The Use of Films and Slides in the Teaching of Literature: A Study of their Use in Junior and Senior High Schools, Primarily in the State of Kansas

by

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CONTENTS

Preface .......................................... IV

I Present Status of Visualization in Teaching .................................. 1

   Meaning of term .......................... 1

   Origin and development .............. 4

   Present use of films and slides in general education .............. 7

   Use of films and slides in literature teaching as shown by present survey ....... 25

II Requisites for Visual Teaching of Literature ................................. 57

   Funds .................................. 57

   Equipment ............................. 64

   Transportation and exchanges ....... 80

III Objects of Study of Literature Visualized .............................. 86

   Understanding of plot ................ 86

   Appreciation of author's ability .......... 92

   Power of interpretation ............ 100

   Power of visualizing or imagining ............ 108

II
III

IV Resources for the Visual Teaching of Literature .................................. 127

Available material .............................. 127

Needed material .............................. 152

Appendices ........................................ 164

A Longer Questionary as Answered .................. 164

B Kansas Regulations Governing the Exhibition of Moving Pictures ........... 185

C Companies from Which Films and Slides May Be Had .... 188

Notes and References .......................... 196

Bibliography .................................... 206

Index ............................................ 231
"The Use of Films and Slides in the Teaching of Literature" should be an interesting subject to teachers of literature because many teachers seem to believe that films and slides should meet, in a village community, not only a social need but also an educational need. Then too, no doubt, many teachers believe that films and slides should, when practicable, supplement text-books, because so many students of literature apparently are visualists, who seem to remember plots better after having seen pictures.

The writer has used the film of "The Mill on the Floss" and a set of slides, "Shakespeare and the Shakespearian Country" as experiments in teaching literature in high school, and the result of this work has revealed both advantages and disadvantages. The chief advantage was the dynamic appeal which the material made to the students in the high school classes, and the chief disadvantage was the inaccurate film picturization; although, strange as
it may seem, some pupils learned to appreciate the text better through contrasting it with these inaccurate illustrations.

While the results of such experiments seem profitable, as perhaps teachers of similar experience will agree, no one seems to have made a study of either the advantages and disadvantages attending the use of films and slides in teaching literature, or of the reliable tabulated lists of film and slide material now available for such use. Hence, this investigation has been planned with these ends in view. The material herein presented has been obtained through personal experience, through general reading, from answers to the two questionnaires submitted to Kansas high schools of five or more teachers; from answers to letters to educational institutions of Kansas, to authorities in visual education, and to companies dealing in lantern slides.

I take this opportunity of thanking all who have cooperated with me in my pioneer study of this subject. Among them I wish especially

Post card questionnaire, page 31 of this report. Longer questionnaire, page 46 of this report.
to name - Dr. E. M. Hopkins, Professor of English in the University of Kansas; Dr. S. L. Whitcomb, Professor of Comparative Literature in the University of Kansas; the Kansas superintendents and high school teachers of literature; the Kansas State Agricultural College; the Kansas State Teachers' Colleges of Emporia, Hays, and Pittsburg; the University Extension Division of the University of Kansas; the librarians of the Library of the University of Kansas, Kansas State Library, Topeka City Library; A. W. Abrams, Director, Visual Instruction Division, The University of the State of New York; James N. Emery, James C. Potter School, Pawtucket, Rhode Island; Frank H. Freeman, Department of Education, The University of Chicago; Nelson L. Greene, Editor of "The Educational Screen", Chicago, Illinois; C. J. Primm of the "Society for Visual Education", Chicago, Illinois; Joseph J. Weber, Professor, Secondary Education, University of Arkansas; M. A. Bassett of the "McIntosh Stereopticon Company", Chicago, Illinois; the Educational Department of the Keystone View Company, Meadville, Pennsylvania; "Williams, Brown and Earle" of Philadelphia, Pennsylvania; and the "Victor Animatograph Company", Davenport, Iowa.
Visualization in the teaching of literature is, of course, but a small part of the field of visualized education, that is of education through visual means such as films, slides, charts, or any devices which appeal to the student chiefly through the eye. Films and slides constitute but a small part of the actual means available for visualized education, but their use in the teaching of literature involves the specific application of the same general principles as in the teaching of other subjects. For that reason the present report begins with a study of the conditions of visualization in general education and proceeds to the specific subject indicated, showing what provision must be made if films and slides are to be used in teaching literature, what conditions must determine their use, and what principles should be observed in applying them in instruction.

A detailed outline of subject matter is inserted before each chapter.

G.M.P.

June 1, 1925.
I

PRESENT STATUS OF VISUALIZATION IN TRACKING
I PRESENT STATUS OF VISUALIZATION IN TEACHING

A Meaning of term ........................................ 1

I General definition ................................. 1

a Meaning of "to visualize" .............. 1

b Definition of visualized literature ................. 1

2 In relation to the senses ................. 2

a Sight ............................................. 3

b Other senses .................................... 2

B Origin and development ....................... 4

1 General progress of visual education .................. 4

a As shown in three stages in education .................. 4

b As shown in the work of great educators .................. 4

2 Special usefulness of films and slides .................. 6

C Present use of films and slides in general education ............... 7

1 Opinions of those chiefly concerned ............. 7

a Members of public school system ............. 7

1' Children ........................................ 8

2' Teachers ........................................ 8

3' Educators ........................................ 8

b Opinions of men of promise in various fields of activity ........ 10
c Opinions from universities ....... 10

1' As to present usefulness .... 10

a' Producing own motion pictures ...................... 11

b' In college courses ....... 12

2' As to future development .... 12

2 Extent of use of educational films and slides ...................... 13

a Where - a universal use ......... 14

1' In foreign countries ....... 14

2' In the United States ....... 14

b For what school subjects ......... 16

1' History ...................... 15

2' Science ...................... 16

3' Geography ...................... 16

c By whom used ...................... 17

1' Social groups and factions ... 17

2' National organizations ....... 18

d Sources of information ......... 18

1' According to great distributors ...................... 18

2' As shown in reports from Kansas state educational institutions ...................... 19

3 Criticism of film and slide education ...................... 21

a Failure of school moving pictures ...................... 21
c

b Values .......................... 21

1' Teaching effectiveness ...... 22
2' Inexpensiveness ............... 22

c End to be obtained .............. 23

1' What ............................. 23
2' How ............................... 24

D Use of films and slides in literature teaching as shown by present survey ... 25

1 Methods of this survey .......... 25
   a Publications and documents .... 26
   b Letters .......................... 26
   c Questionnaires ................... 26

2 Results of the survey ........... 27
   a From published sources .......... 27
      1' Larger cities using films and slides ................... 27
      2' Results of the Evansville survey ...................... 27
      3' Foreign countries using films and slides in teaching literature ................... 28
   b From letters ...................... 29
   c From post card questionary ....... 29
      1' Towns addressed ............... 30
         a' Without experience ........... 30
         b' With experience ............. 30
      2' Questions and replies .......... 31
a' Interpretation ............ 31
b' Superintendents' comments .......................... 32
1' Lack of equipment .... 32
2' Value of films and slides ............... 32
3' Films and slides used for subjects other than literature ...... 32
4' Anticipatory use .... 33
5' Irregular use ............ 33
6' Supplementary use ... 33
7' Used previously .... 34
8' Criticism ............... 34
9' Slight use in literature ............... 35

3' Tabulation of results as to size of schools and cities .. 36

4' General inferences and implications .......................... 37
a' Classified schools ...... 37
b' Classified cities ...... 38

d Longer questionnaire ............... 44

1' Where sent .................. 44

2' Questions and answers - summary .......................... 46

3' Films in actual use ............ 52

3 Reasons for statements made ............ 52

a As reported in longer questionnaire .................. 52
1' For usefulness .......................... 52  
2' For lack of usefulness ........... 53  
3' For approval ......................... 53  
4' For disapproval ...................... 53  

b As drawn from all sources ........... 54  
1' For use ............................... 54  
2' For use not being an extended one .......................... 55
Meaning of Term

General Definition

To visualize a subject in teaching is to make it visible to the eye, and to picture the specific subject with clearness and accuracy. To make a visualization complete, words must be supplemented with flat pictures, drawings, maps, photographs, models, specimens, globes, charts, graphs, diagrams, stereopticon pictures, slides, lantern slides, or moving pictures. Hence to visualize literature or to have literature visualized, we must select those parts that may be thus presented, and will at the same time suggest the finer and less concrete meanings and values that cannot be objectively and directly conveyed. A. W. Abrams, of the Visual Instruction Division of the State Education Department of New York, says that visual instruction is chiefly an inductive method of study. Dr. Ernest L. Crandall, Director of Visual Education of New York City, 1923, defines visual education as instruction enriched by the visual appeal in any form.
In Relation to the Senses

In the preceding paragraph visualization is defined as the making visible to the eye. This is commonly accomplished through a mechanical process. Some object, action, or idea is placed, reproduced, imitated, or suggested in such a fashion that the eye sees a picture and carries it to the mind. Or rather, it carries, not the picture, but the image, or suggestion of the picture. The mind then correlates this new or suggested material with all previous materials, and then classifies it so that new images and concepts are made from rearrangements of old impressions.

But devices that appeal wholly to the visual sense, to physical seeing and to mental picturing, are aided in varying degrees by devices which appeal to the other senses. In other words, visual education is but a thread in the web of "sense education", that is education which makes its appeal through all the senses. All the senses are brought into play in the educative process.

Dr. Joseph J. Weber, now at the University of Arkansas, says, "Presuming that the senses are the primary stimuli to human learning, the question arises: What proportion is provided by each type of sense experience? . . . What per cent
is provided by visual experiences? What per cent is provided by auditory experiences? What per cent is provided by touch and muscle feelings? What per cent is provided by other organic sensations? What per cent is provided by taste and smell?" We can never know just what per cent of actual learning is purely visual until detailed studies and records of sense education are made. But, we do know, as John Locke in "The Conduct of Understanding" says: "Knowing is seeing ....... Until we ourselves see it with our own eyes, and perceive it with our own understandings, we are as much in the dark and as void of knowledge as before". Eyes have we to see, and minds have we to receive the eye impressions, but many are we who fail to feed the eyes with healthful screen interpretations of literary masterpieces.

Hence we may conclude that visualization in teaching is an inductive method of study which presents a subject to a student's sense of sight, aided by the other senses, through means which range from the mechanical to mere verbal suggestions.
Origin and Development

General Progress of Visual Education

Visualization in teaching is the latest method of education to be used by world educators. Writers in education treat three great stages in education: (1) The period when education was purely imitative. Men handed down by tradition the best that had been achieved in any given field. (2) Medieval education, which was chiefly metaphysical - finely spun gossamers of ideas. (3) Modern education, which is intensive, practical and scientific. Since the Reformation there has been concentration upon the study of man himself, the most absorbing form of which is the study of the human mind."

The realization that the greater part of our knowledge comes through the eye seems to belong to the second or third of these stages. Frank A. Fucik, Principal of Pope School, Chicago, Illinois, 1923, says that visual education was first brought to the attention of the world in 1658 by a Bohemian educator, John Amos Comenius, who first added the picture illustrating the word in his
book "The Orbis Pictus" establishing the fundamental pedagogical relation of the concrete to the abstract for the first time. This educational reformer emphasized the value of pictures to illustrate the idea symbolized by the word. About one hundred and seventy-five years ago, "Pestalozzi advanced beyond the picture stage by insisting that teachers must either bring things into the school for study", or else take the children to the things. Mr. Fucik says that since the time of Comenius, we have added as means of visualization "(1) object and word, (2) anatomy of the subject and words, (3) living matter (in place of the anatomy) and word, and (4) the moving picture". Lantern slides might be included with moving pictures since, usually, both may be used on the same machine.

Notwithstanding the early and continual use of visual devices, and though many educators believe in them heartily, many educators receive them with distrust because of unsatisfactory results from a number of causes such as inaccurate picturing, eye-strain, and defective room ventilation.

When we seek for mechanical means of reaching the several capacities of acquiring knowledge through the visual sense, we find that
the chief means of visualizing are the stereograph, the lantern slide, and the motion picture. The named order seems to educators to be a very logical one because of the instinctive appeal of each device to successive stages of human growth.

3 The stereograph is ideally suited to children from six to ten years old. The lantern slide should be used in the period when it is especially desired to build up memory and develop imagination. This period is approximately from ten up, and overlaps the period of the motion picture, which is the final stage of forming concepts; that is the stage of generalization.

Hence, the present report deals with visualization in high schools and communities which use the two last named methods, the lantern slide and the film or moving picture; because (1) they are comparatively new in education and (2) they are especially adapted for visual instruction in high schools.
Present Use of Films and Slides in General Education

Opinions of Those Chiefly Concerned

Many of those who are chiefly concerned with general education - members of the public school system, men of prominence in various fields of activity, and university faculties - have expressed their opinions of the present use of films and slides in general education. It is evident that children like educational moving pictures and visualization to such an extent that if this material is not supplied in school, they will seek elsewhere for it. Many surveys showing high school children's attendance at "movies" have been made. Each shows the high school child's extreme interest in moving pictures outside of school. Most of the junior high school children care for comedy and "cow boy stuff", but educational films rank first. The choices indicate this order: educational, cow boy, comedy, drama, and crime. The writer has found the same order of choice to hold in a personal survey of some high school English
"The Cleveland Foundation Committee in its survey of high schools discovered that 80% of the boys and 91% of the girls in the high school had the habit of attending movies."

Children like movies because: First, they are labelled "play". Human nature dislikes work.
Second, the movie shows action. Third, the kind of pictures shown makes a natural appeal. Fourth, the "object-method" is carried to the highest point of development.

The high school teacher attends the local "movies" and comes away wishing that she could only get such interest aroused in school work as the children manifest in the "movies". She usually arrives at the opinion that there is "something to the moving picture idea" after all. Hence, some teachers are experimenting with films and slides in teaching literature in their class rooms.

Although children like educational moving pictures and visualizing devices in general, and even though teachers are willing to experiment with the means of visual education in their class rooms; yet "Educators have been slow in following the advice of great teachers like Comenius (1592-1671) and Rousseau (1712-1778)".
says, "I like not long explanations given in long discourses; young people pay little attention to them. The things themselves! The things themselves! I shall never repeat often enough that we attach too much importance to words."

Comenius referred to real things, objects, but no doubt he would today, include film and slide illustrations. Many educators of course do use visualization in teaching in some form or in several forms. The pendulum of pedagogical methods relative to means of visualization now swings to both extremes - the ultra new and the long thoroughly established. But, L. N. Hines says that visual education is here and is here to stay, and it is for the people to say what part it shall play in the schoolroom. Mr. Hines says "persistence, insistence, team work, clear thinking on the part of school people, and the problems of visual education will be solved".

Many men of prominence in various fields of activity have expressed their opinions of moving pictures in the school room. Thomas A. Edison says that his opinion is that in time the schools will be the principal users of moving pictures. He does not expect them, however, to take the place of school books. Dr. John T. Tigert,
United States Commissioner of Education, in 1923, said "I for one am convinced that the motion picture is to forward our campaign against illiteracy as nothing else that has been adapted to the classroom. No one can long stay the general introduction of the film into the school."

William Jennings Bryan thinks that motion picture is the greatest educational institution that man has ever known, and that the country will use motion pictures because there isn't anything good that can not be taught by films. L. N. Hines, in his Report on Visual Education to the National Education Association for 1923, quotes Dr. John J. Tigert as saying that what can be done with the movies as a means of imparting knowledge has been demonstrated; it is for us to utilize them on a larger scale and adapt them to the peculiar purposes of education. The moving pictures can be made the means of the greatest attack on ignorance the world has ever known.

Since the members of the public school system seem to be in a restless, unsatisfied state of mind regarding the use of films and slides in general education, and some men of prominence apparently favor using films for educational purposes, what are the opinions of faculties of universities? Do they favor the use of motion
pictures in education?  Grace Partridge Smith of the University of Iowa has made an investigation and reported to the Society for Visual Education. Yale, Harvard, Princeton, Columbia, Vermont, California, Washington, Oregon, Kansas, Nebraska, Oklahoma, Missouri, Minnesota, Indiana, Illinois, and Iowa are among the universities which responded to the request for information. Grace Partridge Smith found that college and university faculties for the most part favor the use of motion pictures in education. Some of the universities reporting were "enthusiastic", others indicated "growing interest", but one writes, "we do not use moving pictures in any of the departments of the college". The registrar of another college said that the faculty were not particularly interested in films for classroom use, and that this was owing largely to lack of contact with motion pictures belonging to their particular field, and in some cases to prejudice. Another university reported moving pictures as used less than slides because of the shortage of projection machines on the campus.

At present, few colleges and universities have done anything with films and slides as an instrumentality of instruction.
of Nebraska has erected a $20,000 studio on its campus, according to W. H. Hays. Yale, Chicago, Nebraska, Wisconsin, Indiana, Michigan, Oklahoma, Illinois, and Utah have actually started the production of their own motion pictures. Some institutions of higher learning are now instructing future teachers in the art of making and using films and slides for use in secondary and elementary schools. The Michigan State Department of Public Instruction has been using motion pictures for some time, and short courses dealing with the moving pictures in the school room have been given in each of the normal schools of the state. A course in Visual Education was offered in 1923 in the Indiana University summer session for two and one half hours of university credit. Cornell University offered three courses, a total of four or more hours of college credit, in visual instruction in the Summer Session of 1924. Among the college departments now using moving pictures are those: English, Latin, Greek, Home Economics, Journalism, Agriculture, and Business Administration.

The future development of the use of films and slides in general education in colleges will do much either to stabilize or to overthrow this type of visualization because most of the subject
matter and method of the grade schools and high schools of tomorrow will be based on the knowledge which the college students gets today. In other words, if the present teachers of 1924 had been taught, while in college, how to use film and slide aids, this means of education would be in the stage of growth, whereas, now it is in the embryo stage. However, present indications in colleges and universities are that the future will see an intensive application of present visual principles in education. Definite projects and courses will be worked out, scientifically tested, and accurately recorded. Until such procedures are universal, film and slide instruction will consist largely of experiments which can be verified only by years of statistical work. A complete record of the successes and failures of film and slide methods and results, as well as tabulated lists of films and slides for standard subjects should be kept. Then, after a sufficient time educators, teachers, and patrons can say what uses of educational films and slides are worth while, what films and slides, are best suited to the ends in view, and how they may best be used.

Extent of Use

Educational films and slides are used to a
limited extent from coast to coast. Slides are used for all subjects all over the world and meet with general approval. Educational films are popular, but less satisfactory than slides. Films are used in South Africa, Australia, Japan, Russia, England, France, Italy, Denmark, Sweden, Norway, and practically every quarter of the earth. In Birmingham, England, plans for using films in the local theatres for school children in science, geography, and history have been adopted. Funds and lack of equipment have hindered instruction with films in France.

The United States ranks well with the other nations of the world when considered as a user of educational films and slides. The government distributes films to schools. Many state educational institutions do the same thing. Now, in practically every state of the Union educational film and slide aids are either legally recognized or on the verge of recognition. Kansas schools use many educational films and slides, but the writer has no statistics to show how many. In the next generation, the young people of Iowa will study the history of their own state from moving pictures. The Iowa schools which have machines available, write in the "highest terms of the
future of the motion picture education. The Keokuk High School uses the moving picture in teaching biology, physics, chemistry, agriculture, history, and English. Iowa pedagogues believe that motion pictures have entered the classroom in the high school, the college, and the higher institutions of Iowa on an equal footing with the slides. Massachusetts has now passed a law enabling standard portable picture show machines to be used in schools. Films in California are used to supplement and illustrate the regular text books. Pasadena, California, has equipped three of its school buildings with machines. Reports from other states are similar to the ones just mentioned.

"The royal road to learning lies along the film highway", says a college professor. Universities and schools are using the screen picture to teach history, literature, geography, and science. Yale is putting into movies the complete history of America. We do not know just what Yale's undertaking will amount to for the student of American history. Actual moving pictures of present day events are valuable as modern news, but their value will increase as they become parts of history. Historians would give
much for accurate moving picture records of John
signing Magna Carta, Elizabeth thanking Drake,
Charles I speaking from the scaffold, and hundreds
of other historical scenes.

Science is greatly aided by the film. In
one survey of one hundred and eighty science
students, one hundred and seventy voted in favor of
the screen as a choice of methods for nature study.
There is no wondering why they should have voted
thus when, as H. G. Wells says, "The demonstration
experiments that science teachers will require in
the future can be performed once for all - before
a cinematograph. They can be done finally; they
need never be done again. You can get the best
and most dexterous teacher in the world; he can
do what has to be done with the best apparatus, in
the best light. Anything that is very minute or
subtle, you can magnify, or repeat from another
point of view. Anything that is intricate you
can record with extreme slowness. You can show
the facts a mile off or six inches off." The
Literary Digest for January 22, 1921, says that
New York City, Chicago, Detroit, Newark, and Los
Angeles were pioneers in this use of visual
instruction in science.

The educational film is needed in the teaching
of geography, according to a member of the New York censorship board, who was superintendent of public schools in 1909. He said, "A child can perhaps learn more geography from such (real) films in five minutes than from half a dozen books." The film is needed and it has the power to bring before students real pictures of real places and real events which are inaccessible in real life to most people. Not many years ago most of the people of America lived on farms in the country or village. 

"Today 65% of our population live in large cities, a sort of cliff dwellers' existence, in sardine boxes as it were. These conditions, coupled with our daily experiences with the steam heated apartment, radio automobile, and aviation, are bringing about a new type of individual who must be reckoned with." Thus we see that the moving picture in the school brings real life and real growth to these modern yet almost isolated young Americans.

The gradual improvement of the use of educational films and slides for general school needs is unifying moving picture factions and national organizations. "Movies" and schools, producers and educators, and patrons gradually are getting closer together for educational materials. They are cooperating a little. In 1922 Will Hays
and a distinguished committee of educators were asked to find out just what value moving pictures have in the school room. They did little. Since then, the "movies" have been more closely censored and criticised by educators. So vast and so established is becoming the circulation of visual aids and the discussion of visual education, that the Biennial Survey of Education in the United States for 1920 - 1922 included a chapter on the status of visual education in America, and the National Education Association not only gave visual education a place in its programme but also had a Visual Education Committee. From June 28 to July 5, 1924, the National Education Association meeting at Washington emphasized visual instruction. The Department of Visual Instruction held its first annual meeting at this summer conference.

The demand for educational films is greater than the supply although many million feet of film are now in circulation, according to two sources of information - certain great distributors, and reports from Kansas state educational institutions. The Bureau of Commercial Economics, Washington, D.C. - the greatest distributor of educational motion picture film in the world - circulates close to 35,000,000 feet of negative contributed by thirty
different countries so that pictures are exhibited to over 76,000 people per day, but at that it was able to supply only 45% of the requests received for film. Educational moving picture films for distribution to the public by the Department of Interior, October 6, 1924, reached the "unprecedented figure of over 1,600,00 feet". In 1920, the publishers of "Ford's Screen Weekly" issued 52,000 feet of educational film without a line of sales advertising. This company continues to publish many such films. “Seeing is believing”, especially when a point is illustrated with accurate figures.

Below are given certain statistics as to educational films and slides distributed by K.U. (The University of Kansas) and K.S.T.C. of E. (The Kansas State Teachers' College of Emporia) for the school year 1923 - 1924.
## Motion Picture Films

<table>
<thead>
<tr>
<th></th>
<th>K.U.</th>
<th>K.S.T.C. of E.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of free educational</td>
<td>250</td>
<td>132</td>
</tr>
<tr>
<td>pictures</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Number of users of</td>
<td>86</td>
<td>89</td>
</tr>
<tr>
<td>educational film</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total number of showings</td>
<td>729</td>
<td>760</td>
</tr>
<tr>
<td>of educational film</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total number who have</td>
<td>241,271</td>
<td>110,274</td>
</tr>
<tr>
<td>view educational film</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Average attendance per</td>
<td>231</td>
<td>141</td>
</tr>
<tr>
<td>showing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Average number who viewed</td>
<td>966</td>
<td>835</td>
</tr>
<tr>
<td>each picture</td>
<td></td>
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</table>

## Slides

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>Number of sets of slides</td>
<td>99</td>
<td>68</td>
</tr>
<tr>
<td>actually used</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Number of subscribers</td>
<td>109</td>
<td>29</td>
</tr>
<tr>
<td>Total number of showings</td>
<td>941</td>
<td>240</td>
</tr>
<tr>
<td>Total number viewing</td>
<td>109,559</td>
<td>15,696</td>
</tr>
<tr>
<td>slides</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Average attendance per</td>
<td>106</td>
<td>65</td>
</tr>
<tr>
<td>showing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Average number viewing</td>
<td>1,107</td>
<td>231</td>
</tr>
<tr>
<td>each set</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The use of educational films and slides for teaching practically all public school subjects, extends around the world, and is gradually bringing the users and the producers to a mutual understanding of educational screen values.
Criticism of Film and Slide Education

The use of films and slides in general education is criticized, both favorably and unfavorably. Educational moving pictures have often failed, but these failures need scientific study and explanation. Despite the many advocates and advantages of the use of moving pictures in education, "most of the experiments made thus far in use of movies in schools have been comparative failures". This is partly owing to a misunderstanding of the functions of moving picture instruction. The film should supplement, not supplant, the text book. Frequently the motion picture in school was merely extra amusement for children and a new problem of discipline for the teacher.

Benjamin C. Gruenberg, Irvington-on-Hudson, New York, believes that there is a temptation to substitute passive looking for more active participation, thought and feeling, and there is always danger of depending upon the machine at points where the lessons could better proceed with other aids.

After all, does visual education pay? Does the use of educational films increase teaching effectiveness? Joseph J. Weber, from his investigation, found that classes which had some
film instruction showed gains of 32% and 53% in favor of using a film in connection with oral teaching. These figures he believes to be too high a per cent gain for generalities, but they are of some value to educators who are computing the efficiency of visual education.  

J. Paul Goode, of the University of Chicago, before the Cleveland National Education Association, February 25, 1920, stated that not only can a 10% failure in the grades be cut to 5% but also the same improvement can be made in some measure in the secondary schools as well. Cutting down the percent of failure would eliminate classes to such an extent that fewer extra rooms and teachers would be needed to care for the failure pupils. This would be national saving of several million dollars to taxpayers, and result in a correspondingly higher classroom efficiency. Educational films and slides evidence the greatest value when they are used in a definite plan. The best plan which the writer has found for using moving pictures in the school seems to be the "Pope School Plan", the organization of which was briefly given by Frank Fucik in "Visual Education" for October, 1923. It is as follows:

1. A licensed picture movie operator must be provided (the same man all the time).
2. The operator brings and returns the films to the various film exchanges.

3. At the most not more than five reels are ever shown every two weeks, usually only four.

4. Every pupil and teacher goes to assembly. "We all go....No whistling, shouting, or stamping has been done in nearly a years time."

24

To be of the greatest use in the school, the motion picture must be treated precisely the same as are other devices designed to aid the educative process; it must be made to furnish what it can furnish most distinctively. "Educationally, it is a mistake to call upon the motion picture to do what other devices can do equally well or better." The three factors with which visual instruction is concerned are auditory, visual and auditory, and purely visual. D. R. Sumatine, in 1918, reported a study of the comparative values of lectures, lectures and films, and films alone, in the high school. He found that pictures could be more easily interpreted and remembered alone than when they were combined with the lecture. The two senses, the visual and aural, interfered with each other.

25

26

Dr. Raymond Dodge, of the National Research Council suggests thoroughgoing scientific investigation
of the educational value of the motion picture. He thinks this should include fatigue tests of the eyes after ordinary school work and after seeing movie films of various lengths as well as examinations to determine accuracy and the amount learned from the picture screen in comparison with the results from the best oral instruction.

23 J. J. Emrhal, district Superintendent of schools, Chicago, Illinois, in "Visual Education" for April, 1923, says that we must solve the "mental attitude" problem first. Mr. Emrhal did this and brought about very satisfactory results.

Films and slides in general education have now apparently a world wide use, and seem to be approved by nearly all classes of people. Some of these opinions may be rated as reliable, others as mere propaganda. A strict scientific analysis and evaluation of their various elements and the elimination of such as are undesirable should increase their value very greatly.
Use of Films and Slides in Literature Teaching as Shown by Present Survey

Methods of This Survey

What has been said in the preceding discussion about visualization in general education may in the main be specifically applied to literature. The present discussion is to deal with the use of films and slides in the teaching of literature primarily in high schools. Conclusions have been drawn from three general sources; reading, letters, and questionnaires.

Sources of published information regarding this general subject are very limited. Such material as is to be had is found chiefly in very short articles in periodicals. Many of these articles contain but a few sentences bearing upon the subject. A few pamphlets and books also contain some information; but no entire books or pamphlets have been found to deal with the use of films and slides in literature teaching. The Readers' Guide seems to contain no reference to the subject earlier than 1909. One recent writer
says that the use of films for educational purposes is a growth of the last fifteen years. The subject is too new to have been much discussed in books, but the last half year shows evidence of rapidly growing interest.

The writer has written to a number of schools and colleges to find out just what has been done. Many of the letters and follow-up letters were unanswered; but the few letters that were answered show that little or nothing has been done in the study of the value and use of films and slides in the teaching of literature in high schools either in the state of Kansas or in other states. The Kansas state educational institutions supply the titles of but a few articles, and in no instance could any college furnish a bibliography.

In addition to the above named sources of information, two questionnaires were sent out to representative superintendents; the first upon post cards, and the second and longer one in a letter. These were sent to cities in which the high school faculties contained five or more teachers. Eighty-eight replies were received to the first questionary and twenty-three to the second, but only eighteen of the twenty-three contained sufficient data to be considered and recorded.
Results of the Survey

The results of this survey indicate that the use of films and slides in the teaching of literature is comparatively recent. Some of the larger cities, Chicago, New York, Paterson, San Francisco, Tacoma, and Evansville, have used films and motion pictures in teaching literature for some time, but they seem to have published very little about their results.

A survey of the Evansville schools was made last year by Bertha B. Hughes. She reports, "Some twenty questions were answered by five thousand children, ranging in age from eight to eighteen years: Sixteen hundred of these were boys and girls of two high schools; while twice that number were of the fifth, sixth, seventh, and eighth grades of the fourteen grade schools throughout the city". The high school students were asked which books they would like to see filmed. They asked for such plays as "Seventeen", "Silas Marner", "Quentin Durward", "Call of the Wild", "Treasure Island", "Tom Sawyer", "Huckleberry Finn", "Girl of the Limberlost", "Tale of Two Cities", Bible stories - especially The New Testament, "Count of Monte Cristo", "Ivanhoe", "Little Colonel Series", "Ben Hur", "
"Robin Hood", "St. Elmo", "Julius Caesar", and "The Shepherd of the Hills". The children of the grade school, which includes the junior high school age, prefer "Robin Hood", "Huckleberry Finn", "The Little Colonel Series", "Little Women", "Rip Van Winkle", Bible stories - preferably from the Old Testament, David, Moses, Ruth, Joseph, and Daniel, - "Heide", "Robinson Crusoe", "King Arthur and His Court", "Uncle Tom's Cabin", "Roland and the Noble Knight", "Ann of Green Gables", "Ali Baba and the Forty Thieves", "Treasure Island", "Daniel Boone", "Oliver Twist", and "Miles Standish". Many of the books which the children wished to see as moving pictures have since been filmed. Of the more than a thousand plays requested, comparatively few could be questioned as to their morality. Young minds do not seem to care for crime, sex stuff, and abnormalities. The tabulated results of Miss Hughes' survey may be seen in the "Educational Screen" for September, 1923.

Besides the United States, England, France, and Germany use films and slides in teaching literature. Nearly thirty years ago the kinematoscope was new and used only in theatres, but now "there are vast possibilities of
kinematography in literature. In this last, Germany has done the most to avail herself of the stage in bringing the great masterpieces of literature before her boys and girls. Free or competitive passes to theaters where some drama of Goethe or Schiller is being performed are constantly afforded the pupils."

A member of the School of Education of the University of Chicago wrote that the University did not contain material on the history and use of films and slides in the teaching of literature, unless it was in scattering journals. The Director of Visual Instruction Division of the University of New York, wrote that they did not have at hand a bibliography on visual instruction. He has read rather consistently the books and periodicals that have treated the subject but has not found enough to constitute an extended bibliography. He has said that about all that has been written on the subject is of the nature of propaganda.

The Kansas facts based on the two Kansas high school questionnaires are as follows. According to the post-card replies, films and slides for teaching literature are not in general use in Kansas high schools. Reports from the Kansas cities listed in this paragraph indicate
that these Kansas high schools never have used films or slides in teaching literature either in junior high schools or in senior high schools and these reports further indicate that no superintendents and none of the teachers either in junior high schools or in senior high schools have ever used films or slides in teaching literature. The places listed are Arkansas City, Ashland, Atchinson, Atwood, Baldwin, Belleville, Blue Rapids, Bonner Springs, Bucklin, Caldwell, Caney, Cedarvale, Chanute, Cherokee, Cherryvale, Coffeyville, Bureka, Fort Scott, Frankfort, Fredonia, Frontenac, Galena, Garnett, Halstead, Hiawatha, Hoisington, Howard, Jewell City, Kingman, Lawrence, Lincoln, Lindsborg, Manhattan, Marion, Marysville, McPherson, Minneapolis, Newton, Norton, Oberlin, Olathc, Oread High School at Lawrence, Paola, Phillipsburg, Russell, Sabetha, Salina, Shawnee Mission, Smith Center, Syracuse, Washington, Washburn Rural High School at Topeka, Weir, Wellington, and Yates Center - a total of fifty-five schools.

Reports from the high schools of the cities listed below indicate that these Kansas schools are or have been users of either films or slides, or both films and slides in teaching literature.

The following is a summary of the postcard questions and the answers received from 88 Kansas high schools of five or more teachers.

1. Have you ever used films or slides in teaching literature?
   In junior high school? Yes 14, no 63, unanswered 11
   In senior high school? Yes 17, no 66, unanswered 5

2. Have any of your teachers used them?
   In junior high school? Yes 11, no 59, unanswered 18
   In senior high school? Yes 14, no 53, unanswered 11

3. How many teachers have used films in teaching literature?
   In junior high school? 8, none 34, unanswered 47
   In senior high school? 25, none 33, unanswered 43

   How many teachers have used slides in teaching literature?
   In junior high school? 9, none 34, unanswered 47
   In senior high school? 29, none 32, unanswered 44

   The number of comments on the reply cards is
24; 10 are from high schools without experience in teaching literature with films or slides. These comments fall under nine headings, namely 1. Lack of Equipment, 2. Value of Films and Slides, 3. Films and Slides Used for Subjects Other than Literature, 4. Anticipatory Use, 5. Irregular Use, 6 Supplementary Use, 7. Used Previously, 8. Criticism, 9. Slight Use in Literature. Some of the comments are here quoted under their appropriate heads.

1. Lack of Equipment

"The only reason we do not use films is that we have no opportunity to do so." "We have not put in motion picture machine." "We have no machine as yet," "Bought a lantern today, will use University and Government slides."

2. Value of Films and Slides

"We have not used films in class work. I found them very satisfactory in extension work, however." "Personally I am of the opinion that slides and films are all right, but we have never used them." "In no department have we ever used them, but consider them of real value."

3. Films and Slides Used for Subjects Other than Literature
"Not used for literature - but history."

"We have used stereoscopic views much more than we have used films. However, we have used films very extensively in other subjects than English."

"We have made no use of slides and films in teaching literature." This comment is understood to mean that these aids have been used in other subjects because the school is one which ranks very high in classification and type of work done.

4. Anticipatory Use

"We have had our Acme Machine only two or three months and had but two films - 'Courtship of Miles Standish' and 'Silas Marner' in connection with our literature. We anticipate using more material of this kind however, also slides."

5. Irregular Use

"Only occasionally." "Films of standard classics such as 'Silas Marner' and 'Romeo and Juliet' have been shown after study in class. No regular program was followed however." "We have used stereoscopic pictures in junior high school. Have occasionally used films."

6. Supplementary Use

"We have made no use of films. When used
by Washburn College we sometimes attend." "Slides have been used 'in assembly' and films 'at night' to supplement the English teaching. None of us has used either slide or film in the class-room, tho all think it would be 'a helpful thing'." "We have used slides and films in English teaching only in a desultory fashion. In one or two cases we have sent for films and used them on our machines. In most cases our classes have availed themselves of opportunities to see films in local theatres."

7. Used Previously

"These were used last year in Minneapolis, Kansas High School." "We have not used them in Newton," - a statement understood to mean that films and slides have been used elsewhere than Newton - perhaps in another town where the superintendent had taught.

8. Criticism

"Not using them now. Teachers must be trained to use them successfully." "We have not used films. The great trouble in films is that they are not true reproductions."
9. Slight Use in Literature

"No one has used films or slides but myself and I am not an authority, having taught English only one year." Five superintendents wrote that they knew of no experienced teachers in their faculties who could give additional information regarding the use of films and slides in the teaching of literature.

All of the preceding statements go to show that Kansas has done very little, other than in a careless, haphazard way, with the use of films and slides in the teaching of literature.

The following table shows the total content of the post card reports as received from both the classified cities and the classified schools.
<table>
<thead>
<tr>
<th>Classification of Answers</th>
<th>Junior High Schools</th>
<th>Senior High Schools</th>
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<tbody>
<tr>
<td></td>
<td>Cities</td>
<td>Schools</td>
</tr>
<tr>
<td></td>
<td>Cl. 1-7</td>
<td>Cl. 2-44</td>
</tr>
<tr>
<td>1. Have you ever used films or slides in teaching literature in</td>
<td>Y 14</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>N 63</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>U 11</td>
<td>1</td>
</tr>
<tr>
<td>2. Have any of your teachers used them in</td>
<td>Y 11</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>N 59</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>U 18</td>
<td>0</td>
</tr>
<tr>
<td>3. How many teachers have used films in teaching literature in</td>
<td># 8</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>0 34</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>U 47</td>
<td>4</td>
</tr>
<tr>
<td>4. How many teachers have used slides in teaching literature in</td>
<td># 9</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>0 34</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>U 47</td>
<td>5</td>
</tr>
</tbody>
</table>

# cl. - class, Y - Yes, U - Unanswered, # - Number, 0 - None.
From this table interesting comparisons may be made. Of the eighty-six classified schools, one was in class D, two were in Class C, ten were in class B, and seventy-three were in class A. Two schools were state high schools - not classified. Neither the one D school nor the two C schools have used films or slides in teaching literature. Of the ten class B schools, six have used films and slides in teaching literature and four have not. Of the seventy-three class A high schools, which reported, twenty-five are or have been users of either films or slides in the teaching of literature, and forty-eight have never used them.

The percentage of film and slide users for the class A schools was not as great as for the class B schools. This difference in percentage is probably owing to the larger number of class A high schools which responded to the survey. Hence, the conclusions for class A high schools should be more accurate than are the conclusions for any other classes.

Seven cities of the first class, forty-four cities of the second class, and thirty-seven cities of the third class are represented in the reports received.

In junior high schools; one out of seven or
fourteen per cent of the superintendents of schools of first class cities, eight out of forty-four or eighteen per cent of the superintendents of schools of second class cities, and five out of thirty-seven or thirteen percent of the superintendents of the schools of third class cities have used films or slides in teaching literature. In senior high schools; two out of seven or twenty-eight per cent of the superintendents of the first class cities, six out of forty-four or thirteen per cent of the superintendents of the second class cities, and nine out of thirty-seven or twenty-four per cent of the superintendents of the third class cities have used films or slides in teaching literature.

In junior high schools; twelve out of seventy-three or sixteen per cent of the superintendents of class A high schools and two out of ten or twenty per cent of the class B high schools have used films or slides in teaching literature. In senior high schools; thirteen out of thirty-three or seventeen per cent of the superintendents of class A high schools and three out of ten or thirty-three per cent of the superintendents of class B high schools have used films or slides in teaching literature.
C, D, and Unclassified high schools cannot be justly compared with the other classes because too few schools responded. In a total average, the survey shows that seventeen per cent of the superintendents of Kansas high schools with five or more teachers, have used films or slides in teaching literature.

From the following information, the reader may get an idea of the large number of superintendents who have had no experience with the use of films and slides in the teaching of literature in high school. In junior high schools, five out of seven or seventy-one per cent of the superintendents of schools of first class cities, thirty-two out of forty-four or seventy-two per cent of the superintendents of schools of second class cities, and twenty-six out of thirty-seven or seventy per cent of the superintendents of schools of third class cities have not used films or slides in teaching literature. In senior high schools, five out of seven or seventy-one per cent of the superintendents of schools of first class cities, thirty-five out of forty-four or seventy-seven per cent of the superintendents of schools of second class cities, twenty-six out of thirty-
seven or seventy per cent of the superintendents of schools of third class cities have not used films or slides in teaching literature. About nine per cent of the superintendents left the question unanswered.

The per cent of high schools in which there are teachers who have used films and slides in teaching literature is about the same per cent as was just given for the superintendents.

Only eight teachers, none of whom were in first class cities, were reported as having used films in teaching literature in junior high schools. Seven of the eight teachers reported were in class A schools. These eight should not be considered as the entire number because fifty-seven per cent of the superintendents of the first class cities, fifty-nine per cent of the superintendents of the second class cities, and forty-five per cent of the superintendents of the third class cities did not answer the question.

In the senior high schools, twenty-five teachers were reported as having used films in teaching literature. Twenty-four of these were in class A schools. Eight were in first class cities, eight were in second class cities, and nine were in third class cities. These numbers
can not be considered as totals because an average of fifty-three per cent of the superintendents of schools of all classes of cities did not answer the question.

The total number of teachers, who were reported as having used films in teaching literature in high schools, is thirty-three. A few more high school teachers of literature have used slides than have used films. A total of thirty-eight, nine for junior high schools and twenty-nine for senior high schools, was reported. In the junior high schools; two were in first class cities, and two were in third class cities. All of the schools are in class A. Evidently not all teachers were reported for; seventy-one per cent of the superintendents of first class cities, fifty-nine per cent of the superintendents of second class cities, and forty-three per cent of the superintendents of third class cities did not answer the question.

Of the twenty-nine teachers, who were reported as having used slides in teaching literature in senior high schools, twenty-six were in class A schools, ten were in first class cities, eight were in second class cities, and eleven were in third class cities. A total of forty-four of the eighty-eight, or fifty per cent of all the
superintendents, left the question unanswered.

Summarizing: the comparative study shows eleven junior high schools with a total of seventeen teachers and fourteen superintendents, which have used films or slides in teaching literature; and fourteen senior high schools with a total of fifty-four teachers and seventeen superintendents, which have used films or slides in teaching literature.

Other comparisons might be made from the table, but enough have been made to justify the statement that extremely few teachers or superintendents have used films or slides in teaching literature in any or all classes of junior and senior high schools in all classes of Kansas cities.

That schools lack interest in films and slides based on literature is shown in the accompanying diagram and tabulations of Interest in Types of Pictures, and Purposes for Which Schools Wish to Use Films and Slides. This information is tabulated from card data from 193 Kansas schools lent by the University Extension Division.
Interest in Types of Pictures

Each dot represents the interest of approximately five superintendents according to these totals, alphabetically arranged:

**Instructional:**
- Agriculture 84
- Biography 36
- Civics and Citizenship 87
- Educational Activities 45
- Geography 69
- General Science 65
- Health, Hygiene and Physiology 80
- History 93
- Literature 51
- Nature Study 56
- Physical Science 43
- Religious 33

**Recreational:**
- Boy Scout Programs 45
- Children's Programs 33
- Comedies 37
- Comedy-Drama 26
- Drama 26
- Historical 52
- Industrial 44
- Melodrama 10
- News Reviews 36
- Patriotic 54
- Scenic 45
- Special Features 27

**Industrial**
- History
- Civics and Citizenship
- Agriculture
- Health, Hygiene, and Physiology
- Geography
- General Science
- Nature Study
- Literature
- Educational Activities
- Physical Science
- Biography
- Religious

**Recreational**
- Patriotic
- Historical
- Boy Scout Programs
- Scenic
- Industrial
- Comedies
- News Reviews
- Children's Programs
- Comedy-Drama
- Special Features
- Drama
- Melodrama
Purposes for Which Schools Wish to Use Films and Slides

The number of schools and the purpose for which each school wishes to use moving pictures is as follows:

25 educational.
17 educational and entertainment.
 8 entertainment.
 2 each for agriculture, geography, literature, (general).
 1 each for chemistry, children’s programs, civics and citizenship, comedy, comedy-drama, health, industrial, scenic.

The number of schools and the purposes for which each school wishes to use slides is as follows:

36 class.
16 instruction.
15 education.
14 agriculture.
 11 history.
  6 science.
  5 geography.
  4 each for community, (general).
  3 each for civics, English.
  2 each for assembly, entertainment, P.T.A., physiology, teaching.
  1 each for child programs, comedy, comedy-drama, drama, health, home economics, industrial, recreational, review, scenic, special information, visual education.

The longer questionnaire, the results of which are given in the following sheets, was sent to teachers or faculty members whose names were suggested by superintendents in the replies to the first questionnaire. Thirty-five of these were sent out and replies were received from only
twenty-three of this number, though practically all of those addressed have been credited with having used films and slides in the teaching of literature. Only eighteen of these twenty-three reports are recorded in the appendix and summarized hereafter, because they are the only ones full enough to consider. The statement of results includes the following sections: 1. The questions; 2. The answers in detail; 3. Summaries and totals.
Questions and Answers - Summary

Longer Questionary Totals

I. Have you ever used films or slides in teaching literature?
   Yes 7. No 10.

II. How were funds and equipment provided?
   Board 5.
   Board and small fees 2.
   Self sustaining by ticket sale 1.
   Senior charged admission to two, others free 1.
   Was this satisfactory? Yes.

III. If films or slides were used, what? (Titles)
   As You Like It 1
   Daddy-Long-Legs 1
   Dear Slayer 1
   Enoch Arden 2
   Evangeline 2
   Les Miserables 1
   Little Minister 1
   Mill on the Floss 1
   Oliver Twist 1
   Silas Marner 3
   Snow Bound 1
   Tale of Two Cities 1
   Where obtained? (Addresses)
   The University of Kansas, Lawrence, Kansas, 5
   Kansas State Teachers' College of Emporia, Emporia, Kansas, 4

IV. Were results useful? Yes 8. No 3.
   If so, in what respects?
   Improve concepts. Give ideas of local setting and costumes. Fix literature in the memory.
   If not, why not? In what respects?
   Film too old. Picture poor.
   Pictures shown in auditorium. (Too large a place.)
   Pictures exaggerated. Plot changed.

\* See page 51
V. As a result of your experience, do you approve or disapprove of their use? Why?

Approve? 12.
Why approve?
Increases interest.
Stimulates interest and realization that such things might actually exist.
Appeals to visual perception.
Gives idea of local setting and costumes.
Helps fix literature in the memory.
Have educational value.

Disapprove? 2.
Why disapprove?
 Tried out and results were unsatisfactory.
 Lacked interest when shown in auditorium.

VI. What advantages and disadvantages? Do slides and films

<table>
<thead>
<tr>
<th>Novel</th>
<th>Drama</th>
</tr>
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<tbody>
<tr>
<td>yes.</td>
<td>no.</td>
</tr>
<tr>
<td>-------</td>
<td>-------</td>
</tr>
<tr>
<td>1. help the student to classify the</td>
<td>7</td>
</tr>
<tr>
<td>2. help to show local color</td>
<td>9</td>
</tr>
<tr>
<td>3. help to show romance in</td>
<td>7</td>
</tr>
<tr>
<td>4. help to show ideals in</td>
<td>6</td>
</tr>
<tr>
<td>5. help to show realism in</td>
<td>7</td>
</tr>
<tr>
<td>6. show author's style in</td>
<td>1</td>
</tr>
<tr>
<td>7. help in plot study in</td>
<td>7</td>
</tr>
<tr>
<td>8. distinguish between loose and organized plots</td>
<td>3</td>
</tr>
<tr>
<td>9. help the student to grasp main divisions in</td>
<td>9</td>
</tr>
<tr>
<td>10. confuse main plots with sub plots in</td>
<td>3</td>
</tr>
<tr>
<td>11. provoke a study of cause of events in</td>
<td>5</td>
</tr>
<tr>
<td>12. help students to determine kinds of character</td>
<td>6</td>
</tr>
<tr>
<td>13. help to reveal characters by their own words</td>
<td>3</td>
</tr>
<tr>
<td>14. help to reveal characters by their own deeds in</td>
<td>9</td>
</tr>
</tbody>
</table>
What other advantages and disadvantages?
Tend to overemphasize the visual phase and neglect the study of language.
Often interpretation of novel is distorted, which causes misunderstanding.

VII. Do films and slides help the child to appreciate literature from the printed page?
Yes 7. (By visualizing action and scene.)
No 3.

VIII. Should film or slide illustrations be presented to the class before the classic is studied? after the classic is studied? during the study of the classic? Why?
Before the classic is studied? Yes 2.
Why before?
Quickens interest.
Gives pupil opportunity to leave the selection with author's version clearly in mind instead of garbled version of screen.
After the classic is studied? Yes 5.
Why after?
For comparison in discussion.
Because the students would "see more".
(Before and after.)
Before and after to get the advantages of both.
During the study of the classic? Yes 5.
Why during?
Illustration makes the lesson clearer.
Visible impressions are lasting.
Illustration arouses interest by vivifying story.
Film should be used as an incident of study.

IX. What is your method of presentation: for instance with or without lecture explanation, questioning class, etc.? 
With lecture 5.
Without lecture 3.
Questioning class 2.
Class discussion 1.
X. If film or slide interpretation is doubtful or inconsistent, does it aid the child to appreciate the author's ability to write good literature?
   Yes 1. No 6.

XI. Do films and slides cause the student to be lazy in his visualization? (Does he accept the screen's version and not reason for himself?)
   Yes 4. No 4.

XII. What classics for high school literature have you seen in local "picture shows" which are: satisfactory; in need of revising - (how); deserving of rejection - (why)?

Satisfactory. (As satisfactory as any, but none are quite true to the story.)
These received two votes each:
   Lorna Doone.
   Oliver Twist.
   Robin Hood.
   Tale of Two Cities.
These received one vote each:
   The Blue Bird.
   The Connecticut Yankee.
   Count of Monte Cristo.
   Daddy-Long-Legs.
   David Copperfield.
   Evangeline.
   Four Horsemen.
   Hoosier Schoolmaster.
   Last Days of Pompeii.
   Last of the Mohicans.
   Orphans of the Storm.
   Penrod and Sam.
   Rebecca of Sunnybrook Farm.
   Romeo and Juliet.
   Silas Marner.
   Three Guardsmen.
   Three Musketeers.
   Vanity Fair.
   The Virginian.
   When Knighthood was in Flower.
In need of revising.
   Ivanhoe.
   Romeo and Juliet.
   Treasure Island.
How revise them? (No revisions were suggested.)

Deserving of rejection—Why?
(Not one film was rejected.)

XIII. What ten classics would you like to see filmed for use in high school literature?

(The number of votes is given after each title.)

1. Ivanhoe 8.
3. Tale of Two Cities 5.
5. Hamlet 3.
6. Merchant of Venice 3.
8. The Crisis 2.
12. Lady of the Lake 2. (For local color.)
13. Legend of Sleepy Hollow 2.
15. Macbeth 2.
17. Oliver Twist 2.
18. The Virginian 2.

(These received one vote each.)

19. As You Like It.
20. The Bent Twig.
22. The Cloister and the Hearth.
23. Comus.
24. Enoch Arden.
25. Evangeline.
26. Four Horsemen.
27. Hiawatha.
28. The Idylls of the King.
29. Jane Eyre.
30. The Iliad.
31. Kidnapped.
32. The Last of the Mohicans.
33. The Mill on the Floss.
34. The Odyssey.
35. The Piper.
36. Ramona.
37. Quentin Durward.
38. Robin Hood.
39. Shakespeare, All of
XIV. Please add any comment on the subject which you think of value to other teachers of literature and others interested in the teaching of literature.

(Most of the comments on the subject are very similar to this one from a Superintendent of a Class A school in a second class town.)

"The above observations are made from a very limited experimentation in the subject. Pictures made for commercial uses are apt to depart too far from the author's story to be of the greatest use. I feel that for educational purposes the film versions should adhere very closely to the author's story."

---

A more detailed report of the longer questionnaire may be seen in "The Longer Questionary As Answered" in the Appendix.
Few films and slides seem to have been used as aids in teaching literature in the high schools of Kansas. Replies to the longer questionary gave these titles of films which have been used: "As You Like It", "Daddy-Long-Legs", "Deerslayer", "Knock Arden", "Evangeline", "Les Misérables", "Little Minister", "Mall on the Floss", "Oliver Twist", "Silas Marner", "Snow Bound", "Tale of Two Cities". This seems to be a small number of used films when compared with the large number of possible films for use in the seventeen schools which are considered in the summary. All of the films were obtained from the University of Kansas and the Kansas State Teachers' College of Emporia.

Reasons for Statements Made

Of the eleven schools which answered the question whether results were useful, eight answered "Yes" and three answered "No". The reasons given for the usefulness of films in teaching literature are these: They are impressive and afford a good incentive. They promote an interest by making literature seem alive. They add interest, improve concepts by visualization, give ideas of local setting and costumes. They help to fix literature in the
memory.

The following reasons were given for why films were not useful in teaching literature: The film was too old and the picture was poor. Pictures had to be shown in the auditorium because the machine is a large stationary one. Pictures are usually exaggerated and the plot is changed.

As a result of their experience with films in the teaching of literature, ten correspondents approved, one disapproved, and the others did not answer the question. These reasons were given for approving and disapproving the use of films. In approval: Such pictures have an educational value. They help to make literature more interesting. They stimulate interest and realization that such things might actually exist. Visual education is what is lacking in the average classroom. In disapproval: The film sometimes upsets the visual picture which the reader has already gained. There is danger of pupils depending too much upon vision for understanding. Films should be used in the classroom and not in the auditorium.

A more detailed survey of Kansas high schools might have been made, but enough has been done to indicate that no one in Kansas seems to have scientifically taught high school literature
with the aid of films and slides, and very few high school teachers have made any use of them whatever.

Films and slides have been used in teaching literature in junior and senior high schools for these reasons:
1. Films and slides, especially films, are popular with both children and adults.
2. As the result of movements on foot for better educational films.
3. Approved (or censored) by government and local organizations.
4. Approved for school use by manufacturers, exchanges, managers of theaters, and patrons.
5. Educators are experimenting with film and slide values.
6. Educators are stabilizing slides and films as to their educational values, uses, and classes.
7. Psychologists advocate more visualization in education.
8. Children like "movie" stories because they can "see" the stories in action.
9. Children and teachers like slides because they can see pictures of real scenes.
10. Children and teachers like films because real pictures of real local settings can be seen.
11. "The lantern slide is one of the most serviceable visual aids from many standpoints."

12. "The slide is particularly valuable as a means of review."

13. "The film is invaluable in a socialized recitation."

14. Eye impressions are credited with being the most lasting sense impressions.

Many English teachers have used films and slides merely because of popularity, entertainment in the classroom, and desire for "something new". They had no professional motive in mind.

The reasons why more extended use has not been made of films and slides are as follows:

1. Titles of films and slides based on literature are not known by many teachers and educators.

2. Educational films are usually "out of date" theatrical films.

3. Moving pictures are sponsored by those who look after money in preference to mind.

4. The local "movie" man discourages school moving pictures.

5. Many educators are prejudiced against any form of so-called educational films.

6. Films and slides are not yet accepted as a
rational visual education means by conventional educators.

7. Many people think that children care for school moving pictures - either films or slides - as an escape from real school work.

8. Many film and slide pictures distort the real subject matter - plot, character, setting, phrasing.

9. Films and slides are too expensive to buy and rentals are too high.

10. Lantern slides are too easily spoiled by cracks and scratches to be of real service.

11. The use of films and slides is conducive to lax methods of discipline.

Ignoring of visual education values, is perhaps, the only true reason why more films and slides are not used in any class room.

From the data of this chapter it is found evident that the use of films and slides has developed very slowly, but now a new and active interest is showing itself in the effort to distinguish and emphasize the real values of these aids in the teaching of literature.
II

REQUISITES FOR VISUAL TEACHING OF LITERATURE
II REQUISITES FOR VISUAL TEACHING OF LITERATURE

A Funds ........................................ 57

1 What available ............................ 57

2 What needed .............................. 60

3 How to be obtained ....................... 61
   a Kansas ways ............................ 61
   b Farmington idea ....................... 62
   c S. N. Dorsey's suggestion .......... 62

B Equipment ................................. 64

1 General requirements to be met ...... 64

2 Types of apparatus ....................... 65
   a Machines .............................. 65
      1' Available ............................ 65
      2' Needed .............................. 69
   b Films and slides ....................... 69
      1' Defects in available supply , 69
      2' Influences toward improvement .......... 74
   c Protective devices ..................... 76
      1' Fire protection ..................... 76
      2' Eye protection ..................... 77

C Transportation and exchanges .......... 80

1 Means  .................................. 80

2 Agencies  ................................ 81
What Available

The three general needs of (1) funds, (2) general equipment, and (3) approved films and slides face every teacher who desires to use films and slides as aids in visual teaching of literature in junior and senior high schools.

Funds sufficient to buy or rent machine and films and slides are the first need. When a teacher ventures to ask for funds for any school work, he usually asks with hesitation; especially so if the funds are for "school movies". Most school boards and many superintendents would never consider equipment for "movies in the school" because "children go to school to get book-learning and not to fool around".

Hence teachers may well hesitate to ask funds for such purposes from school boards and taxpayers. Yet, some teachers are restrained not so much by ignorance of the educational values of moving pictures. C. J. Primm, Director of Visual Education, Department of Public Instruction, Lansing, Michigan, says, "All too often neither
the teacher nor the board realizes that every dollar of necessary expense in installing and consistently operating motion picture apparatus for teaching purposes will be returned to the taxpayer in direct savings."

According to the only figures available, it seems that not a large sum is expended by schools for educational films and slides for visual education. C. H. Judd, in "Report of the Committee to Cooperate with the Motion Picture Producers" in 1923 says, "The amount of money actually expended by school systems for motion pictures is surprisingly limited. In most divisions of visual instruction the money is spent for slides and stereopticon work, and only small funds for films. Figures from fourteen centers show that during the past year the amount expended for the rental of motion picture films ranged from $500 to $5,000 with an average of $2,800. These centers included such important school systems as those of Chicago, Cleveland, Pittsburg, Detroit, and Newark."

The members of many school systems favor the use of educational slides and moving pictures in the classroom, but the lack of funds prohibits their use. A concrete instance of this situation is to be found in Iowa where less than fifty
per cent of the schools have machines. Grace Partridge Smith says that for the most, the sentiment of those who supervise schools without machines is favorable to the motion picture as a supplement to class room instruction, and the lack of a machine seems to be owing rather to considerations of cost than to any attitude of disfavor. A similar attitude may be found in Kansas school systems.

Funds for providing films or slides for the visual teaching of literature as for other school subjects, if not carefully handled will not go far because of the large sums which such aids may require either for the buying of such supplies or in the renting of them. In the reports from the two Kansas state educational institutions which distribute films based on literary subjects, we find the average rental of such films to be close to $12.50 per day. However, the film rental rates are to be had on application. What has just been said stresses the opinion of A. W. Abrams, now of the Visual Instruction Division of The University of the State of New York, who said in April 1924 that no school can afford to own a full supply of material for visual instruction. Therefore it behooves all visual instruction
educators to spend wisely what little they have for motion picture machine visual aids. Sometimes the smallest funds may yield the greatest eventual results by making greater funds available.

What Needed

How much money is necessary to provide a school with educational film and slide service can not be exactly determined. Shifting prices and varying qualities make the market prices for moving picture machines and equipment very unstable. Then, too, the type of equipment needed in every community must satisfy the local situation. Slides are much cheaper than reels of film. However, a representative of the Extension Division of the University of Kansas has estimated that $5,000. will provide a reasonable equipment. Another report estimates that any community can install a moving picture equipment in its school house for from $300. to $1,000. The upkeep is small. After the installation is made, a film for every night of the week can be secured at the rate of from $12.50 to $25.00 a week.

The Extension Divisions of both the University of Kansas and the Kansas State Teachers' College willingly offer assistance to prospective buyers
in selecting equipment most suitable to their needs; and will, if requested, purchase the equipment for them at the most favorable prices possible.

How to be Obtained

From the "Longer Questionary Totals", on page 46, it may be seen that funds for moving picture equipment in Kansas schools have been provided in various ways. Of the nine schools which answered the questions about funds, five received their funds from the board, two received aid from the board and charged small fees, in one the moving pictures were self sustaining by ticket sales, and in one the senior class charged admission to two and the other was a free film. All of these methods were reported as satisfactory.

The University Extension Division of the University of Kansas has several plans for aiding schools in the securing of projection equipment. For example, a motion picture projector ($350.00), a screen ($50.00), and 30 programs ($350.00) are furnished on a group basis at a total of $750.00. The schools charge regular admissions for the programs, and receipts are sent to the Extension Division at the rate of $25.00 after the showing of each picture. After the thirty programs have
been shown, then the University Extension Division will have received $750.00 and both the equipment and the pictures will have been fully paid for. The equipment will then belong to the school for permanent use. Another plan is for the school to purchase the machine outright, making a stated payment each month until the total purchase price is paid. Equipment may also be purchased on a cash basis at some discount under the time payment prices. Motion picture projectors vary in price, and the payment plans are adjusted to cover any type of equipment which may be desired.

In an article entitled "Community Movies", Helen M. Scarth tells how Farmington, a town of one thousand, successfully managed community "movies" by getting $50.00 to $10.00 guarantees from citizens. Perhaps a similar plan could be carried out in other small towns. Then, some of the approved films of classics might be shown free to the few school classes which are studying them. The free show would be attended by a small number, but it would serve two purposes; film education and advertising.

Susan M. Dorsey, Superintendent of Schools, Los Angeles, California, at the National Education Association in 1923, explained that films could
be shown in churches and schools, and that children could do both the printing and announcing. Perhaps some such school and community combination would work out well. Free moving pictures of the desired classics could be given before English classes and then they might be shown to the general public in an evening show with an admission to defray part or all of the expenses. Certainly a moving picture which is clean enough for adolescents is clean enough for children and parents.

Educators must be reasonable in their requests for funds for visual aids for the teaching of literature. They should not expect everything, but they can make beginnings. They can find out cinema costs for their environment and then they can judiciously and tactfully present the value of such items to Parent-Teacher Associations, Teachers' Associations, and even to a distrustful public.
Equipment

General Requirements to be Met

The general requirements to be considered in providing equipment for the visual teaching of literature are as follows: 4

According to Frank A. Fucik, the important general considerations are 1. cost, 2. upkeep, 3. revenue, 4. subject matter, 5. adaptation to school, 6. adaptation to the teacher and 7. management. Cost, upkeep, and revenue all depend upon the type and quality of subject matter which is to be used. Then, film or slide subject matter must be adapted to the school much as daily lessons are adapted to classes. Teachers must be adapted to teach with films just as truly as primary teachers are adapted to teach with sand. 47

According to Thomas F. Johnson, State Superintendent of Public Instruction in Michigan, a course for teachers in Michigan has three "aims-to acquaint the teachers-to-be with: 1. The theory and technique in using films in teaching; 2. How to secure films of various kinds, and how
to take care of them; 3. How to operate and care for a motion picture projector". When teachers are "movie trained" many superintendents would do as did R. G. Jones, Superintendent of schools of Cleveland, Ohio, purchasing equipment as rapidly as he "could develop a trained teaching staff to carry on the work of visual education". Lastly, proper management and organization are necessary to stimulate interest educationally, morally, and spiritually.

Types of Apparatus

The types of apparatus needed in teaching literature with films and slides are: (1) machines, (2) films and slides, and (3) protective devices. Few moving picture machines are in use in high schools. Grace Partridge Smith, in 1923, found that in Iowa over fifty per cent of those schools considered had no machine and consequently used no moving pictures. H. W. James, in "The Efficiency of Visual Instruction" says that in Iowa of schools which reported 168 school systems have stereopticons, 71 have moving picture projectors, 33 are considering purchase of stereopticons, and 71 have the purchase of moving picture projectors under consideration. The Extension Division of the University of Kansas has
on hand some card data of a partial survey of visual aid equipment and uses in Kansas schools. This data when tabulated shows:

<table>
<thead>
<tr>
<th>Number of schools reporting</th>
<th>193</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of slide projectors</td>
<td>97</td>
</tr>
<tr>
<td>Number of motion picture projectors</td>
<td>46</td>
</tr>
<tr>
<td>Number planning to install a motion picture projector</td>
<td>18</td>
</tr>
</tbody>
</table>

Since the preceding information was obtained (April 1924) one member of the faculty of the Extension Division has estimated that Kansas schools have added at least fifty motion picture projectors to the preceding list. That is fifty machines have been added between April 1924 and January 1925.

As to the number of moving picture machines now in use in this state, the only report available seems to be that from the Extension Division on the University of Kansas. C. H. Judd says that it seems probable that the entire number of non-theatrical machines in the United States is less than 15,000, of which possibly one half are in schools.

Many reliable, standard moving picture machines are on the market. The United States Bureau of Education Bulletin for 1919, says that it is not generally wise to buy or purchase second hand machines. When buying a machine, buy a new one, learn the names of all its parts, and
learn exactly how to operate it even in an extreme emergency. The bulletin also says that the picture slide projector and picture film projector are alike in general principles. Since this is true, the same operator should be able to handle both. For an audience of from fifty to a hundred a well made portable machine and a five foot screen should be used.

The Department of the Interior, Bureau of Education, Washington, D. C., has given this list of some leading manufacturers of motion picture machines:

Professional:

Cameragraph.  
Nicholas Power Co.  
90 Gold St.  
New York, N. Y.

Graphoscope.  
Graphoscope Co.,  
Washington, D. C.

Motiongraph.  
Enterprise Optical Manufacturing Co.  
560 West Randolph St.  
Chicago, Ill.

Simplex.  
Precision Machine Co., Inc.  
317 East 34th St.  
New York, N. Y.

Veriscope.  
C. R. Baird Co.  
243-51 161st St.  
New York, N. Y.

Semi-Portable:

Acme, SVE  
Acme Motion Picture Projector Co.  
1136 Austin Avenue  
Chicago, Ill.
The Kansas State Teachers' College of Emporia recommends the "De Vry" machine, and the Extension Division of the University of Kansas recommends the "Acme" machine. Both machines have been approved by the Kansas state fire marshal. The University of Kansas lists one combination of general equipment with the following prices:
Motion picture and slide projector........ $375.00
Screen 8 feet by 10 feet .................. 60.00
Booth - (All types) ....................... 50.00
Film patch, rewind ........................ 10.00

$435.00

In other words, the equipment may be provided for about $500.00.

A machine for school use should be easily carried about, and as yet no such machine is on the market. Most of the present machines are rather heavy to carry - especially for women teachers.

"Motion Pictures and Motion Picture Equipment" by R. W. Reynolds and C. Anderson in the United States Bureau of Education Bulletin for 1919, number 88, pages one to eighteen contains excellent instructions, practical and easy to understand, about the use and care of moving picture equipment.

An approved supply of films and slides is needed if the teachers of literature are to make the greatest possible use of them. Proper school film service is not adequate. The cooperation of local citizens is hard to get. May Ayres Burgess (Picture Service Corporation, New York City) says, "It should not be difficult to secure the good-will of the theatre owners if the church and school people make clear their own
determination to play fair". As long as the general public takes what the producer gives, the producer will play for cheap production which yields large returns. "Producers are not catering to educational demands. Naturally they are 'playing to the gallery' so far as boys and girls are concerned. They do not study the fields nor are they invited to do so. Educational films, if they are to be released, must be promoted. School boards and committees are not anxious, as a rule, to make innovations. The theatre itself ... is only slowly emerging from disfavor."

Clearly, it is not surprising that the educational film supply is inadequate and inferior, and therefore perhaps unjustly condemned by many teachers of literature. But it is not necessary that the choicest gems be mutilated when "adapted" for the screen. A spirit like Wagner at Bayreuth is needed to use his creative mind to "devise the scenario, arrange the settings, coach the actors, turn the crank, and cut and fit the celluloid films". Such a spirit should be born within the studio itself.

Approved films and slides are needed for use in teaching literature as well as in other phases of education. Slides also have failed of the
highest usefulness but their failure is not as utterly hopeless as is the failure of current films. A. W. Abrams says, that slides have failed because the supply "is so limited, the quality is so poor, and real significance is so lacking that no fair trial of the value of visual instruction can be made. Ask yourself candidly if these claims are not true."

Many teachers do not believe that local moving pictures affect the result of their work in literature. C. H. Judd has said that the teacher who thinks that the effects of the movies do not reach into her classroom unless she uses a lantern and brings in films, is very short sighted. Children attend the "movies" and remember their visual experiences very much longer than they do their aural experiences. But whether in or out of the schoolroom, children are bound to learn through their eyes. C. H. Garwood says, "Language and pictures must go hand in hand. If teaching is to be purposeful, impressions must be made naturally and effectively. If most impressions from which ideas are formed come through the eyes, then we must accentuate more than ever instruction through vision". Children will learn something through any means of
visual instruction, but their plastic minds should be fed on screen pictures, both films and slides, which are both true and trustworthy representations of persons, characters, landscapes, and buildings.

The motion picture may therefore be approved as an effective approach to literature. At first, it "might appear the enemy of productive reading rather than its ally, but ... if properly directed may prove more potent than a hundred exhortations to load the young and unbookish to acquaintance with the noteworthy in literature." If properly chosen the film should be a great aid to good reading for "the interest it arouses should have the propulsive force to carry its public to the volumes whence were derived the pictures they have enjoyed."

The motion picture can come as near bringing reality into the literature classroom as it will probably ever be brought. The visual element in dramatic art can be reproduced. Real pictures of real action in real settings on real stages can be brought before high school boys and girls.

L. A. Averill some time ago said, "Not long since I attended a class recitation in Macbeth. It struck me that the teacher was all that could be asked for, which is saying considerable for an
English teacher. Yet notwithstanding this I was aware that general interest was quite lacking. The pupils took it as a matter of course, reading selected portions well, apparently comprehending the plot perfectly, yet quite unsympathetic and unappreciative. The lesson included the scene where Banquo's ghost appears. In the margin of the text were bracketed these words: 'enter ghost' in the appropriate places. There was nothing else. The agitation of Macbeth, the perturbation of Lady Macbeth, with all the attended uproar, were all, of course, lacking. The setting was unreal, naturally, but could a miracle have projected the lurid features of the ghost among the guests at the table, and the haunted guilty frenzy of the king, I imagine the unimpressed faces of the pupils would suddenly have become quite expressive and interested, and that new enthusiasm would have been at once in evidence. It was a lost opportunity for school kinematography."

"Robert Mantell, Julia Marlowe, and Fortes-Robertson stand high in their art, and it is almost a calamity for the high school pupil, reading something from Shakespeare, to be denied seeing some of these great actors perform before them on the screen." If a class in high school
could see Shakespeare plays filmed as they are actually given upon the stage, "Shakespeare would suddenly become a dramatist to the boy and girl who now consider him a poet they ought to admire". But the ordinary film presentation of a play or a story may fail entirely to be dramatic.

David L. Oberg, principal of Petaluma Junior High School, Petaluma, California, went to San Francisco and booked such pictures as "Silas Marner", "Enoch Arden", "The Mill on the Floss", "Little Women", "Mrs. Wiggs of the Cabbage Patch", and others of similar character, but they did not cause great interest. "They were not bad - they were simply lacking in character." Mr. Oberg next showed "The Sea Wolf", "KING Lear", "The Little Shepherd of Kingdom Come", "The Servant in the House", and "Rebecca of Sunnybrook Farm", but eight reel shows proved too long.

Sometimes the public seems to want only suggestive stuff and attends no others, but the young mind is clean; and surveys have shown that the average high school student wants clean stuff which is full of life. W. T. Jones in National Conference of Sociological Work for 1922 reports that people in general do not want suggestive
pictures. Many other writers have made investigations and find the same thing true. Both the public and the schools are dissatisfied with the moving pictures of classics and will continue to be so until fit and fitting pictures are produced.

Authors are now questioning the attitude of the "movies". Their productions are slowly received and are not well filmed. Some, I. C. Cobb, W. D. Howells, and John Galsworthy, for example, have not hesitated to write concerning their opinions. "The average author, although he has legal rights, helplessly takes a back seat because he knows nothing of moving-picture production." A recent attempt in New York to get authors and producers closer together had good result. In the end there may be fewer authors who sell their books for hundreds of dollars and then complain of poor filming.

Here words are of no avail. Educators may talk for visual instruction, teachers of literature may wish for reliable films and slides, but the producers will continue to do as they please as long as their film and slide receipts show steady fortunes coming their way. Are approved films and slides wanted or needed for
teaching literature in the high schools of the United States? F. A. Lee, in the Elementary School Journal for November 1923 says, "The raising of the standard as to the type of pictures which shall be produced rests on the first factors of education the school, the church, and the home". Atlanta, Georgia, in 1923, decided that there had been enough talk about better films and now was the time to act. This action resulted in better films for the community. With a community using better films, it is likely that the local school system will use better films. "Action, not talk is needed" from the parents of the home, the leaders of the church, and the educators of the schools.

Protective devices for the eye, and against fire seem to be and must be a part of the equipment of every well-regulated motion picture theatre and hall or room where public or semi-public film shows are exhibited. Kansas has fire laws relative to motion picture exhibitions, whether the exhibition is in the theater or in a school building. Each booth or room where the film is exposed is required by law to be approved. (See these laws in appendix M.) Fires are liable to result from any moving picture machine while it is connected or in operation. These fires are
caused by defective wiring, film too close to the
projector, jamming, and broken films. Then, too,
most standard films themselves are highly
inflammable and almost explosive. They should be
kept away from fire and heat and should be kept in
cool dry places. An obvious rule to follow while
operating a machine is "When the film is not
running, turn off the light".

Children's eyes should be protected in the
moving picture show. This statement is accepted
in theory but very few experimental devices have
been worked out. In 1920 The London Council
was preparing to take action in the matter of
avoiding eyestrain at the movies. The subject
is not new as "in 1917 Dr. J. Kerr read a
communication before the Illuminating Engineering
Society dealing with the effect upon the eyes of
varying degrees of brightness and contrast".
Fatigue has been discovered to come from flicker,
glare, and heavy demands on the lateral muscles
of the eye. Eyestrain may be reduced by keeping
the angle of elevation between twenty-five
degrees and thirty-five degrees. The wearing of
spectacles with colored lenses may make moving
pictures clearer, but too few people have used
them to know much about them. Stereoscopic
vision has been produced by purely mechanical means on the motion picture screen - the teleview. The teleview, which can be adjusted to suit the individual, is fastened to each seat for each person in the audience. However, elevations, spectacles, and the teleview are yet in the experimental stage with no reported positive results. There can be little doubt that daylight performances will prove a boon to moving picture instructors, and others who use the moving picture screen for educational purposes. In the Canadian Conference a ten foot by twelve foot daylight screen was on exhibition through the week, and the educators who were present felt that the successful showing of films on this screen was a long step taken in the right direction. Daylight moving pictures will mean not only better light for children's eyesight and better ventilation for the school room, but they will also mean a more orderly and better supervised class.

Nearly every film-using teacher of literature wishes for natural colors and voice accompaniment for the films which he uses, but no method of providing either has yet been perfected.

Finally, whatever educators say about moving
picture apparatus, and general equipment, or whatever they do about it, should all be said or done only after careful investigation and then only in the best interests of the teaching profession. In The Visual Instruction Program of the National Education Association meetings of 1924, two general principles were stated for educators to keep in mind: "(1) Our contracts with the commercial firms should be of the sympathetic sort, and (2) We must keep out of our discussions statements that are utterly unprofessional."
Transportation and Exchanges

Means

Transportation for films and slides is the third general need. Sometimes a chain of high schools, perhaps on the same railroad, stage line, or a combination line, can arrange to be using the same materials a few days apart. This lowers the shipping rate as the material is not booked back to the depository or headquarters after each using, but is sent direct to the next school.

Containers for film and slide shipments should be only such as are approved by national and state fire and shipping laws. Local schools usually are not concerned with supplying such containers as they are furnished when the material is originally shipped, and only occasionally are they damaged in transit.

The best and safest distributors of approved films and slides are the state universities. Films and slides for use in the teaching of literature may be had in Kansas from the University of Kansas, Lawrence, and from The Kansas State Teachers' College of Emporia, Emporia. The
latter school works in connection with the University of Kansas and with other distributors. Some other Kansas educational institutions distribute films and slides but such material as they have is not based on literature.

Agencies

"The real problem of the school administrator and supervisor is to secure a systematic use of approved visualized materials", according to Charles Edward Skinner, Instructor in New York University. In local and state school systems "slides and films, unless there be an abundance of funds available, can best be circulated from a central office". This office should be responsible for all slides and films which are used in the system.

In the systematic national use of approved visualized materials, two if not three exchanges are needed: (1) a national educational slide exchange, (2) a national educational film exchange, (3) a national bureau for the distribution of educational visual aids, that is, any and all such as may be used on the moving picture machine.

Dr. Charles M. Cummings, to the Buffalo Society of Natural Science in 1923, gave some
excellent suggestions for a National Exchange for Lantern-Slides. In brief, the twelve fundamentals of such an exchange are:

1. To collect and maintain a library of negatives for the preparation of slides suitable for educational purposes.

2. To maintain a laboratory for making slides from negatives.

3. To provide slides from proper negatives supplied by subscribers.

4. To establish and maintain standards of technical quality and suitable subjects for educational purposes.

5. To give service based on purely non-commercial educational use of all materials to subscribers who should agree not to traffic in them.

6. To give service to subscribers only. Such subscribers may be museums, educational bodies, religious institutions, or individual educators.

7. To include material which is as comprehensive as possible along educational lines.

8. To assume the capacity of a central clearing house and bureau of exchange among its
subscribers for duplicate lantern slide material.

9. To act in an advisory capacity in the matter of the purchase of projection apparatus by schools and individuals.

10. To prepare uniform educational sets.

11. To provide, through its manufacturing department laboratory, very valuable research data for the manufacturers of apparatus.

12. To be supported by an endowment.

No one as yet seems to have published either a formulated plan or suggestions for a National Educational Film Exchange. True, a number of film exchanges are established and distribute educational films, but none seems to be for educational purposes. A film plan similar to Dr. Cummings's slide plan would doubtless prove to be very efficient. The third exchange agency needed is a national bureau for distribution, and this need is perhaps the greatest. This bureau should have for its business the distributing and preserving of films and slides which are worthy of educational consideration. Visual aid material may be considered first as material just coming on the market, and second as material which has been on the market but has had no definite
educational valuation set upon it. First: Just before new film or slide materials are thrown on the market, a central office, perhaps representative of the National Education Association, should classify all the material as to its educational value - either accepting or rejecting. When material is rejected, very specific reasons for the rejection should be filed and, if need be, sent to the producers. Second: The films and slides which are already on the market, but have not been evaluated should receive intensive positive and negative criticisms by local educators. These criticisms, together with the names of the films or slides and their classification as to subject matter, should be sent to the national bureau of moving picture machine visual aids. Here they should be filed until sufficient data have accumulated to justify semi-permanent classification. No film or slide should be classified permanently until it has met with the general approval of a stated number of fully standardized school systems of each state. Every educator should have the privilege of filing positive and negative criticisms of any film or slide. Thus, if a sufficient number of individual criticisms warranted it, a film or slide which had
been previously accepted could be rejected or vice versa.
III

OBJECTS OF STUDY OF LITERATURE VISUALIZED
III OBJECTS OF STUDY OF LITERATURE VISUALIZED

A Understanding of plot .......................... 86

1 The Kansas high school literature survey ........................................ 87

   a Questions on plot ................................... 87
   b Generalizations ................................. 87

2 Results of general research .......... 88

   a Uncertain value of film in conveying plots ......................... 88

      1' From Kansas superintendents' viewpoint ............................ 88
      2' From audiences' viewpoint ...... 88

   b Film advantages .................................. 88

      1' A very few effective spectacles ................................. 88
      2' "Ransacked the granaries of drama and fiction" ............... 89

   c Film disadvantages ............................... 89

      1' Bought for a title ............................. 89
      2' Film not true to story ...... 90

   d The modern novelist and the screen ................................. 90

      1' Keep screen adaptation in mind ................................. 90
      2' Protect their works against false interpretation .......... 91

3 Appreciation of author's ability .......... 92
1 His imagination .......................... 92
   a Kansas high school survey ............ 93
      1' Three factors ...................... 93
      2' Generalizations .................... 93
   b Other sources .......................... 93
      1' Screen's relation to imagination .... 93
      2' Author's dislikes ................... 94
      3' Author's delicate perceptions ....... 94

2 His character portrayal .................. 95
   a The high school survey ................. 95
      1' Factors of "character" .............. 95
      2' Generalization ...................... 96
   b Other sources .......................... 96
      1' One sided characters ............... 96
      2' Twisted characters .................. 97
      3' Cinema survey of mankind ........... 98
      4' Stage revelation of real life ....... 98

C Power of interpretation .................. 100
   1 Definition of term "read with understanding" ............. 100
   2 Data from high school literature survey .................... 101
      a Report of questions about child's ability to read ........ 101
      b Generalizations ...................... 101
c Misunderstanding through distorted filming ............... 101

d Summary ........................................... 102

3 Data from other sources ......................... 102

a End of reading to be "to get the thought" .................... 102

b Educational value of static pictures ......................... 103

c What moving pictures are "true to life"? ...................... 104

1" "Dumb shows" .................................... 104

2" Near-real experiences ..................... 104

d Idea of the value of films .......... 105

e Standardizing of interpretations of classics .................. 105

f Lack of expression of finer shades of feeling ................. 106

g Undeveloped state of film production ......................... 106

h Logical place of moving picture ......................... 107

D Power of visualizing or imagining ........ 108

1 From the screen ....................... 108

a The high school survey ............... 108

1" Total answers ......................... 108

2" General statement ...................... 109

b Other sources ......................... 109

1" Actuality from the screen 11. 109

2" Appeals of the screen .......... 110
2 Auralization and visualization .......... 114
4 The screen and the emotions ............... 114
5 Screen and words .................. 115
6 True functions of the film .. 115
2 From actual reading .................. 116
a Relation of language to visualization .............. 116
b Literature is life ................ 117
c Qualities of the drama ............ 118
1' Full of beautiful poetry .... 118
2' A most highly technical form of composition ........ 118
3' Filled with dialogue ............ 119
d Qualities of the poem ............ 119
1' Full of ideas .................. 119
2' Too full of beautiful abstract qualities for pictures .................. 120
e Qualities of the novel ............ 120
f Permanency of results ............ 121
3 How can the screen be made of highest teaching value with reference to the preceding points ... 122
a By making pictures accurate with reference to
1' Picture titles or line quotations .................. 123
2' Plot portrayal ................ 123
3' Character presentation
or interpretation ............. 123

b By making pictures represent
the finer and more distinctive
elements in interpretation .... 124

c By making pictures and lines a
means of enlarging experience
of pupils .................... 124

d By giving plenty of time (by
mechanical means) for
interpretation and discussion ... 125
Understanding of Plot

The Kansas High School Literature Survey

In answering the question as to what are the principles of visualizing literature, four subdivisions will be considered, namely:

The recognition and application of the principles thus indicated cannot fail to make a satisfactory picture. As to the first one named, an article in "Current Opinion" for June 1919 says "The perfect picture is a thing of: (1) logical plot construction; (2) good characterization; (3) right tempo in acting and direction - plus artistic photography and lighting, titles intelligent in wording and artistic in design".

The first thing to consider in writing a moving-picture story is "plot" and one of the first things to consider in adapting a moving picture to a story for study in class is plot.
The totals for each of the "plot questions" of the survey follow:

VI. 7. Do slides and films help in plot study?
In the novel? "Yes" 7. "No" 2.
In the drama? "Yes" 7. "No" 2.

VI. 8. Do slides and films distinguish between loose and organized plots?
In the drama? "Yes" 3. "No" 6.

VI. 9. Do slides and films help the student to grasp main divisions?
In the novel? "Yes" 9. "No" 0.
In the drama? "Yes" 9. "No" 0.

VI. 10. Do slides and films confuse main plots with sub-plots?
In the novel? "Yes" 3. "No" 5.
In the drama? "Yes" 3. "No" 5.

The following generalizations from the high school literature survey have been made from the few answers to items 7, 8, 9, 10 of question VI of the questionary on page 47, preceding. These questions included only the novel and drama because it was assumed that other types of literature visualized would probably give similar results. The generalization is this: In the teaching of literature in junior and senior high schools, slides and films (1) help in plot study, (2) do not distinguish between loose and organized plots, (3) help the student to grasp the main divisions of a piece of literature, (4) confuse main plots with sub-plots.
Results of General Research

The value of the plot in real literature is not the same as its film value. One superintendent who approves the use of films and slides in the teaching of literature says, "Often the interpretation of the novel is distorted and consequently the student is disappointed with the picture; or else the picture is seen before the novel is read and the novel, or drama, is misunderstood". C. Hamilton in discussing, "Why are Photoplay Audiences Dissatisfied?" says that usually folks who haven't read the story like the movie of it, readers dislike it. He also says that there are too many "adaptations" before "an already sorely tried public".

The advantages which films have over the other visual aids are those arising from unstinted borrowing from friendly neighbors. Film makers may go to any library for subject matter, go to any gallery for art, go to any people or peoples for acting, go to any designer for accessories such as costumes and settings, and they may go to any spectator for criticism. But moving pictures, especially such as might be used as aids in the teaching of literature, seem not to have made the most of their privileges. "Honestly, now,"
They have brought into being a few, and a very few, effective and convincing spectacles, such as 'Cabiria' (by D'Annunzio). For the material for almost every serious production which they have attempted, they have gone rag-snatching along the clothes lines of the other arts; they have borrowed historical episodes and failed to illuminate them; they have ransacked the granaries of drama and fiction and borne off more often the chaff than the wheat."

The disadvantage of film pictures is that it is not easy for them to conform to subject matter which they attempt to present. Many people of finer tastes have a feeling of distaste for many present screen pictures because in them literary gems and masterpieces are so mangled in films that were perhaps brought because of their title, fitted to the personality of some star, and forced upon the submissive minds of courteous spectators. Schools take what they can get with perhaps little complaint, but the adult public talks about the distorted plot and then admires the star and continues to attend the same type of performance.

Schools complain and may rebel because they
want true moving pictures of the classics or none at all. Most teachers of literature believe that if a piece of literature has a plot worth following, it should be followed and not remodeled until the author, himself, might not know it. J. Farrar, in a recent popular magazine, explained to his readers that moving pictures are good pictures when they are beautiful and real. No educator wants more for his classes in literature than real pictures with real settings, real characters, and the real plot.

"The cinema has plenty to learn from the novel in the matter of subtlety, and the novel has much to learn from the cinema in vigor and directness."

R. Valentino believes that novelists must keep an eye on the screen if they expect filming. On the other hand, the moving picture producers must keep an eye on the novelists if they expect to get their best plots for filming. Moving pictures were originally series of actions with slight relationships - a tale that was acted with little reference to literary value. To force literary masterpieces into film story production is worse than casting pearls before swine for they are not only trampled upon, but their impressiveness
is lost forever. Authors should take a hand in safeguarding their own plots. "The Literary Review" for June 16, 1923, says that the author's lack of interest in the production of his novels as movies is part of the cause of the inferior movies.

Many of the plots of the classics are as suitable for the screen as for the printed book. Stories which require a great amount of action, available or real settings, and a compact plot, could be filmed without being mangled. K. Macgowan names "Ruth" and "Hamlet" as admirable screen possibilities. The list of such literary possibilities is almost unlimited; but a moving picture Marlowe, or Wagner, or Shakespeare is needed to recognize the literary film adaptability of classics, and to convey this recognition into the minds of the producers. When in such a spirit of recognition classic films are made, students and teachers of literature will be unanimous in calling for this new aid for the teaching of literature.
Appreciation of Author's Ability

His Imagination

Do films and slides help students to appreciate the author's ability to imagine and to portray character? One of the chief elements in all literature is imagination. An author imagines or builds his plot or the outline of his subject matter from the material of his own and his readers' past, present, and future experiences, treating it as freely and creatively as he will. But, when a piece of literature is either filmed or interpreted by slides, the producer should keep the author's viewpoint clearly in mind; he should put himself into the author's place and try to see the classic just as the author intended it to be seen.

The product of the imagination may be romantic, idealistic, or realistic, and each of these qualities has been specifically studied in this survey. The totals for each of the "imagination" questions of the survey follow:
VI. 3. Do slides and films help to show romance?
In the novel? "Yes" 7. "No" 1.
In the drama? "Yes" 7. "No" 1.

VI. 4. Do slides and films help to show idealism?
In the novel? "Yes" 6. "No" 2.
In the drama? "Yes" 6. "No" 2.

VI. 5. Do slides and films help to show realism?
In the novel? "Yes" 7. "No" 1.
In the drama? "Yes" 7. "No" 1.

These answers may be summed up in the general statement that in the teaching of literature in junior and senior high schools, slides and films help to show romance, idealism, and realism. That is, they do not or need not fail to interpret the best elements in a novel or play.

No one seems to have made a study of the relationship of the portrayal of literature upon the screen to the development of the child's ability to appreciate the quality of the author's imagination, so that proper principles may be applied. It is said that an author, in writing a scenario, "must be imaginative and able to visualize". But likewise an author, to write any good literature, must also be imaginative and able to visualize. Hence, it seems that to have
any piece of literature well filmed, the author's symbols for the products of his imagination must be clearly conceived and reproduced on the film.

Authors are usually dissatisfied with the way their products are misinterpreted, their imaginative material distorted, and with the producers' seeming inability to "discriminate between poetic fantasy and maudlin sentimentality ... About the highest poetic flight of which the average movie producer is capable can be summed up in a few words: 'And grim death hovered over his bed' ... 'But the angel of hope still fluttered in his heart'.'

Authors of quality have perceptions that may be too delicate for screen reproduction; and are unwilling to belittle their high art for mere money values. J. L. Lasky, of the Lasky Players, said, "We have found that no matter what price we paid, we could not get the best work from the best dramatists for original screen production". Real authors are artists with clear imaginations. "The big artist is essentially the man who makes out of limitations an infinity,

'To see a world in a grain of sand,

A heaven in a wild flower;
To hold infinity in the palm of your hand,
And eternity in an hour."

Therefore, it seems that, with the art of the moving picture still in the initial stage of adaptation, and as yet not very successful in presenting previously successful plays, novels, and short stories, it is not as yet very helpful in enabling high school children and moving picture show patrons to appreciate the quality of an author's imagination.

His Character Portrayal

Do films and slides help students to appreciate the author's ability to portray characters and character? The study of character involves classification of characters, and revelation of characters by words and deeds. The answers to each of the "character" questions follow:

VI. 12. Do slides and films help the student to determine kinds of character?
In the novel? "Yes" 8. "No" 0.
In the drama? "Yes" 8. "No" 0.

VI. 13. Do slides and films help to reveal characters by their own words?
In the novel? "Yes" 3. "No" 5.
In the drama? "Yes" 3. "No" 5.
VI. 14. Do slides and films help to reveal characters by their deeds?
In the novel? "Yes" 9. "No" 0.
In the drama? "Yes" 9. "No" 0.

These answers indicate that films and slides help to determine kinds of character by actions, but not by words. Hence moving pictures show but one side of a character; they interpret characters who act, but not those who merely speak.

A normal child seems not to think a great deal about a character's words; he just imagines that each says the right things. But deaf children are very quick to detect inaccuracies in the suggestion of speech. For instance, it is said that some deaf children, who were taken to a moving picture show, were asked upon their return to tell what they liked and disliked about the pictures. The general response was that the acting was all right; but that the actors didn't talk about the things they should. They talked about anything and just seemed to make lip motions when they acted. These little deaf children had read the lips of the actors, and for them, the lack of appropriate speech spoiled the picture.

According to K. A. Haughn, in an article fifty years ago, some "movie" actors "would make
wooden actors" on the regular stage. Mr. Baughn also said, "At present the film pretends that it is showing you actual photographs of actual characters. "Such real characters as the movies have portrayed have generally been filched from printed books and marred in the filching. Almost the only kind of character development, which the movies recognized is a sudden and impossible conversion, repugnant to the spirit of art."

Many characters are twisted in moving picture interpretation; pictured as immoral, debauched, or outlawed, the suggestive or dark side of the character over emphasized - even in such a story as "Silas Marner". The dark side of a character may exist, but it need not be emphasized as a drawing feature for gate receipts. The existence of such faults seems to be the chief reason why school authorities keep film characters from the schools.

Allan Swan, in "Filming Great Fiction" says 82 that an author's characters must be preserved, and "I can not lay too much stress upon character ... for some doctish reason characters are made to 'say' mouthfuls ... Why? Because the
director, who conceived the production, never thought that a knowledge of psychology, of character, of life, was necessary."

M. F. P. Amiguet in "Remarks on the Cinema", an article in the "Review of Reviews" for April, 1924, says, "In the drama the actor is the center, in the cinema he is only a detail, a fragment, one note in a universal symphony". This is partly because the "cinematograph enables its patrons to

Survey mankind from China to Peru;

Remark each anxious toil, each eager strife,

And watch the busy scenes of crowded life."

M. F. P. Amiguet also says, "The human voice, appealing in intelligible language to the human heart, is still the supreme and most adequate bearer of the message. The living, moving human body is the most beautiful of all spectacles, though it is true that we have, as yet, no invention by which the remotest spectator-auditor can watch the mobile features of a Salvini, Booth, or an Ellen Terry as perfectly as he catches the most delicate modulations of voice ... Great, then, as is the sensuous appeal of the new art to
the dreamy imagination, yet the mind, and, therefore, the soul, of the scholar, the philosopher, the reformer, of 'Man Thinking', will always find its highest inspiration where, as Schiller says:

'The world is revealed upon the stage'.
Power of Interpretation

Definition of Term

Do screen aids, slides, and films, improve the child's ability to read with understanding? The term "ability to read with understanding" might be interpreted in two ways:

1. To read as a beginner, to associate ideas with spoken words much as a child associates letter symbols with known objects or understood elements. This interpretation is more appropriate for elementary schools than high schools and it will not here be considered.

2. To read with a mature mind, to receive by associations and comparison, ideas both from the screen and from the printed page. In this sense, can students learn more of literature from the printed page of the text than from the screen when they have had access to screen interpretations of the text?

Data from Survey

In answer to this question, the following results were obtained:

100
VII. Do films and slides help the child to appreciate literature from the printed text? "Yes" 7. "No" 3.

VI. 1. Do films and slides help the student to classify?

VI. 11. Do films and slides stimulate the study of causes of events?
In the novel? "Yes" 5. "No" 3.
In the drama? "Yes" 5. "No" 3.

X. If the film or slide interpretation is doubtful or inconsistent, does it aid the child to appreciate the author's ability to write good literature? "Yes" 1. "No" 6.

In summary, slides and films help the child to appreciate literature from the printed text by aiding him to make classifications of literary types and by causing him to study the causes of events; but if the film or slide interpretation is doubtful or inconsistent, the child is not aided in appreciating the author’s ability to write good literature. Hence, slides and films must be reliable and consistent if they are to aid in the study of literature.

Many film and slide aids fail entirely to increase a child's appreciation of literature. Distorted film pictures cause misunderstanding. Films and slides tend to over-emphasize the visual phase of literary interpretation and tend to
foster the neglect of the study of language. Catch sentences and bits of phrases are all that the moving picture employs to suggest a whole conversation, as a baby might, and in fact does, use broken sentences and single words to express himself, and as illiterate people do.

On the other hand accurate slides and films, that are not perversions or caricatures, are of real service in helping the student to appreciate good literature from the printed page.

Data from Other Sources

To read with understanding, not only must a child be able to interpret words and sentences by visualization, but also must he be able to read for thoughts, ideas, relationships, and sensations other than visual. The chief sensations which films produce are of course visual, results from the direct appeal to the eye. A moving picture enables a child to see the action, and something of setting and costume. In fact, for portrayal of action the film is at its highest service. A Japanese proverb says, "Once seeing is better than a hundred times telling about". The film offers a chance for the child to "see" a producer's idea of the setting, character, and the action of
the characters. The student may accept or reject this idea. He may read or reread the author's book, having accepted the producer's view, or he may read or reread the book contrasting and comparing the film idea with his own idea of what the author intended. Herein lies the chief value of the use of the present film interpretations of literary subjects, namely; in the opportunity offered to contrast and to judge as well as to appreciate.

The educational value of static pictures has long been established. Pictures and crude drawings always have been an immensely important source of education. When reading was almost a hieratic art, as among the ancient Hindus, Persians, and Egyptians, or among Europeans many hundred years ago, pictures were almost the only means of impressing religious or historical notions upon the masses. Today, children get their first education from picture books. Grade, high school, and some college textbooks are profusely illustrated. The illustrations are given that the student may form clearer concepts of the meaning of the printed page.

Obviously, the values of static pictures are also the values of moving pictures with the added
element of motion.

But the sad part of the "movie true to life" as illustrative of literature is that, for many spectators, it passes before the eye as a "dumb show". It produces a more shadowy effect than witnessing the performance of a play in an unknown language. The characters can not speak. The wind can not howl or purr. Orchestras can produce no sweet melodies. Golden sunsets are golden only in words, but black and white; or black, white and yellow on the screen. Pink roses are not pink - usually gray and white, or pink, gray and white. Violet violets are usually black. Flowers have no perfume. Food has no taste. To the inexperienced, feathers are as heavy as stones, and granite is as soft as dough.

Nevertheless, the moving picture quickens the imagination. It offers enough suggestions to enable many spectators almost to realize the sense experiences portrayed. They can hear almost all sound, see the colors, smell almost anything, taste food, and feel the differences between feathers and stones and granite and dough, and these vicarious or make believe experiences are worth while.
"There is something in the idea of the 'film' after all," according to J. Ecclestone. "The child mind ... is to have its apperception enlarged by immediately intuitive methods; and what could be better adapted to the purpose than the film?" "Yet", says Ernest L. Crandall, Director of Lectures and Visual Instruction, New York City, for 1923, "its very power renders the film of all visual aids the most difficult and dangerous to handle. Merely turned loose upon the plastic mind of youth, its effect may be deadening, if not devastating. Its proper application requires judgment, skill, and constant study."

This weakening influence has been largely in evidence in the field of literature since photoplays have tried to standardize the interpretation of the classics. "The standardization of the interpretation of a poem like 'Enoch Arden', said J. R. Fulk, at the National Education Association, in St. Louis, "robs the poem of its chief value, and takes from those who have not read it the joy of the reading. Such a poem cannot be seen except in the imagination of the reader. The usual crudeness
of the acting and the inadequacy of expression make the photoplay of such a poem a serious obstacle to real interpretation and appreciation."

Films do not exhibit the finer shades of feeling and thought, regarding matters interior and spiritual, which either the poet or the prose writer so adequately feels and expresses with words. Charles L. Moore has said, "Charles Reade, who always held a brief for the Theatre, in one of his stories rebukes a young poet for imagining that certain lines have merit in themselves apart from the intonation and look of the actress who utters them. The lines,

'O'er my bowed head, though waves of sorrow roll,

I still retain the empire of my soul,

have merit and we can hardly imagine any elocution or gesture which would improve them."

Present films are mostly bad for teaching use. "I agree", said G. Parker, "and have said it often enough, that seventy-five per cent of the films are bad, and that the proportion of masterpieces is small, but how old is the film industry?" It dates back only about thirty years. Too much is expected all at once. Film productions will improve, but they "can not and
will not destroy a taste for the speaking stage."
The moving picture and the drama must take
different roads because of the language of
pantomime and verbal speech. Both the oral and
sign language are needed in the drama.

The moving picture interpretation of
literature logically should be accompanied by much
supplementary reading. On the other hand, all
reading of literature might well be accompanied by
some choice moving pictures. C. H. Judd, a
member of the 1923 National Education Association
Committee to Cooperate with the Lotion Picture
Producers, reported, the "findings refute the
frequently repeated statement, which has been
carelessly made by over-enthusiastic advocates
of visual education, that the use of pictures is
destined to supersede the use of text books in
schools. It is quite certain that pictures
require the aid of verbal exposition."
Power of Visualizing or Imagining

From the Screen

In the preceding pages, it has been shown that the child's ability to read literature with understanding is aided in varying degrees by the use of film and slide illustrations. But now arises some questions. Which provides the child the better visualization, the screen or the printed page? What does the child visualize from the screen? - from the printed page? What are some of the advantages and disadvantages of each?

In reply, this general statement may be made: Films and slides help to show local color and picturization, but do not help the reader of literature to appreciate or learn about an author's style, and fifty per cent of students are inclined to be lazy in their visualization from the screen, that is they are inclined to accept the screen picture however untrue it may be. Here follow the slight data upon which this statement is based:

VI. 2. Do slides and films help to show local color?
In the novel? "Yes" 7. "No" 1.
In the drama? "Yes" 8. "No" 2.
VI. Do slides and films help to show the author's style?
In the novel? "Yes" 1. "No" 7.
In the drama? "Yes" 1. "No" 7.

XI. Do slides and films cause the student to be lazy in his visualization? (Does he accept the screen's version and not reason for himself?) "Yes" 4. "No" 4.

In summary, visualization with the screen aids the child in classifying literature; shows local color, develops appreciation of romance, idealism, and realism; helps to plot study; helps to portray character and characters by actions; and thus increases the appreciation of literature from the printed page.

It has been said that the moving picture speaks a language of its own; that it tries to give us "reality raw from the shambles of life". In fact it pretends that it is showing actual photographs of actual characters and events. The imagination of the spectator must add the missing links to make the visualization - the make believe - real interpretation. Imagination must correlate the screen language of action with the literary language of thought.

But, there is a visual reality, an actuality from the screen, which can not be produced by words on the page of a book. Charles Leonard
Moore said, "One cause of the immense success of the moving pictures is their realism. The real pump upon the stage has always been a joy to mankind; how much more then must it thrill when it can have real locomotives, going at real speed, real collisions, real battles, murders, and all the incidents of moving life." A kodak picture means a great deal to those who want real pictures of nature, but a moving picture of a real stag at eve drinking his fill from Monan's rill means more to the student of "The Lady of the Lake". Many children have never seen a live stag and a moving picture of a stag will help them to form the right concept. Moving pictures of natural life and scenes, at present, seem to have a value which is rivaled only by seeing the original.

Next to visual actuality comes emotional appeal, which varies with the individual's experiences. A good book is one which makes the reader a better citizen for having read it. Likewise, a good moving picture is one which makes the spectator a better citizen for having seen it. As yet, most of the films of classics and of modern recent literature are purely commercial. What do commercial films stress? What sort of
appeal do they make to the child's mind? Is it wholesome or unwholesome? In answer it has been shown that the commercial film has usually stressed the daring side of life by showing how far characters can venture toward the criminal or unconventional without being caught, or penalized by civil or social laws. Certainly, a few films may be excepted but the statement is true of most of them. Even in moving pictures based on standard classics the same elements are stressed as in the majority of film shows. Children are imitators, they see the stars of "daring pictures" "dare", and they themselves dare. They imitate, and as their imitating does not carry with it a full degree of reasoning, they are thus misdirected.

Rowland C. Sheldon, the General Secretary for the Big Brother Movement, in 1921 found upon questioning reformatory boys that much of their crime was caused by seeing movies which suggested crime. Judge Ben B. Lindsay of Denver, Colorado, has declared within a year that the crime suggesting motion picture is one of the greatest causes of crime in America. "Mr. G. L. Sehon, of Louisville, Chairman of the American Prison Association's committee on juvenile delinquency,
said recently: "There can be no denying the baleful influence of scenes too often depicted on the screen. Court records without number, trace juvenile delinquency directly to this source."

Detective Wm. A. Pinkerton says he is certain that the "shocking features of the moving pictures are like throwing more fuel upon a fire already hard to control". Detective Pinkerton objects to the reproduction of train hold-ups, bank burglaries, acts of pocket picking, counterfeiting, black-hand advertisements, high-way robberies and white slave traffic." ... "A commission in Chicago prepared questionnaires upon the effect of movies upon the children and sent them to all superintendents of the city schools and the Directors of Parochial Schools. The teachers conferred with the pupils in their particular rooms and reported to the principal who replied to the questionnaires. More than 40,000 pupils were interviewed. Prof. Ernest Burgess of the University of Chicago studied and analyzed these replies and tabulated his findings." The statement of the Commission exactly cited is as follows: "A study of the tables which are to be found in the report of Prof. Burgess demonstrates
conclusively that motion pictures have the following effects on the children at the present time:

1. Interferes with school work.
2. The moral effect is bad.
3. The view of life and life's duties are false and distorted.
4. That sex and vampire films appeal to the children.
5. That there is less respect for authority than heretofore.
6. That the children from seven years up are precocious about the sex question.
7. That there is a noticeable disregard in reference to the marriage ties, and a bad effect on modesty and purity.
8. That the children disregard the home, are dissatisfied therewith.
9. That the physical effects on the children, as a whole are harmful; the eye-strain is severe, the nerves affected decrease vitality, dull mentality, etc.
10. That the effect on the rising generation, as a whole is bad.
11. That the average attendance of children of school age is two or three times a week."

Evidently some moving picture appeals are worth while, but no one seems to know as yet how much good a film can really accomplish especially if it be one of the so-called "educational films" based upon a "classic". "Just how much a film really gets across to children can be accurately determined by suitable examinations or questions. A comparison of the effectiveness of film instruction and other kinds of school work is both possible and feasible". It seems that such a
study is specially desirable in the teaching of literature.

The film usually fails to aid the spectator to appreciate the beauty of word-tone expression though, at times auralization and visualization are almost inseparable. "The film, of course, is in its first youth; but honestly", said John Galsworthy, "I see no signs as yet that it will ever overcome, in the art sense, the handicaps of its physical condition so as to equal or surpass in depth the emotionalizing power of ordinary drama. ..., It takes the line of least resistance and makes a rapid, lazy superficial appeal to the mind through the eye instead of through the spoken word." Mr. Galsworthy also said that he was "at least twice as much affected by the live rehearsal for the film as when I saw the dead result of that rehearsal on the film itself".

Moving pictures especially appeal to the emotions. "Movies" give the tired mind a chance to experience a contrasting emotion - when one is blue, a comedy will make the blue one laugh - when one is too full of life, a pathetic scene will make the lively one weep. However, G. T. W. Patrick, of the University of Iowa, in 1921, said that
keeping the child in the movies is positively detrimental and that the emotional flooding of the mind does not lead to rational outcomes as it should logically. Real life is not filled to overflowing with deep emotions. In other words, it seems that the average moving picture, based on literature or otherwise, is over-full of emotional appeal for classroom use.

The child's memory seems to be especially retentive of those motion pictures which he understands. The same memory seems to be just as retentive of the few words which are thrown on the screen. When a new slang term is seen on a film, children who see it will repeat it, and others learn it from them. On the other hand, a right choice and usage of words on the screen is equally influential for good.

"The true function of the film, to sum up," according to J. Eccleston, "lies somewhere between that of the epic poet and the sculptor or painter". The poet expresses a beautiful message in words, and we can visualize much that is said. The sculptor or painter produces a masterpiece, which we can see, but only suggests its message. In the moving picture the functions of the poem and the painting or statue should meet; but they
have not done so, and, as yet, the moving pictures do not give students of literature a satisfactory or complete visualization of literary masterpieces.

From Actual Reading

Since the student's visualization of literary masterpieces as seen on the modern screen is far from true and satisfactory, as compared with visualization from actual reading of the printed page, how may it be made more so? For the purpose of comparing visualization from the screen with visualization from actual reading, the next few pages are devoted to discussing some phases of a student's visualization from actual reading.

Language, whether oral or written, is man's greatest means of thought conveyance. By its symbols, an author transfers his thoughts to his hearers. These thoughts so expressed last. They are immortal. "So far as we have got in the history of the world", said C. L. Moore, "words are the most lasting, if not the only lasting things. Language, frailer, more immaterial than cobwebs, lives when everything else perishes. In the hands of men entirely great, Wolter's Richelieu observes, it conquers the conquering
sword. It covers and outreaches all the other arts. It expresses ideas, which music cannot do. It records actions in time, which sculpture does not, and in space where stationary printing, at least, fails. It can give us impressions of color and call up sensations of taste. "Speech is man's highest prerogative; language is his all conquering weapon. Nations trained, by the spoken drama or the printed book, in the use of noble, significant, and delicate language, are certainly likely to be more civilized and powerful than if they should be content to get the ideas flashed upon their brains by means of pictures."

Literature contains all of life. In fact, literature is life. It is filled with the throbs and humdrums of human life, with the mysteries of nature and accomplishments of man, with the secrets of the gods and the science of man. The wider is man's experience, the more he can "see" from the printed page. The more he reads, the more he will want to read. He will "see" more. His book characters and their environments will become real. They will become his friends.

Why do readers admire their book characters? Because, they are friends whom an author has
introduced to a reader. People become friends because of some common experience or understanding. Book characters become readers' friends because readers understand them. They see them and they talk with them. They admire them. Real admiration is too deep for man's words, too sublime to be commercialized in films and pictures, and too immortal to be confined to one or to a hundred generations. The mind can see and understand more than the hands have been able to produce.

In literature, more can be seen and understood by the mind than physical aids can produce. "Imagine the effect upon an audience of the presentation of "The School for Scandal" in pictures; all the wit and malicious phrase and delineations of human nature left out, and nothing given but the dumb show of the scenes! Or, "As You Like It" or "Macbeth" pictured with all their poetry and infinite suggestion of language omitted."

The drama is a most highly technical form of literary composition. It is presented in words with intense suggestion of underlying life and character. The real drama lives. Readers of
"Hamlet", "Macbeth", or other dramas can easily visualise the whole play. They see in varying degrees the characters or the semblance of them, the actions, the scenes, the relation of act to act and the inter relationship of the drama to life, in degree according to the attention given.

Dialogue is the life of the drama. "The dramatist wins enduring renown by his dialogue, and by his dialogue alone ... But his dialogue alone has a permanent value: all the rest of his trappings are perishable." "Hamlet" and "Macbeth" are continually read and studied as literature. They have lived for three hundred years, yet they continue to demand serious thought and feeling and retain their fascination.

The poet finds for abstract ideas concrete expressions that readers can visualize. He works from materials furnished him by nature. He "seems to reassemble them into something that approaches the God-sprung Ideas. As has often been pointed out, Achilles is truer and more potent than Alexander, Hamlet than Charles V., Shakespeare's Richard III than the actual tyrant of England" passing through the alembic of a poet's mind." The poet sees a superior degree of quality in life. "Has anybody but
Shakespeare ever seen

'Jocund day
Stand tiptoe on the misty mountain top!' ...?

Has anybody ever got from actual oak wood such a rush of impressions, such a sense of multitudinous power as Keats furnishes in the following lines?

'As when upon a tranced summer night,
These green robed senators of ancient woods,
Tall oaks, branch charmed by the earnest stars,
Dream, and so dream all night without a stir,
Save from some gradual solitary guest,
Which comes upon the silence and dies off As if ebbing air had but one wave.'

Pages could be written to describe the mental picture of Shakespeare's day and Keats' oak wood, but no moving picture could more than faintly reproduce the mental visualization of either.

When one reads a story, one enjoys the author's management of phrase and choice epithet, enjoys interpreting an author's characters, follows the author's plot. Sometimes one thinks how wonderful that so much can be found between
the two covers of a novel or on the few pages of a story. The reader understands the story, and it is his to enjoy and recall at will for he has visualized the plot in terms of his own experience.

Finally, when one reads, one has time for thought; reasoning and the forming of judgments, and by so much one increases his mental efficiency and molds one's life. Rowland C. Sheldon, from questioning reformatory boys, found that from books, names, characters, scenes, and moral lessons were well remembered even though read many years ago. Visualizing, which is caused by reading, forces a reader to create specific images - concepts - which continue to exist in memory.

Therefore, it seems that the visualizations which a child forms in actual reading are permanent. Once formed, such mental pictures become a vital part of the child's life. But a printed page can have no meaning, visual or otherwise, unless the reader has had such experiences as will enable him to interpret what the author has said. Hence, it is the duty of the high school teacher of literature to enlarge the experiences of pupils by any and all such means as are available - supplementary reading,
talks and walks, ordinary pictures, slides and films; in order that the screen may lead the literary taste of the pupil back to the printed page for the ultimate satisfaction. The beautiful thoughts which a reader visualizes from the printed page must in a measure be reflected, if not fully portrayed, on the screen. The motion picture "should never replace the text book", says Dr. Ernest L. Crandall, "but if a subject is presented properly, with preliminary explanation and subsequent discussion, it is clear that the actual handling of the textbook can be cut down by half ..."

How can the Screen be made of Highest Teaching Value with Reference to the Preceding Points?

Although the modern moving picture interpretation of classics is not entirely satisfactory for classroom purposes, still it can be made to be of some teaching value. With reference to the possibilities indicated of a pupil's power of visualization both from the screen and from the printed page, how can the teaching value of both types of visualization be brought together by utilizing their common qualities?

Certain principles are obvious: 1. The
picture should be accurate with reference to all sentences quoted as titles and sub-titles on films, to strengthen the child's reading experience of the book itself, instead of forcing a re-interpreted or garbled idea upon his attention. 2. The picture should also be accurate with reference to the portrayal of the plot; though inaccurate portrayal may be made of service in leading pupils to contrast their own interpretation with that shown on the film.

3. The presentation and interpretation of character must be accurate. The actors must be true to the characters which they represent, in age, size, personality, and adaptability; they must while acting seem to live just as the characters of the book would have lived had they been real persons - and book characters are often more real than living people. Here again, if films are inaccurate in this particular, the present teacher of literature may use them to develop in pupils a critical attitude; and thus enable pupils, as moving picture patrons, to judge school and commercial films as to their literary merit.

The picture should be so made as to
represent the finer and more distinctive elements in interpretation; vital characteristics of background and atmosphere should be stressed without being over-drawn. Settings and scenery should be actual if possible - otherwise pictured in careful agreement with the text. Costumes should be in strict keeping with the date of the plot. Character and characters should harmonize. If the thread of the film story is true to the author's plot, and all its elements are in harmony, the pupil's critical power may be exercised and developed by asking him to give attention to some one element and to note whether it is or is not in ideal agreement with his own previous conceptions as formed when reading the story.

Every picture to be of teaching value should be a means of enlarging the experience of the pupil. If he has read the story and has visualized it in reading, his ideas will usually be very different from those of the producer; and this affords opportunity for comparison and reasoning as to why the difference between his previous mental picture and the screen picture. He should be stimulated to make such comparisons,
to recognize the things new in his experience but still true to the story, and to reread the story in this new light. 2. If a pupil has not read a story before seeing it filmed, a later reading will afford ample opportunity for supplementing and filling in with both new and old experiential material, and may contribute even more toward his mental enrichment.

Films should be short enough to allow ample time for interpretation and discussion; possibly for interruptions and repetitions. Long films may be divided into several shorter ones; and if these are non-inflammable and can be stopped and repeated at pleasure, they will be of far greater teaching value than are most screen pictures of today.

The teacher of literature who wishes to make the screen of highest teaching value must know the substance of his text, must know his films and his slides, must anticipate what his students wish to know, and he must know what they should know; the rest he must learn in practice. A prominent educator once said in a letter to a teacher, "If you will spend one year in actually teaching literature with the aid of films and slides, you will know more from your own experience than you
can be sure of by reading all that is written. We make this statement because the practice is not yet so standardized that the experience of anyone can be taken as a very reliable guide for anyone unless conditions are all exactly the same."
IV

RESOURCES FOR THE VISUAL TEACHING OF LITERATURE
A What material is now available? ........ 127

1 Film material .......................... 127
   a Alphabetical list .................... 127
   1' The University of Kansas ... 127
   2' The Kansas State Teachers' College .................. 127
   3' Other sources than state institutions ................ 129

b Comments on recommended films .. 136

2 Slide material .......................... 140
   a Lists ................................. 140
   1' The University of Kansas ... 141
   2' The Kansas State Teachers' College .................. 142
   3' Lantern slide material sources ................. 142

b Comments ............................... 144

b What is to be done with available material? .................. 146

1 What may be accepted? ............... 146
   a Films ................................. 146
   b Type material ........................ 147

2 What should be revised? ............... 147
   a Films ................................. 147
   b Method of acquiring films .......... 148
   c Public sentiment ..................... 148
d Classification of motion pictures .......................... 149

e Films of classics .............................. 150

3 What should be rejected? ..................... 150

a Bad films .............................. 150

b Hashed masterpieces ...................... 151

C What new material should be provided? .. 152

1 Film material .............................. 152

a School purposes .......................... 152

b Titles of films .......................... 152

2 Slide material ............................ 153

a Complete sets .......................... 153

b Classified sets .......................... 154

3 For what uses ............................. 154

a To make school room plans more purposeful ............................ 154

1' According to the survey  .... 155

2' According to reports from outside of Kansas ...................... 156

b To aid the child to know a good scenario .......................... 158

1' Theme work .............................. 158

2' Score cards ............................. 159
WHAT MATERIAL IS NOW AVAILABLE?

Film Material

In the final section of this survey, it remains to consider: (1) what film and slide material is available, (2) what is and is not of value, and (3) what new material is needed.

Many films of good literature are now available for local screens, but few of them can be approved for educational uses in the literature classroom.

Some of the best of the literary film material now available in state schools may here be listed. The Bureau of Visual Instruction of the University of Kansas is the only primary depository of literary films in the state. It has for distribution at present about fifty pictures any of this material may be ordered, also, through the Department of Visual Education, Kansas State Teachers' College of Emporia. Titles with the number of reels and the rentals of pictures available are here given. Rentals in parentheses
are approximate and should be verified in application. The general list prices are subject to ten per cent discount for orders of ten or more films.

<table>
<thead>
<tr>
<th>Titles</th>
<th>Reels</th>
<th>Rentals</th>
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</thead>
<tbody>
<tr>
<td>Ali Baba</td>
<td>5</td>
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</tr>
<tr>
<td>Barefoot Boy</td>
<td>7</td>
<td>(15.00)</td>
</tr>
<tr>
<td>Children's Hour</td>
<td>1</td>
<td>Free</td>
</tr>
<tr>
<td>Cinderella</td>
<td>4</td>
<td>(8.00)</td>
</tr>
<tr>
<td>Courtship of Miles Standish</td>
<td>9</td>
<td>(25.00)</td>
</tr>
<tr>
<td>Cricket on the Ho'outh</td>
<td>2</td>
<td>(3.50)</td>
</tr>
<tr>
<td>The Crisis</td>
<td>3</td>
<td>(25.00)</td>
</tr>
<tr>
<td>David Copperfield</td>
<td>7</td>
<td>(20.00)</td>
</tr>
<tr>
<td>Deliverance (Life of Helen Keller)</td>
<td>7</td>
<td>(18.00)</td>
</tr>
<tr>
<td>Dethhy Vernon of Haddon Hall</td>
<td>12</td>
<td>(110.00)</td>
</tr>
<tr>
<td>I'moch Arden</td>
<td>2</td>
<td>(4.00)</td>
</tr>
<tr>
<td>Flight of the Duchess</td>
<td>5</td>
<td>(10.00)</td>
</tr>
<tr>
<td>Great American Authors Series</td>
<td>1 each</td>
<td>(application)</td>
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<tr>
<td>James Fenimore Cooper</td>
<td>1</td>
<td>&quot;</td>
</tr>
<tr>
<td>The Leather Stocking Tales</td>
<td></td>
<td>&quot;</td>
</tr>
<tr>
<td>Washing Irving</td>
<td>1</td>
<td>&quot;</td>
</tr>
<tr>
<td>Sketch Book</td>
<td></td>
<td>&quot;</td>
</tr>
<tr>
<td>Legend of Sleepy Hollow</td>
<td></td>
<td>&quot;</td>
</tr>
<tr>
<td>Henry Wadsworth Longfellow</td>
<td>1</td>
<td>&quot;</td>
</tr>
<tr>
<td>The Village Blacksmith</td>
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<td>&quot;</td>
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<tr>
<td>James Russell Lowell</td>
<td>1</td>
<td>&quot;</td>
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<tr>
<td>The Courtin'</td>
<td></td>
<td>&quot;</td>
</tr>
<tr>
<td>The Fountain</td>
<td></td>
<td>&quot;</td>
</tr>
<tr>
<td>Mark Twain</td>
<td>1</td>
<td>&quot;</td>
</tr>
<tr>
<td>Tom Sawyer</td>
<td></td>
<td>&quot;</td>
</tr>
<tr>
<td>Huckleberry Finn</td>
<td></td>
<td>&quot;</td>
</tr>
<tr>
<td>The Hoosier Schoolmaster</td>
<td>7</td>
<td>($15.00)</td>
</tr>
<tr>
<td>Jack and the Beanstalk</td>
<td>1</td>
<td>(2.00)</td>
</tr>
<tr>
<td>Julius Cesar</td>
<td>6</td>
<td>(20.00)</td>
</tr>
<tr>
<td>Kidnapped</td>
<td>5</td>
<td>(10.00)</td>
</tr>
<tr>
<td>King Lear</td>
<td>5</td>
<td>(10.00)</td>
</tr>
<tr>
<td>Last Days of Pompeii</td>
<td>6</td>
<td>(20.00)</td>
</tr>
<tr>
<td>Little Lord Fauntleroy</td>
<td>10</td>
<td>(30.00)</td>
</tr>
<tr>
<td>A Man There Was</td>
<td>5</td>
<td>(10.00)</td>
</tr>
<tr>
<td>Martin Chuzzlewitt</td>
<td>2</td>
<td>(2.00)</td>
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<td>Title</td>
<td>Reels</td>
<td>Rentals</td>
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<tr>
<td>-------------------------------------------</td>
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<tr>
<td>The Merchant of Venice</td>
<td>3</td>
<td>($12.50)</td>
</tr>
<tr>
<td>The Mill on the Floss</td>
<td>5</td>
<td>10.00</td>
</tr>
<tr>
<td>The Old Oaken Bucket</td>
<td>6</td>
<td>20.00</td>
</tr>
<tr>
<td>Oliver Twist</td>
<td>8</td>
<td>15.00</td>
</tr>
<tr>
<td>Our Mutual Friend</td>
<td>6</td>
<td>20.00</td>
</tr>
<tr>
<td>The Passion Play</td>
<td>5</td>
<td>20.00</td>
</tr>
<tr>
<td>Penrod</td>
<td>8</td>
<td>15.00</td>
</tr>
<tr>
<td>Penrod and Sam</td>
<td>8</td>
<td>15.00</td>
</tr>
<tr>
<td>Pied Piper of Hammam</td>
<td>1</td>
<td>2.00</td>
</tr>
<tr>
<td>Pilgrim's Progress</td>
<td>4</td>
<td>15.00</td>
</tr>
<tr>
<td>Puss in Boots</td>
<td>1</td>
<td>2.00</td>
</tr>
<tr>
<td>Ramona</td>
<td>8</td>
<td>25.00</td>
</tr>
<tr>
<td>Richard the Lion Hearted</td>
<td>8</td>
<td>30.00</td>
</tr>
<tr>
<td>Robin Hood</td>
<td>11</td>
<td>60.00</td>
</tr>
<tr>
<td>Rumpelstiltskin</td>
<td>4</td>
<td>8.00</td>
</tr>
<tr>
<td>The Servant in the House</td>
<td>7</td>
<td>25.00</td>
</tr>
<tr>
<td>Silas Marner</td>
<td>7</td>
<td>12.50</td>
</tr>
<tr>
<td>Taming of the Shrew</td>
<td>3</td>
<td>6.00</td>
</tr>
<tr>
<td>The Three Musketeers</td>
<td>12</td>
<td>30.00</td>
</tr>
<tr>
<td>Treasure Island</td>
<td>6</td>
<td>20.00</td>
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<tr>
<td>Vanity Fair</td>
<td>7</td>
<td>15.00</td>
</tr>
<tr>
<td>Vicar of Wakefield</td>
<td>7</td>
<td>12.50</td>
</tr>
<tr>
<td>A Winter's Tale</td>
<td>1</td>
<td>1.50</td>
</tr>
<tr>
<td>The Wizard of Oz</td>
<td>5</td>
<td>12.50</td>
</tr>
</tbody>
</table>

Films may be obtained from other sources than state institutions, but film service from state institutions should be used as far as possible. When this service proves insufficient, it may be extended.

Through the courtesy of Nelson L. Greene, editor of "The Educational Screen", it has been possible to make the following list of recommended films. Perhaps not one of these films will be perfectly satisfactory for all uses, but many of them have received the sanction of the Parent-Teacher Associations. After the title of the film are given, in parentheses the number
of reels, and other numbers referring to the producers and distributors named at the end of the list of films. Prices are not quoted. The editor of "1000 and One" for 1924 says, "It would be folly to attempt to give rental prices on films, either theatrical or non-theatrical. There is endless variation for an endless variety of reasons. The price on a particular film may vary with each distributor, each locality, and the time of the year. Single reels may range from $1.00 to $7.50 - full programs from $10.00 to $30.00 (and far upward for theatrical films). 'Free' films usually means transportation paid both ways by user, but no rental. These are often worthwhile and help to fill out a program which might otherwise be too costly. In general, the old law holds - the better the film the more it will cost. In motion pictures it is particularly hard to get 'something for nothing' but it is quite as easy to pay 'something for nothing'."

Recommended Films

<table>
<thead>
<tr>
<th>Titles</th>
<th>(Reels)</th>
<th>Producers and Distributors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adam Bede</td>
<td>(4)</td>
<td>24,34</td>
</tr>
<tr>
<td>Annabel Lee</td>
<td>(5)</td>
<td>1</td>
</tr>
<tr>
<td>Titles</td>
<td>Reels</td>
<td>Producers and Distributors</td>
</tr>
<tr>
<td>-----------------------------------</td>
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<td>-----------------------------</td>
</tr>
<tr>
<td>Anne of Green Gables</td>
<td>(5)</td>
<td>11</td>
</tr>
<tr>
<td>As You Like It</td>
<td>(3)</td>
<td>4, 24</td>
</tr>
<tr>
<td>Black Beauty</td>
<td>(7)</td>
<td>35</td>
</tr>
<tr>
<td>Bluebird, The</td>
<td>(5)</td>
<td>29</td>
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<tr>
<td>Brook, The</td>
<td>(1)</td>
<td>31</td>
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<tr>
<td>Child M'sieu</td>
<td>(5)</td>
<td>16, 232</td>
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<td>Christmas Carol</td>
<td>(1)</td>
<td>4, 8, 43</td>
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<tr>
<td>Conquest of Canaan, The</td>
<td>(5)</td>
<td>11, 16</td>
</tr>
<tr>
<td>Count of Monte Cristo, The</td>
<td></td>
<td>12</td>
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<tr>
<td>Dante's Inferno</td>
<td>(5)</td>
<td>15</td>
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<td>Deerslayer, The</td>
<td>(4)</td>
<td>24, 27, 34</td>
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<td>Dombey and Son</td>
<td>(6)</td>
<td>5, 14, 16, 22, 32, 36</td>
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<tr>
<td>Don Quixote</td>
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<tr>
<td>Dr. Jekyll and Mr. Hyde</td>
<td>(7)</td>
<td>11, 22</td>
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<td>Four Horsemen of the Apocalypse, The</td>
<td>(11)</td>
<td>21</td>
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<tr>
<td>Wreckles</td>
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<td>Gentleman from Indiana, The</td>
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<td>Graustark</td>
<td>(6)</td>
<td>20, 24, 34, 36</td>
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<td>Hamlet</td>
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<td>19, 43</td>
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<td>Headless Horseman, The</td>
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<tr>
<td>Huck and Tom</td>
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<td>29</td>
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<tr>
<td>Huckleberry Finn</td>
<td>(7)</td>
<td>11, 19</td>
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<td>Hunting Ground of Hiawatha, The</td>
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<td>10, 35</td>
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<tr>
<td>In Shakespeare's Country</td>
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<td>Iron Trail, The</td>
<td>(7)</td>
<td>33</td>
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<td>Ivanhoe</td>
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<td>Jane Eyre</td>
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<td>Lady of the Lake</td>
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<td>Lamplighter, The</td>
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</tr>
<tr>
<td>Legend of Sleepy Hollow, The</td>
<td></td>
<td>24</td>
</tr>
<tr>
<td>Life of Shakespeare</td>
<td>(6)</td>
<td>43</td>
</tr>
<tr>
<td>Light that Failed, The</td>
<td></td>
<td>11</td>
</tr>
<tr>
<td>Little Match Girl, The</td>
<td>(1)</td>
<td>9, 25, 30</td>
</tr>
<tr>
<td>Little Minister, The</td>
<td>(6)</td>
<td>22</td>
</tr>
<tr>
<td>Little Women</td>
<td>(5)</td>
<td>29</td>
</tr>
<tr>
<td>Lochinvar</td>
<td>(1)</td>
<td>36</td>
</tr>
<tr>
<td>Lorna Doone</td>
<td>(7)</td>
<td>3</td>
</tr>
<tr>
<td>Luck of Roaring Camp, The</td>
<td>(2)</td>
<td>19, 37, 38</td>
</tr>
<tr>
<td>Lulu Bett</td>
<td>(7)</td>
<td>11</td>
</tr>
<tr>
<td>Macbeth</td>
<td>(1)</td>
<td>41</td>
</tr>
<tr>
<td>Macbeth</td>
<td>(5)</td>
<td>24, 29, 36</td>
</tr>
<tr>
<td>Man Without a Country, The</td>
<td>(8)</td>
<td>14, 16, 36</td>
</tr>
<tr>
<td>Titles</td>
<td>(Reals)</td>
<td>Producers and Distributors</td>
</tr>
<tr>
<td>-------------------------------------</td>
<td>---------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>Master Shakespeare</td>
<td>(5)</td>
<td>43</td>
</tr>
<tr>
<td>Maud Muller</td>
<td>(2)</td>
<td>24</td>
</tr>
<tr>
<td>Melting Pot, The</td>
<td>(6)</td>
<td>19,36</td>
</tr>
<tr>
<td>Memories</td>
<td>(1)</td>
<td>6</td>
</tr>
<tr>
<td>Midsummer Night's Dream</td>
<td>(1)</td>
<td>41</td>
</tr>
<tr>
<td>Milton, John</td>
<td>(1)</td>
<td>43</td>
</tr>
<tr>
<td>Mrs. Wiggs of the Cabbage Patch</td>
<td>(5)</td>
<td>29</td>
</tr>
<tr>
<td>Nanook of the North</td>
<td>(6)</td>
<td>23</td>
</tr>
<tr>
<td>Nature and the Poet</td>
<td>(1)</td>
<td>10</td>
</tr>
<tr>
<td>Old Curiosity Shop</td>
<td>(1)</td>
<td>16</td>
</tr>
<tr>
<td>Othello</td>
<td>(5)</td>
<td>18</td>
</tr>
<tr>
<td>Over the Hill</td>
<td>(11)</td>
<td>12</td>
</tr>
<tr>
<td>Pickwick Papers</td>
<td>(2)</td>
<td>4</td>
</tr>
<tr>
<td>Pippa Passes</td>
<td>(1)</td>
<td>8</td>
</tr>
<tr>
<td>Pudd'n-Head Wilson</td>
<td>(5)</td>
<td>29</td>
</tr>
<tr>
<td>Quincy Adams Sawyer</td>
<td>(7)</td>
<td>21</td>
</tr>
<tr>
<td>Raven, Thc</td>
<td>(5)</td>
<td>24,34</td>
</tr>
<tr>
<td>Rebecca of Sunnybrook</td>
<td>Farm</td>
<td>11,29</td>
</tr>
<tr>
<td>Richard III</td>
<td>(5)</td>
<td>19,36</td>
</tr>
<tr>
<td>Riley, James Whitcomb</td>
<td>(1)</td>
<td>13,17</td>
</tr>
<tr>
<td>Romeo and Juliet</td>
<td>(2)</td>
<td>4,24</td>
</tr>
<tr>
<td>Sands of Dee, The</td>
<td>(2)</td>
<td>24,34</td>
</tr>
<tr>
<td>Scarlet Letter, The</td>
<td>(5)</td>
<td>12</td>
</tr>
<tr>
<td>Scrooge</td>
<td>(1)</td>
<td>22</td>
</tr>
<tr>
<td>She stoops to Conquer</td>
<td>(5)</td>
<td>8,19</td>
</tr>
<tr>
<td>Shepherd of the Hills, The</td>
<td>(6)</td>
<td>19,26,36</td>
</tr>
<tr>
<td>Timothy's Quest</td>
<td>(7)</td>
<td>2</td>
</tr>
<tr>
<td>Tom Sawyer</td>
<td>(5)</td>
<td>29</td>
</tr>
<tr>
<td>Treasure Island</td>
<td>(1)</td>
<td>24,34</td>
</tr>
<tr>
<td>Uncle Tom's Cabin</td>
<td>(2)</td>
<td>4,29</td>
</tr>
<tr>
<td>Village Blacksmith, The</td>
<td>(1)</td>
<td>24</td>
</tr>
<tr>
<td>Virginian, The</td>
<td>(5)</td>
<td>29</td>
</tr>
<tr>
<td>When Knighthood was In Flower</td>
<td>(12)</td>
<td>11</td>
</tr>
<tr>
<td>William Tell</td>
<td>(1)</td>
<td>10,35</td>
</tr>
</tbody>
</table>

Any picture listed above may be ordered also through the University of Kansas, Bureau of Visual Instruction.
Producers and Distributors

1. American motion Picture Corporation
   50 church street, New York, New York.
   1822 Wyandotte Street, Kansas City, Missouri.

2. American Releasing Corporation
   729 7th Avenue, New York, New York.
   19th and Wyandotte streets, Kansas City, Missouri.

3. Associated First National
   383 Fifth Avenue, New York, New York.
   1712 Wyandotte Street, Kansas City, Missouri.

4. Beseler Educational Film Company
   71 west 23rd Street, New York, New York.

5. Better Service Film Company
   551 South Salina Street, Syracuse, New York.

6. Carter Cinema Producing Corporation
   220 west 42nd Street, New York, New York.

7. Central Film Company
   729 7th Avenue, New York, New York.

8. Community Motion Picture Service, Incorporated
   46 west 24th Street, New York, New York.

9. Cooperative Film Exchange
   284 Turk Street, San Francisco, California.

10. Davis, H. O.
    121 South Hudson Street, Oklahoma City, Oklahoma.

11. Famous Players-Lasky Corporation
    465 5th Avenue, New York, New York.
    110 West 18th Street, Kansas City, Missouri.

12. Fox Film Corporation
    10th Avenue and 55th Street, New York, New York.
    19th and Wyandotte Streets, Kansas City, Missouri.
13. H. W. Hodkinson Corporation (now "Producers Distributing Corporation")
   469 5th Avenue, New York, New York.
   109 West 18th Street, Kansas City, Missouri.

14. The International Church Film Company
   531 Reibold Building, Dayton, Ohio.

15. Jawitz Pictures Corporation
   729 7th Avenue, New York, New York.

16. Kinema Film Service
   806 Wabash Avenue, Chicago, Illinois.

17. Kineto Company of America
   71 23rd Street, New York, New York.

18. George Kline
   116 South Michigan Avenue, Chicago, Illinois.

19. Lea - Bel Company
   806 Wabash Avenue, Chicago, Illinois.

20. Natre's Library of Films
   76 West Lake Street, Chicago, Illinois.

21. Metro - Goldwyn Pictures Corporation
   1540 Broadway, New York, New York.
   1706 Wyandotte Street, Kansas City, Missouri.

22. (National Non-Theatrical Motion Picture
    Incorporation
    130 West 46th Street, New York, New
    York.)
    This firm is now merged in
    General Vision Company
    605 Fifth Avenue, New York, New York.

23. Pathe Exchange, Incorporated
    35 West 45th Street, New York, New York.
    111 West 17th Street, Kansas City, Missouri.

24. Pathoscope Company of America, Incorporated
    32 West 42nd Street, New York, New York.
25. Prizma, Incorporated
   110 West 40th Street, New York, New York.

26. Reliable Film Company
   6751 East End Avenue, Chicago, Illinois.

27. Romell Motion Picture Company
   115 East 16th Street, Cincinnati, Ohio.

28. Sanford Library of Film
   406 Englewood Avenue, Chicago, Illinois.

29. Southern Enterprises, Incorporated
   51 Luckie Street, Atlanta, Georgia.

30. Standard Film Service Company
   607 Film Building, Cleveland, Ohio.

31. Sunset - Burred
    Hollywood, California.

32. Temple Pictures
    2301 Prairie Avenue, Chicago, Illinois.

33. United Artists
    729 Seventh Avenue, New York, New York.
    17th and Main Streets, Kansas City, Missouri.

34. United Projector and Film Corporation
    69 West Mohawk Street, Buffalo, New York.

35. Vitagraph, Incorporated
    East 16th Street and Locust Avenue,
    Brooklyn, New York.
    17th and Main Streets, Kansas City, Missouri.

36. World Educational Film Company
    804 South Wabash Avenue, Chicago, Illinois.

37. California, University of,
    Berkeley.

38. Florida, University of
    Gainesville.

39. Iowa State College of Agriculture and
    Mechanical Arts,
    Ames.
40. Minnesota, University of, Minneapolis.

41. Mississippi Agricultural and Mechanical College, Agricultural College.

42. Oklahoma, University of, Norman.

43. Wisconsin, University of, Madison.

The Department of the Interior, Bureau of Education, Washington, May 1923, issues a list of "Some Commercial Companies from which Educational Films May Be Hent". For this list see appendix C. of this report.

If a moving picture is worth while it will carry inspiration and encouragement into the lives of high school boys and girls, and into the lives of the masses of men and women of communities where greater entertainment rarely comes. Many popular films not in the preceding lists, have been omitted because they lack authoritative approval. Most of the films listed have weaknesses, but they are among the best now available for the non-theatrical world.

Some of the films in the recommended list have received favorable and reliable press comment. "The Child of M'sieu" is based on Browning's "Pippa Passes" - showing how a little girl tried to make everybody happy.
"The Count of Monte Cristo" is fitted for screen adaptations. "The picture has on the whole followed the facts of the novel very closely, with the exception of the ending, which the scenarist has seen fit to alter in order to suit the fastidiousness of American audiences ... The atmosphere is faithfully continental and has been carefully maintained at all times."

"The Four Horsemen of the Apocalypse" is indeed a worthy interpretation of literature, and it has elevated the standard of film productions. This film was released after six months of arduous labor, but it "will be seen by the whole world with a wringing of hearts and a resolute determination that wars must cease to be ... It has a good deal of wordiness, erratic tempo, and illogical emphasis common to screen adaptations of printed stories ... Many of its scenes are the result of fine photography ... The characters are used primarily to give color to the picture ... Many will want to know, of course, how closely the photoplay resembles the book, and they may be assured that it is on the whole, a faithful appreciative translation of what Blasco Ibáñez wrote ... There have been some omissions, of course"... The story is "treated
adequately and with intense spirit". "Visual Education" reports that "The Headless Horseman" follows the original story with slight deviations. "The Hunching Ground of Hiawatha" is a picture poem, which is illustrated with scenes of the Indian country and titled with lines from Longfellow. "Visual Education" reports that "Ivanhoe", a dramatization of Sir Walter Scott's novel, is so pictured that it follows the text in every respect, and uses quotations as titles.

The film of "Jane Eyre" "brings Bronte's novel to the screen with little loss of dramatic effect. It is admirable for class study". "Little Women" "is a faithful picturization of the Alcott story".

"Lorna Doone" is a fine, fairly faithful presentation of the classic. However, it is not available.

Whether it does a student good to see Shakespeare in the moving pictures or not will remain a question for each individual. Robert E. Sherwood calls "Othello" a "crushing disappointment", while Quinn Martin seems to think "Othello" is presented with "surpassing strength". The five-reel interpretation of "Macbeth" "is
a reasonably capable one."

"Timothy's Quest" contains pictures of real New England backgrounds.

"When Knighthood Was in Flower" is said to be "the most magnificent and expensive picture ever made". Buildings, manners, and costumes are those of the time of Henry VIII. The film follows the story very closely.

"William Tell" is "The dramatic story of this Swiss hero, re-enacted - as is periodically done - by the villagers of his native valley in the Swiss Alps. Prefacing the action are some characteristic scenes of Switzerland and Tell's country, and some representative types of people. ... The real should furnish a valuable piece of concrete background to any study of this classic story."

Comments cannot be given for all of the films in the recommended list. Some are just good films with no shining qualities, while others have been on the market for a while and are in a measure certified by public approval.

Films which may be obtained from the two state educational institutions, have not been commented upon. Theoretically every one of them is satisfactory - at least each was considered
satisfactory by the Extension Divisions of the institutions at the time when it was purchased or catalogued. In fact, there are some with faults, but time and constant use will enforce the survival of the fittest; the old will be worn out and the outgrown will be thrown away.

Because of the rapid improvement in the ideals of film making for use in teaching films which are available one season may not be available the next. The film of "Lorna Doone" is an example of this. Last season it was available, but it is so no longer. For this reason films named in the preceding lists may prove not to be obtainable after a short time, but if so, better ones may presumably be had.

Slide Material

The supply of approved slides available for use in the teaching of literature is much more extended than the film supply. Surveys of the use of slides in teaching literature show that many Kansas teachers are unaware that so much excellent material is at their disposal. The two state schools which distribute slides are The University of Kansas and The Kansas State Teachers' College of Emporia. Usually the only cost of educational
slide service is that of transportation, and of replacing broken and damaged slides. But in any instance, a school should ascertain beforehand just what the costs will be.

The titles of the slides which each institution can furnish are here given with the number of slides in each set listed in parentheses after the title:

<table>
<thead>
<tr>
<th>Title</th>
<th>Number of Slides</th>
</tr>
</thead>
<tbody>
<tr>
<td>The University of Kansas</td>
<td></td>
</tr>
<tr>
<td>(Syllabi for all sets.)</td>
<td></td>
</tr>
<tr>
<td>Abraham Lincoln</td>
<td>(46)</td>
</tr>
<tr>
<td>A Day in the South</td>
<td>(50)</td>
</tr>
<tr>
<td>A Gondola Ride through Venice</td>
<td>(50)</td>
</tr>
<tr>
<td>Ancient Pompeii</td>
<td>(61)</td>
</tr>
<tr>
<td>A Trip through Paris</td>
<td>(52)</td>
</tr>
<tr>
<td>Birth of Our Nation</td>
<td>(51)</td>
</tr>
<tr>
<td>Caesar's Gaelic Wars</td>
<td>(55)</td>
</tr>
<tr>
<td>Caesar's Helvetian Campaign</td>
<td>(62)</td>
</tr>
<tr>
<td>Coaching through Heathered Scotland</td>
<td>(50)</td>
</tr>
<tr>
<td>Discovery and Settlement of America</td>
<td>(49)</td>
</tr>
<tr>
<td>Egypt</td>
<td>(55)</td>
</tr>
<tr>
<td>English History</td>
<td>(51)</td>
</tr>
<tr>
<td>Following Great Men through Greece</td>
<td>(80)</td>
</tr>
<tr>
<td>Heart of Sweden</td>
<td>(88)</td>
</tr>
<tr>
<td>Here and There in the Emerald Isle</td>
<td>(43)</td>
</tr>
<tr>
<td>In and About Historic Boston</td>
<td>(75)</td>
</tr>
<tr>
<td>Japan and the Japanese</td>
<td>(70)</td>
</tr>
<tr>
<td>Little Children the World Over</td>
<td>(80)</td>
</tr>
<tr>
<td>Norway Tour</td>
<td>(58)</td>
</tr>
<tr>
<td>Palestine</td>
<td>(80)</td>
</tr>
<tr>
<td>Passion Play</td>
<td>(52)</td>
</tr>
<tr>
<td>Picturesque Holland</td>
<td>(50)</td>
</tr>
<tr>
<td>Rome</td>
<td>(60)</td>
</tr>
<tr>
<td>Shakespeare and the Shakespeare Country</td>
<td>(80)</td>
</tr>
<tr>
<td>Switzerland</td>
<td>(64)</td>
</tr>
<tr>
<td>Wilhelm Tell</td>
<td>(67)</td>
</tr>
<tr>
<td>Yellowstone Park</td>
<td>(80)</td>
</tr>
</tbody>
</table>
Kansas State Teachers’ College of Emporia  
(Syllabus for each set marked S.)

Better English ........................................... (5)
Burns, Robert ............................................ S. (15)
Cathedrals .................................................. (20)
Christmas .................................................... (30)
Development of the English Stage ........ S. (24)
Eaton College ............................................. (17)
England ...................................................... (52)
Gray .......................................................... S. (6)
Idylls of the King ........................................ S. (12)
Johnson, Samuel .......................................... (11)
Lincoln, Abraham ........................................ (19)
Lincoln, Abraham ........................................ (24)
Milton, John ................................................ (4)
Roman Mythology ......................................... S. (60)
Roosevelt, Theodore .................................... (19)
Scott, Walter .............................................. S. (15)
Shakespeare .................................................. S. (9)
St. Patrick .................................................. (8)
Stratford on Avon ........................................ S. (35)
Scotland ...................................................... (11)
Washington, George ..................................... (32)
Westminster Abbey ....................................... (13)
Windsor Castle ............................................ (16)
Wordsworth Country .................................... S. (20)
Yellowstone National Park (Colored) .... S. (106)
( Exceptionally good)

Besides those distributed by the two named state institutions, slides are obtainable from many reliable firms. Usually these must be purchased, but some firms will rent material at varying rates. To save space, instead of listing slides, a list of manufacturing firms is here subjoined, and practically all of these are willing to send catalogues of their available material to English department heads, and to school authorities.
(See appendix C.) Through information from Kansas teachers and superintendents, from the editor of a visual education magazine, from the Bureau of Visual Instruction of the University of Kansas, and from some catalogue comparisons of firms, it seems that these are the firms which supply most of the commercial slides for literary subjects.

   This company has recently purchased the Stereoscopic and Lantern Slide Department of Underwood and Underwood. The Keystone View Company is now (April 1924) planning special sets of slides on literature which they hope will be available in the fall. This company aims to put the views into the school, and therefore lends free except for transportation charges, lecture sets of colored lantern slides for the purpose of raising funds.

2. Williams, Brown, and Barle, 918 Chestnut Street, Philadelphia, Pennsylvania.
   This company claims to have the largest library of lantern slide lecture sets in the country. Slides are both sold and rented.

   This company is very much interested in the use of slides in the teaching of literature in the classroom. They both sell and rent slides.

   This company claims to have issued the largest
and most complete slide catalogue ever published upon practically every known subject. Slides are sold, rented, and made to order.

The University of Kansas will make to order glass slides from suitable pictures. These slides may be had either black and white or colored. The Bureau of Visual Instruction of the University of Kansas can also give some information about a new film device, namely "stereopticon views on non-inflammable films".

As the screen increases in popularity, there is a danger of lessening appreciation of the educational value of the slide. Susan M. Dorsey says that for two reasons hardly any adjunct of visual instruction surpasses the slide in effectiveness; "it remains within the range of vision so long as desired and lends itself most readily to the illustration of verbal instruction".

Slides seem to have attained a position of permanent usefulness in the educational field. In fact, they are so established that many higher educational institutions and practically all prominent educators believe in and endorse slide education. Among these educators are: William C. Bogley, Ph.D., Wallace W. Atwood, Ph.D., Charles Madison Curry, A.M., Professor of Literature,
Indiana State Normal School, Albert Bushnell Hart, Ph.D., LL.D., James Fleming Hosie, Ph.M., Charles T. McFarlane, Ph.D., Frank M. McMurry, Ph.D., H. Morse Stevens, M.A., Litt.D., Professor of History, University of California, and James W. Walsh, LL.B., Ph.D., Associate Superintendent of Schools, City of New York. Charles W. Eliot, Ph.D., President-Emeritus of Harvard University once said, "American education is seriously defective in that it provides an inadequate amount of training of the senses, particularly of the eye. It relies far too much on book work. There ought to be incorporated into elementary and secondary school work a much larger proportion of accurate eye work and hand work combined with simultaneous training of the memory and of the capacity for describing correctly, either orally or in writing things observed and done."

After all, notwithstanding the great number available, the usefulness of films and slides has scarcely begun. They have been but slightly tested, have been found wanting in some respects and highly effective in others; and it still remains to perfect them for specific use in teaching, and to introduce them generally to the attention of teachers of literature.
What is to be Done with Available Material?

What May Be Accepted?

It remains to consider just what film and slide material of that now available may be accepted for use in the teaching of literature, if no specific material can be called completely satisfactory.

As previously indicated, no films as yet can be recommended as quite true to their story. Among those named as the best are "Norna Doone", "Robin Hood", and "A Tale of Two Cities". A considerable list of others of some value, but presumably less satisfactory, is given on pages 40 and 41 preceding. Perhaps none of those named has been tested sufficiently to establish exceptional merit.

Since no film material is wholly satisfactory, to decide just what type of it may be accepted for use in the teaching of literature is not easy. Material for literary educational purposes should be such as will convey the whole of an "author's
idea*, which may be interpreted to include among other things such matters as setting, plot, character portrayal, and local color both in costumes and manners. A dependable film should be wholly complementary to the book upon which it is based. It should be such as will enable the spectators, high school people or townsmen, to see life as the author of the book sees it, and should lead spectators to feel a desire to read the book itself. Some perhaps, but very few of the films and slides now available will meet this test.

What Should be Revised?

Some available film and slide material would be desirable for use in the teaching of literature if somewhat revised. Many teachers say that all of the present film material and much of the slide material should be junked, others say that with some modification much of the film material and all of the slide material could easily be adapted for classroom use. But, when these same teachers are asked what changes they would make, no specific suggestions are forthcoming. In the preceding survey "Ivanhoe", "Romeo and Juliet", and "Treasure Island" were named as desirable with
revision, but specific changes were not indicated.

In any event, film revision or reconstruction calls for some antecedent revision or reconstruction of ideals and agencies. People who know literary values should do the revising. Artists in literature should be responsible for the morality of the "movies". P. W. Wilson claims morality to be "more than a vacuum" and art to be something beyond the assertion, "Thou shalt not". Revision, and alteration or elimination, may endeavor to whip the distorted plot film and immoral film into shape before it is decided to discard them utterly.

Public sentiment needs to be directed toward a better understanding of moving pictures. Millions of people visit the "movies", but it is the influence of a few hundred thousand that is making them into a great national problem. "The protestants are divided into three classes. One group is fascinated by the possibilities of motion photography, and would like to see the movies use to their utmost their potential artistic power. Another group is not stimulated any more by the platitudes on which most popular movie stories are built. It wants the movies to become more complex, more subtle, less commonplace. The third group
sees youth corrupted, morality destroyed, beauty flouted, and taste ruined by the movies. Each has a good cause, but excitement, moral exhortation, legal prohibition will not help the movies. Only complete understanding by the entire public will give these different protestants what they want.

The classification of motion pictures must be revised. F. N. Freeman has said that "it is customary to divide motion pictures into three classes - entertainment pictures, educational pictures, and pedagogical pictures". This classification is not a sound one because pictures such as "Nanook of the North" and "Robin Hood" are both entertaining and educational. Good films like good literature, serve broader fields than that of the school; but as the best books are printed in editions suitable for class use, so the best films may be arranged for school use. Mr. Freeman suggests that educational pictures may be classified in this way:

(1) dramatic, (2) anthropological and sociological, (3) industrial or commercial, (4) scientific.

Then, too, Mr. Freeman would eliminate from lists of school films all subjects that could be shown
as well and possibly better by still pictures.

Especially should films of classics be revised. Producers early turned to filming classics such as Tennyson, Shakespeare, and the Bible. The result was very crude; interpretations were distorted, and they did not, as some of them do now, appeal successfully to the audiences for whom they were intended. Even now "producers make free with the happy ending on all occasions, and one need never be surprised to see a glaring poster such as: Old King Lear - The Merry Old Dear. Come and see how the playful whims of three maidens lightened the monotony of old age and restored youthful animation to a withered frame. Most stupendous production of the age."

Such facts as these indicate that the revision of films must of necessity be slow.

What should be Rejected?

This survey has further indicated that few available films need be rejected; but undoubtedly, there are films of literature which should be barred from the schoolroom. Among bad films are those which (1) are based upon a theme which does not make for the best citizenship, (2) are produced with nothing but gate receipts in view,
(3) do not satisfy a responsible audience as to
general portrayal of plot, characters, setting,
suggestions or inferences, and numerous other
tests which may be applied to both literature and
art, (4) leave a disagreeable impression upon the
observers' minds, (5) keep the author's name
secret, (6) do not satisfy a responsible producer-
not alone as to gate receipts, but also as to
pleasing responsible audiences and meeting the
best standards for photoplays, (7) are not
faithful to the form and spirit of its subject.

"The Admirable Crichton", by James M.
Barrie, has been filmed as "Male and Female".

"Literary folks scream with pain at the
producers' 'improvements' on a Barrie masterpiece".

"Why", readers ask, "should a suitable plot have
its name changed and then be mangled?" The time
may be near when successful novelists will not
consent to have their novels screened, and
producers must make more perfect films of classics
in order to win modern novelists back to the
screen. Distortions arise from the publisher's
desire to draw a crowd and the star actor's desire
for self advertising."
What New Material Should Be Provided?

Film Material

In answer to the question what new films should be provided for use in teaching literature in junior and senior high schools, answers vary all the way from, "Keep films from the schools" to "Film all the classics, and then we can use the best and keep revising them until they satisfy". Many of the world's greatest stories are suited for the screen. Masterpieces such as the following are full of action and should be filmed: Dante's "Inferno", "Iliad", "Odyssey", Guinevere", "Lancelot", "Arthur", and "Tristram".

In answer to the question what ten classics the correspondent would like to see filmed, forty-three were named. Some of those named are already available and are on the recommended lists, but in their present forms are perhaps not sufficiently well suited for use in high school literature classes.

The list is as follows. The titles are arranged in order of preference, according to the number of teachers who asked for each.

152
Slide Material

Many new slides should be provided for use in teaching literature in junior and senior high schools in addition to those now available. As there is at present no convenient way for teachers to know where and what slides are to be had, a national educational slide exchange would simplify the getting of material.

The greatest school need in slide material is the making of more complete "sets." Sets of slides should include sets for American and English Literature, and other sets for literature supplementary to these, all classified for
convenient reference. The chief sets should be subdivided and catalogued accordingly. Sub-classes should be adapted for convenient shipping, their titles or subject matter classified as to periods, dates, national and literary movements, literary centers and general localities, literary types, and authors. Some of the slides will thus, of necessity, be listed in several different places. A few publishers of slides are now classifying their slides as to American and English Literature and then subdividing them as to authors.

For What Uses

When the preparation and use of films and slides are standardized, they will (1) be suited to purposeful plans in the school room and (2) aid the child to know a good scenario.

Educators in all subjects will no doubt eventually use visual material, but Professor C. H. Judd's committee shows that much work needs to be done in educational experimentation and research, having for its purpose the discovery and development of the best methods for using motion pictures in teaching. The committee also
reports that a beginning has been made, but the work has not yet reached the point where the interests of the classroom teacher are being met.

This survey has shown a few details as to present methods of using film and slide illustrative material with classes. In answer to the question, Should film or slide illustrations be presented to the class before the classic is studied, after study, or during study? five favor the first, five the second, and two the third alternative. Some reasons stated are these:

1. Films and slides should be used during the study of the classic because illustration makes the lesson clearer, visible impressions are lasting, illustration arouses interest by vivifying the story, and the film should be used as an incident in study.

2. Films and slides should be used after the classic is studied because the students would “see more”, and for comparison in discussion.

3. Films and slides should be used before and after the classic is studied to get the advantage of both.

4. Films and slides should be used before the classic is studied because they quicken
interest, and give the pupils an opportunity to leave the selection with an author's version clearly in mind instead of the garbled version of the screen.

As to the methods of presenting, five Kansas teachers present film and slide material to their classes with lectures, three without lectures, two with questions addressed to the class, and one with class discussion.

Dr. Joseph J. Weber says, "Since moving pictures provide substitute, or vicarious, experience, they should precede the lesson when the subject matter is relatively foreign to the learner. This should not be taken too literally, however. What is really meant here is that the pictures should come early in the presentation to provide the children with a fund of imagery. That will enable them to interpret the speaker's statements in terms of their recently acquired experience. In short, they will know what he is talking about."

George C. Kyte, Associate Professor of Education, Washington University, says, "Translated into teaching technique we have determined three principles which should govern our
procedure: (1) Careful preparation before using visual aids in order that real interest may be aroused and meaningful needs felt; (2) Presentation of essential visual material as a means of meeting the felt needs; and (3) Directing the pupils' interest and efforts growing out of the exposure to the visual aids, into channels of activities providing adequately for review of the content. Of course, this is nothing more or less than the application of the laws of learning - readiness, exercise, and effect."

Yet its various definite educational values make the film dangerous to handle. Introducing a study by means of pictures may (1) so vitalize the content of the text that all future work will be entered upon more heartily or (2) curtail the individual's own mental activity by setting up for him ready made ideas. It seems best that the film be used either during or at the conclusion of the study of the classic. Each individual teacher must determine that time of presentation which will best suit his specific condition. "In the light of the best experience available, four general types of service are clearly distinguished. First - Visual aids are valuable as a means of introducing new subject matter. Second - Visual
aids are necessary in gaining more concrete information in the preparation of assigned work in the execution of a project. Third - Visual aids are also valuable in reviewing a series of lessons or experiences in a concrete, connected way. Fourth - Visual materials are invaluable as a means of fascinating, wholesome entertainment."

School films should teach the child to know what a good scenario is. About 5,000,000 children a day are attending local moving picture shows. Sometimes they "just go" and are disappointed in the show. Many children want better films. A better film movement can be started in the schools. Mrs. C. E. Merriam believes that the school can teach the fundamentals of a good scenario just as well as it teaches the child the fundamentals of letters and themes. She suggests the writing of themes about films and that the teachers should keep a list of the films approved by the children.

From the Ohio State Educational Department, through William C. Bagley, comes an endorsement of the proposal for insuring better movies which Mr. J. W. Coffman worked out in Atlanta and which was referred to in "Visual Education" for November 1922. The outstanding features of the
plan are indicated in the following paragraph:

Organize in each high school a High School Better Films Committee to review and report upon motion pictures showing in your local theatres. Each week a reviewing committee from one of the English classes will visit the downtown theaters and on the following morning submit a report. Senior, Junior, Sophomore, and Freshman classes will be called upon to do this reviewing in turn. All reports before being posted on the bulletin board must be approved by one of the English teachers, thus making the review serve the double purpose of English composition and visual education.

"The Bureau of Extension of the University of Texas, through its Division of Visual Instruction, has issued a score-card which raises various questions regarding educational films and provides for the rating of films through the use of these questions. The card may be used not only for educational pictures but for entertainment pictures as well.

"The appearance of this card furnishes another opportunity to emphasize a matter which was discussed in an earlier issue of the 'School Review'. Schools are remiss in their duty if they do not
to cultivate the taste of pupils for better films in the same way that the courses in literature aim to elevate the literary taste of the pupils. The motion-picture theater will respond to public demand. If taste is crude and low, the theater will supply crude and vulgar pictures. If extravaganza instead of artistic realism is called for at the box-office, the theater will supply films that lack respect of truth.

"It would certainly be a service to society if teachers in the high school would make a beginning in the critical study of films. Is it not possible to secure from the pupils some discriminating essays on what they think of the entertainment films? Such essays would be revealing. They would show the present state of pupil taste in such matters, and they would serve to train taste and to develop a higher form of discrimination.

"The Texas score-card is as follows:"
"Score Card For Evaluating Educational Films

General standard: Does the moving picture, in a satisfying and economical manner, effect learning that is worth while?

More in detail:

Rating

1. Does the picture effect specific learning? Produce useful changes in the observer's intelligence? Picture memories? Facts, ideas, concepts, inferences, generalizations, suggestions for improving skills, insights, ideals, and ambitions? This intellectual growth should consist mainly of concepts involving behavior, movement, or perceptible change - dynamic ideas, in brief. Does the picture embody the truth in all essentials? And, if fiction, is it free from objectionable error?

2. Does the picture create a problem in the observer? And does it solve it decisively? Conform to the principles of unity, coherence, and emphasis? Main Problem - vital; gripping, interesting, whetting curiosity, stirring emotions, etc. Subordinate problems - complicating, relevant to and building up the main problem? Solution - satisfaction in the solution of the main problem? effective word-picture balance?

3. Does the picture appeal to socially approved native interests? And utilize the laws of attention? Elements involved: personification, human beings, animals, young things; mysterious, novel, familiar, and sensational behavior; hero worship, struggle and success, etc. Things that attract attention readily; animation. However, little or no appeal to anti-social instincts.

5. Any other standard? 

Directions for using the score-card:
Evaluate the picture for each standard in accordance with the following:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>E or 85</td>
</tr>
<tr>
<td>Good</td>
<td>G 70</td>
</tr>
<tr>
<td>Fair</td>
<td>F 50</td>
</tr>
<tr>
<td>Poor</td>
<td>P 30</td>
</tr>
<tr>
<td>Unsatisfactory</td>
<td>U 15</td>
</tr>
</tbody>
</table>

Then average your judgments into a single rating.

Many topics relating to the use of films and slides in the teaching of literature have never yet been studied, and call for immediate attention and experiment. Some of those most interesting and important are the following:

1. To determine educational values of literary types.

2. To make a complete classified list of all films and slides available, in the study of each literary type, in accordance with each plan of presentation.

3. To ascertain student attitude and reaction toward such aids.

4. To determine best method of adapting to lesson plan according to conditions and ends in view,
In the teaching of each literary type.
In the teaching of composition.

5. To determine relative reading values of all visual aids with reference to conditions, subjects, students, and ends in view.

6. To define standards of film making for use in teaching literature as to length, speed, and other factors and characteristics to be ascertained.

7. To make a study of the relationship of the screen's portrayal of literature to the development of the child's ability to appreciate the quality of the author's imagination, so that proper principles may be applied.

8. To ascertain the relative educational value of films and slides based on literary subjects when exhibited in classrooms and local theatres. (This is to find out whether or not school moving pictures lack the appeal that the same type of picture gives when viewed in a theatre with its usual confusion. The schoolroom is to have the regular school atmosphere.)

9. To find the differences of educational efficiency between 1st, 2nd, and 3rd class cities and rural high schools of moving pictures based on literary subjects. (Do high school children of first class cities have advantages over others?)

10. To determine specific requirements to be met for establishing preparatory courses for the training of teachers of English in a scientific, pedagogical use of films and slides in the classroom.

11. To make detailed studies of available film and slide material for any specific author as for examples; "Shakespeare as seen and depicted on the screen" or "Galsworthy as seen and depicted on the screen".
APPENDIX A

LONGER QUESTIONARY AS ANSWERED
Longer Questionary Questions

I. Have you ever used films or slides in teaching literature? Which?

II. How were funds and equipment provided? Was this satisfactory?

III. If films or slides were used, what? Where obtained?

IV. Were results useful? If so, in what respects? If not, why not? In what respects?

V. As a result of your experience, do you approve or disapprove of their use? Why?

VI. What advantages and disadvantages? Write yes or no on the following table.

Add items.

Do slides and films

<table>
<thead>
<tr>
<th>Novel</th>
<th>Drama</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>No</td>
</tr>
</tbody>
</table>

1. help the student to classify
   the .................................................................
2. help to show local color in .....................................
3. help to show romance in .........................................
4. help to show idealism in .........................................
5. help to show realism in .........................................
6. show the author's style in ......................................
7. help in plot study in ...........................................
8. distinguish between loose and organized plots ................
9. help the student to grasp main divisions in ..................
10. confuse main plots with sub-plots in ...........................
11. provoke a study of cause of events in ..........................
12. help student to determine kinds of character ................

104
166

Ueve1 Drama
Yes. No. Yes. No.

13. help to reveal characters
by their own words .........................
14. help to reveal characters
by their own deeds in ......................
15. Add any advantages and
disadvantages of which you
think ..........................................

VII. Do films and slides help the child to
appreciate literature from the printed page?

VIII. Should film or slide illustrations be
presented to the class before the classic is
studied? After the classic is studied?
During the study of the classic? Why?

IX. What is your method of presenting for
instance, with or without lecture
explanation, questioning class, etc.

X. If the film or slide interpretation is
doubtful or inconsistent, does it aid the
child to appreciate the author's ability to
write good literature?

XI. Do films and slides cause the student to be
lazy in visualization? (Does he accept the
screen's version and not reason for himself?)

XII. What classics for high school literature
have you seen in local "picture shows" which
are: satisfactory; in need of revising -
how revise them; should be rejected - why?

1. Which are satisfactory?
2. Which need revising? How revise
them?
3. Which should be rejected? Why?
XIII. What ten classics would you like to see filmed for use in high school literature?

XIV. Please add any comment on the subject which you think of value to other teachers of literature and others interested in the teaching of literature.
The Longer Questionary Replics in Detail, from separate schools, indicated by number

I.

Yes. Films.

II. The senior class charged admission to the entire high school for two and the other was a free film.

     As You Like It. 
     Enoch Arden. 
     Silas Marner.

IV. I did not consider the results worth the effort in getting them due to the age of the film and the poorness of the picture.

V. I approve of the use of good films and not carictures.

VI.  1. Unanswered.  2. Yes. Yes.  3. Yes, Yes. 

VII. I do not believe so.

VIII. After the classic is studied, so that the class have both classic and picture to compare in discussion.

IX. Class discussion of both after seeing the picture. No other method was practical.

X. Yes.

XI. Frequently.

XII. 1. The Virginian.  2. Romeo and Juliet. 
     Lorna Doone.  ivanhoe. 
     Oliver Twist. Treasure island.
3. I have seen no classic shown in the local picture shows that was entirely bad, but several that needed almost complete revision.

XIII. Silas Marner.
Treasure Island.
Oliver Twist.
Lady of the Lake. (for local color)
Tale of Two Cities.
Ben Hur.
Ivanhoe.
Merchant of Venice.
Macbeth.
Hamlet.

XIV. The idea of the use of films and slides is good, but it is better not to use any than to use as poor a thing as the "As You Like It" film I used.

2.

I. No.

"I believe films and slides might be used to great advantage in teaching literature. In order to gain this benefit however a technique must be developed and teachers must be trained in this technique. Perhaps this is what you are attempting to do. I am sure the results of your study will be interesting and valuable."

3.

"I am sorry to be compelled to state that we have not succeeded in using our Acme Motion Picture Machine very much. The fire laws have defeated us quite largely."
I. No.

V. Have never had the privilege to use films but think they would be very useful.

VI. I will have to answer on supposition.

1. Yes. Yes. 2. Yes. Yes. 3. Yes. Yes.

VII. I'd say yes.

VIII. During - yes.
To make clearer and visible impressions are lasting.

IX. Not author but film producer.

X. No.

XII. 1. Vanity Fair.
Orphans of the Storm.
Both very satisfactory.

XIII. Hiawatha.
Evangeline.
Three Musketeers.
Robin Hood.
Ivanhoe.
Tale of Two Cities.
Julius Caesar. And all Shakespeare.
Vanity Fair.
Four Horsemen.
Ben Hur.
The Crisis.
Virginian.
I. Both.

II. General school fund.

III. Films. Slides. K.S.N.
Enoch Arden. Set of slides.
Daddy-Long-Legs.
Snow Bound.
Evangeline.
And many others.

IV. Yes. Impressive, good incentive.

V. Approve, because I believe this visual education is what is lacking in the average class-room. Sometimes, however, the film will upset the visual picture the reader has already formed.

VI. 1. Yes. ---
2. Yes. No.
3. No. No.
4. Yes. Yes.
5. Yes. Yes.
6. Yes. ---
7. Yes. Yes.
8. Yes. Yes.
9. Yes. Yes.
10. Yes. ---
11. Yes. Yes.

VII. I think so.

VIII. Should have both first and second ways to get advantages of both.

IX. Questioning class.

X. No.

XI. If used too often.

XII. Not prepared to say.

XIII. I confess I do not know what is already filmed.
I. Neither.


VII. Yes - by visualizing action and scene.

VIII. During the study of the classic? Yes. Arouses interest by vivifying story.


XIV. "I am sorry I can give you so little satisfaction in answering this query. There are so many practical difficulties at present in using films and slides that we abandoned the attempt here to compete with the commercialized showing of films. Personally, I visualize and vivify my courses by means of pictures and victrola records. The lantern is used practically in science classes, but the details of a slide are so dull with a lantern compared to a "movie" in my experience that such is worth little in this age. Carrying a lantern about or transferring classes from room to room add to the problem for the woman teacher."
My attendance at "movies" is so irregular I cannot give you any definite information as to certain productions. Lately "The Light That Failed" and "The Call of the Wild" were shown here but I saw neither. Most people did not like Fairbanks in "The Three Musketeers" but did like "Robin Hood" as a production. I remember some years ago of seeing an English production of "Old Curiosity Shop" that was charming. I have seen versions of "A Tale of Two Cities" and "Ivanhoe" I did think could be improved. Patrons (myself included) enjoyed recently Hugo's "The Hunchback of Notre Dame" and Sabatini's "Scaramouche". "The Covered Wagon" that I saw in Chicago, August 1923, was interesting. However, correlation of the teaching of literature with the "movies" cannot be done, for in many cases the film version is radically different from the text. The first attempts were atrocious - e.g. "Romeo and Juliet", years ago.

To tell you frankly of our experience in using films here: We tried using some films sent out from K.U. One case, I recall, was the showing of "Ivanhoe". The film was worn. At thrilling points there would be a blank. The films our superintendent could secure were "tame". Going to a "movie" at school lacks the thrill of one at "The Strand" - comfortable seats, orchestra, etc. Even free shows for boys given by the Rotary Club fell flat. The Teachers College here gave shows several seasons, but the "combine" is too much to go against.

Any book that has been filmed and its title blazoned on bill boards is heard of later in an English class with a gleam of approval and makes an open avenue for the teacher. It is an expensive, but excellent method for arousing interest in books - literature, history, etc., especially for the unprivileged generation that have entered high schools in the last decade. However, the typical "movie" actor is unsuited for acting literary characters. There is room for improvement.
7.

I. No not in English classes, but in assemblies.
II. Board of Education. Yes.
IV. Yes.
V. Yes. Helps to make more interesting.
VI. 1. Yes. Yes.
     2. No. No.
     3. Yes. Yes.
     4. Yes. Yes.
     5. Yes. Yes.
     7. No. Yes.
     8. No. No.
     9. Yes. Yes.
    11. No. No.
    12. Yes. Yes.
VII. Yes.
VIII. Before the classic is studied? No.
IX. I should use lecture.
X. No.
XI. Have not observed.
I. Slides.

II. School board. Yes.

III. Do not remember. K.U. Extension.

IV. Results useful - promoted interest by making literature seem more alive.

V. To a certain extent. The stimulation of interest and the realization that such things might actually exist, but there is danger of pupils depending too much upon vision for understanding.


VII. Yes.

VIII. Before the classic is studied? No. After the classic is studied? No. During the study of the classic? Yes. The proper place is as an incident in study.

IX. With lecture explanation and questions.

X. No.

XI. Yes, unless teachers' efforts are unceasing in the other direction.

XII. I can not answer this.

XIII. I can not answer this.

XIV. "Having taught English Literature only one year, and that six or seven years ago, I am not very competent to answer your questions with such meager experience."
I. Yes. Both.

II. Yes.

III. K.U., K.S.A.C., etc.

IV. No. Our machine is a large stationary one in the auditorium. We showed the pictures to the whole school. Too many were not interested.

V. Disapprove. As stated above, I think they should be used in the class room, just to the group interested.

VI. 1. Yes. Yes.
     2. Yes. Yes.

VII. Yes.

VIII. During the study of the class? Yes.

XII. 1. Very few.
     2. Follow the text more closely.
I. Both.

II. Slides from Extension Department of K. U. and K. S. T. C., Emporia. Funds by Board of Education and by small fee. Yes.

III. So long since I cannot say. See above.

IV. Yes. Added interest, improved concepts by visualization, gave ideas of local setting, costumes, etc. Helped fix in memory.

V. Approve. See above.


VII. Probably not to an appreciable extent.

VIII. Before. Quickens interest, gives pupils opportunity to leave the selection with author's version clearly in mind instead of garbled version of screen.

IX. If presented before study, without explanation, lecture, or questions.

X. No.

XI. Depends on how it is handled. Can easily be avoided by proper teaching method.

XII. Too big a question for answer here.

XIV. The above observations are made from a very limited experimentation in the subject. Pictures made for commercial uses are apt to depart too far from the author's story to be of greatest use. I feel that for educational purposes the film version should adhere very closely to the author's story.

II.

I. No.

XII. 1. enrod and Sam.

Lorna Doone.

Beast Three Guardsmen.

Evangeline.

Robin Hood.

Oliver Twist.

David Copperfield.

Tair Connecticut Yankee.

Four Horsemen.

2. Have seen no bad ones.

3. None.

XIII. Iliad.

Macbeth.

Legend of Sleepy Hollow.

Ivanhoe.

Last of the Mohicans.

Ramona.

Treasure Island.

Cloister and the Hearth.

Soldiers Three.

(Selected from Idylls of the King.)
178

12.

I. Neither. Use slides in elementary schools.
II. Bought by Board of Education.
III. Keystone.
IV. Yes.
V. Approve. Not enough appeal to visual perception.

13.

I. Neither.

VIII. I think I should prefer presenting the material after they have read the book (or at least are reading it) for the students would "see" more. The film must omit much that the book gives.

XII. 1. A Tale of Two Cities.
      The Last of the Mohicans.
      The Blue Bird.

XIII. The Virginian - Wister.
      The Piper - Peabody.
      Comus - Milton.
      Ivanhoe - Scott.
      Silas Marner - Eliot.
      Twelfth Night - Shakespeare.
      Treasure Island - Stevenson.
      Bent Twig - Canfield.
      Kenilworth - Scott.
      Modern plays.

XIV. I have never had the opportunity of using either slides or films but have always longed to do so. Judging by comments of students
on films that they have seen and wished to see others, I have been led to believe that they are helpful to them. Since illustrated editions of classics, such as Allyn Bacon editions, have been a great help, I have been convinced that the films would be still more beneficial.

I was too busy to answer your first appeal or to see to this one earlier. Even now I am unable to be of any help. I know that most of those in XIII have been filmed but we haven't had them in our smaller towns.

14.

I. **Slides.** Yes.

II. General School Fund. Yes.

III. K. S. T. C.

IV. Yes.

V. **Approve.** To a certain extent.

VI. Have not been used extensively enough to answer the following.
I. Have never used films in teaching literature excepting in a general way. We have used films based on stories and fiction which have been presented largely as entertainments.

II. Equipment was provided by the school and senior class. The funds were raised from entertainment pictures put on from time to time. The plan proved fairly satisfactory.

III. Les Miserables, Silas Marner, Oliver Twist, Tale of Two Cities, and a number of others of this type. They were obtained from Kansas University; Fox Film Company at Kansas City; First National Picture, Kansas City; Paramount Picture Company, Kansas City.

IV. These pictures had both entertainment and literary value. They put in vivid form certain things the book intended to bring out and yet motion pictures from books are disappointing because the interpretations are not true to the author, and then too the story is modified to suit the producer.

V. I think that such pictures have an educational value and would approve of their use.


VII. Yes.

VIII. After the classic is studied.

IX. Should be presented with lecture if you have a machine that can be stopped at any
place in the process of presentation.

X. Often misleading.

XI. I think not.

XII. 1. Daddy-Long-Legs, Romeo and Juliet, Tale of Two Cities, The Count of Monte Cristo, Robinhood, When Knighthood was in Flower, Last Days Of Pompey, The Hoosier School Master, Silas Marner, The Three Musketeers, Rebecca Of Sunnybrook Farm. Those mentioned are placed in the satisfactory list because they are as satisfactory as any I know on the market, and yet none are quite true to the story itself.

2. I do not think of any novel or drama reproduction that should be revised or rejected.


XIV. I do not know just how many of the above mentioned novels are in pictures. There are a number in pictures that I did not mention in the list of satisfactory pictures.

I. No.

XIII. Hamlet. A Tale of Two Cities. Lorna Doone.

XIV. I am sorry I am unable to furnish you any information but I have never used either
films or slides in teaching literature. However, I believe that they are very valuable.

17.

"I am very sorry to say that my experience and that of my teachers of English is such as to be of no service to you in the study you are making. All that I have seen and that our teachers have seen (a little more extensively than I) had been the semi-occasional film based upon some standard piece of literature and often the connection with the original was little more than through the title. We have the feeling that there is a place for the film in English teaching; that even these stray films primarily commercial in origin and purpose accomplish good; and that there is a big service awaiting somebody's hand and brain. I wish, therefore, I had some experience to put at your disposal, but unfortunately I can only wish you success and wish you to "go to it".
We have used so few of either that I am really not competent to speak on the subject.

I. A very small number of both.

II. For the most part, the pictures are self-sustaining, enough money being raised by ticket sale of popular shows to finance the educational ones.

Evangeline.
Silas Marner.
The Deerslayer.
The Little Minister.

IV. The plot of the story was made more vivid. Not entirely satisfactory. The pictures are usually exaggerated and the plot changed.

V. Approve. I believe there are great possibilities in literary pictures.


VII. I do not believe so.

VIII. Before the classic is studied? No. After the classic is studied? Yes. During the study of the classic? The ideal way would be to use slides as needed to illustrate classic during study.

IX. With lecture explanations when slides are used. Without when film is used.

X. I do not think so.
XI. No, - I think it rather makes more vivid his visualization.

XII. Not prepared to answer.

XIII. Ivanhoe.
      Silas Marner.
      Tale of Two Cities.
      Oliver Twist.
      Merchant of Venice.
      Hamlet.

XIV. I am sorry I cannot give more satisfactory answers.
APPENDIX B

KANSAS REGULATIONS GOVERNING THE EXHIBITION OF MOVING PICTURES
Regulations governing the exhibition of moving pictures to which the public is admitted, when projector is not operated within a regulation fire proof booth.

(1) No moving picture exhibition shall be given in any building to which the public is admitted, until such building shall have been approved. This approval shall be in the form of a certificate of compliance, issued by the State Fire Marshal's department, upon application. Said certificate shall be posted in a conspicuous place where it can be readily seen by the public.

(2) Not less than fifteen (15) days, after receiving application, must be given this department for the inspection of any building desired to be used for moving picture exhibitions to which the public is admitted. Provided, however, when such building shall have the approval of the local fire chief, or the mayor in cities where there is no fire chief, a special permit will be granted, until such time as the state fire marshal makes inspection of said building. In unincorporated towns such approval may be given by the township board, if so desired. Said application must be signed by the local fire chief, mayor, or township board.

# The following material, an exact copy of regulations adopted by the state fire marshal's office governing the use of films and motion picture projectors in Kansas, was received from the Department of State Fire Marshal, December, 1924.

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The State of Kansas
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(3) No motion picture projector shall be operated in public, within the state, except in a regulation fire proof booth, until a current model be submitted to this department for examination and approval. If the model of projector submitted, is approved, proper authority will be issued for its use. This authority shall be in the form of a certificate of approval, issued by this department.

(4) Each new model, or the same model with changes which has been previously submitted and approved, must be re-submitted for examination at which time it will be again determined whether projector has been affected as to safety of operation by aforementioned changes.

(5) All projectors approved by this department and being operated in this state must contain a general caution on the subject of moving picture films. Said caution notice to be in form and size approved by this department.

(6) No person less than eighteen (18) years of age will be permitted to operate said projector or handle any film, in any building to which the public is admitted.

(7) All doors and openings of the machine must be kept closed when in operation excepting ventilating space provided in the construction of the projector.

(8) No film shall be re-wound outside of the machine in any room to which the public is admitted, except it be in a fire proof case not made with solder. When film is being re-wound in projector, doors of same must be kept closed.

(9) No motion picture film shall be exposed in any room to which the public is admitted except in transfer to or from the projector. Not more than one reel of film other than the one in the projector, shall be in room where projector is being operated in public, and that reel must be in a metal container. Provided, however, a fire proof case not made with solder may be provided to contain one or more reels, construction of said container to be such that each reel of film
contained shall be in a separate compartment. Each of the compartments to be provided with a cover that closes automatically and independently of all other covers on container.

(10) No motion picture projector or films shall be placed in any aisle, leading to any exit, in any room where projector is being operated in public. Projector shall be placed as far as practicable from exits or heating plant. All aisles and exits must be kept clear and unobstructed during entertainments.

(11) An approved fire extinguisher shall be provided and placed within reach of operator at all times during operation of machine in public.

(12) The operator shall at no time be more than five feet from the projector while it is in operation.

(13) No smoking shall be allowed while the exhibition is in progress.

(14) Any person violating such regulations herein specified shall be deemed guilty of a misdemeanor and on conviction thereof shall be punished by a fine not less than fifty dollars ($50.00) or by imprisonment in the county jail not more than ninety (90) days, or by both such fine and imprisonment in the discretion of the court, and certificate shall be revoked.

(15) The above regulations do not apply where slow-burning or non-inflammable films are used in any approved projector.
APPENDIX C

COMPANIES FROM WHICH FILES AND SLIDES MAY BE HAD
Some COMMERCIAL COMPANIES from which EDUCATIONAL FILMS may be rented

CALIFORNIA: Los Angeles.
Visual Text Book Publishers, Inc.,
1 1442 Beachwood Drive.

DISTRICT OF COLUMBIA: Washington.
Bureau of Commercial Economics.

ILLINOIS: Chicago.
Atlas Educational Film Co.,
1111-13 South Blvd.

DeVry Circulations,
Ohio Street and Lake Street.

Fitzpatrick and McElroy,
202 South State St.

Kinema Film Service,
808 South Wabash Ave.

Geo. Kline Motion Picture Films,
116 South Michigan Ave.

Lea-Bel Co.,
804 South Wabash Ave.

Matre's Library of Films,
75-78 West Lake St.

New Era Films,
804 South Wabash Ave.

(6622)

# See page 192
Picture Service Corp.,
208 South LaSalle St.

Pilgrim Photoplay Exchange,
728 South Wabash Ave.

Society for Visual Education, Inc.,
606 West Washington Blvd.

World Educational Film Co.,
804 South Wabash Ave.

ILLINOIS: Highland Park.
Ford Motion Picture Laboratories.

INDIANA: Indianapolis.
National Motion Picture Co.

NEW YORK: Brooklyn.

Vitagraph Exchange,
1400 Locust.

NEW YORK: New York.

Argonaut Distributing Corp.,
71 West 23d St.

Associated Manufacturers of Safety
Standard Films and Projectors,
440 4th Ave.

Bessler Educational Film Co.,
71 West 23d St.

Henry Bollman,
68 West 44th St.

Bray Productions, Inc.,
23 East 23rd St.

Carter Cinema Producing Corp.,
220-24 West 42nd St.

Community Motion Pictures Service, Inc.,
46 West 24th St.

Edited Pictures System,
71 West 23d St.
Educational Films Corp., of America, 
370 Seventh Ave.

Carlyle Ellis, 
71 West 23rd St.

Kanay-Harris Feature Film Co., Inc., 
126-30 West 46th St.

Famous Players-Lasky Corp., 
485 Fifth Ave.

Federated Film Exchanges, Inc., 
729 Seventh Ave.

Fox Film Corp., 
10th Ave., and 55th St.

Goldwyn Pictures Corp., 
469 West 23rd St.

Charles M. Herm, 
220 West 42nd St.

W. W. Hadkinson, 
469 Fifth Ave.

International Church Film Corp., 
71 West 23rd St.

Jawitz Pictures Corp., 
729 Seventh Ave.

Metro Pictures Corp., 
1540 Broadway.

National Non-Theatrical Motion Pictures, Inc., 
232 West 38th St.

Pathe Exchange, Inc., 
35 West 45th St.

Pathescope Co., of America, 
Aeolian Hall.

Plymouth Film Corp., 
46 West 24th St.
Prizma,
1600 Broadway.

Universal Film Exchange, Inc.,
1600 Broadway.

Worcester Film Corp.,
130 West 46th St.

Write also to any local film exchanges for information.
GOVERNMENT BUREAUS which lend educational films free or for a nominal charge

Department of Agriculture,
Motion Picture Section,
Washington, D.C.

Department of the Interior,
Bureau of Education,
Washington, D.C.

Has two films on consolidation and supervision of rural schools for use of school officials and others interested in bettering school conditions and facilities.

Department of the Interior,
Bureau of Mines.
Washington, D.C.

Department of the Interior,
Bureau of Mines,

Department of the Interior,
National Park Service,
Washington, D.C.

Department of Labor,
Children's Bureau,
Washington, D.C.

# (Note: The above lists of 'Some Commercial Companies from which Educational Films may be rented' and 'Government Bureaus which lend educational films free or for a nominal charge' are exact copies of lists as sent out by the Department of the Interior.)
School authorities in the majority of States can obtain films free or for a nominal charge from their State departments and city boards of education; State departments and city boards of health; State museums; State universities and agricultural colleges.
A General List of Commercial Companies from which Lantern Slides May Be Secured Is As Follows:

Charles Beseler Company, 131-33 East 23d Street, New York City.

Alvin E. Cheney, Granville, Ohio.

Geography Supply Bureau, 115 Kelvin Place, Ithaca, New York.


McAllister and Keller Company, 176 Fulton Street, New York City.


National Association of Audubon Societies, 1674 Broadway, New York City.

Ryerson Library, Art Institute, Chicago, Illinois.

Standard Slide Corporation, 209 West 14th Street, New York City.

Underwood and Underwood, 417 Fifth Avenue, New York City. (This company is now with the Keystone View Company.)

Victor Animatograph Company, Victor Building, Davenport, Iowa.

Williams, Brown and Marble, 918 Chestnut Street, Philadelphia, Pennsylvania.

#This company is especially recommended for slides for literature.
Slides may also be obtained free or for a nominal charge from the following **GOVERNMENT BUREAUS**:  

Department of Agriculture, Washington, D. C.  

Department of the Interior, Bureau of Education, Washington, D. C., has slides on rural school consolidation, buildings and grounds, activities, transportation; kindergarten activities, and modern phases of kindergarten and primary work.  


Department of the Interior, National Park Service, Washington, D. C.  

Department of Labor, Children's Bureau, Washington, D. C.  

Department of Labor, Women's Bureau, Washington, D. C.  

Public Health Service, Treasury Department, Washington, D. C.  

Write also to local state educational institutions.
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1. Note: Abbreviations used in these references are the same as used in the bibliography. The page number of the specific passage cited is not usually given for periodical and pamphlet articles as these articles are usually very short. For book citations, however, specific page numbers are given.


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Charles H. Judd, Chicago, Illinois, Chairman;
Leonard Ayres, Cleveland, Ohio;
Elizabeth Breckinridge, Louisville, Kentucky;
Ernest L. Crandall, New York City;
Susan E. Dorsey, Los Angeles, California;
Elizabeth Hall, Minneapolis, Minnesota;
Payson Smith, Boston, Massachusetts.
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The bibliographical form and many of the abbreviations herein used have been adapted from "The Readers' Guide". Some specific abbreviations used are:

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206
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Mangling Masterpieces in the Movies
Lit. Digest 73:30-1 My 20 '22

A Marlowe for the Movies
Nation 109:329 3 6 '19

Menace of the Movies, The
John J. Birch
Educational Screen 3:344-346, 349 N '24

Morals and the Movies
E. W. Wilson
Nation 112:581 Ap 20 '21

Motion Picture As a Factor in Public Education
E. A. Lee
El. School J. 24:184-90 N '23
Motion Picture in Education
M. H. Hays
Playground 16:503-6, 365-6 0-N'22

Motion Picture Not an Art (il.)
C. Skinner
Ladies H. J. 39:7 My'23

Motion Pictures and the Schools
School and Soc. 17:459-60 Ap 26'23

Motion Pictures Based on Literature
Library J. 49:418 My'24

Motion Pictures for Childrens Book Week
Library J. 48:810 O l'23

Motion Pictures for Religious Book Week
Library J. 48:173-4 F 15'23

Motion Pictures in the War Places (il.)
A. L. Parker
Ladies H. J. 57:3 F'20

Motion Pictures in the Public Schools
M. A. Burgess
El. School J. 23:676-82

Motion Pictures in the Schools of France
School and Soc. 14:96-90 Ag 20'21

Motion Pictures in Three Dimensions
Sci. Am. 128:5 Ja'23

Motion Pictures Produced in Natural Colors,
   Accompanied by the Actor's Voice

Motion Picture Teacher (il.)
C. Holiday
World's Work 26:39-49 My'13

Movie and the Still Picture
Lit. Digest 62:37 J1 5'19

Movie Dope Versus Drink Dope
Forum 61:254-6 F'19
Movies a Colossus That Totters
Bookm. 48:653-9 F '19

Movies and Mummers
A. Brady
Drama 14:46-7 N '23

Movies and the Elizabethan Theatre (il.)
C. Haris
Outlook 130:29-31 Ja 4 '22

Movies and Teachers
Lit. Digest 78:28 S 1 '23

Movies — Bane or Blessing?
C. W. Crumly
Educa. 40:199-213 D '19

Movies; Comment on Article by H. T. Pulsifer and
N. A. Fussle
I. C. Mann and others
Outlook 127:292-3 F 23 '21

Movies for Everybody (il.)
Lit. Digest 66:31 S 1 '20

Movies in An Average City
C. Holliday
Am. City 21:59-69 Jl '19

Movies in the Home
Science n.s. 57:sup. 9-10 F 16 '23

Movies in the Schools
Cur. Opinion 73:707-8 D '22

Movies Versus Motion Pictures
R. Block
Cent. 102:889-92 0 '21

Moving Picture Drama for the Multitude (il.)
G. M. Walsh
Ind. 64:306-10 F 6 '08

Moving Picture Hazard
Ind. 63:527 Ag 29 '07
Moving Picture Library
C. R. Geyer
Harper W. 61:620 D25'15

Moving Picture Morals Attacked and Defended

Moving Pictures as an Aid in Originality (il.)
E. M. Wilcox
School Arts M. 22:636-8 Je'23

Moving Picture Prospects and Retrospects
E. V. Lucas
Liv. Age 318:564-70 S 22'23

Moving Pictures in the Schools of France
P. Hille
Liv. Age 305:727-8 D 20'19

Moving Pictures, Books, and Child Crime (il.)
R. C. Sheldon
Bookm. 53:242-4 My'21

Moving Pictures in Colors
Sci. Am. 100:5 Ja 2'09

Moving Pictures in English Schools
School and Soc. 10:457-8 O 18'19

Moving Pictures in Iowa Classrooms
Grace Partridge Smith
Visual Education 4:174-6 Je'23

Moving Pictures in Natural Colors
Sci. Am. 100:374 My 15'09

Moving Pictures in the Schools of Massachusetts
School and Soc. 18:407 0 6 '23

N. E. A. Calls Will Hays to Account
W. F. Biglow
Good H. 76:8 Mr'23

Noises for the Movies; How Realistic Sounds are
Produced (il.)
A. A. Hopkins
Sci. Am. 128:30-1 Ja'22
Novelists Who Balk At Writing Scenarios
Cur. Opinion 70:65-6 Ja'21

Omar Khayyam Meets His Fate on the Screen (il.)
B. Sherwood
Arts and Dec. 17:263 Ag'22

Organizing Eye Teaching
Charles Edward Skinner
Visual Education 4:243-44 0'23

Our Schoolhouse Theater (il.)
R. S. Halle
Delin. 96:30 Ja'20

Overdoing the Sex Motive in Moving Pictures
Cur. Opinion 70:362-3 Mr'21

Pedagogy of Visual Education, The
C. H. Garwood
Pennsylvania School Journal 0'22

Perterbation of the Misinformed
F. Palmer
Bookra. 49:990-2 Jl'19

Photography as an Aid to Education
Craftsman 26:684-5 S'12

Picture Plays (il.)
E. V. Townsend
Outlook 93:703-10 N 27'09

Pictures and Words
Charles Leonard Moore
Dial 57:127-9 S 1'14

Plague of Pictures
Alfred Berlyn

Plays Without Words
Scrib. M. 46:120-2 Jl'09

Preparation of Teachers in the Use of Visual Aids
A. G. Balcom
Educational Screen 3:260-62 S'24
Projecting Moving Pictures in the Light (il.)
J. Boyer
Sci. Am. 100:132 F 13'09

Public Will Turn (il.)
G. Trow
Colliers 69:16 F 11'22

Real Thing in Movie Making
Lit. Digest 69:42-44 Je 11 '21

Recapturing Thrills of the French Revolution (il.)
Lit. Digest 72:28-9 F 25'22

Recent Motion Pictures Based on Current Literature
Library J. 45:72, 400 Ja 15, M1 1, '20

Recent Motion Pictures Based on Fiction and Drama
Library J. 46:538 '21

Recent Motion Pictures Based on Fiction or Drama
Library J. 46:356 Ap 15,'21

Recent Motion Pictures Based on Standard or Current Literature or Drama
Library J. 46:313-14 Ap 1'21

Recreational Defects of the Movies
Lit. Digest 71:20-1 O 22'21

Remarks on the Cinema
H. F. P. Amiguet
R. of R's. 67:435-6 Ap'23

Report of the Committee to Cooperate with the Motion Picture Producers
C. H. Judd

Report on Visual Education
L. N. Hines
Nat. Educ. Assn. 1923:531-4

Requirements of Education with Reference to Motion Pictures
F. N. Freeman
School R. 31:340-50 My '23
Results of Motion Picture Survey
Bertha B. Hughes
Educational Screen 2:324-330 S'23

Reviewed Previously
Educational Screen 2:187-8 Ap'23

Robin Hood Rides upon the Screen (ll.)
Lit. Digest 75:32,33 N18'22

Salome and the Cinema
T. Craven
New Repub. 33:325-6 Ja 24'23

Scope and Outlook of Visual Education, The
J. Paul Goode
Visual Education 1:6-13 Ap'20

Score-card for Educational Films
Schoo l R. 32:91-2 F'24

Screen Dealings with Dickens and Hugo (ll.)
Lit. Digest 76:29-30 F 17'23

Shakespeare
Moving Picture Age 4:20 0'21

Shakespeare and the Movies (ll.)
B. Hoener
Cent. 93:298-304 D'16

Shakespeare of the Movies
N. Wilkinson
Harp. W. 62:72 Ja 15'16

Shakespeare Writing in Screen Bonds; Othello (ll.)
Lit. Digest 76:30-1 Mr 17'25

Sherlock in Films
Bookm. 36:120-1 o'12

Silent Stage: Actors Who Pose for Moving Pictures (ll.)
W. A. Johnson
Harp. W. 53:8-9 N 13'09
Silent Teacher (il.)
J. Lachenbrucher
Sci. Am. 122:702 Je 26'20
Same cond. Lit. Digest 66:36-7 Ag 7'20

Solving the Moving Picture Problem
Mrs. C. E. Merriam

Staging a Million-dollar Movie; Four Horsemen of the Apocalypse (il.)
F. O. Sanborn
Illus. World 36:547-9 F'22

Stereopticon in the Classroom
Clarence H. Boden
Educational Screen 2:434-6 N'25

Stereoscopic Moving Pictures in Natural Color (il.)
Sci. Am. 101:256 0 9'09

Study of the Pictured Drama in the High School
William C. Dagley
Visual Education 4:75 Mr'23

Succeeding with Scenarios
J. C. Coonleigh
Drama 13:362; 14:30, 69 Ag - N'23

Suggested Course in Visual Instruction
J. J. Weber
Educational Screen 3:283 S'24

Suggestions for a National Exchange for Lanternslides
Dr. Carlos E. Cummings
Educational Screen 2:321-24 S'23

Suggested Lesson Plan for a Great Historical Film
Marian Evans
Visual Education 4:268-70 N'23

Summer Course in Visual Education at Indiana
Visual Education 4:185 Je'23

Teaching Dramatic Art with Motion Pictures
R. of R's, 62:107-8 Jl'20
Teaching Literature with Films and Slides
Ethel Wakefield
Visual Education 4:4-6 Ja 26'23

Theaters Second only to Schools
Char. 21:1038-9 Mr 6'09

Theatrical Felth, The
Marguerite Orndorf
Educational Screen 3:151-55 Ap'24

Time to Clean up Movie Morals
Lit. Digest 71:28-9 O 15'21

Touching up the Movies with the Paint Brush (il.)
Work of Ferdinand P. Barle
Illus. World 32:189-91 O'19

Uncle Sam is Making Motion Pictures on a Huge Scale
Cur. Opinion 66:99 F'19

Uncle Sam Motion Picture Producer (il.)
G. H. Dacy

University of Pittsburgh Film and Slide Service
Russell F. Egner
Moving Picture Age 4:7-25 S'21

Use, Value, and Expense of Visual Instruction
R. G. Jones
Visual Education 5:106-7 Ap'24

Visual Aids and How to Handle Them
Ernest L. Crandall
Educational Screen 2:400-3 0'23

Visual Education
Dr. Ernest L. Crandall
Pennsylvania School Journal Ap'23

Visual Education
Susan K. Dorsey
Educational Screen 2:440-42 N'23
Visual Education
El. Schl. J. 21:487-8 Mr'21

Visual Education - An Aid in Teaching
Rose A. Clark
Educational Screen 3:301-3 0'24

Visual Education Committee of the National Education Association
School and Soc. 18:142 Ag 4'23

Visual Education in Community Center Work
S. M. Dorsev

Visual Education Survey Under Way
Visual Education 4:12 Ja'25

Visual Imagery in Geography
W. W. Atwood
Educational Screen 3:323 0'24

Visual Instruction at the Washington Convention
Illsley Boone
Educational Screen 3:305-6 0'24

Visual Instruction Department of the National Education Association
The Visual Instruction Program at the N.E.A. Meetings
Educational Screen 3:100-1 Mr'24

Visual Instruction in Kansas
W. C. Stark
Moving Picture Age 4:18-42 0'21

Wanted a Wagner for the Movies

Wearing Red and Green Spectacles to See Stereoscopic Movies (il.)
Sci. Am. 128:105 F'33

What About Motion Pictures? Reply to Burton Hascoe
G. Parker
Bookm. 54:313-17 D'21
What are the Movies Making of Our Children? (il.)
N. P. Oberholtzer
Worlds Work 41:249-63 Ja'21

What Do People Want?
H. T. Jones
Nat. Conf. Soc. Work 1922:343-6

What Handicaps the School Film?
C. J. Primm
Visual Education 4:184-5 Je'23

What's Right With the Movies?
Cur. Opinion 74:330-1 Mr'23

What is Visualization?
A. W. Abrams
Educational Screen 3:258-60 S'24

What Kind of a Menace are the Movies?
J. L. Lasky
No. Am. 212:88-92 Jl'20

What the Movies Mean to the Children
Survey 31:749 Mr 14'14

What the World's Thinkers Say of the "Eye-Gate" to Knowledge
Visual Education 4:47 F'23

What We Have Gained from School Films
J. J. Zumhal
Visual Education 4:111-14 Ap'23

Whence Future Photoplays
Frederick Palmer
Forum 62:182-9 Ag'19

When the Movies are Good (il.)
J. Farrar
Ladies H. J. 41:41 Je'24

Where the Blame Lies for Movie Sex Stuff
Lit. Digest 68:28-9 F 12'21

Who is the Guilt?
R. Bentick
Sunset 47:56-8 Ag'21
Why Aren't the Pictures Better?
J. Barrymore
Ladies H. J. 39:7 Ag'22
Same cond. Lit. Digest 73:24-5 My 20'22

Why are Photoplay Audiences Dissatisfied?
C. Hamilton
Ind. Ill:113-4 S 15'23

Why the Movies and the Drama Must Take Different Roads
Cur. Opinion 58:333 My'15

Why We Use Movies
Schools and Universities
Visual Education 4:290-1 O'23

Why We Use Movies
Schools and Universities
Visual Education 4:284 N'23

Why We Use Movies
Visual Education 5:122 Ap'24

Will the Motion Picture Create a Literature All Its Own?

Worlds Worst Failure (il.)
H. T. Pulsifer
Outlook 127:105-4 Ja 19'21

Writers and the Screen
F. L. Wilkins
Overland n.s. 75:303-4 Ap'20

Yale Historical Motion Pictures; The Chronicles of America in Photoplays
School and Soc. 13:464 O 20'23

Yale's Moving Picture Chronicles of America
School and Soc. 16:183 Ag 12'22

Yale's Movie Version of American History (il.)
Lit. Digest 72:38-43 Mr 4'22

Young Idea Welcomes Movies in the Schools
Lit. Digest 60:46-7 Ja 22'21
Index

"Abraham Lincoln", 141, 142
Abrams, A. W., 1, 59, 196, 199
"Acme" machine, 68
Action, 96, 102, 103, 109
"Adam Bede", 130
"Admirable Crichton", 151
Africa, 14
Agriculture, 15, 43, 44
"Ali Baba and Forty Thieves", 28, 123
America, Yale's History of, 15
Amiguet, M. F. P., 96, 202
"Ancient Pompeii", 141
Anderson, C., 69, 200
"Annabel Lee", 130
"Ann of Green Gables", 28, 131
Appeals of the Screen 110-114
Arkansas, University of, 3
"Arthur", 152
"As You Like It", 46, 50, 52, 118, 131
Atwood, Wallace W., 144
Auralization and visualization, 114
Australia, 14
Author, 47, 75, 86, 90, 91, 92, 99, 146, 151
Averill, L. A., 72, 199
Bagley, William C., 144, 155, 204
"Barefoot Boy", 128
Barrie, James M., 151
Baughn, F. A., 96, 202
"Ben Hur", 27, 50, 153
Benson, A. L., 197
"Bent Twig, The", 50, 153
"Better English", 142
Bible, 27, 28
Bibliography on Films and Slides in the Teaching of Literature; (159-181), 25, 29, (206-230)

231
Biennial Survey of Education in the United States, 18
biology, 15
Birch, John J., 204
"Birth of Our Nation", 141
"Black Beauty", 131
Block, Ralph, 203
"Blue Bird, The", 49, 131
Boden, Clarence H., 196
Bollman, Gladys, 204
Books and moving pictures, 97, 106, 103, 105, 107,
108, 117, 118, 121
Boone, Illsley, 205
Boy scout programs, 43
"Brook, The", 131
Bryan, William Jennings, 10
Bureau of Commercial Economics, 18
Burgess, May Ayres, 69, 201
Burgess, Professor Ernest, 112
"Burns, Robert", 142
"Cabiria", 89
"Caesar, Julius", 28, 50, 128, 153
"Caesar's Gallic Wars", 141
"Caesar's Helvetic Campaign", 141
California, Los Angeles, 63
"       , Pasadena, 15
"       , Petaluma, 74
"       , State of, 15
"       , University of, 11
"Call of the Wild", 27
"Cathedrals", 142
Censoring films and slides, 17, 54
Character, 47, 56, 74, 92, 95, 100, 102, 109, 123, 151
Chemistry, 10, 43
Chicago, Illinois, 4, 24, 27
"Child M'sieu", 131, 136
Children, 7, 9, 27, 54, 55, 73, 93, 95, 96, 100-122,
125, 126, 154, 155-159
"Children's Hour", 128
Children's programs, 43, 44
"Choir Invisible", 50, 153
"Christmas", 142
"Christmas Carol", 131
"Cinderella", 128
Cities, 15, 16
Chicago, 4, 16, 24, 27, 112
Detroit, 16
Los Angeles, 16, 62
New York City, 1, 16, 27, 75, 105
Passadena, 15
(For Kansas Cities, see Kansas, cities in.)
Civics and citizenship, 43, 44
Cleveland Foundation Committee, 8
"Cloister and the Hearth", 50, 153
"Coaching Through Heathered Scotland", 141
Cobb, I. S., 75
Coffman, J. W., 158
Colors and films, 78, 104
Columbia, University, 11
Comedy, 7, 43, 44
Comenius, John Amos, 4, 5, 9
Comments, 136-140, 144-145
Comments on recommended films, 136-140
Comments on slide material, 144, 145
Commercial pictures, 51, 111
Community, 6, 44, 60, 62, 76
Companies from which films and slides may be had, 188-195
Comparative table, 36
"Comus", 50, 153
"Connecticut Yankee", 49
"Conquest of Canaan, The", 131
Coonleigh, J. C., 202
"Cooper, James Fenimore," 128
Cornell University, 12
Costumes, 53, 88, 124
"Count of Monte Cristo", 27, 49, 131, 137
Countries, Foreign, 14, 28
Courses, Visual Instruction in College, 12, 15, 64
"Courtin', The", 128
"Courtship of Miles Standish", 28, 128
Crandall, Ernest L., 1, 105, 122, 196, 199, 202
"Cricket on the Hearth", 125
Crime, 7, 28, 111
"Crisis, The", 50, 128, 153
Critical attitude toward films and slides, 122-126
Criticism of films and slides, 84, 89
Criticism of film and slide education, 21-24, 52-55
Crumly, C. W., 197
Cummings, Carlos E., 81, 200
Curry, Charles Madison, 144

Dacy, G. H., 197
"Daddy-Long-Legs", 46, 49, 52
"Daniel", 23
"Daniel Boone", 28
Dante's "Inferno", 131, 152
"David", 28
"David Copperfield", 50, 128, 153
"Day in the South, A", 141
Daylight moving pictures, 78
"Deer Slayer", 46, 52, 131
"Deliverance", 138
Denmark, 14
Department of Interior, Washington, D.C., 18, 136
"Development of the Elizabethan Stage", 142
"De Vry" machine, 66
"Discovery and Settlement of America", 141
Distorted and false pictures, 34, 47, 56, 88, 89, 91, 94, 97, 101, 152
Disturbances, Film and slide, 14, 18, 19, 127, 133, 134, 135, 136, 140, 142, 143, 144, (188-195)
"Dr. Jekyll and Mr. Hyde", 131
Dodge, Dr. Raymond, 23
"Dombey and Son", 131
"Don Quixote", 131
"Dorothy Vernon of Haddon Hall", 128
Dorris, Anna V., 199
Dorsey, Susan W., 63, 144, 199, 203
Drama, 7, 43, 47, 87, 89, 93, 96, 97, 98, 101, 107, 114, 117
Dwan, Allan, 97, 202

"Eaton College", 142
Eaton, W. F., 197
Eccleston, J. C., 105, 115, 202
Edison, Thomas A., 9, 196
Education, Criticism of film and slide, 21-24, 55-56
"   Imitative, 4
"   Medieval, 4
"   Modern, 4
"   Progress of Visual, 5, 6
"   Society for Visual, 11
"   Visual, 4, 5, 6, 8, 9, 21, 22, 44, 53, 54, 70, 71, 72
Educators and films and slides, 4, 8, 18, 54, 76, 125, 144, 145
"Egypt", 141
Emiot, Charles W., 145
Emotions and the screen, 114
England, 14, 28
English, 15, 63, 72
"English History", 141
"Enoch Arden", 46, 50, 52, 74, 105, 128, 153
Equipment, 13, 32, 64, 77
"Evangeline", 46, 49, 50, 52, 153
Evansville, 27
Exchanges, 54, 50-56
Eye-strain and eye-protection, 5, 76, 77, 78

Failure of school moving pictures, 21, 52, 53, 55-56, 74, 75
Farmington fund idea, 62
Ferrer, J., 90, 201
Film and slide aids, method of presenting, 48, 155, 156, 157
Film and slide education, criticism of, 21-29, 52-55
Film and slide material, available, 127-146
" , what to be done with, 146-151
" , providing new, 152-163
Films, "Bad", 106, 150, 151
" , comment on recommended, 136-140
" , "free", 130
" , function of, 115
" , material, 127-140
" , lectures and, 23, 48
Films and slides as aids to reading, 72, 73, 108, 109, 110, 111, 121, 124, 125
Films and slides, demand for, 18
" , distributors of, 14, 18, 19, 127, 133, 134, 135, 136, 140, 142, 143, 144, (188-193)
Films and slides in literature teaching, 26-56, 36-42, 59, 64, 68-75, 87, 88, 89, 92, 93, 107, 113, 114, 122-126
Films and slides, lists of, 49, 13, 50, 51, 52, 74, 128-130, 130-132, 141-143
Films and slides, reality of, 17, 72, 93, 97, 98, 104, 105, 106, 110
Films and slides, rental of, 59, 127, 128, 129, 130, 131, 132, 142, 143, 144
Films and slides, usefulness of, 5, 6, 14, 21, 22, 24, 43, 42, 43, 44, 46, 54, 55, 102, 105, 109, 110, 122-126, 144
Films, producers and distributors of, 133-136, (188-193)
Films, score-card for, 159-162
Films in actual use in Kansas high schools, 46, 52
Fire protection, 68, 76, 77, (185-187)
"Flight of the Duchess", 128
"Following Great Men through Greece", 141
Forbes-Robertson, 73
"Ford's Screen Weekly", 19
"Fountain, The", 128
"Four Horsemen", 49, 50, 131, 137, 153
France, 14, 28
"Freckles", 131
Freeman, F. N., 149, 203
Fuck, Frank A., 4, 5, 22, 64, 196
Fulk, J. R., 105, 202
Funds, 14, 46, 57-64

Ford, available, 57, 58, 59, 60
Ford, how to obtain, 61, 62, 63
Ford, Farmington fund idea for, 62
Ford, needed, 60, 61
Ford, S. H. Dursey's suggestion for, 63

Galsworthy, John, 96, 114, 203
Garwood, C. H., 71, 201
"Gentleman from Indiana", 131
Geography, 14, 17, 18, 43, 44
Germany, 28, 29
Geyer, O. R., 198
"Girl of the Lumberlost", 27
Goethe, 29
"Gondola Ride through Venice", 141
Goode, J. Paul, 22, 197
"Graustark", 131
"Gray", 142
"Great American Authors Series", 128
Greene, Nelson Lewis, 129, 204
Grundenberg, Benjamin C., 22
"Guinevere", 152

Hamilton, L., 88, 201
Hampton, B. F., 204
Hart, Albert Bushnell, 145
Harvard University, 11, 145
"Hamlet", 50, 91, 119, 151, 153
Hays, W. H., 13, 17, 197
"Headless Horseman", 131, 136
Health, 43, 44
"Heart of Sweden", 141
"Helde", 23
"Here and There in the Emerald Isle", 141
"Hiawatha", 50, 153
Hines, L. N., 9, 10, 196
History, 12, 13, 14, 15, 43, 44
"Hoosier Schoolmaster", 49, 128
Hosic, James Fleming, 145
Howells, W. D., 75, 203
"Huck and Tom", 131
"Huckleberry Finn", 27, 128, 131
Hughes, Bertha B., 27, 28, 199
"Hunting Ground of Hiawatha", 131, 138

Idealism, 47, 93, 109
"Idylls of the King", 50, 142, 153
"Iliad, The", 50, 153
Illinois, Chicago, 4, 24, 27
Illinois, University of, 11, 12
Imagination, 93-95, 105, 108
"In and about Historic Boston", 141
Indiana, University of, 11, 12
"Inferno", Dante's, 131, 152
Instruction, visual, 1, 4, 12, 13, 29, 71, 72
Interest in Types of Pictures, 42, 43
Iowa, machines available in, 58
"", schools of, 14, 65,
"", University of, 11, 114
"Iron Trail", 131
"Irving, Washington", 128
Italy, 14
"Ivanhoe", 27, 50, 131, 138, 153

"Jack and the Beanstalk", 128
James, H. W., 65, 204
"Jane Eyre", 50, 131, 138, 153
Japan, 14
"Japan and the Japanese", 141
"Johnson, Samuel", 143
Johnson, Thomas P., 64, 199
Jones, H. T., 74, 201
Jones, R. G., 65, 200
"Joseph", 28
Judd, C. H., 53, 66, 71, 107, 154, 198, 201
"Julius Caesar", 28, 50, 128, 153

Kansas, cities in, 29-31, 36-43
Kansas high school literature surveys, 29
(See questionnaire.)
Kansas, how funds have been obtained in, 61, 62
Kansas Regulations Governing the Exhibition of
Moving Pictures, (185-187)
Kansas schools, 14, 35, 36-42, 59, 66
Kansas state educational institutions, 19, 26,
140, 141
Kansas State Teachers' College of Emporia, 19, 46,
52, 60, 63, 127
Kansas, University of, 11, 19, 46, 52, 60, 61, 66, 68, 127, 132, 140
Keats on oak wood, 120
"Kemilworth", 50, 153
Keokuk High School, 15
Kerr, J., 77
Keystone View Company, The, 143
"Kidnapped", 50, 126, 153
"King, Arthur and His Court", 28
"King Lear", 74, 128, 150
Kyte, George C., 156, 204

"Lady of the Lake", 50, 110, 131, 153
"Lamplighter, The", 131
"Lancelot", 182
Language, 46, 71, 98, 101, 102, 107, 116, 118
Lantern slides (See slides)
Lasky, J., 94, 202
"Last Days of Pompey", 49, 128
"Last Of the Mohicans", 49, 50, 153
Laws, Kansas, (185-187)
   " Massachusetts, 15
"Leather Stocking Tales", 128
Lec., E. A., 76, 201
"Legend of Sleepy Hollow", 50, 128, 153
"Les Miserables", 46, 52
"Life of Shakespeare", 131
"Lincoln, Abraham", 141
Lindsay, Ben R., 111
Lists of films and slides, 13, 49, 50, 61, 74, 126-130, 139-132, 141-143
Literature, 15, 43, 44
Literature and Life, 117, 118, 119
Literature, lists of, 27, 28, 91, 153
Literature teaching, films and slides in, 25-26, 26-42, 59, 64, 69-75, 87, 88, 89, 92, 93, 107, 113, 114, 122-126
Literature, visualized, 1, 87
"Little Children the World Over", 141
"Little Colonel Series", 28
"Little Lord Fauntleroy", 128
"Little Match Girl", 131
"Little Minister", 46, 52, 151
"Little Shepherd of Kingdom Come", 74
"Little Women", 28, 74, 131, 138
Local color, 47, 50, 102
"Lochinvar", 131
Locke, John, 3
Longer Questionary (See 'Questionary'.)
"Longfellow, Henry Wadsworth", 128, 138
"Lorna Doone", 49, 51, 131, 138, 140, 146, 153
"Lowell, James Russell", 128
"Lulu Bett", 131
"Luck of Roaring Camp", 131

McFarlane, Charles T., 145
McHurry, Frank L., 145
McIntosh Stereopticon Company, 143
"Macbeth", 50, 72, 110, 112, 132, 138, 153
MacGowan, Kenneth, 91, 202
Machines, moving picture, 14, 32, 33, 53, 59, 65-69
"Magna Carta", John signing, 16
"Male and Female", 151
Mantell, Robert, 73
"Man There Was, A", 128
"Man Without a Country, The", 132
Marlowe, Julian, 73
"Martin Chuzzlewit", 128
Masterpieces, literary, 3, 29, 39, 115, 151, 152
"Master Shakespeare", 132
"Laud Muller", 132
"Melting Pot, The", 132
"Memories", 132
Memory and moving pictures, 115
"Mental attitude", 74
"Merchant of Venice", 50, 129, 153
Merriam, Mrs. C. F., 158, 204
Method of presenting film or slide aid, 48, 155, 156, 157
Michigan, State Department of Public Instruction, 12, 57, 64
Michigan, University of, 11
"Midsummer Night's Dream, A", 132
"Miles Standish", 28, 138
"Mill on the Floss", 46, 50, 52, 74, 129, 155
"Milton, John", 132, 142
Minnesota, University of, 91
Missouri, University of, 11
Moore, Charles L., 105, 110, 116
"Moses", 28
"Motion Picture and Motion Picture Equipment", 69
Motion pictures, classification of, 146
"Movies", 7, 11, 44, 97, 114, 148, 158
Moving pictures, classes of protestants of, 148
Mrs. Wiggs of the Cabbage Patch", 74, 132
"Nanook of the North", 132, 149
"Nature and the Poet", 132
Nature study, 43
National Education Association, 18, 22, 62, 79, 105, 196, 197, 199, 200, 202, 203, 204
National Research Council, 23
Nebraska, University of, 11, 12
Needs for Visual Teaching of Literature, Chapter II, 57-85
News reviews, 43
New Testament, 27
New York City, 1, 16, 27, 75, 105
New York, State of, 1, 59
New York, University of, 29, 81
Norway, 14
"Norway Tour", 141
Novel, 47, 87, 90, 93, 95, 96, 100, 101, 121
Oberoi, David L., 74, 201
Objects of Study of Literature Visualized, Chapter III, 86-126
"Odyssey, The", 50, 152, 153
Oklahoma, University of, 11, 12
"Old Curiosity Shop", 50, 132, 153
"Old Oaken Bucket", 129
Old Testament, 28
"Oliver Twist", 28, 46, 49, 50, 52, 129, 133
Operators for moving picture machines, 67
"Orbis Pictus", 4
Oregon, University of, 11
"Orphans of the Storm", 49
"Othello", 132, 138, 139
"Our Mutual Friend", 129
"Over the Hill", 132
"Palestine", 141
Parent-Teacher Association, 44, 63, 129
Parker, G., 106, 202
Pasadena, California, 15
"Passion Play", 129, 141
Patrick, G. T. W., 119
Patriotic pictures, 43
"Penrod", 129
"Penrod and Sam", 49, 129
Pestalozzi, 5
Physical Science, 43
Physics, 15
"Pickwick Papers", 132
Pictures, The perfect, 86
"Picturesque Holland", 141
Pictures, Static, 103, 110
Pictures, university production of, 12
"Pied Piper of Hamlin", 129
"Pilgrims Progress", 129
Pinkerton, William A., 112
"Piper, The", 50, 153
"Pippa Passes", 132, 136
Plot, 46, 47, 53, 56, 86-91, 109, 120, 123, 124, 161
Poetry, 94, 105, 106, 115, 118, 119, 120
Pope School, 4, 196
"Pope School Plan", 22, 23
Post-card Survey (See 'Questionary'.)
Presentation of film and slide aids, time of, 48
method of, 48, 155, 156, 157
Primm, C. J., 57, 199
Princeton, 11
Principles of Literature Visualized, Chapter III, 86-126
Protective devices, 76-79
"Pudd'n-Head Wilson", 132
Pulsifer, H. T., 89, 201
"Puss in Boots", 129
"Quentin Durward", 27, 50, 153
Questionary, Longer, 26, 26, 44-52, 152-156, (164-164)
Questionary, Post-card, 25, 26, 29-44
"Quincy Adams Sawyer", 132
"Ramona", 50, 129, 153
"Raven, The", 152
Reading with understanding, 100-107, 119, 120, 121
"Readers' Guide", 25
Reading, definitions of, 100
Reality of films and slides, 17, 72, 73, 93, 97, 98, 104, 108, 109, 110
"Rebecca of Sunnybrook Farm", 49, 74, 132
Reformation, The, 4
Religious pictures, 43
Rental of films and slides, 59, 127, 128, 129, 130, 132, 142, 143, 144
"Report of the Committee to Cooperate with motion
Picture Producers", 58, 198
Requisites for visual teaching of literature,
Chapter II, 57-88
Requirements to be met for equipment, 64
Resources for the Visual Teaching of Literature,  
Chapter IV, 127-133
Reynolds, F. W., 69, 200
Richardson, Anna Steese, 201
"Richard the Lion Hearted", 129
"Richard III", 132
"Riley, James Whitcomb", 132
"Rip Van Winkle", 28
"Robin Hood", 28, 49, 50, 129, 146, 149, 153
"Robinson Crusoe", 28
"Roland the Nolle Knight", 28
Romance, 47, 93, 109
"Rome", 141
"Roman Mythology", 142
"Romeo and Juliet", 33, 49, 132
"Roosevelt, Theodore", 142
Rousseau, 8
"Rumpelstiltskin", 129
Russia, 14
"Ruth", 28, 91
"St. Elmo", 28
"St. Patrick", 142
"Sands of Dee, The", 132
San Francisco, California, 27
"Scarlet Letter, The", 132
Scarth, Helen M., 62, 199
Scenario, 154, 158
Scenic (scenery) pictures, 43, 44
Schiller, 29, 99
"School for Scandal, The", 118
Schools:
    Chicago, 58
    Cleveland, 58, 65
    Detroit, 58
    Evansville, 27, 28
    Iowa, 14, 15, 65
    Kansas (see Kansas, schools in.)
    Newark, 58
    Pittsburgh, 58
Science, 14, 15, 16, 44
Score-cards, 159-162
"Scotland", 152
"Scott, Walter", 142
"Scrooge", 132
Screen adaptations, 90
"Sea Wolf", 74
Sehon, G. L., 111
Senses, the, 2, 3, 104, 145
"Servant in the House, The", 74, 129
Setting, 46m 52, 72, 88, 124, 151
"Seventeen", 27
Shakespeare, 50, 91, 120, 131, 132, 138, 141, 150, 153, 163,
"As You Like It", 46, 50, 52, 118, 131
"Hamlet", 50, 91, 119, 131, 153
"Julius Caesar", 28, 50, 128, 153
"King Lear", 74, 128, 150
"Macbeth", 50, 72, 118, 119, 132, 138, 153
"Merchant of Venice", 50, 129, 153
"Midsummer Night's Dream, A", 132
"Othello", 132, 138
"Richard III", 132
"Romeo and Juliet", 33, 49, 132
"Taming of the Shrew", 129
"Twelfth Night", 51, 153
"Shakespeare and the Shakespearean Country", 141
"Shakespeare, Life of", 121
"Shakespeare's Country, In", 131
Sheldon, Rowland C., 111, 121, 202
"Shepherd of the Hills, The", 28, 132
Sherwood, Robert E., 138
"She Stoops to Conquer", 132
Sight, 1, 4
"Silas Marner", 27, 33, 46, 49, 52, 74, 87, 129, 153
"Sketch Book", 128
Skinner, Charles Edward, 81, 200
Slide material, 140-145
Slide material, sets of, 153, 154
Slides, 1, 5, 6, 20, 36-43, 44, 54, 55, 51, 83, 140-145, (195)
Slides and films, lists of, 13, 49, 50, 51, 52, 74, 128-130, 130-132, 141-143
Slides and films, rental of, (See 'rental of')
Smith, Grace Partridge, 11, 59, 66, 198
"Snow Bound", 46, 52
Society for Education, 11
"Soldiers Three", 51, 153
Stage and real life, 96, 99
Statistics, 13, 18, 19, 20
Status of Visualization in Teaching, Chapter I, 1-56
Stereograph, 6
Stereopticon pictures, 1, 33, 65
Stevens, H. Morse, 145
Stitt, Edward W., 196
Story of film, 28, 39, 90, 95, 129, 124, 147
"Stratford on Avon", 142
Studio, 12
Style, 47, 109
Subjects, school, 14, 15, 16, 17
Agriculture, 15, 44
Biology, 15
Chemistry, 15, 43
English, 18, 44
Geography, 14, 17, 18, 44
History, 14, 15, 49, 44
Science, 14, 15, 16, 44
(General subjects 44)
Surveys, 7, 8, 11, 25-54, 26, 32, 36, 46, 66, 112, 113 (See also "Questionary")
Summer courses, 12
Sumatine, D. R., 23, 108
Sweden, 14
"Switzerland", 141
Tacoma, Washington, 27
"Tale of Two Cities", 27, 46, 49, 52, 146, 153
"Taming of the Shrew", 129
Teachers, 7, 6, 13, 16, 55, 112, 123, 125, 140, 144, 145, 147, 156
Teaching technique, 156, 157
Teaching of literature with films and slides, 25-26, 32-42, 59, 64, 69-75, 87, 88, 89, 92, 93, 107, 113, 114, 122-125
Tennyson, 150
Texas, University of, 159
Theaters, 98, 99
"Three Guardsmen", 49
"Three Musketeers", 49, 51, 129
Tigert, Dr. John J., 9
"Timothy's Quest", 132, 139
"Tom Sawyer", 27, 128, 132
Towns addressed, 30-31
Transportation and exchanges, 81-85
"Treasure Island", 27, 28, 49, 129, 132, 153
"Trip through Paris, A", 141
"Tristram", 152
"Twain, Mark", 128
"Twelfth Night", 51, 153
Types of Pictures, interest in, 44
"Uncle Tom's Cabin", 28, 132
United States, 14, 28
Universities, 11, 12, 15
California, 11
Chicago, 12, 22, 29, 112
Columbia, 11
Cornell, 12
Harvard, 11, 145
Illinois, 11, 12
Indiana, 11, 12
Iowa, 11, 114
Kansas, 11, 19, 46, 52, 60, 61, 66, 68, 127, 132, 140
Michigan, 12
Missouri, 11
Minnesota, 11
Nebraska, 11, 12
New York, 29, 81
Oklahoma, 11, 12
Oregon, 11
Princeton, 11
Texas, 159
Utah, 12
Vermont, 11
Washington, 11
Wisconsin, 12, 156
Yale, 11, 12, 15

Use of films and slides, 5, 6, 14-21, 23
Utah, University of, 12

Valentino, N., 90, 202
Values of school moving pictures, 21, 22, 23, 32, 53, 70, 71, 101, 102, 103, 104, 105, 106, 109, 121-124, 156, 157, 158
"Vanity Fair", 49, 51, 129, 153

Ventilation, 5
Vermont, University of, 11
"Vicar of Wakefield", 129
Victor Animatograph Company, 143
"Village Blacksmith", 129, 132
"Virginian, The", 49, 132, 153

Visual education, 1, 4, 6, 9, 12, 13, 18, 19, 43, 57, 58, 59, 70, 71, 72
Visual Education, Society for, 11
Visual education, three factors of, 23
Visual Instruction, Department of, 18
Visualization, definition of, 1, 2, 3
Visualization from the printed page, 46, 116-121
Visualization from the screen, 108-116
Visualization, means of creating, 1, 5
Visualization, origin and development, 4
"Washington, George", 142
Washington, National Education Association at, 18
Washington, University of, 11
Walsh, James W., 145
Weber, Joseph J., 2, 156, 196, 197
Valla, H. C., 16
"Westminster Abbey", 142
"When Knighthood was in Flower", 49, 132, 139
Wilkinson, M., 202
"William Tell", 132, 139, 141
Williams, 'Trow and Earle, 143
Wilson, F. W., 203
"Windsor Castle", 143
"Winters Tale", 120
Wisconsin, University of, 12, 156
"Wizard of Oz, The", 129
Words, 5, 95, 96, 106, 107, 114, 115, 116, 117
"Wordsworth Country", 143

Yale, 11, 12, 15
Yale's "History of America", 15
"Yellowstone Park", 141, 142

Zurba, J. J., 34, 197