appalachian region. Within months, the APPALSHOP was grossing an average of \$500 to \$600 per month, mostly in film rentals.

Many of the original Appalcore members have entered universities on substantial communications scholarships, and have returned during summer vacations to help manage the APPALSHOP. The community of Whitesburg, Kentucky has found a new pride.

Student Response to Film Making Courses

As with any innovative program, there have been questions concerning the accountability of film making courses. Administrators and academic counselors have demanded measurable results. When considering the implementation of such courses into their curriculums, they have asked typical questions. Do ACT or CEEB test results improve? Will interest in the course take valuable study time away from the "hard" (and therefore important) subjects that students must take? Won't there be considerable breakage of expensive equipment by irresponsible students?¹⁴

In response many neophyte film teachers have been left speechless. Deep within they have felt assured that film making activities could offer solutions to many student problems; several of these teachers have gone to great lengths to demonstrate their enthusiasm and support. Yet, in the final analysis, they have lacked the statistical evidence necessary to sway the doubting administration.

Henry Putsch, a long-time advocate of student film making, has addressed himself to the situation:

Somewhere between the "rigor" of behavioral objectives and the feeling of a significant number of teachers that the "proof" of the value of such an activity as filmmaking is implicit in the experience, lies a more reasonable world of human judgement and professional rationale.¹⁵

What Putsch has suggested was borne out in the literature. In very few instances was there mention of statistical measurement,

¹⁴ Paul Carrico, "Student Filmmaking Why & How," Media and Methods, Vol. 6, (November, 1969), p. 41.

¹⁵ Henry Putsch, "Young Filmmaker's Exchange," Media and Methods, Vol. 7, (January, 1970), p. 58.

but those results that were reported left little doubt that a well-planned film making course has a place in the schools. Some of the results are described below.

The Seward, Nebraska school system, like many others, reported a high rate of post-course enthusiasm. Several of the students continued making their own films, one girl reshot her entire film and entered it in the 1969 Kodak contest, and a teacher began producing documentaries. In evaluating the film making unit, the instructors singled out several areas of improvement. Vocabulary volumes had increased, several students had worked successfully with abstract ideas and symbols for the first time, and many students had shown a new interest in organization of ideas. The Nebraska State Department of Education was impressed with the program and planned film workshops and film festivals to encourage other school districts to incorporate film projects.¹⁶

Hensley found that his students improved in their ability to work together during the course of the term. Aggressive as well as reclusive students tended to forget their social conflicts as they became involved in the group film making process. Carrying the camera gave them a new status symbol in the class and throughout the community. Cameras, projectors, and film were checked out to several students overnight, thus positively communicating with some parents for the first time in school history.¹⁷

A comparison between the attitudes of gifted students and slow students proved interesting. David Babcock directed a film making unit

¹⁶Middendorf, op. cit., p. 9.

¹⁷Hensley, op. cit., personal interview.

at the Vernon-Verona-Sherrill Central School in Verona, New York. His English class, made up of a group of slow seniors, developed a unit on propoganda. Newspaper and magazine advertisements and television commercials were analyzed. With an understanding of propoganda techniques, each student wrote his own commercial. The four best scripts were filmed. Evaluating the course, Babcock wrote that "more important than the product was the fact that with just 100 feet of film and 15 class days--a group of slow students had become both critically and appreciatively aware of a prime moving force in our culture--and had fun doing it."¹⁸

Jeannette Hanke, working with a gifted class, voiced a similar reaction. Hundreds of hours had been expended willingly and enthusiastically by a group of normally lethargic students; ". . .each student thought originally, creatively and clearly; he organized, revised and planned; he, a 'prima donna,' had to relinquish his desire to dominate and had to cooperate with others in order to create an artistic whole."¹⁹

Ronald Lycette, a freshman English instructor at Bemidji State College in Minnesota, directed his students in relating visual and verbal composition by producing interpretive films of short lyrical poems. He observed as the students discovered for themselves the dynamic process of the imagination. They learned basic principles of composition, how to order their thoughts and make them concrete, how to prune irrelevant details, and how to correlate materials.²⁰

¹⁸David Babcock, "A Way to Inexpensive Classroom Movie Making," English Journal, Vol. 56, (March, 1967), pp. 469-70.

¹⁹Hanke, op. cit., p. 125.

²⁰Ronald L. Lycette, "Film-Making and Teaching Composition," Minnesota English Journal, Vol. 6, (Spring, 1970), pp. 25-32.

The successes of the 12th and Oxford Street Film-Makers Corporation were wide-ranging. Not only did they become a competent movie crew, they proved to their community that it was possible to be your own landlord. Several of the corporation members elected to drop back into school. The Philadelphia Board of Education promised a work-oriented high-school-equivalency program, starting in September of 1968. The curriculum was plugged into the corporation's enterprises: English composition as it applied to scriptwriting and contract wording; math as it aided bookkeeping and making settlements, and so on. Harold Haskins, the corporation's advisor, identified the key to the project's accomplishments: "We've plugged in success . . . The natural leadership structure of the hostile teenage gang . . . must be recognized and used in its natural context--positive leadership in the community and the schools."²¹

William Richardson watched the APPALSHOP project grow from the confines of a deserted tire store to the security of a self-supporting film production and media center. Richardson summarized the project's most important accomplishment:

A lot of the kids weren't especially sensitive to Appalachian culture and, like most kids around here, wanted to leave the mountains. There was nothing for them here until they started learning about film production and their heritage at the same time. Now they're proud to be Appalachians and want to preserve the culture of the mountains on film. . . It's a physical fact, these young film students as a group are coming back to live in the mountains. A personal self confidence that they will have a successful experience runs deep in a lot of them. They are gaining a sense of control over their destinies.²²

It would be misleading to suggest that all film making projects have met with complete success. The PCP project at Lincoln Junior High

²¹Ackermann, op. cit., p. 31.

²²Murphy, op. cit., p. 15.

School in Washington, D. C., for example, was faced with several seemingly immovable obstacles. The introduction of the film making course caused problems in scheduling. A solution involving the loss of two teachers' planning periods resulted in their leaving the program. Scheduling problems also required that the students meet in a temporarily vacated room. Thus, several valuable minutes of each fifty-minute class period were consumed with setting up and subsequently putting away equipment. Other teachers on the staff questioned the validity of the film program. They suspected such a heavy use of films to be the "lazy man's way out." A teacher-student conflict arose over the issuance of grades. The teachers felt the course should not be restricted by grades; many of the students were disappointed, as they felt the films were among the best work they had done in school. An overwhelming work load found the teachers exhausted and impatient by the time the film course was taught each day. The most basic problem, however, was a lack of discipline--a general chaos--a problem that no innovative program could have solved on a limited basis.²³

Yet, even the directors of the PCP project felt that the successes overshadowed the failures. There were moments when the students were "turned on" in a way they perhaps had never before experienced. Individuals were proud of their new knowledge and proud that they had not broken any equipment. Each class member had a chance to play several roles--director, actor, cameraman--and he could feel equally important in giving and taking orders. The more assertive students began to understand the limits of the camera and experimented with several novel ideas. The teachers directly concerned with the project developed their skills through

²³Jantzen, op. cit., pp. 9-12.

repeated trial and error. At the end of one-and-a-half years they were asking more open-ended questions and had begun to observe and assist one another. Most importantly, they enjoyed a rare satisfaction in seeing their students achieve. As one teacher commented, "Ziggie never knew success in school before he directed the shooting of a horror movie."²⁴

A survey of the literature revealed that film making courses and projects have invaded school and community. Students have responded well to the many "hands-on" activities. The majority of participants seemed to agree with Sister Bede Sullivan: "No one associated with the movie-making project at Lillis High School--students, instructor, administrators, parents--wants to return to the pre-movie stagnation of the English program."²⁵

²⁴Ibid

²⁵Sullivan, op. cit., p. 435.

Chapter 3

A FILM MAKING COURSE PROPOSAL

The planning of any new course involves many decisions, especially if that course is innovative, and more especially if it is expensive. The planner is responsible for surveying the literature to learn what similar projects have been initiated in other school systems. He should consider visitation to other schools to directly observe similar projects in action. Tested theories of learning, garnered through professional reading and teacher education, must always be forward in his mind. In the final analysis though, the planner must consider the unique characteristics of his own local situation, write his objectives accordingly, and propose what he feels to be a workable outline.

In the first part of this chapter several pertinent questions are considered, questions that might be asked by an administrator or a curriculum council. Based upon a review of the literature, alternative answers to those questions are offered. The remainder of the chapter contains the rationale, objectives, and course outline for a proposed student film making curriculum.

One of the first questions that must be considered concerns the length of the course. Perhaps the place to begin is to ascertain what steps are involved in the production of a film. One author offered the following series of details as a guide to group film making: group organization, selection of a subject, research, script writing, creation of story boards, rehearsal, construction of props, scenery and costumes, actual filming, processing, initial editing, group evaluation,

refilming (if necessary), re-editing, recording of dialogue, addition of music, titling, final evaluation, and public showing.¹ Certainly no student or group of students could hope to adequately complete such a series of procedures in a few days. Add to this the fact that the student who chooses to animate may have to compose thousands of individual frames in order to produce a short film. It is understandable that of the film projects discussed in Chapter 2, none were completed in less than eight weeks. Most instructors recommended that nine to eighteen weeks be available for formal film making classes.

Instructors were equally agreed concerning the problem of class size--it should be as small as possible. Yet, their classes, as actually conducted, varied widely with respect to student enrollment. The Pilot Communities Program (PCP) in Washington, D. C., a funded project, reported a student/teacher ratio of five to one.² More common were projects such as the one conducted at Lillis High School in Kansas City, Missouri, which involved seventy-six students and one teacher.³ Most instructors agreed that, considering the creative nature of the film project and the normally limited equipment inventory, a basic recommendation would be to limit individual class sizes.

The author-instructors sampled were much less agreed concerning how to teach a film making course. Conflicting opinions were stated

¹Phillip Lewis, "Film-making Project Nudges Students into Thinking Positively About Themselves," Nation's Schools, Vol. 90, (September, 1972), p. 68.

²Gerrie Jantzen, ". . .And Whatever You Do, Don't Break the Camera . . .A Study in Educational Change," (Newton, Massachusetts: Education Development Center, Inc., 1971), p. 3.

³Sister Bede Sullivan, O.S.B., "Making Movies in High School," English Journal, Vol. 54, (May, 1965), p. 433.

regarding the showing of commercial films. Paul Carrico, for example, argued that the best student films have grown out of imaginatively conceived and well-executed film study programs. He observed that young film makers conceive their first efforts "on the scale of something as grand and daring as the sequel to The Ten Commandments."⁴ He recommended that a well-sequenced exposure to the short film form be used to help the student find the proper idiom for expressing his view of the world.

Several instructors shared Carrico's feelings and planned their courses accordingly. A typical course was that of Mary Daley who conducted a semester of film making at Thomas Jefferson High School in Council Bluffs, Iowa. The first nine weeks of the course involved the screening of several films with subsequent discussions. Daley was concerned that her students have a basic understanding of the structure and the language of the film art. With that background they spent the last nine weeks learning the technical aspects of film making through actual production.⁵

On the other hand, some teachers were fearful that too much exposure to the work of others might be too formative and a hindrance to the purity of the individual's expression. Ali Elgabri observed that many student films were dull and unimaginative. He stated his belief that creativity and freshness may actually be inhibited by early exposure to professional screenings, thus leading to mere imitation.⁶

⁴Paul Carrico, "Student Filmmaking Why & How," Media and Methods, Vol. 6, (November, 1969), p. 41.

⁵Mary E. Daley, "A Happening? Creative Film-Making Resource Unit," 1969, pp. 1-47. (ERIC No. ED 041 006)

⁶Ali Elgabri, "Teaching Film Making in the University," Audiovisual Instruction, Vol. 15, (November, 1970), p. 37.

The problem of how many commercial films to show and when to show them must be considered carefully and resolved by the individual teacher. As Carrico stated: "Under the guidance of a competent teacher, either the saturation or the starvation philosophy can be successful, depending on the visual sophistication and motivation of both student and teacher."⁷

The methods of teaching the techniques of film making also vary, ranging from tightly controlled situations with teachers serving as film "foremen," to free-reigned environments where students have complete freedom. Again, the unique characteristics of each situation ultimately depend upon the objectives and the personality of the individual teacher.

Paul Carrico identified three approaches to teaching film making.⁸ A step-by-step approach has been used successfully, with the teacher carefully guiding the students through the maze of mechanical skills. Complete mastering of all technical aspects is required before the student is permitted to express himself fully on film. Such a process might be compared to the teaching of grammar as a way of helping a student learn to write.

A second approach might be labeled the "apprentice" method. The teacher controls every aspect of a film that is primarily his own. The students assist the teacher in the production and experience all the skills, thrills and frustrations of having participated in a well-made film. Carrico warned that such an approach tends to be craft-orientated, but he added that the rare creative teacher can usually deter students from a preoccupation with hardware.

⁷Carrico, op. cit., p. 42.

⁸Ibid.

Carrico's own approach to the teaching of film making was presented as a third approach:

The "cool" film teacher perceives himself primarily as an adult advisor, hardware expert, or the one who makes film stock, camera, editing equipment and production facilities available and leaves the student censor-free to deal with reality around him as best he can.⁹

The fact that so many different approaches to teaching have proved successful reveals that there is no definite right or wrong instructional method. Method must be secondary to the personal enthusiasm and resourcefulness of the teacher. Most usually, teaching method is dictated by class size, length of the course offering, and availability of equipment and facilities.

Rationale

For many people, the suggestion of a film making course connotes permissiveness and a general waste of time and money. To some of these people the word "film" is synonymous with the phrase "feature film," and their experiences with commercial, feature films during the last few years may have been negative. These people are skeptical of what they feel is a proposal to introduce Hollywood glamour into the school.

Likewise, many teachers and administrators question the validity of a course devoted to viewing and making films. They know that too often, in the traditional classroom, films have been used as an excuse for a lack of lesson preparation. Many teachers became frustrated with equipment and scheduling early in their careers and stopped using films long ago. Their recollections of black and white training films raise their doubts further as to why anyone would want to build an entire course around a film medium.

⁹Ibid.

It is to these people that the curriculum planner must address himself. Any innovative course must have the support of the community and the school staff in order to survive.

The following statements are offered as a rationale for the initiation of a student film making course on the secondary level. The statements represent a consolidation of the ideas expressed in the aforementioned literature (Chapter 2).

A course in student film making:

- (a) will provide the student with new methods of expression that may be used as supplements or in place of traditional print-oriented assignments.
- (b) will help the student to develop criteria for aesthetic awareness and thus help him to become more analytical and more critical of the mass media.
- (c) will encourage student participation at all levels.
- (d) will provide the student with basic experiences in scriptwriting, visual composition, and editing.
- (e) will introduce the student to an appreciation of film as an art form.
- (f) will offer the "non-verbal" student a new medium for expressing his creative thoughts.
- (g) will introduce several career opportunities (e.g., photo dealer, film processor, theater manager, cameraman, sound technician, scriptwriter, etc.).
- (h) will provide a new avenue for communication with parents (i.e., through checkout of equipment to students).
- (i) will provide the student with the basis for a life-long avocation.
- (j) will give the student experience in planning and organizing.
- (k) will offer the student a chance to increase his visual perception.
- (l) will provide the student with the technical information necessary to understand the camera, a major device of communication.

- (m) will provide the student with the opportunity to increase his vocabulary.
- (n) will provide trained projectionists to aid teachers in classroom presentations.

Behavioral Objectives

Every curriculum innovator has objectives or goals in mind. But merely having them "in mind" is not enough. First the objectives must be stated clearly and unequivocally. Then, procedures, content, and methods must be selected that are relevant to the stated objectives. Finally, the student's performance may be measured or evaluated according to those goals.

The following objectives are stated in behavioral form as outlined by Robert Mager. Each objective identifies a behavior act, defines the important conditions under which the behavior is to occur, and defines the criteria of an acceptable performance.¹⁰ At various times throughout the course, the following objectives will be used to evaluate the progress of the students.

Presented with regular 8mm, super 8mm, 16mm, and 35mm films the student will select the appropriate projectors, and will be able to thread, project, and rewind the films according to the directions presented in class. Each film will be threaded, framed, and focused within a maximum of four minutes.

Given a list of fifteen characteristics of motion picture projectors, the student will be able to identify eight features that distinguish the 35mm sound projection unit from the 16mm sound projector.

Given a set of directions and appropriate supplies, the student will be able to construct a pinhole camera. The completed camera will be capable of producing a recognizable image.

¹⁰Robert F. Mager, Preparing Instructional Objectives, (San Francisco: Fearon Publishers, 1961), p. 53.

Given a set of directions and appropriate supplies, the student will be able to construct a zoetrope. When revolved, the image on the inside of the zoetrope will appear to move.

Supplied with clear leader, black leader, felt pens and a stylus, each student will draw or scratch directly on film (16mm) to produce an animation or op-art design. When run through the projector, the design will create rhythmic patterns.

Given a three by five inch scratch-pad, the student will be able to compile a flip-book with a minimum of seventy-five individual cels. When "flipped" the book will reveal a smooth and continuous action sequence.

Given a Sony portable videotape recorder, a camera, a playback unit, a monitor and a reel of one-half inch video tape, the student will be able to thread the recorder, shoot thirty seconds of picture, and play back the sequence on the monitor. The recorded picture will incorporate one zoom, one pan, and will be correctly focused.

Given a diagram of a typical super 8mm movie camera, the student will be able to correctly identify and explain the function of all basic camera parts.

Without the aid of references the student will be able to list ten steps in the production of a local television news broadcast.

Presented with a group of photographs, the student will be able to achieve ninety per cent accuracy in distinguishing the photos with good composition from those with poor composition.

Given a short narrative, the student will be able to construct a story board consisting of simple line drawings and appropriate captions. The story board will contain at least ten separate frames.

Given a diagram showing the position of the subject and his immediate environment, the student will be able to indicate the placement of lights and camera in order to obtain four different effects (back-lighting, portrait lighting, etc.).

From a list of ten situations, the student will choose five and will be able to explain the technical "magic" necessary to produce each desired special effect.

Without the aid of references the student will be able to explain the steps necessary in producing sound synchronized with picture.

Without the aid of references, the student will be able to list eight features to look for when buying a movie camera, five features to look for when buying a movie projector, and five features to check when purchasing a tripod.

Given several separate links of super 8mm film, the student will be able to correctly use mylar splicing tape. The spliced film will run smoothly through the projector and will not break under normal stress.

After viewing a short film such as Dream of the Wild Horses, the student will be able to list and discuss at least ten different aspects of the film (camera angles, lighting, editing, etc.).

Given the use of a super 8mm camera, and editor/splicer, and super 8mm film, the student will be able to produce a silent movie. The completed movie will be at least four minutes in length and will have gone through a formal editing process.

Course Outline

The proposed film making course, as it is presented here, is the product of many revisions. Several alternatives were considered in an attempt to satisfy three primary goals: involve as many students per term as possible; include several rental films and field trips; and still keep the cost at a minimum. Several problems were encountered. A nine-weeks course with a limited enrollment of twelve students would have allowed a total of forty-eight students to receive instruction by year's end. However, nine weeks was considered too short a time to include all technical aspects of film making and several films and field trips. In addition, four nine-week courses would have required four separate rentals of each film and four separate sets of arrangements for each field trip. A semester course, on the other hand, would have offered ample time for activities and would have cut film rental and field trip expenses in half. In order to reach forty-eight students, however, the course would have had to enroll twenty-four students each semester--a number regarded as unmanageable considering the maximum amount of equipment that would probably have been available. The structure of the entire course depended on the resolving of these conflicts.

The course outline, as presented on the following pages, appears to solve those particular problems. It is proposed that the course be offered as a semester curriculum, and that enrollment be limited to twenty-four students per semester. Those twenty-four students would be divided into two groups. Section "A" would meet on Monday, Wednesday, and Thursday; Section "B" would meet on Tuesday, Wednesday, and Friday. Such an arrangement would require that the lesson presented on Monday to Section "A", be repeated on Tuesday for Section "B". The two groups would meet together on Wednesday, with the day reserved for films or field trips. The activity scheduled for Section "A" on Thursday would be repeated for Section "B" on Friday. Thus, each student would meet for three class sessions each week. Ideally, space would be provided for the student to work independently on his two free days.

Such an arrangement would allow the instructor to work more closely with the students in the Monday/Tuesday and Thursday/Friday laboratory sessions. With the smaller class sizes, more equipment would be available per student. The large group meeting on Wednesday would help minimize the cost of film rentals and field trip transportation.

In addition, the following suggestions are made:

- (a) Enrollment for the class should be limited to juniors and seniors. It is felt that these students might adapt better to the erratic schedule.
- (b) A course in film appreciation should be offered in addition to the course proposed here. Neither course should be prerequisite to the other, but students should be encouraged to enroll in both.
- (c) No restrictions should be imposed concerning grade-point eligibility. Since a large portion of the class work would be on an independent basis, all levels of student ability should be acceptable for enrollment.
- (d) The course should be available on an optional graded or pass/fail basis.

The course outline presented below offers suggestions for activities and class discussions for an eighteen-week period. The activities described are based on the behavioral objectives stated earlier in this chapter.

First Week:

Monday/Tuesday: As an introductory activity, have the twelve students form two concentric circles. As the six couples face each other, each person should take notice of his partner's physical features and dress. After fifteen seconds, have the couples stand back to back and ask each person to alter three things about himself (e.g., remove a ring, untie a shoelace, etc.) Have the couples face each other again, each one trying to determine what has changed. At the end of two minutes ask the inner circle to rotate one person to their left; repeat the procedure with the six new couples. Have each person keep score of his visual perceptiveness.

Based upon a previous survey of high school students¹¹ prepare slide transparencies of popular feature films. Show the slides and ask the group to comment on what they remember as the highlights of the individual films.

Wednesday: Show the film, Kodak Teen-Age Movie Awards. (Order information and a brief annotation are given for each film in Chapter 5).

Administer a written pre-test based on the course's behavioral objectives.

Give each student a copy of the course syllabus including the stated behavioral objectives. Briefly discuss the syllabus.

Thursday/Friday: Have each student begin one of two possible projects: (a) construct a pinhole camera,¹² or (b) construct a zoetrope.¹³

¹¹Based on a survey of high school juniors and seniors conducted by the writer at Manhattan High School, Manhattan, Kansas in March, 1973.

¹²Eastman Kodak Company, How to Make and Use a Pinhole Camera, (Rochester: 1971)

¹³Thomas B. Goodkind, "Creative Involvement with the Media," Connecticut English Journal, Vol. IV, (Spring, 1972), p. 9.

Second Week:

Monday/Tuesday: Discuss with the students the physical properties of film.¹⁴

Have the students examine the various film formats: regular 8mm, super 8mm, 16mm, and 35mm. Discuss with the students the origin and uses of each film size.¹⁵

Have the students examine various kinds of film projectors.

Wednesday: Take the students on a field trip to a local theater. Ask the theater manager to demonstrate the projection unit and to discuss unique problems (e.g., booking of films, advertisements, etc.)

Thursday/Friday: Demonstrate for the students the proper methods of threading, framing, focusing, and rewinding. Demonstrate each procedure on a 35mm filmstrip projector, a super 8mm film loop projector, a super 8mm reel-to-reel projector, a 16mm sound projector, and a 2" x 2" slide projector.

Show either of two instructional films, Facts About Film or Proper Print Handling.

Have the students practice operating the various projectors. During the remainder of the course the students should be responsible for handling all rental films.

Third Week:

Monday/Tuesday: Have the students turn in their first assignment, either a pinhole camera or a zoetrope.

Show the instructional film, How to Make a Movie Without a Camera.

Have the students begin a film by drawing or scratching directly on film leader or on old, discarded films. The students may draw and paint on clear leader, and scratch the surface of the black leader or old film.

¹⁴Edward Pincus, Guide to Filmmaking, (Chicago: Henry Regnery Company, 1972), pp. 56-61.

¹⁵Kirk Smallman, Creative Film-Making, (Toronto: Bantam Books, 1972), pp. 5-8.

Wednesday: Show the stimulus film, A Film About Film Making.

Have the class divide into small groups. Give each group a hypothetical situation that is to be filmed. Ask the group to make a detailed list of the steps that will be necessary in order to complete the filming.

Thursday/Friday: (For the next seven weeks the students will be helping the instructor produce a film. Following this "apprenticeship," the students will begin making their own films. Section "A" and Section "B" will each make a film. The Thursday/Friday sessions of each week will be reserved for the film project.)

Have each student bring to class an idea for a group film. Ask each student to submit his idea to the other class members. Have the class vote by secret ballots. Announce that the winning idea will be filmed by the class with the instructor acting as the director.

Fourth Week:

Monday/Tuesday: Show the stimulus film, The Eye Hears, The Ear Sees, as an introduction to film animation.

Have the students continue working on their "draw and scratch" projects.

Provide a paper scratch pad for those students who have completed previous assignments. Have them construct a flip book with at least seventy-five separate cels.¹⁶

Wednesday: Take the students on a field trip to a local university. Ask the graphic artist in the instructional materials center or in the extension services division to demonstrate professional animation techniques.

Thursday/Friday: Divide the class into small groups. Ask each group to develop a script for the film that will be produced. Discuss as a class the various sequences that sound most effective.

(After the fourth week, any student who wants, may check out equipment and practice filming on his own. However, he must supply his own

¹⁶ William Kuhns and Thomas F. Giardino, Behind the Camera, (Dayton: George A. Pflaum, 1970), pp. 105-108.

film. The film allotted to him through the course must be reserved until the second nine weeks.)

Fifth Week:

Monday/Tuesday: Have the students turn in their "draw and scratch" films.

Show the instructional film, Basic Film Terms: A Visual Dictionary.

Demonstrate to the students the operation of the portable videotape unit. Emphasize proper handling and maintenance of the equipment. Have each student practice threading the tape, recording an image, and playing back the image.

Wednesday: Show the instructional film Alexeieff at the Pinboard, and the stimulus film Night on Bald Mountain.

Ask the students to suggest several ways of producing animation (e.g., paper animation, clay animation, live animation, etc.)

Thursday/Friday: From the script that was prepared a week earlier, have the class develop a story board. Divide the students into groups, and ask each group to prepare a story board consisting of at least ten different cards. Have each group present their ideas to the class. As a class, consolidate the many ideas into one workable sequence.¹⁷

Sixth Week:

Monday/Tuesday: Use a videotape prepared by the instructor to test the students' knowledge of camera shots. Ask the students to identify a dissolve, a tracking shot, a pan, a close-up and others.

Have each student practice using the videotape machine. If possible, take the group outside so that a variety of scenes is possible. Later, in the classroom, encourage the students to evaluate the practice tapes.

Wednesday: Take the students on a field trip to an area television studio. Ask the studio employees to explain the steps involved in preparing for

¹⁷ Movies With A Purpose, (Rochester: Eastman Kodak Company, 1971), pp. 6-7.

a live evening news broadcast as contrasted with the transmission of a network broadcast.

Thursday/Friday: Have the students use the story board prepared a week earlier as the guide for shooting the movie with the videotape recorder. Let as many of the students serve as cameraman as time will allow.

Seventh Week:

Monday/Tuesday: Use several different models of cameras to show the students basic similarities in design and function.

Give each student a copy of the instruction guide provided for the movie camera that will be used in class. Ask the students to read the guide carefully and to practice operating the camera.

Wednesday: Show the stimulus film The Red Balloon.

Thursday/Friday: Use the final draft of the story board to shoot the group movie with super 8mm film.

Eighth Week:

Monday/Tuesday: Discuss with the class the problem of composition. Use a large white frame and a variety of still-life settings to illustrate good and bad composition.

Wednesday: Use 2" x 2" slides to show the class examples of good and bad composition. Try to incorporate slides of famous paintings and famous photographs. Ask the students to discuss why the artist chose a particular frame of composition.

Thursday/Friday: Have the students view the processed film that was photographed a week earlier. As a class, discuss how the sequences could best be edited.

Demonstrate the splicing of super 8mm film using mylar splicing tape.

Ninth Week:

Monday/Tuesday: Ask each student to bring a group of well composed pictures. These might be his own drawings or photographs, or pictures cut from magazines. Have the students arrange the pictures in a sequence and write an appropriate script.

Wednesday: Have the combined classes view each other's completed film.

Ask each student to write a short critical review of one of the films.

Thursday/Friday: Administer a nine-weeks evaluation, based upon the behavioral objectives stated earlier in Chapter 3.

Tenth Week:

Monday/Tuesday: Show the instructional films, Motion Picture Production--Continuity I and II.

Show segments of television shows taped on the videotape recorder. Ask the students to identify examples of continuity as brought out in the films.

Wednesday: Give each student a worksheet with hypothetical situations described. Ask him to show how the situation might be filmed through pictures or through a written explanation.

Thursday/Friday: (For the next nine weeks, the student will spend the Thursday/Friday session working on his film. Certain deadlines must be met during the nine weeks. Otherwise he is free to work as he pleases.)

Suggest that the students begin working on a script and story board.

Eleventh Week:

Monday/Tuesday: Show the instructional film, Motion Picture Production--Basic Lighting.

Set up at least three lighting problems (e.g., still life, portrait, etc.). Divide the students into small groups and let them use reflectors and one hundred watt light bulbs to achieve various lighting effects.

Wednesday: Take the students on a field trip to Centron film studio. Ask the studio personnel to give a tour of the facility and to discuss with the students the development of a movie from original concept through filming.¹⁸

¹⁸Based on personal correspondence between Arthur H. Wolf, President of Centron Corporation, and the writer.

Thursday/Friday: Have the students turn in the completed story boards. Suggest that they work on titles or any other graphics that will appear in their films.

Twelfth Week:

Monday/Tuesday: Discuss with the students the use of special effects. Use examples of feature movies such as 2001: A Space Odyssey¹⁹ to show how lighting and lenses can be used to create visual illusions.

Use a videotape prepared by the instructor to illustrate various special effects. Ask the students to try to explain how the effects were achieved.

Wednesday: Show the film, The Making of Butch Cassidy and the Sundance Kid.

Thursday/Friday: Suggest that the students practice shooting their films using the videotape recorder. Several of the students will be involved with other students' projects at this point. Each director will be needing cameramen, lighting and stage crews, and actors and actresses.

Thirteenth Week:

Monday/Tuesday: Discuss with the class the varied techniques of adding sound to films.

Have the class listen to the audio portion of a videotaped television show. Have each student write a description of the visual images that he feels are appropriate to the sound tract. Replay the videotape to reveal the sound and picture as originally televised.

Have the students experiment with various sounds on a tape recorder. Ask them to prepare a tape containing five to ten sound effects.

Wednesday: Show the instructional film, Making A Sound Film.

Ask Section "A" to play their sound effects tape for Section "B" and vice versa. Have the students try to determine what the sounds represent and how they were produced.

¹⁹Jerome Agel (ed.), The Making of Kubrick's 2001 (New York: The New American Library, 1970), pp. 1-367.

Thursday/Friday: Suggest that all students be involved with filming.

Fourteenth Week:

Monday/Tuesday: Ask that an area television studio save the scrap footage from their news films. Divide the students into small groups and give each group several dozen feet of film. Have them cut the film pieces into even smaller pieces and then splice these together. Encourage the groups to trade pieces of film and to periodically view their creations on the editor.

Wednesday: Show the instructional film, Film Editing-- Interpretations and Values.

Show the stimulus film Ski The Outer Limits.

Thursday/Friday: Ask that all filming be completed and that each student's films be placed in mailers ready for processing.

Fifteenth Week:

Monday/Tuesday: Have the student groups complete the editing and splicing of the scrap footage. Suggest that each group use a tape recorder in an attempt to synchronize a sound track.

Wednesday: Have the students begin planning the details of a film festival. Groups will need to be formed to work on publicity, ticket sales, programs, facility arrangements, etc.

Ask the students in Section "A" to play their spliced films for the students in Section "B" and vice versa.

Thursday/Friday: Have the students view their processed films and begin editing and splicing.

Sixteenth Week:

Monday/Tuesday: Visit the darkroom of the school's journalism department. Ask for a demonstration of the basic processing of black and white prints.

Wednesday: Take the students on a field trip to a nearby photo processing plant. Ask the personnel to show the students the processes involved in developing movie film.

Thursday/Friday: At this point, students will be in all stages of finishing their films. Some will be editing; others will be adding sound. Remind the students that all final copies of films will be due the following Monday or Tuesday.

Those students who have finished their films will need to work on the final details of the film festival.

Seventeenth Week:

Monday/Tuesday: Ask for the final copies of the student films.

Have each student prepare a short report on some aspect of film making. Provide the students with a list of possible topics and encourage reports of a historical nature. Use this activity as an opportunity to show the students the various resource books and periodicals available for future reading.

Wednesday: Have the students conduct a rehearsal of the film festival, including complete projection of each film.

Thursday or Friday evening: Present a public showing of all student films. Make sure that all students are involved in some aspect of the film festival.²⁰

Thursday/Friday: Administer the post-test for the course, based on the behavioral objectives stated earlier in Chapter 3.

Eighteenth Week:

Monday/Tuesday: Conduct a discussion of careers in film making. Make available to the students pertinent information concerning such diverse careers as theater managers, photo processors, directors, cameramen, sound and lighting technicians, hair dressers, etc.

Wednesday: Show the stimulus film Dream of the Wild Horses.

Ask each student to write a critical reaction to the film, including every aspect of film evaluation that he feels is relevant.

²⁰Some Suggestions for Conducting a Film Festival, (Rochester: Eastman Kodak Company, 1971), pp. 1-14.

Thursday/Friday: Review the course with the students and ask for critical comments.

Additional Activities: The following paragraphs include descriptions of various activities that might be used to supplement a film making course.

Rick Trow Productions of Philadelphia, Pennsylvania, has joined Eastman Kodak Company to present a program entitled "Science Meets Art: The World of Photography." The touring multimedia show, intended for junior high and high school audiences, presents a film demonstration of the use of photography in various fields, shown by two projectors on a double screen and accompanied by live narration. The second part of the show includes a live demonstration of how a film is produced with student volunteers from the audience performing as actors and cameramen in an Old West script. The film is processed and returned to the school for viewing. A film making class might want to be responsible for bringing the presentation to the school as an optional assembly.

Competition for awards motivates some students to try harder. The Kodak Teen-Age Movie Awards offer prizes from \$25 to \$150. Categories for entry include 8mm, super 8mm, and 16mm films in color or black and white, with or without sound. There are no entry fees. Complete information can be obtained from Department 840 of Eastman Kodak Company in Rochester, New York. Suitable films that win Kodak Teen-Age Movie Awards are automatically submitted for CINE competition, with Kodak paying the entry fee. CINE (Council on International Non-Theatrical Events) is a voluntary, non-profit organization established to coordinate the selection of the U. S. non-theatrical, short subject, and television documentary motion pictures for submission to overseas film festivals. Winners receive CINE Golden Eagles or CINE Eagles, and their films are qualified to

represent the United States abroad. CINE then assumes the responsibility for handling the complicated details of submitting its Golden Eagle and Eagle films to appropriate international events.²¹

Of the many companies now distributing short experimental films, probably Pyramid Films Corporation of Santa Monica, California, is best known. Their catalog includes such titles as An American Time Capsule, Chickamauga, Clay, Dream of the Wild Horses, Help! My Snowman's Burning Down, Omega, and many more. Each of these films has been recommended by professional film makers as excellent stimulus films for film appreciation and film making classes. In the past, Pyramid Films have made arrangements with some schools to supply one or two short films each week on a non-fee basis. In return, the schools are asked to screen the films before small student audiences. At the end of the semester, a poll is taken to determine which films the students feel is most worthy of purchase. The school system then purchases a minimum number of films for its permanent film library. Such an arrangement would provide several excellent stimulus films for the film making course and would lay the foundation for a quality-stocked district film collection.

²¹Steven D. Barley, Guide to Selected Student Film Awards, (Rochester: Eastman Kodak Company, 1970), pp. 1-3.

Chapter 4

EQUIPMENT

One visit to the modern photographic supply store is enough to convince the consumer-conscious shopper that he must educate himself before investing. Dozens of models of cameras with dozens of different prices sit beside scores of projectors, screens, tripods, filters and photofloods. It is easy to assume that the best pictures will be produced with the most intricate equipment--the more knobs to turn and the more buttons to push, the more magical the final outcome. Consumer reports tell us this is not true. More often, the best buy is the less inexpensive and simpler model.

Obviously, the curriculum planner, preparing to outfit his classroom as a movie workshop, must engage in extensive reading in order to know what basic features to ask for in purchasing equipment. Should he buy 8mm or 16mm cameras? What more should a tripod do than hold a camera? How about lights--are several high-intensity photofloods really necessary? The shopper not armed with relevant questions and a few predetermined answers may find himself armed instead with expensive and superfluous equipment.

It is not the purpose of this brief chapter to present a lesson on the use of film making equipment. Countless books are available concerning that subject. Neither will specific model numbers or prices be mentioned. That information might become obsolete tomorrow. Instead, recommendations will be made as to basic equipment features that should be available for a student film making course. Suggested methods for testing equipment

before purchase will also be given. It is left to the reader to consult current periodicals such as Consumer Reports or Modern Photography to learn what specific models are being recommended.

Film Format

The gauge of motion picture film is the measurement of the width of the film. The decision as to which gauge film to use is perhaps the most important single technical decision facing a film maker. This decision affects the cost, the quality of both picture and sound, and ultimately, the size of the audiences who see the film.¹ Four different gauges of film will be considered here--regular 8mm, super 8mm, single 8mm, and 16mm.

Sixteen millimeter film offers the film maker several advantages. The image per frame is four times the size of a standard 8mm frame, resulting in a more sharply projected picture, and a picture with less grain. Being a wider film, the 16mm footage is easier to edit and splice. High quality duplicate prints can be made easily from 16mm films. The wider film can be projected successfully on large screens, whereas the narrower 8mm films are limited to a projected image size of six feet across.

Why then, with so many advantages, is 16mm film not the film most used by amateurs? The most immediate reason is one of cost. The cost of 8mm film and processing is one-third to one-half that of 16mm. Initial purchase price and repair bills are also much smaller for 8mm cameras. The larger size and the increased gadgetry of the 16mm camera allow the photographer a wider range of optical effects, but these two

¹Edward Pincus, Guide to Filmmaking (Chicago: Henry Renery Company, 1969), p. 13.

factors limit the camera's effectiveness with students. Heavy cameras are less mobile, and too many knobs and buttons are often intimidating.

The 8mm film, because of its lower cost, is the format most often used by student film makers. The next question: which kind of 8mm film is most practical? The old, amateur, standard used to be regular 8mm (alternately called double 8, standard 8, and cine 8). Double 8mm film came in twenty-five foot rolls, and had to be threaded, run through the camera, flipped over, rethreaded and run through again in order to obtain fifty feet of exposure. In the mid-sixties a great improvement was offered in 8mm films. By using smaller perforations, a picture fifty per cent larger than the regular 8mm picture could be gained, resulting in a brighter and sharper projected image. The new format films were called single 8 and super 8. Both single 8mm and super 8mm have the same film format and are compatible in every way except for the cameras they require. Since they come in different cartridges, they cannot be used in the same cameras (with the exception of a few models).

The choice then is between regular 8mm film, which is still sold in many camera stores, single 8mm film, or super 8mm film. The two cartridge films are obviously more convenient than the regular 8mm reels. And, because cameras and film in the single 8mm format are only supplied by the Japanese manufacturer, Fujica, super 8mm film is the practical choice. As soon as Kodak introduced the super 8mm format, most United States' manufacturers designed their cameras accordingly.

In recent months, Kodak has made another important improvement in cartridge films giving super 8 a further advantage over other formats. A new Ektachrome 160 film has been made available. This new film is far more sensitive than other commonly available super 8 color films and

allows movies to be taken indoors without the use of special lights. When used in the new Kodak XL-series of cameras, the sensitive film allows the photographer to capture scenes illuminated by candle light, or other dim light sources.

Cost, convenience, and versatility dictate the use of super 8mm film by beginning student cameramen. This decision then limits the choices that must be made concerning cameras, projectors and editors.

Cameras

Manufacturers of movie cameras provide the film maker with bewilderingly varied equipment. Camera prices range from thirty dollars to the several thousands, and the highest price-tag does not necessarily guarantee the highest quality. Cameras are frequently encumbered by unneeded accessories which raise their cost.

Consumer Reports tested cameras in the one hundred to two hundred dollar range.² Their checklist included several "standard" features and some features they labeled as "necessary luxuries." Most of the cameras tested by Consumer Reports were reported as having the following basic features: a standard filming speed of eighteen frames-per-second, a built-in daylight filter, necessary with Type A films, the capacity to accept super 8mm film cartridges, a pistol or other type of grip, a cable release socket, a tripod socket, a film footage counter, and a focusing eyepiece on the viewfinder that allows the user to compensate for near- or farsightedness.

Two camera features were described as "necessary luxuries," those being an automatic exposure control and battery-powered film drive.

²"Low-Priced Movie Cameras," Consumer Reports, November, 1972, pp. 736-743.

Most 8mm cameras now come equipped with automatic exposure control consisting of a photocell that measures the light either through the camera's lens or through a separate housing and makes the necessary aperture adjustments automatically. To the amateur cameraman, automatic exposure control is a time-saver and a film-saver. Moving from one lighting condition to another, he has no time to bother with aperture settings. When the film maker is shooting carefully planned and controlled shots however, he may want to manually control the amount of light reaching his film. In that case a manual override of the automatic system is necessary. Manual overrides and automatic meter shutoff provisions are two features that the buyer may consider optional.

Consumer Reports emphasized though that the customer check all automatic cameras for two important features, a low-light indicator warning the cameraman of a poor exposure situation, and an automatic adjustment within the camera to accomodate films of different light sensitivity.³

Film drive mechanisms are either spring-wound motors or motors operated by battery drive. The chief disadvantage of spring-wound motors is the limited amount of film that can be shot on any particular take (about thirty seconds). Battery-powered motors can take much longer shots, do not need the constant rewinding required of a spring-driven motor, and are generally quieter. A battery power tester is considered a convenient addition to the camera.

Two camera features considered by some to be luxury items, and by others to be very necessary, are a zoom lens and a reflex viewfinder. The zoom lens is a wide angle, normal, and long lens in one convenient

³Ibid, pp. 737-739.

package. An electrical push button or a manual control allows the photographer to vary the focal length anywhere within the range of the lens. The variable focal length of the zoom lens adds much versatility to the cameraman's style, although, there is a tendency--especially among beginners--to overuse the zoom. Some situations call for zooming speeds at various extremes. A popular solution to this problem is to choose a camera which has some form of manual override in addition to the power zoom. Once again, the manual override is a more expensive feature. When testing the camera, the zoom lens should be checked through its entire range to make sure that image quality does not suffer at the extreme focal lengths.

A camera has two lens systems: one for the film, another for the cameraman. Depending on the viewfinder, these lens systems can be independent of one another (as in the case of a simple 8mm camera which uses a totally separate viewfinder) or they can work together, as in the reflex lens systems. The reflex lens permits the cameraman to see exactly what will appear on the film. When the viewfinder is separate (non-reflex), there is a slight difference between the image seen through the viewfinder and the image projected onto the film. This is called parallax. Parallax becomes a serious problem when one is shooting with lenses of a long focal length, or when the distance between camera and subject is short. The processed film may reveal heads cut off and people half in the frame and half out. The separate viewfinder does have two advantages, a lower cost and the transmission of a brighter image to the eye, but the disadvantages may prove overpowering in the final evaluation. If the curriculum planner suspects that his students will be concerned with critical framing and focusing, he will be wise to invest in a through-the-lens reflex viewing system.

Other camera features worth considering include an ability to shoot film at several different speeds. Normal speed for exposing super 8mm film is eighteen frames per second. If one films at a speed greater than normal, and then projects the film at normal speed, motion will be slowed. If one films at a speed slower than normal, and then projects the processed film at normal speed, motion will be speeded up. Some cameras allow for single frame exposure. Each time the shutter is released, only one frame is exposed. The film then advances to the next frame. Variable filming speeds and single frame exposure are useful in creating special effects and in producing animation sequences. Some cameras can be adapted to receive an intervalometer, a device which permits single frame shooting at predetermined intervals. The result is a sequence of frames depicting a speeded up natural phenomenon (e.g., blossoming of flowers, sunsets, etc.). The curriculum planner might want to consider the purchase of one camera with these special features.

Consumer Reports recommends that whenever possible an arrangement should be made with the camera dealer to take the camera or cameras in question, load them with film, and shoot test footage. The camera being tested should be mounted on a sturdy tripod, and detailed scenes should be shot at various distances and at various lens apertures. The camera should be used in all possible light conditions, from bright sunlight to total darkness. Detailed notes taken during these tests can be compared with the processed film. Did the image remain sharp throughout the complete zoom range? Were all exposures correct according to the notations? Was there any suggestion of light-leakage in the camera? Even if a camera passes all the tests, it should still be protected by a sound warranty before it leaves the store.

Tripods

Hand-held camera shooting, no matter how steady, causes jiggles and bounces which show up noticeably on the screen and make the film much more difficult to view. Even though hand-held shooting has become more popular (e.g., documentaries, underground films, etc.) it is often necessary to have some sort of solid camera support. The most common camera support is the tripod which allows smooth zooms, pans, and tilts.

Consumer Reports tested several tripods and reported significant differences in the instruments' qualities.⁴ The various features that were considered included: the maximum height of the fully extended tripod, the compactness of the collapsed tripod, the weight, the rigidity and stability of the extended tripod, the smoothness and convenience of controls, the effectiveness of the leg locks, and the overall workmanship. In order to test the stability of the tripod, a camera was attached to the pan-and-tilt head, and film was exposed at different heights, different shutter speeds, different apertures, and at varying wind conditions. The processed film was placed under a microscope and examined for image resolution.

Of the tripods tested by Consumer Reports, those considered as most desirable had the following features: aluminum legs, usually with three telescoping sections; soft rubber footpads for skid-resistance on floors; retractable metal spikes for working outdoors; separate locks for pan and tilt functions; a provision for tilting the camera platform ninety degrees; an invertible centerpost to allow low camera positions;

⁴"Tripods," Consumer Reports, October, 1972, pp. 642-648.

and a device for locking the centerpost in place and thus preventing its crashing down from an extended position. It was recommended that the consumer attach his own camera to the tripod to make sure the two pieces of equipment are compatible.

Projectors

When considering the purchase of a film projector, one finds that again the market is as confusing as it is plentiful. In its tests of various projectors, Consumer Reports found a wide range in prices.⁵ Projectors offering basically the same features differed considerably in retail price. It was strongly recommended that the potential buyer carefully compare models and prices.

Most 8mm movie projectors are convertible. With the proper adjustment, they will accept super 8mm or single 8mm film or regular 8mm film. It was suggested that a convertible projector is a wise buy, even if the purchaser owns only super 8mm equipment. Many excellent films from rental libraries and private collections are in the regular 8mm format.

A zoom lens was regarded as a nice convenience. Such a lens allows the projectionist to refill the screen easily when switching from one film format to another. It is not necessary to move either the screen or the projector. A zoom lens also enables the projectionist to quickly increase the size of the screen image in order to bring out details.

Consumer Reports recommended that the following additional features be available on the projector: provision for automatic threading of the

⁵"Movie Projectors," (update), Consumer Reports, April, 1971, pp. 592-595.

film; a film gate, easily accessible for cleaning; a device for trimming the film; a framing control; a range of projection speeds; a tilt adjustment; a carrying handle; and a six to eight foot retractable power cord.⁶

As with any purchase of equipment, the consumer should operate the projector himself to best determine its capabilities. The projected image should be steady and consistently focused throughout the frame. The operation should be smooth and quiet, and there should be no annoying stray light omitted.

Editors

In order to edit, a person needs some way of viewing the film and some way of cutting it up and putting it back together in a new order. This is done with a film viewer, a set of rewinds, and a splicer. At this point in the film making process a distinct disadvantage of super 8mm film is emphasized. Because of its narrower width, 8mm film must be handled with greater care than 16mm. It is more likely to twist and break, and it unrolls more often. Eight millimeter rewinds tend to be flimsy and cannot accommodate much film. When one realizes that the average adult index finger is about 15mm wide, it is apparent that editing and splicing of 8mm film will not be simple. For these reasons it is especially important to choose a good quality action editor. The rewinds should turn easily and move the film along quickly. The viewer should present a crisp, sharp, bright image. The screen should be large enough to allow a small group of students to work together in the editing process. No nonmoving part of the editor should be allowed to touch the film. If

⁶"Movie Projectors," Consumer Reports, November, 1968, pp. 592-595.

the film is left in the gate, it should not overheat and burn. The action editor should be easy to load and should allow the person some simple means of marking a frame while it is on the viewing screen. A focusing device and a frame-line adjusting device are standard features on a viewer.⁷

The film curriculum planner should become familiar with the two methods of splicing film--splicing tape and cement splices. Each method has its own advantages and disadvantages. The bond on a properly made cement splice is very strong. When the film is cleaned the splice will hold. Tape splices are often removed during the cleaning process. Cement splices cover up less film area and are thinner than tape splices. With a cement splice, however, a frame is lost every time a change or cut is made.

A tape splice can be made much faster than a cement splice and requires much less skill to make properly. No frames are lost when the tape is peeled off and another shot is inserted. However, the splice, being much thicker than ordinary film, throws the image out of focus for an instant when the spliced frames go through the gate.

Additional Equipment

The items previously discussed in this chapter--film, camera, tripod, projector, and editor--are considered basic to any film making course. Naturally, the more equipment available, the more numerous the creative avenues that can be explored. The curriculum planner should plan to add several additional items as soon as possible. For instance,

⁷Pincus, op. cit., pp. 125-127.

a film bin is a handy accessory. Basically it is a barrel with a linen bag inserted. Suspended above the barrel is a row of pegs or clothespins on which strips of film can be placed. As shots are edited out of rolls, they can be placed on the pegs for eventual reordering. The film, as it hangs in the linen bags, is protected from dust and scratches.

No mention has been made of a viewing screen. The dimensions of the screening room should be obtained, the size of the average viewing audience should be estimated, and a decision should be made as to the appropriateness of a beaded or matte-surfaced screen.⁸

One of the first questions the student film makers will ask will be a question concerning the addition of sound to their film. The instructor may decide to limit sound tracks to those prepared on separate cassette or reel-to-reel tape recorders, although non-professional tape recorders and projectors rarely "track" at the same speed every time, thus making simultaneous sound difficult to achieve. At present, there are on the market several camera-tape recorder combinations which can be electronically locked together during shooting. These units however present problems in editing. An encouraging new development is a new line of super 8mm projectors which permit recording directly on a magnetic strip chemically bonded to the edge of the film. The feature has long been available in 16mm, but the excess cost of the projectors has kept these units out of the average schools. While the new 8mm system is not always suitable for the tight "lip sync" sound of the speaking face, it does assure exact recorded synchronization during projection-playback.⁹

⁸James W. Brown, Richard B. Lewis, and Fred F. Harclerod, AV Instruction, Media and Methods, (New York: McGraw-Hill Book Company, 1969), p. 546.

⁹Paul Carrico, "Student Filmmaking Why & How," Media and Methods, Vol. 6, (November, 1969), p. 74.

If extensive inside filming is planned, the instructor may want to consider the purchase of supplemental lighting units. Camera mounted lights are rarely of much value. Most student sets can be adequately lighted with three well-placed and inexpensive photoflood lamps. Some schools find it within their budget to purchase a kit of quartz-iodine combination flood spotlights.¹⁰ If the students will be using the extra sensitive Ektachrome 160, there will be less demand for supplemental lighting.

One company has recently released a semi-professional animation stand for schools. The unit handles paper animation, symbol animation, cutout animation, puppet animation, and even precision-registered cel animation. The unit includes a viscous-damped compound table for smooth pans and trucks in filmographic action. There is a choice of three cameras. All have zoom lenses and may be removed from the animation stand for live-action filming.¹¹

The course outline, as presented in Chapter 3, would make extensive use of videotape equipment. The initial cost of such equipment is high, but the unit can be used in all areas of the school. It would certainly not be limited to the film making class. As with all of the equipment described in this chapter, the curriculum planner and appropriate school officials would want to make careful study of all available models and then ask photographic supply dealers to submit bids.

The list of the equipment necessary to conduct a film making course is extensive, but then so are the creative possibilities offered through that course.

¹⁰Ibid. p. 72.

¹¹Ernie Pittaro, "Test Report: Oxberry Animator 8," Today's Film Maker, Vol. 2, (February, 1973), pp. 17 and 47.

Chapter 5

TEACHING RESOURCES

A Bibliography

The initiation of a film making course will probably find the average high school library ill prepared. With so many facets of film to explore, there exists a need for a substantial collection of reference books and periodicals. In the first portion of this chapter an attempt has been made to provide a list of printed resource materials. The books, pamphlets, and periodicals included here all deal with some aspect of film making. No attempt was made to include materials on film appreciation or film history. Extensive lists of books concerning feature films, film stars, film criticism, and film history and appreciation can be found in other publications. The reader is specifically referred to James L. Limbacher's A Reference Guide to Audiovisual Information, (New York: R. R. Bowker, 1972).

Many librarians with limited budgets require a favorable review for a book before allotting money for its purchase. Whenever possible, review sources have been indicated for the following books.

Books

A-Z of Movie Making by Wolf Rilla. (New York: Viking Press, 1970), 128 pp., \$6.95. A student handbook which tackles the making of a film from its initial concept through to final synchronization. Bibliography included.

An Alphabetical Guide to Motion Picture, Television and Video Tape Production by E. L. Levitan. (New York: McGraw-Hill Book Company, 1970), 797 pp., \$24.50. A complete, heavily illustrated encyclopedia of film, TV, and tape techniques. It leans toward the technical side.

- The American Cinematographer's Manual, issued by the American Society of Cinematographers Holding Corporation, Hollywood, California. \$12.50. Considered the "Bible" of the film making trade. Contains complete technical information. Reviewed by Henry Putsch in Media and Methods, February, 1970, p. 60.
- The American Film Institute's Guide to College Film Courses, 1971-72, edited by Dorothy I. Weil. (Chicago: American Library Association, 1971), 192 pp., \$3.50. A useful reference tool for those interested in college film courses and film scholarship. The book lists 427 colleges and universities offering courses in various aspects of film.
- The American Movies Reference Book by Paul Michael. (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1969), 629 pp., \$29.95. An alphabetical film encyclopedia divided into six parts: history, actors, titles, directors, producers, and awards. The book includes a bibliography and an index. Reviewed by G. D. McDonald in Library Journal, November, 1969, p. 3993.
- Behind the Camera by William Kuhns and Thomas F. Giardino. (Dayton: Pflaum/Standard, 1970), 178 pp., \$3.50. An excellent basic book for novice film makers. The authors lead beginners over the technical hurdles of production, lighting, sound, editing, camera setup, lenses, preparing the script, cost and evaluation of systems. A sample student film script is included and evaluated.
- Children as Film Makers by John Lidstone and Don McIntosh. (New York: Van Nostrand Reinhold, 1970), \$7.95. Everything a teacher needs to know to set up a film making program: the best cameras to use and how they work; equipment and methods for editing and splicing; animation and titling; sound tracks; classroom viewing and more elaborate presentations before audiences.
- Creative Filmmaking by Kirk Smailman. (New York: Collier Books, 1969), 218 pp., \$3.95. Twenty-one short chapters covering theory, technical information and aesthetics. Included is a short, inexpensive film treatment of "Little Red Riding Hood." Reviewed by Henry Putsch in Media and Methods, February, 1970, p. 58.
- Discovering the Movies by Cecile Starr. (New York: Van Nostrand Reinhold Company, 1972), \$9.75. Discusses significant developments in experimental, documentary and story films. Analyzes many movies, aspects of successful film making, and the work of leading producers. Includes study notes, information on film rental and purchase, and suggestions for class projects.
- Elements of Film by Lee R. Bobker. (New York: Harcourt, Brace, Jovanovitch, Inc., 1969), 303 pp., \$5.25. Early chapters follow the order in which a film is made. Special attention is devoted to roles of scriptwriters, cameramen, film editors, actors and directors. Recent works from the modern cinema are used to illustrate important techniques.

Exploring the Film by William Kuhns and Robert Stanley, (2 vol.), (Dayton: Pflaum/Standard, 1968), 190 pp., \$3.20 each. An enrichment set aimed at high schools who offer film history appreciation and study courses. The second volume is a teaching guide to the first.

A Film Course Manual, edited by Charles Sweeting. (Berkeley: McCutchan, 1971), 60 pp., \$2.25 (paperbound). Articles on various phases of teaching a course in the motion picture: history, reviewing, exhibition, acting, writing, directing, aesthetics, and research.

Film in the Classroom; Why Use It, How to Use It by Ralph J. Amelio. (Dayton: Pflaum/Standard, 1971), 181 pp., \$4.50. Describes a two-semester film study course for high school and college students. Included are rationale, goals, methods and evaluations. Ten units of film appreciation are presented.

Film Makers on Film Making by Harry M. Geduld. (Bloomington, Indiana: Indiana University Press, 1969), 302 pp., \$7.50 (\$2.35 paperback). Includes essays by and interviews with more than thirty film makers--both classic and contemporary--on subjects of their major interests and procedures in making films.

A Filmography of Films About Movies and Movie Making, (rev. ed.), (Rochester: Eastman Kodak Company, 1971), 15 pp. Includes more than 230 film titles that treat the history of cinema; general facts about film and the film medium; aesthetics; history of animation; the function of the cinematographer; film making by teenagers; and interviews with directors.

Films Deliver: Teaching Creatively With Film, edited by Anthony Schillaci and John Calkin. (New York: Citation Press, 1970), 352 pp., \$5.25. Includes fifteen papers by noted film educators. The four major sections concern (1) basic rationale for screen education; (2) elements involved in film making and viewing; (3) how-to-do-it techniques; (4) extensive annotated appendices.

Films on the Campus by Thomas Fensch. (Cranbury, New Jersey: Barnes, 1970), 534 pp., \$15.00. A report on film making on today's college campuses, complete with sample scripts and an analysis of the production facilities on American campuses.

A Glossary of Motion Picture Terminology by Thurston C. Jordan. (Scrimshaw, California: Pacific Coast Publishers, 1968), 64 pp., \$1.95 (paperbound). The 500 terms are defined in non-technical language. Included are technical and common terms for equipment, processes, occupations, and organizations.

Grafilm; An Approach to a New Medium by J. Bryne-Daniel. (New York: Van Nostrand Reinhold Company, 1970), 25 pp., \$2.75. Illuminates drawing on film--a new kind of animation. Emphasis is on graphic/poetic approach rather than a photographic/prosaic one. The book contains a series of projects described in detail which illustrate the possibilities of the medium.

A Guide for Film Teachers to Filmmaking by Teenagers by Roger Larson.

(New York: Cultural Affairs Foundation, 1968), 48 pp., \$1.00.

Contains a report of Larson's FILM CLUB--a store front operation on New York's lower east side. The author discusses 8mm vs. 16mm; approximate costs of setting up a film workshop; introducing film making to the teenager; the script; film editing; shooting the picture; and addition of sound.

Reviewed by Henry Putsch in Media and Methods, September, 1968, p. 36.

Guide to Filmmaking by Edward Pincus, (rev. ed.). (New York: New American

Library, 1972), 258 pp., \$1.50 (paperbound), (Available in hardback at \$7.95 from Henry Regnery Co., Chicago). Contains a very detailed resource of technical information. Appendices include a chart comparing running time and format of 8mm, super 8mm and 16mm films. Contains a well-selected bibliography of books on filmmaking.

Reviewed by Henry Putsch in Media and Methods, February, 1970, p. 60.

Guidebook to Film, edited by Ronald Gottesman and Harry M. Geduld. (New York:

Holt, Rinehart and Winston, 1972), 230 pp., \$3.95 (paperbound).

A reference book of film information, including an annotated book list; theses and dissertations about film; museums and archives; film schools; equipment and supplies; distributors; bookstores; publishers; still pictures and posters; film organizations and services; film festivals and contests; film awards; and film terminology.

Reviewed by George L. George in Film News, Vol. 29, No. 5, 1972, p. 36.

Home Movies Made Easy, Kodak Publication No. AW-2. (Rochester: Eastman

Kodak Company, 1970), 128 pp., \$1.95 (paperbound). The concepts of good movie-making are detailed in this publication. Color illustrations help in planning and shooting home movies. Includes tips for maintaining the camera, projector, and film.

How To Make Movies, A Practical Guide to Group Filmmaking by Robert Ferguson.

(New York: The Viking Press, 1969), \$6.95. A precise and practical guide to help people begin filmmaking in groups. Outlines clear procedures for combining sound and picture with a tape recorder and projector. The techniques and equipment discussed are the kinds readily accessible to beginning school groups.

Reviewed by Henry Putsch in Media and Methods, February, 1970, pp. 58-60.

An Introduction to Cinematography by John Mercer. (Champaign, Illinois:

Stypes Publishing Company, 1971), \$6.50 (paperbound). Has been adopted as a text by an impressive number of colleges and universities and is a competent resource book. Extensive thorough explanations of virtually all phenomena basic to film making. A "must" resource for teachers. Contains much information not commonly available.

Reviewed by Henry Putsch in Media and Methods, February, 1970, p. 58.

Motion Picture Production Handbook by Arden Rynew. (Dayton: Pflaum/

Standard, 1971), 58 pp., (no price available). Designed to be distributed to each child in the film making course for elementary school children as outlined in Filmmaking for Children by the author. Ten chapters supply specific working rules for film making activities.

Some Suggestions for Conducting Film Competitions and Film Festivals.

(Rochester: Eastman Kodak Company, 1970), 14 pp., (no price available). Outlines the four basic essentials of a film festival: facilities, film, equipment, and audience. Appendices provide a list of international competitive film categories and a sample release form.

Ways of Film Making for Beginners by Gayle Avakian and Louise Baldwin.

(Arcadia, California: VNV Communications, 1971), 62 pp., \$3.50. An "action book" for those interested but with little experience. Provides an overview of stop action, pixillation, kinestasis, and animation. Carefully outlined steps are liberally illustrated.

Pamphlets

The following pamphlets can be obtained from Eastman Kodak Company; 343 State Street; Rochester, New York 14650. A complete listing of all Kodak publications is available in the annual Index to Kodak Information.

- AA-1 Maintaining Your Still and Movie Camera and Projector; 1971; 15¢
- AA-3 Some Questions and Answers About Camera Lenses; 1971; 10¢
- AA-5 How to Make and Use a Pinhole Camera; 1971; 15¢
- AC-11 Composition; 1971; 20¢
- AC-42 Photographing Fireworks Displays with Still and Movie Cameras; 1970; 5¢
- AC-44 Adventures in Existing-Light Photography; 1969; 95¢
- AD-1 Questions and Answers About Kodak Super 8 Film Cartridges; 1970; 5¢
- AD-4 Better Movies in Minutes; 1970; 75¢
- AD-6 What Happened to My Movies?; 1967; 5¢
- AD-7 Lubricating Your Processed Movies; 1970; 5¢
- AD-10 Making a Movie; 1971; 20¢
- AD-21 Getting the Most Out of Your 8mm Film; 1971; 10¢
- AD-24 Titling Your Movies; 1970; 10¢
- AD-26 Editing Your Movies; 1970; 15¢
- AD-28 Tips on Using Kodak Super 8 Movie Films; 1971; 5¢

- AD-29 Care of Your Processed Kodak Movie Films; 1971; 10¢
- AD-30 Close-Up Movies; 1970; 10¢
- AD-32 Exposure Control With Automatic Movie Cameras; 1970; 5¢
- AD-43 Showmanship in Home-Movie Projection; 1970; 10¢
- H-25 Motion Picture Prints from Color Originals; 1971; 35¢
- S-16 Kodak Projection Calculator and Seating Guide; 1969; \$2.00
- S-21 Basic Titling and Animation for Motion Pictures; 1970; \$1.95
- S-27 Basic Magnetic Sound Recording for Motion Pictures; 1969; \$1.25
- S-28 Wide-Screen and Multiple-Screen Presentations; 1970; 25¢
- S-37 Super 8 Films for Original Production; 1971; 10¢
- S-38 Splicing Motion Picture Film with Kodak Film Cements; 1970; 15¢
- S-42 A Comparison of Running Times--8mm, Super 8, and 16mm Motion Picture Films; 1971; 5¢
- S-44 The Multi-Projector Control Center; 1970; 15¢
- T-6 Photographic Career Information for Guidance Counselors; 1970; 15¢
- T-17 A Survey of Motion Picture, Still Photography, and Graphic Arts Instruction; 1971; 50¢
- T-26 A Filmography of Films About Movies and Movie-Making; 1971; 35¢

Periodicals

Many high school libraries already subscribe to equipment-oriented periodicals such as Modern Photography and Popular Photography. Columns written by noted film critics, concerning current theatrical films, regularly appear in Saturday Review, The New Yorker, Time, Newsweek, National Review, and Christian Century. The periodicals listed below deal more directly with the art of film making.

Educational Screen and Audio-Visual Guide, 434 South Wabash Avenue, Chicago, Illinois 60605; monthly; \$5.00 per year. Covers the nontheatrical film field with in-depth film reviews, new equipment, new materials, and articles on many phases of the 16mm sound film.

Filmmakers Newsletter, 80 Wooster Street, New York, New York 10012; monthly; \$4.00 per year. Provides hard-core information for the independent student, avant garde, experimental, and teaching film maker. Contains much technical data.

Film Quarterly, University of California Press, Berkeley, California 94720; quarterly; \$4.00 per year. Perhaps the finest American journal concentrating on style and structure of films, both recent arrivals and classics, with writing by film scholars.

Media & Methods, 134 North 13th Street, Philadelphia, Pennsylvania 19107; nine annual issues; \$5.00 per year. Although not a film journal exclusively, the magazine is indispensable for high school film teachers. Contains articles on new approaches and techniques in film teaching, study guides and analyses of key films for discussions, a critical eye on the short-film scene, and an exchange for precollege student films.

Sightlines, Educational Film Library Association, 250 West 57th Street, New York, New York 10019; bi-monthly; \$8.00 per year for non-members. A readable, organized magazine containing valuable up-to-date information on film festivals, film making, and new 16mm and 8mm films for use in education.

Super-8 Filmmaker, PMS Publishing Company, Inc., 342 Madison Avenue, New York, New York 10017; quarterly; \$5.00 per year. A new magazine begun in the later part of 1972. Discusses new ideas, techniques and equipment for the beginning and professional super 8mm film maker. Certain articles are addressed to teachers and students, and to audiovisual specialists in industry.

Variety, Variety, Inc., 154 West 46th Street, New York, New York 10036; weekly; \$20.00 per year. Considered the "Bible of Show Business," it contains current information about theatrical films, radio, theater, film reviews for both national and foreign releases. Gives the student a first-hand look at the fluctuations of the theatrical film business.

A Filmography

The films presented in this section are of two types, instructional and stimulus. The majority are instructional films in the sense that they attempt to explain various technical film making processes. The remaining stimulus films are those presented in the course outline in Chapter 3. More complete filmographies can be found in various media journals¹ and in the

¹James L. Limbacher, "Movies About Movies," Sightlines, Vol. 4 (March/April, 1971), pp. 11-21.

appendices of most film study texts. The primary purpose of this annotated list is to provide details of the films that were suggested for the course outline as presented in Chapter 3.

Alexeieff At the Pinboard, (New York: Van Nostrand Reinhold Company, 450 West 33rd Street), 16mm, b/w, sound, 8 min., (purchase, \$140; rental, \$15). Explains the unique creation of the Russian-born artist, Alexander Alexeieff. The technique consists of creating patterns of light and shadow by pushing steel pins in the pinboard with special tools and photographing the completed picture. More than a thousand pictures are needed for a single minute of animated film, and the pinboard contains a million pins.

Basic Film Terms: A Visual Dictionary, (Santa Monica: Pyramid Films, Box 1048; 1969), 16mm, color, sound, 15 min., (purchase, \$175; rental, \$18). Gives precise visual examples of the most important film terms including various kinds of shots, lenses, and camera movements, also visual definitions of sound recording and editing methods. Three film makers act out the various angles, lenses and optical effects used in filming a motion picture.

Clay (Origin of the Species), (New York: Contemporary Films, 330 West 42nd Street), 16mm, b/w, sound, 8 min., (purchase, \$100; rental, \$10). Employs cleverly animated three-dimensional forms of modeling clay to create an intriguing visual variation on Darwin. The film is alternately funny, frightening, wistful and thought provoking. While suggesting deeper meanings, Clay is basically simple in concept. Winner Best First Film Award, Sixth Annual International Animated Film Festival.

Dream of the Wild Horses, (New York: Contemporary Films, 330 West 42nd Street), 16mm, color, sound, 9 min., (purchase, \$135; rental, \$12.50). Already considered one of the most remarkable short films of the last decade. The director utilizes slow motion against soft-focus backgrounds to create dream-like effects that evoke the wild horses of the Camargue. Nominated for an Academy Award.

Exploring With the Time-Lapse Camera, (Chicago: International Film Bureau Inc.), 16mm, color, sound, 10 min., (purchase, \$135; rental, \$7). Compresses the rate of alteration in such things as air currents, crystal formations, and the blossoming of flowers so that gradual changes become observable. The film explains how this can be done, both manually and mechanically, with relatively simple equipment, and it shows the results of using different time intervals with a subject.

The Eye Hears, The Ear Sees, Chicago: International Film Bureau Inc., 332 South Michigan Avenue), 16mm, color, sound, 59 min., (purchase, \$600; rental, \$45). An account of Norman McLaren and his work showing how he made the many innovative films which are classic examples of film art. McLaren demonstrates the techniques by which he makes moving pictures without a camera and music tracks without musical instruments. Included are excerpts from Hen Hop, Neighbors, Fiddle-De-Dee, Blinkity Blank, Spheres, Mosaic and (in its entirety) Pas De Deux.

Facts About Film (2nd Edition), (Chicago: International Film Bureau Inc., 332 South Michigan Avenue), 16mm, color, sound, 12 min., (purchase, \$145; rental, \$9). Presents the definition and uses of various kinds of film from snapshots to 8mm, 16mm, and 35mm "movies" as well as information on a wide range of topics relevant to films: optical and magnetic sound tracks, preventive care and maintenance of films, sources and causes of film damage, and repairing damaged film.

A Film About Film Making, (Chicago: International Film Bureau Inc., 332 South Michigan Avenue), 16mm, color, sound, 18 min., (purchase, \$225; rental, \$12.50). Covers the basic techniques by following a young director and his crew as they plan, shoot and edit a short film telling of a young guitarist's experience in Chicago. The director explains the procedures used to find locations, shoot scenes, and edit the film efficiently, and the functions of the various crew members.

Film Editing: Interpretations and Values, (Los Angeles: University of Southern California, 1959), 16mm, sound, 30 min., (no prices available). Using a sequence of "rushes" from the television series, Gunsmoke, three editors show three different approaches to the art of editing the same footage.

Film: The Art of the Impossible, (New York: Learning Corporation of America, 711 5th Avenue), 16mm, color, sound, 27 min., (purchase, \$300; rental \$30). Uses scenes from Little Big Man, Lawrence of Arabia, King Kong, Potemkin, Birth of a Nation, The African Queen, and Footlight Parade. Primary emphasis is on the director's control of an audience by his choice of editing, script, costume, special effects, and other techniques.

The 400 Blows, (New York: Janus Films, 24 West 58th Street), 16mm, b/w, sound, 98 min., (no prices available). Made in 1959 by Francois Truffaut, this was the first of the New Wave films. The film reflects the tragic, hapless existence of a young Parisian boy, Doinel. He has no one to turn to. Much use of innovative photography to reveal the boy's plight and inner feelings. Can be effectively contrasted with Nobody Waved Goodby.

The History of the Cinema, (New York: Contemporary Films, 330 West 42nd Street; 1956), 16mm, color, sound, 9 min., (purchase, \$125; rental, \$12.50). The whole history of the liveliest of the lively arts telescoped into nine funny minutes. From cave pictures to Cinemascope, from the camera obscura to the elaborate color equipment of today. The cartoons that tell the story are stylized in the popular modern fashion.

How to Make a Movie Without A Camera, (Venice, California: Rainy Day Films, 18 Avenue 23), 16mm, color, sound, 5 min., (purchase, \$60; no rental). Michael and Mimi Warshaw explain how to make movies by drawing directly on film, producing visuals synchronized to distinctive music. The techniques are inexpensive and visually exciting. A 50-page manual is supplied with each print.

Kodak Teen-Age Movie Awards, (Rochester: Eastman Kodak Company, 1969 and 1970 movies available), 16mm, color, sound, 28 min., (Free loan). The winners in the annual Kodak Teen-Age Movie Contest display a great deal of talent, imagination, and ingenuity in their films. These award-winners were made by 12- to 19-year-olds and encompass a variety of subject matter. Included are movie dramas with volunteer "actors," animated cartoons, and other short subjects.

Little Big Man, (New York: Time-Life Films, 43 West 16th Street), 16mm, color, sound, 30 min., (purchase, \$300; rental, \$30). Much of the film concerns director Arthur Penn talking (off-camera) about the problems of a director, film making and the American Indian. Mixed with sights and sounds of cast and crew, sideline glimpses of what occurs before, during, and after a scene is shot, and the actual squeezed (for 16mm) footage of the wide-screen feature.

Making a Sound Film, (Chicago: International Film Bureau Inc., 332 South Michigan Avenue), 16mm, color, sound, 13 min., (purchase, \$165; rental, \$10). Introduces the beginner to different kinds of sound tracks and explains some of the procedures followed in recording, editing, and mixing sound. Synchronized dialogue, voice-over narration, music, and sound effects are discussed. Of special interest are the explanations of shooting lip sync dialogue, including how and why the slate and clapstick are used; transferring the sound to 16mm magnetic film; editing the various sound tracks, and mixing the sound which then becomes the master mix for transfer to the picture.

The Making of a Live Television Show, (Santa Monica: Pyramid Films, Box 1048, 1971), 16mm, color, sound, 26 min., (purchase \$325; rental, \$25). An informative behind-the-scenes view of the 1971 Emmy Award Show on NBC. Includes: planning sessions, rehearsals and the actual broadcast. A three-way split screen makes it possible to see simultaneously the Goldiggers rehearsing, the live broadcast and the director calling the shots in the control booth.

The Making of Butch Cassidy and The Sundance Kid, (Santa Monica: Pyramid Films, Box 1048; 1970), 16mm, color, sound, 52 min., (no sale; rental, \$40). A documentary on the making of the 1969 movie hit, narrated by director George Roy Hill and featuring Paul Newman and Robert Redford. Avoiding romanticism and making no judgements, it illuminates the film making process.

Motion Picture Production--Continuity I, (Rochester: Eastman Kodak Company, 1972), 16mm, color, sound, 5 min., (free loan). Covers the simple classical approach to continuity, which students must understand before advancing to new techniques used in today's theatrical productions. Topics covered include camera position, action axis, and comprehension of time and space. A teacher's guide is included.

Motion Picture Production--Continuity II, (Rochester: Eastman Kodak Company; 1972), 16mm, color, sound, 5 min., (free loan). Will help beginners to plan their filming carefully in order to produce a story that is complete and continuous even though it has been photographed under uncontrolled shooting conditions. A teacher's guide is included.

Motion Picture Production--Basic Lighting, (Rochester: Eastman Kodak Company, 1971), 16mm, color, sound, 5 min., (free loan). A program designed to show the fundamental elements of lighting a set for motion pictures. The film uses a miniature set and model lights to show the basics of lighting. Topics included are intensity, direction, and specularly, as well as a demonstration of how four lights can be positioned to light a desk properly for an interview. A teacher's guide is included.

Night on Bald Mountain, (New York: Van Nostrand Reinhold Company, 450 West 33rd Street), 16mm, b/w, sound, 8 min., (purchase, \$160; rental, \$15). Concerns Alexeieff's haunting, poetic vision of Moussorgsky's tone poem which required 12,000 separate Pinboard pictures, each one a masterful "engraving" in velvety blacks and luminous whites. The film's reputation has grown greatly since it was made in 1933. Norman McLaren has singled out this film as "first and foremost" on his list of the world's best animated films.

Nobody Waved Goodbye, (LaGrange, Illinois: Audio/Brandon, 512 Burlington Avenue), 16mm, b/w, sound, 80 min., (rental, \$65). The story concerns Peter, a high school senior, who lives in a prosperous middle-class suburb of Toronto. He questions the values around him, quits school, gets a girl friend pregnant, and finally steals a car and money. The film raises many relevant issues. Cinematically, it is fresh and exciting. Zoom closeups, natural sounds and locations contribute to the cinema-verite' qualities.

Proper Print Handling, (Rochester: Eastman Kodak Company; 1970), 16mm, color, sound, 13½ min., (free loan). Common problems of film handling are examined in the various areas where film is handled--in the projection room, the laboratory, the distributor's office, and the TV station. Correct procedures are suggested for such activities as film winding, inspection, ventilation, cleaning and lubricating, splicing, and projector operation and maintenance.

The Red Balloon, (Mt. Vernon, New York: CCM Films, Inc., 34 MacQuesten Parkway South), 16mm, sound, 34 min., (5-year lease, \$450; rental, \$27.50). Without zooms, quick cuts, multiscreens, or other optical techniques commonplace today, this film continues to charm audiences of all ages. Winner of: the Academy Award, Cannes International Film Festival, Edinburgh Film Festival, Prix Louis Delluc, and recently honored as "best Film of the Decade" at the Educational Film Library Association's American Film Festival.

Richter on Film, (New York: Van Nostrand Reinhold Company, 450 West 33rd Street), 16mm, color, sound, 13½ min., (purchase, \$200; rental, \$20). At his summer home in Connecticut, 82-year-old painter and filmmaker Hans Richter talks with Cecile Starr about his avant garde films of the 1920's, and relates them to his early black-and-white paintings. Excerpts from Rhythm 21, Ghosts Before Breakfast, Rhythm 23 and Race Symphony. Richter has also written extensively on film as an original art form distinct from drama or the novel.

Ski the Outer Limits, (Santa Monica: Pyramid Films, Box 1048; 1968), 16mm, color, sound, 25 min., (purchase, \$270; rental, \$15). A unique combination of athletic skill, visual beauty and expert film making. Photographed at Vail, Jackson Hole, Taos, Chamonix, Kitzbuhel, and other key spots, with slow-motion, and natural speed. Winner of eight major awards during 1969-70, the film has already become a classic of the short form.

Worth How Many Words, (Rochester: Eastman Kodak Company; 1969), 16mm, color, sound, 8 min., (free loan). This film demonstrates how the camera can probe and reveal matter in ways no other medium can. Portrayed in slow motion are a dandelion puff exploding in the wind and the formation and growth of a crystal, as well as other every day events of nature that are fascinating when revealed through time-lapse photography.

The Young Art: Children Make Their Own Films, (New York: Van Nostrand Reinhold Company, 450 West 33rd Street; 1970), 16mm, color, sound, 16 min., (rental, \$20). Shot by the students of the Collegiate School, a private school in New York City. Felt pen images are drawn on leader strips to create clever animations of Snoopy. Focus on students editing, story line, lighting, sound and animation.

The Young Filmmakers, (La Grange, Illinois: Audio/Brandon, 512 Burlington Avenue), 16mm, b/w, sound, 25 min., (purchase, \$70; rental, \$15). Presents a series of students and their films as well as a segment in which two groups of kids from different socio-economic and educational backgrounds make a film in a controlled situation in a brief period of time. Made during a national film conference with 740 young film makers and 500 teachers meeting in New York in February of 1968.

BIBLIOGRAPHY

BIBLIOGRAPHY

A. BOOKS, PAMPHLETS, AND REPORTS

- Agel, Jerome (ed.). The Making of Kubrick's 2001. New York: Agel Publishing Company, Inc., 1970.
- Barley, Steven D. Film: The World Will Just Fall Into Place. Rochester: Eastman Kodak Company, 1970.
- _____. Guide to Selected Student Film Awards. Rochester: Eastman Kodak Company, 1970.
- _____. and Richard R. Ball. The Elephants of Visual Literacy. Rochester: Eastman Kodak Company, 1971.
- Brown, James W., Richard B. Lewis, and Fred F. Harclerod. AV Instruction Media and Methods. New York: McGraw-Hill Book Company, 1969.
- Campbell, William Giles. Form and Style in Thesis Writing. 3rd ed. Boston: Houghton Mifflin Company, 1969.
- Colman, Hila. Making Movies. New York: World Publishing Company, 1969.
- Culkin, John M., and Anthony Schillaci (eds.). Films Deliver--Teaching Creatively With Film. New York: Citation Press, 1970.
- Daley, Mary E. A Happening? Creative Film-Making Resource Unit. 1969.
- Giardino, Thomas F., and William Kuhns. Behind the Camera. Dayton: George A. Pflaum, 1970.
- Gordon, George N., and Irving A. Falk. Your Career in Film Making. New York: Messner, 1969.
- Eastman Kodak Company. Behavioral Objectives for Classroom Experiences in Visual Literacy. Rochester: Eastman Kodak Company, 1969.
- _____. How to Make and Use a Pinhole Camera. Rochester: Eastman Kodak Company, 1971.
- _____. Some Suggestions for Conducting Film Competitions and Film Festivals. Rochester: Eastman Kodak Company, 1970.
- Huss, Roy, and Norman Silverstein. The Film Experience, Elements of Motion Picture Art. New York: Harper and Row, 1968.
- Lakas, Robert R., and John F. Kavanaugh. An Institute on Literacy in the Language of Film. St. Louis: Saint Louis University, 1971.

- Larson, Rodger, and Ellen Meade. Young Filmmakers. New York: E. P. Dutton & Company, Inc., 1969.
- Limbacher, James L. A Reference Guide to Audiovisual Information. New York: R. R. Bowker Company, 1972.
- Mager, Robert F. Preparing Instructional Objectives. San Francisco: Fearon Publishers, 1961.
- Matzkin, Myron A. Better Super 8 Movie Making. Philadelphia: Chilton Book Company, 1967.
- Pincus, Edward. Guide to Filmmaking. Chicago: Henry Regnery Company, 1969.
- Rilla, Wolf. A-Z of Movie Making. New York: Viking Press, 1970.
- Robb, George, and Billy Turney. Research in Education: An Introduction. Hillsdale, Illinois: Dryden Press Inc., 1971.
- Roller, George E. Exploring the Language of Films. Miami: Dade County Board of Public Instruction, 1971.
- Smallman, Kirk. Creative Filmmaking. New York: Macmillan Company, 1969.

B. PERIODICALS

- Ackermann, Jean Marie. "The Jungle. . .Like It Is, Man," Educational Screen and Audiovisual Guide, 47: 16, 31, October, 1968.
- Babcock, David. "A Way to Inexpensive Classroom Movie Making," English Journal, 56: 469-470, March, 1967.
- Baltimore, Gerald. "Student-Made Communications Films are Popular at Parkdale High," Audiovisual Instruction, 15: 32-33, November, 1970.
- Bastian, Linda. "Filmmaking and Social Criticism," School Arts, 71: 38-39, December, 1971.
- Beal, David J. "Film-Making as a School Activity," CITE Newsletter, 2: 3-7, May, 1969.
- Carrico, Paul. "Student Filmmaking Why and How," Media and Methods, 6: 41-45+, November, 1969.
- "Christmas Camera-Buying Tips," Super-8 Filmmaker, 1: 10-11, Winter, 1972.
- Dunathan, Arni, and John Guenther. "An Alternative to Tradition," Educational Screen and A-V Guide, 49: 14-15, March, 1970.
- Elgabri, Ali. "Teaching Film Making in the University," Audiovisual Instruction, 15: 36-37, November, 1970.

- Goodkind, Thomas B. "Creative Involvement With the Media," Conneticut English Journal, 4: 3-14, Spring, 1972.
- Hanke, Jeannette J. "Filmmaking--Some Experiences With the Gifted," English Journal, 60: 121-125, January, 1971.
- Jantzen, Gerrie. ". . .And Whatever You Do, Don't Break the Camera. . .A Study in Educational Change," Education Development Center, Inc., 1971.
- Kemp, Jerrold. "8mm Revisited," Educational Screen and Audiovisual Guide, 49: 13-14, March, 1970.
- Kirkton, Carole Masley. "Media Literacy: Focus on Film," English Journal, 60: 831-838, September, 1971.
- Lewis, Phillip. "Film-Making Project Nudges Students Into Thinking Positively About Themselves," Nation's Schools, 90: 68, 70, September, 1972.
- "Low-Priced Movie Cameras," Consumer Reports, 37: 736-743, November, 1972.
- Lycette, Ronald L. "Film-Making and Teaching Composition," Minnesota English Journal, 6: 25-32, Spring, 1970.
- Middendorf, Jack. "From Ballpoint to Instamatic," Educational Screen and Audiovisual Guide, 49: 8-9, May, 1970.
- "Movie Projectors," Consumer Reports, 33: 592-595, November, 1968.
- "Movie Projectors," (update), Consumer Reports, 36: 237-238, April, 1971.
- Murphy, Betty. "Creating a Community in the Mountains," Audiovisual Instruction, 17: 6, 7, 10, 15, November, 1972.
- Pittaro, Ernie. "Test Report: Oxberry Animator 8" Today's Film Maker, 2: 17, 47, February, 1973.
- Putsch, Henry. "Young Filmmaker's Exchange," Media and Methods, 7: 58, January, 1970.
- Sheratsky, Rodney E. "Film: the Reality of Being," New Jersey Association of Teachers of English, 1-13, April, 1969.
- Sohn, David A. "See How They Run," Media and Methods, 6: 37-39, November, 1969.
- Spetnagel, H. T., F. D. Lillie, and Bill Neff. "A Cooperative Film Effort in Colorado," Junior College Journal, 42: 20-21, February, 1972.
- Sullivan, Sister Bede. "Making Movies in High School," English Journal, 54: 433-435, May, 1965.
- "Super 8 Movie Cameras," Consumer Reports, 36: 227-236, April, 1971.
- "Tripods," Consumer Reports, 37: 642-648, October, 1972.

A PROPOSAL FOR THE INITIATION
OF A STUDENT FILM MAKING COURSE

by

MICHAEL ARNOLD WOOD

B.S., Kansas State University, 1969

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF SCIENCE

College of Education

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1973

The purpose of this study was to survey the recent literature concerning the initiation and success of student film making programs, and, based on that survey, to write a specific course proposal for the secondary level. The reference materials used in the study included professional education journals, books, and reports in the Kansas State University library.

The review of the literature revealed that film making courses have been successfully implemented at all levels of our educational system, elementary through college. Some of the more prominent projects have been funded by government grants and conducted outside the schools. The film projects described ranged from short supplemental units to full semester courses. Class sizes and equipment inventories were equally varied. Differing opinions were encountered concerning the showing of stimulus films, the requirement of a film appreciation course as a prerequisite, and the extent to which the teacher should be involved in the production of the student's film.

Based upon the literature survey, a course rationale and a group of behavioral objectives were proposed. The rationale described film making activities as offering students an opportunity to learn basic photographic techniques, criteria for evaluating various forms of media, and skills such as scriptwriting and editing. Eighteen behavioral objectives identified criteria for judging the success of the proposed teaching methods. Students were expected to be able to operate all cameras and projectors, to identify the major features of the equipment, to effectively criticize commercial media, and to write, film, and edit an 8mm film.

A syllabus for a film making course was presented with the recommendation that it be taught on the upper secondary level. It was proposed that the course be one semester in length and that it be limited to an enrollment of twenty-four students. Those students would be divided into two equal groups with one section meeting on Monday, Wednesday and Thursday, and the second section meeting on Tuesday, Wednesday, and Friday. The Wednesday large-group meeting would be reserved for field trips and for the screening of lengthy films.

Among the student activities planned for the course were the construction of a pinhole camera or zoetrope, the creation of a "draw-on" film, the planning and production of a class film and an individual film, and the organization of a film festival. Several field trips were proposed--one to the projection room of a local theater; another to a professional film studio; and others to the office of an animationist, to an area television station, and to the laboratory of a commercial processor. Small group discussions, teacher demonstrations, and instructional and stimulus films were detailed for the teaching of scriptwriting, story-boarding, lighting, filming, editing, and the addition of sound.

Consumer testing service reports were consulted in order to make recommendations for the purchase of necessary film making equipment. Guidelines were presented for the selection of the basic film format, cameras, tripods, projectors, and editors. Suggestions were also made for secondary purchases.

The final chapter of the report set forth a list of books, pamphlets, and periodicals dealing with all aspects of film making. An annotated filmography was prepared as a supplement to the course syllabus.