

AN APPRAISAL OF THE TREATMENT
OF BLACK AMERICANS IN
SELECTED ELEMENTARY SCHOOL
SOCIAL STUDIES FILMSTRIPS

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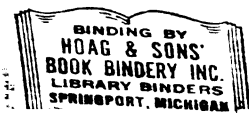
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A handwritten signature in cursive script, reading "Paul W. F. White".

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ABSTRACT

AN APPRAISAL OF THE TREATMENT OF BLACK AMERICANS IN SELECTED ELEMENTARY SCHOOL SOCIAL STUDIES FILMSTRIPS

By

Beatrice Clark-Jones

The purpose of the study was to appraise the treatment of black Americans in a selected sample of social studies filmstrips designed for use in grades four through six of a public school system having a multi-racial composition. To appraise the treatment of black Americans in filmstrips available to children in a pluralistic society, the questions asked were:

Do the filmstrips reflect the producer's sensitivity to stereotypes by the way the material is presented?

Do the filmstrips suggest that one racial segment of the population has a monopoly on worth, capabilities, or importance?

Are black children fairly and equally presented in the filmstrips?

Are black adults fairly and equally presented in the filmstrips?

Are black children given positions of leadership?

Are black adults given positions of leadership if adults appear in the filmstrip? (male and female)

Are there instances of fully integrated groups and settings to indicate the equal status of all members?

Are nonsegregated social relationships indicated by fully integrated groups and settings?

Is the identification of blacks hindered by smudging color over Caucasian facial features?

Are the illustrations designed to produce positive images of racial groups regardless of their similarities and differences?

Do the illustrations convey the uniqueness and worth of black Americans?

Forty social studies filmstrips suggested for grades four, five and six, and located within a public school system near Michigan State University, were appraised. Twenty were randomly selected from the schools and the remaining twenty were selected from the central office, which serves all schools upon request. All of the filmstrips used had at least one frame with black Americans.

A panel, composed of three members, appraised each filmstrip independently using an instrument derived from the Detroit Public School Evaluation Criteria: Minority Treatment.

The Pearson product-moment correlation and chi-square test of association were employed for analysis of the data. The .05 level of significance was selected as sufficient to reject the null hypotheses ($\alpha = .05$).

The findings of this study indicated that there was a significant relationship between filmstrips which foster pluralism and the number and percent of black American characters illustrated in the filmstrips. The inclusion of

blacks at any one section of filmstrips did not reveal a significant relationship; however, when blacks were illustrated in the beginning, middle, and end sections, the filmstrips tended to receive acceptability ratings.

Filmstrips were more likely to receive acceptable ratings when the illustrations in filmstrips were of multiple occupational status, inclusive of the white collar employee. However, the manual and service occupational category tended to be frequently used.

The filmstrips from the central office tended to be rated as fostering the concept of a pluralistic society more than the filmstrips from the schools. However, the analysis did not show a statistically significant difference.

Only eighty-nine filmstrips included at least one frame with a black American out of a total of more than 900 filmstrips originally viewed. In the sample studied, only six filmstrips were identified as fostering the concept of a pluralistic society. There is a need for many more such supportive filmstrips to be produced and made available if we are to educate a multi-cultural society.

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IN SELECTED ELEMENTARY SCHOOL
SOCIAL STUDIES FILMSTRIPS

By
Beatrice Clark-Jones

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The education I propose includes all that is proper for a man, and is one in which all men who are born into this world should share. . . . Our first wish is that all men should be educated fully to full humanity; not only one individual, nor a few, nor even many, but all men together and single, young and old, rich and poor, of high and lowly birth, men and women--in a word, all whose fate it is to be born human beings; so that at last the whole of the human race may become educated, men of all ages, all conditions, both sexes and all nations. Our second wish is that every man should be wholly educated, rightly formed not only in one single matter or in a few or even in many, but in all things which perfect human nature. . . .

--John Amos Comenius,
The Great Didactic, 1632

CHAPTER I

INTRODUCTION

All youngsters, including black and other minorities, need to be imbued with a healthy self-concept, a feeling of personal value and self acceptance in order to become responsible and contributing members of American society. Also, they must learn to respect and understand all members of our society. Instructional materials can provide a model in developing healthy concepts of self and others. The difficulty in doing this was noted by Miller (1970):

Enlightened educators recognize that our educational system has failed in a most fundamental way to provide a relevant education for black and other ethnic groups. Few understand, however, the basic disagreement on educational issues that revolves around the differences in what is important and critical for black, Puerto Rican, Mexican, Indian, Oriental and various other ethnic groups. . . . In order to consider relevant curriculum materials for multi-ethnic learners in a technological age, the topic must be viewed from the perspective of those ethnic groups involved.

Johnson (1971) pointed out that a long standing practice in the recording of American history has been the treatment of the American Negro as the invisible man. Early in the twentieth century black historians and civil rights groups were interested in the treatment of blacks in

history textbooks. Johnson (1911) talked about the sins of omission and commission committed by white authors in history textbooks. Johnson argued that authors had studiously left out many creditable deeds of the black American. In 1939, White published a pamphlet, Anti-Negro Propaganda in School Textbooks, in an attempt to compensate for this lack. His publication included material generally omitted from textbooks. These early expressions by Johnson and White were concerned only with textbooks, neglecting the treatment of blacks in other teaching materials important to the educative process.

It was not until the middle of the century that additional progress was made in this particular area. The 1954 Brown vs. Board of Education Supreme Court decision was aimed at overriding "separate but equal" American public schools. In addition, this decision generated an enormous impetus to reevaluate the perceptions of black Americans and their role in the society, which in turn has produced new formulations of educational goals in American society. As a result of the concern for minority group children, educators have become interested in the treatment of blacks, who are America's largest racial minority, in instructional materials.

Many institutions and individuals have been forced to reexamine their preconceptions of minority groups as a result of black militancy and civil rights legislation calling for the just treatment of black people in American

society (Bingham, 1970). Martin Meyerson (1969), a prominent educator, has asserted that we must act boldly and effectively to help create a society in which dialogue and constructive tangible achievement will replace the violence and prejudice that threatens to tear our society apart.

In the study reported here the illustrations in filmstrips are viewed as having two functions. They may describe the caption in a frame of the filmstrip by presenting accurate concepts and visual details in close proximity to the caption or an accompanying recording. An illustration may also function as an interpretation of the caption by adding details, concepts and moods, which were not described in the caption or recording.

Illustrations in filmstrips may contribute to the cultural and social development of youngsters. Hurlock (1964) pointed out that what children see in pictures contributes to their development of both concrete and abstract concepts.

An examination of the kinds of contributions filmstrips are making to contemporary education in their projection of black Americans is worthwhile because of this medium's importance in the educative process. The positive treatment of black characters in filmstrips may assist youngsters in continuing to formulate answers to questions about race and further develop human awareness.

Educational research on the contributions of filmstrips to learning support the value of using filmstrips to reach this goal. Allen (1960) reported that:

Filmstrips teach, and the combination of filmstrips with other types of learning experiences produces learning results superior to those obtained from one of the instructional materials (media) alone.

VanderMeer (1950) highlighted the importance of excellence in filmstrip pictorial content in his study of the contributions of verbal and pictorial elements of filmstrips. He stated that:

When a filmstrip pictorial element is deficient in detail, definition, or clarity, it fails to contribute to the student's knowledge and may actually inhibit learning.

Dale (1969) in commenting on what instructional materials can do, said:

Filmstrips can be extremely effective for developing heightened attention and for encouraging student and teacher participation in the learning process.

To acknowledge the potential of visual materials for making a positive contribution to intergroup attitudes is also to acknowledge its equally potent capacity for affecting these images negatively. The American culture's past record of ineptitude and bias in dealing with minority group images makes it crucially important to determine what kinds of images social studies filmstrips are projecting (Banks, 1969).

Social studies is concerned with a study of what man, in various ways and under a variety of influences, has

chosen to do in his group life or society (Woolston, 1969). Social studies filmstrips, used as supplementary material or in a complementary role, are a medium for transmitting cultural values. Kvarceus (1965) found that the Negro child can gain a great deal of personal ego-strength by being aided in an examination of his own place and history in American life and culture. Grambs (1969) buttressed this position by pointing out that black students respond with great interest to educational processes when information on their pasts, as well as new archaeological and historical material regarding ancient African cultures, is included in instructional materials. She found also that white students are startled to new cultural awareness by exposure to the materials about or including black Americans. The student who lives in affluent suburbia, who knows nothing except what he may hear or read about the problems that face minority-group children and children of poverty, will be changed and challenged by such exposure (Miel and Kiester, 1967). Grambs (1968) elucidated that the change will result in more acceptance of different persons and more acceptance of one's own difference from others. Thus, this kind of experience tends to produce a bicultural person, who is capable of functioning both in a sub-culture and in the mainstream (Baratz and Baratz, 1970). Filmstrips have the potential of providing each new generation with sound information about society and of fostering

healthy attitudes toward different cultures. In a world based on understanding, respect, and appreciation of human diversity, the concept of a pluralistic society rests on the acceptance of such attitudes.

Purpose of the Study

It is the purpose of this study to appraise the treatment of black Americans in a selected sample of social studies filmstrips designed for use in grades four through six in a public school system having a multi-racial composition. To appraise the treatment of black Americans in filmstrips available to children in a pluralistic society, the following questions established the framework of the study.

Do the filmstrips reflect the producer's sensitivity to stereotypes by the way the material is presented?

Do the filmstrips suggest that one racial segment of the population has a monopoly on worth, capabilities, or importance?

Are black children fairly and equally presented?

Are black adults fairly and equally presented?

Are black children given positions of leadership?

Are black adults given positions of leadership if adults appear in the filmstrip? (male and female)

Are there instances of integrated groups and settings to indicate the equal status of members?

Are nonsegregated social relationships indicated by integrated groups and settings?

Is the identification of blacks hindered by smudging color over Caucasian facial features?

Are the illustrations designed to produce positive images of racial groups regardless of their similarities and differences?

Do the illustrations convey the uniqueness and worth of black Americans?

The questions listed above are adapted from a set of evaluative criteria relating to minority treatment in instructional materials (Conte and Grimes, 1969). The Detroit schools, along with other city school districts, developed and adopted guidelines for potential users and producers of curriculum materials. These guidelines are based on a sensitivity to the treatment of minority groups in instructional materials. This study is based on questions adapted from the broad guidelines to be specific for filmstrips. It is viewed from the perspective that the treatment of black Americans in filmstrips makes a difference in an individual's view of himself and others; the mere representation of blacks in filmstrips does not guarantee that the concept of a pluralistic society will be fostered. The tenets which underlie the study are:

1. Elementary school children should be provided opportunities to view materials aimed at fostering the ideals of a pluralistic society and to gain knowledge about racial awareness.
2. Filmstrips have an influence on racial attitudes, values and concepts.
3. The school has a responsibility to develop positive intergroup relations and healthy racial attitudes.
4. Filmstrips portraying the interaction of blacks and other minorities with whites contribute to all childrens' self actualization as well as to their understanding and acceptance of racial differences.

5. Elementary school children do have the opportunity to view filmstrips either independently or with teacher guidance.
6. The filmstrips appraised in the study are presently shown in elementary school classrooms.

Importance of the Study

During the decades of 1950 and 1960, educators increasingly emphasized the inclusion of black Americans and the black experience in teaching materials. They expressed concern for the quality of educational media materials either to assist in establishing identity or to awaken the concept of America as a pluralistic society.

Materials can be structured to foster positive inter-group attitudes (Golden, 1964). As Stendler (1953) points out:

. . . children acquire attitudes toward each other and toward groups of people in every phase of the school program, whether we intend that they should or not. Our job is to make sure that these are desirable attitudes and that we take advantage of every opportunity to nurture them.

Instructional materials aim not only to enhance the educative process, but also to transmit human awareness. Recently, professional and commercial groups, large city school systems, and non-profit educational corporations are attempting to include black Americans and other minority groups in appropriate and effective materials for use in the elementary schools.

Children who have been made aware of physical differences among races are also cognizant of the roles different racial groups usually perform in society. Trager and Yarrow (1952) point out:

The child's concepts of race include not only the appearance of people of different racial groups but their occupations, their clothings, their living quarters and their personalities and abilities. These concepts become increasingly linked with racial concepts as children grow older.

Research indicates that curriculum materials can affect children's racial attitudes in a variety of ways. Caucasian children's attitudes toward blacks as worthy and acceptable members of American society may be affected by the nature of the presence or absence of blacks in instructional materials. Litcher and Johnson (1969) indicated in a recent study that the use of pictures illustrating children of different races together was effective in creating favorable attitudes in white children toward blacks. The children who were exposed to blacks in readers showed a reduction in the degree of preference for whites and the degree of social distance.

Lasker (1929) pointed out that when pictures reinforce erroneous concepts of racial characteristics, the pictures are materially adding to racial mis-education. He further stated:

The picture fastens into the mind of the child more definite impressions than the text, impressions that last long after the text has been forgotten.

Goodman (1964) pointed out that children as early as three years of age are racially aware and white children as young as four act in a prejudiced manner toward blacks whom they consider to be inferior. She stated:

It is this superposition of the whites, tacitly recognized by all and deeply resented by the subordinated brown, which constitutes the biggest single fact about race relations, and the most comprehensive idea to which our children are exposed. The idea is pervasive and it pervades silently, like a creeping fog, and it is just about as difficult to stop.

Some studies have been done on the treatment of blacks and other minorities in social studies textbooks, while other articles have focused on the treatment of minority groups in teaching materials (Golden, 1964; Banks, 1969; Klineberg, 1963; Durham, 1965; Larrick, 1965; Harris, 1969). But evidence was not located of a study dealing exclusively with social studies filmstrips used in the elementary schools. Especially in elementary grades four through six, filmstrips are the most widely used non-print medium in the public schools, and such a study seems important (Report on the Commission on Instructional Technology: To Improve Learning, 1970; Godfrey, 1967). Information is still needed about the treatment of blacks in instructional materials. The present study can help alleviate this need.

Delimitations

The limitations of the study are recognized to be the following:

1. This study is limited to filmstrips available in Lansing Public Schools, which may not be representative of other urban areas.
2. No attempt is made to delineate an ideal model for the treatment of the black American in elementary social studies filmstrips, but rather to depict objectively how he is treated in currently used filmstrips chosen from the population.
3. No attempt is made to describe an elementary social studies curriculum as it relates to the black American or to the concept of a pluralistic society.
4. The panel-type design is used to ascertain data from the criteria guide. The perceptions of the panel members are variables affecting the validity of the results.
5. The structuring of criteria for use in the study reflects the perceptions of the investigator.

Definitions of the Terms Used in the Study

The definitions that follow and the classification of occupations are defined according to the way in which they are used in the study. They are concepts from Good, Dictionary of Education (1959) and Hall, Occupations and the Social Structure (1969), respectively.

Black American. American citizens of predominantly African ancestry.

Concept. A generalized idea which includes everything suggested to a person by an object, symbol, or situation.

Ethnic. Designating the basic social or geographic divisions or groups of mankind, as distinguished by customs, social characteristics of language.

Ethnocentric. The emotional attitude that one's own race, nation or culture is superior to all others.

Illustration. A picture, design or diagram used to explain or make clear the caption in the filmstrip.

Interaction. Three ways characters in the filmstrips could be shown: non-physical--an individual looking at another person or persons; parallel--an individual not looking at or touching another person; physical--an individual shown in any form of bodily contact with another person.

Minority. A racial or ethnic group smaller than and differing from the larger, controlling group of which it is a part.

Pluralistic Society. A society composed of people of different racial and ethnic groups living and working in harmony.

Race. Divisions of mankind into groups based on physical variations, such as color and texture of hair and color of skin and eyes.

Stereotype. A fixed standardized and over-simplified conception of attributes that is not readily modified by evidence of its falsity.

Central Role. The main part acted by a character in the illustration.

Peripheral Role. The minor part acted by a character in the illustration.

Classification of Occupational Status Used in the Appraisal

White Collar. Professional, technical and kindred (related) workers, managers, officials, proprietors, clerical and kindred workers, sales workers.

Manual and Service. Craftsmen, foremen and kindred workers, operatives and kindred workers, laborers (except farm), private household workers, service workers.

Farm. Farmers and farm managers, farm laborers and foremen.

Organization of the Study

This study encompasses the following chapters:

Chapter I is an introduction to the study. The importance of the study, its purpose, delimitations, basic assumptions, and a definition of pertinent terms are presented.

Chapter II presents a review of the research and literature on the treatment of blacks in educational materials, race relations in social studies, intergroup education, and media studies.

Chapter III delineates the methodological procedures used in this study. It includes a discussion of the population and the sample, as well as description of the instruments, procedures used for the appraisal and the hypotheses.

Chapter IV contains the analysis of data collected in the study.

Chapter V discusses the findings and their implications. A summary and conclusion are also presented in this chapter.

"They, then, who knowingly withhold sustenance from a newborn child, and he dies, are guilty of infanticide. And, by the same reasoning, they who refuse to enlighten the intellect of a rising generation, are guilty of degrading the human race! They who refuse to train up children in the way they should go, are training up incendiaries and madmen to destroy property and life, and to invade and pollute the sanctuaries of society."

--Horace Mann, 1846

"If we could first know where we are--and whither we are tending--we could better judge what to do--and how to do it."

--Abraham Lincoln

CHAPTER II

REVIEW OF RELATED LITERATURE

The appraisal of the treatment of black Americans in instructional materials has value at a time when each ethnic and racial group is in quest of greater positive identity and is seeking entry to equal status in a pluralistic society. Concern for the treatment of minority groups in textbooks and other curriculum materials has been revealed in journals, both professional and popular, in the multi-ethnic services of publishing companies, by Civil Rights legislation, and in State Legislatures (Durham, 1965; Harries, 1969; Katz, 1969; Poulos, 1969; Sloan, 1970; Land of the Free and Its Critics, 1967; Michigan Department of Education, 1968). Social psychology studies have involved the use of instructional materials which included minorities in an attempt to ascertain racial awareness, racial attitudes, and to alter racial biases (Litcher and Johnson, 1969; Lasker, 1929; Clark and Clark, 1950).

Attitude development theorists argue that attitudes or intergroup feelings of children can be shaped quickly (Green, 1970). Green states:

If we are to assist large segments of the American public in developing democratic attitudes, then our chances of success are much greater if we begin with young children.

Goodman (1964), reporting on concepts and feelings on race of one hundred three (103) four-year olds, writes of the forty-six (46) white children included in the study:

They share a freedom from the shadow cast by color. They belong to the right race, if not to the right religion or national background. They are looking down at the people under the shadow of color.

Citron (1967) points out that:

Children sense the deep attitudes, spoken and silent, the real feelings. They see who is honored and who is dishonored. They hear tone and intonation, catch nuance and meaning of behavior, sense and adopt attitudes which adults may be unaware that they as adults carry, or unaware they transfer to children. The fears many whites carry are stereotypic, mythological, symbolic, projective, mixed with elements of reality, fanned by publicity of riots, violence, crime, and fed by selective perception. Through the fears of parents, adults, older children and peers, many children learn to be afraid of blacks long before they ever have an opportunity to have any meaningful contact with them.

The Morland (1962) study yields evidence concerning race preference of children. He found that both Negro and white subjects preferred white children to Negroes in pictures. He asserts:

A preference for whites was shown by a majority of subjects, including the youngest. . . . This indicates that preference for whites by children of both races developed early, even before racial differences could be communicated. Such results can be interpreted to mean that learning to prefer whites comes through indirect rather than through direct verbal instruction.

Other studies confirm these findings. Grossack (1965) found that black children, from age three to five showed a

preference for whites in a collection of white and black dolls. Some of the four-year olds examined by Goodman (1964) had learned feelings of rejection such as the following:

During these visits it was learned that four-year olds see and hear and sense much more about race than one would suppose after watching them at school or even at home. . . . Hostility and rejection appear rather seldom in real life and very often in the testing room. Paul reacts to the brown doll with "Bad girl--I hit her." Ronald is more vehement, "I don't like dat boy (Negro in picture). He stinks. I don't like June (Negro schoolmate). She's a smelly girl. She hits me." When the picture of a Negro man and woman is shown, he is through for the day. He grimaces at the picture and turns his face away. "I don't want any more," he says, and departs. Carl, referring to the same picture, says, "I don't like this man and the lady neither." Joseph is moved to ideas of violence. "I don't like that man. I make an axe. I bang his head off." Roland says, "I don't like little black boys--nor my mother neither." Patsy says, "I hate them that way--I hate black." David says, "He's black, he's a stinky little boy, he's a stinker. . . ."

Kenneth Clark (1963) notes that the child adopts the attitudes of his milieu:

When white children in urban and rural sections of Georgia and urban areas in Tennessee were compared with children attending an all-white school in New York City, their basic attitudes were found to be the same. Students of the problem now generally accept the view that the children's attitudes toward Negroes are determined chiefly not by contact with Negroes but by contact with the prevailing attitudes toward Negroes. It is not the Negro child, but the idea of the Negro child, that influences children.

If assistance is to be given in developing democratic attitudes, the chances of success are much greater if one begins with children (Brookover and Erickson, 1969). Spock (1964) in writing about children points out:

Children are affected by discrimination in various ways. Psychological studies have shown that by four or five years of age the Negro child in America becomes convinced that he is an inferior person because of the color of his skin. The belief will come partly from what his parents must tell him directly or indicate to him indirectly, partly from the treatment he receives from white children and adults. What this really means is that the Negro child becomes prejudiced against himself, at the start of life, by accepting the white man's prejudice against him. At a later age period, experiments involving Negro and white students who take tests in one another's presence show that a Negro who actually scores just the same as a white student will characteristically rate his own performance as inferior. This unrealistic sense of inadequacy gets expressed, of course, in low expectations for himself in school and career. It also follows that the Negro comes to think less well of his family, his friends and his race than they deserve. And they, in turn, have less esteem for him. So there is a vicious circle in operation that keeps the self-confidence of all members of the race depressed.

Spock continues his discussion with direct reference to white children:

It is easy to see why racial discrimination undermines Negro children. But it is also true--though not as easily visible--that it is harmful to white children. If they are told, for instance, that they must avoid Negroes because they are dirty or diseased or bad, they are really being taught that they must be afraid of them. This kind of fear also produces hate. . . . Another harm to the white child in learning prejudice is that it gives him a scapegoat for his own inadequacies. When I hear an adult sneer at Jews or Catholics I feel embarrassed for him that he has revealed so publicly his insecurity about his own worth, and that he has to take such a childish and spiteful way to try to overcome it. The capable and confident person doesn't need to boast himself by trampling on others. It's healthier for children to grow up believing that they must prove their capabilities rather than they can claim superiorities that have no basis in reality.

As the child grows he encounters, at various social distances, blacks and other non-whites of different skin colors (Citron, 1967). There are accounts of segregated

children in their efforts to understand the fact of skin color difference. McDowell's (1968) research, "Prejudices and Other Inter-racial Attitudes of Negro Youth," dealt with the interracial attitudes of a sample of black youth. The research sought to understand how particular situations affect interracial perspectives, and to account for variations in attitudes on the basis of various background attributes such as schooling. Race prejudice, as McDowell points out, may take different forms--stereotypes, avoidance, or hostility, which do not always occur together. The one aspect of prejudice studied in the research project was social distance feelings. The findings of McDowell are:

1. Negro willingness to associate with whites is, in general, high.
2. This willingness is not extended equally to all whites or in all situations, but varies according to the kinds of whites and the kind of situations. It also varies according to how much voluntary informal social contact the subjects have had with fellow white students.
3. The nature of Negroes' prejudice is different from what is called prejudice on the part of whites. Negroes' racial attitudes are not generally so ethnocentric, aggressive, irrational, and rigid as those of white; they (blacks) are rather, more self-deprecating, flexible, and ambivalent.
4. Negro attitudes toward whites are based on the attitudes of whites towards them. To a great extent, the Negro does not react to the white initially; he waits for the white to act toward him, and then reacts accordingly. This contingency factor is true not only in a general, historical way, but often in the one-to-one relationships of daily life.
5. Negro willingness to associate with whites varies with the kind of activity. The subjects reacted not so much to the nature of the group activity or the intimacy of association involved, but to its racial

composition. They rejected predominantly white situations and preferred ones in which the racial composition was balanced or predominantly Negro.

6. The contingency factor suggests that the Negro is not avoiding whites, but is avoiding situations in which he would be vulnerable, and possibly rejected. If there are other Negroes participating, or even present, he feels a sort of automatic assurance of acceptance.
7. The amount of personal dealings Negro youngsters had had with white schoolmates had a definite bearing on willingness to associate with whites.
8. The criterion most often stressed, when asked what kinds of whites the subjects would select as associates, was the attitudes of the whites toward Negroes.
9. Typical responses showed a willingness to associate with any whites who:

are willing to associate with me.

don't intensely dislike Negroes.

are not prejudiced or don't show it.

do not try to make you angry by saying things to harm you if you are a Negro.

do not think they are better than you.

will treat me as I would prefer to be treated (equal).

don't care if you are purple.

10. Minority group disposition does depend on dominant group predisposition.

Durrett and Davy (1970) investigated the differences in racial awareness and attitudes among Mexican-American, Negro, and Anglo children. They also explored the changes within the last decade in racial awareness and attitudes of Negro and Anglo children on the basis of their racial

identification and racial preference. The Negro subjects showed the least own-group preference, particularly in the choice of playmate. The Mexican-American subjects were highly aware of the racial differences between Negroes and Anglos and appeared to have applied positive value terms to the Anglo group. The investigators reported some positive changes that appear to have evolved during the past ten (10) years. They include:

1. Less own-race rejection by the Negro subjects as shown by the increased proportion of subjects making own-race choices in identification, and
2. Less evidence of derogatory remarks and hostile attitudes expressed by either the Anglo or Negro children. Although positive changes have been noted, the investigators stated that many Negro children, particularly boys, need help in developing more positive own-race acceptance.

This study by Durrett and Davy implies that parents and teachers should make a conscious effort and plan to reinforce positive own-race acceptance. Specifically they say, "They (parents and teachers) should be extremely careful not to communicate derogatory attitudes verbally or non-verbally about the racial status of children."

Partial implications of the Durrett and Davy investigation might be predictive for other minorities or non-whites with reference to language. Wasson (1970) points out that there are subtleties of white middle class communication with which the native American (American-Indian) is not familiar. Similarly, there is just as much non-verbal communication among Indians which is lost when

communication is attempted with whites. Wasson reports that an Indian child who learned an Indian language first and English later has difficulty with communication. He also indicates, "But, so does the person who has only spoken English. He learned English from Indian parents, whose grammar may be different and certain words may have different connotations."

Although people may develop feelings of superiority and inferiority based on perceived differences, research does not support such feelings. Grambs (1969) points out:

No one group can be demonstrated as innately superior to any other. Scientific evidence supports the premise that man is part of one biological family. Civilizations have risen and fallen in many areas of the earth, and each one has made its unique contribution to the human heritage. Therefore, it is impossible to assign to any one contemporary racial or cultural group sole credit for the twentieth century's advanced science and technology. Previous centuries have seen many different cultural groups come forward in their turn as the bearers of the highest civilization; each group contributed its own discoveries and achievements to the common human inheritance. Neither science nor history supports theories of racial superiority; nevertheless, these false notions can be, and have been, extremely destructive. . . . Yet the fact that millions of literate persons could believe in myths of racial superiority, and that millions still do, points to one great unfinished task of education.

Evidence of this destructiveness was revealed in recent decades. It indicates that black Americans frequently have ambivalent racial attitudes and deflated self-images, with low educational and occupational aspirations and achievement. Clark and Clark (1950) found that a majority of Negro children from ages five to seven indicated a preference for

white skin color to brown skin color. They also found that by age seven Negro children often avoid realistic self-identification and that many indicate a clear-cut preference for white. Some evidenced emotional conflict when requested to indicate a color preference. According to the Clarks:

It is clear that the Negro child by age five is aware of the fact that to be colored (non-white) in contemporary American society is a mark of inferior status. This apparently introduces a fundamental conflict at the very foundation of the ego structure.

Radke and Trager (1950) used doll houses, dolls, and picture techniques to elicit childrens' perceptions of the social roles of blacks and whites. They worked with two hundred forty-two (242) kindergarten, first and second graders. Ninety (90) of the children were black and one hundred fifty-two (152) were white. The researchers found:

1. Thirty-eight percent of the white children gave interpretations in which stereotyped and inferior social roles were ascribed to Negroes.
2. Fourteen percent of the white children gave the Negro doll specific low status roles; 24% gave work roles to the Negro doll and leisure roles to the white doll.
3. The great majority of children (both races) gave the poorer house to the Negro doll and the better house to the white doll. Verbalizations indicated that they belonged there.
4. The children responded in terms of general cultural stereotypes and prejudices.
5. The white doll was preferred by 89% of the white children. Their reasons indicated self-identification with the whiteness of the doll and rejection of Negroes.
6. Inferior roles are ascribed more frequently to Negroes by white children who express hostile attitudes toward Negroes.

A parallel of inferior status is drawn in reference to native Americans. Wasson (1970), in citing characteristics common to many Indian students, indicates:

Everything an Indian child comes in contact with, outside his community, tells him he is inferior. When everyone with whom you associate treats you as inferior you soon begin to think of yourself as inferior. Indians have never actively participated in white social life and many have only rarely been off the reservation.

A study by Keller (1963) indicates that black children typically have lower self-images than whites. She found that fifth grade Negro children showed more negative self-evaluations than white children and the majority of the Negro children (as judged by their teachers) had little motivation, were sad or pre-occupied, or were working below capacity.

Spock (1964) presents a different viewpoint:

If a teacher believes that a certain student, of whatever color, is stupid, even though he really has a satisfactory aptitude, his actual performance in that classroom will be poor. He will also appear stupid to a visitor of the class. He will have a dull look in his eyes and an inattentive manner. He is not dull or even inattentive. He is reacting to the teacher's explicit or implicit depreciation of him with a resentment that he does not express openly because he is too polite but that takes the form of seeming to ignore her and the teaching material. Experimental projects carried out by the Bank Street College of Education in New York have shown that some of the most withdrawn and indifferent Negro pupils can respond dramatically to teachers who like them, believe in them and will go halfway to find their interest.

Characteristics common to some native Americans in the academic area are cited by Wasson (1970):

1. Indian students may lack social support for academic achievement. The Indian community values the gaining of knowledge, but it does not value the educational system in which it is forced to participate. An Indian child first approaches school with enthusiasm and anticipation, but soon finds that the school has little to offer him. Many teachers do not expect academic excellence from the Indian student, so he receives little encouragement.
2. Indian students are not accustomed to high competition, particularly as it occurs in the classroom. Indians are primarily a cooperative rather than a competitive group and many do not understand why they should have to alienate a friend just to place themselves higher on the normal curve to get a grade which does not have that much meaning to the Indian student in the first place. The Indian student usually approaches school for the purpose of gaining knowledge rather than to compete for grades; and it does not matter if some other person gains more or less knowledge than he. Many teachers unknowingly use competition to motivate students, but rather than motivate the Indian student, competition simply turns him off.
3. Different value systems are perceived. White teachers in the past have operated on the assumption that their values and morals are universal truths, or anyway should be, and any deviation is necessarily lower and other people must be raised to their high standards. The Indian, on the other hand, views most of the white Protestant morality as a manifestation of a sick society. Teachers, in the name of orderliness, are forcing Indian students to conform to value systems that are not their own and that are sometimes abhorrent to them.

The focal point of Myrdal's (1962) analysis of American race relations is the deep cultural and psychological conflict among people. This conflict extends to ideals of equality, freedom, God-given dignity of the individual, inalienable rights on the one hand, against practices of discrimination, humiliation, insult, denial of opportunity

to blacks and other minorities in a racist society on the other. The Trager and Yarrow (1952) study indicates that learning experiences which include the reading of different kinds of stories influence students' attitudes. The researchers found that children who were exposed to books which emphasized cultural pluralism experienced a gain in favorable racial attitudes. Those who were exposed to books stressing cultural ethnocentrism experienced a decrease in favorable racial attitudes.

Insofar as ethnocentrism prevails, Grambs (1969) states:

The individual will see himself as inside the right culture, or group, and the other groups as outside. In other words, he belongs in the ingroup and others belong to the outgroup. Ignorance is a potent factor in establishing one's own group as superior.

Trent (1953) found that children who are self-accepting tend to express positive or favorable racial attitudes, while those who reject themselves verbalize negative racial attitudes. These negative attitudes intensify as children grow older (Trager and Yarrow, 1952). Radke, Trager, and Davis (1949) found an increase in the percentage of children expressing prejudice between kindergarten and second grade. It seems that experiences if provided could help all children develop positive racial and ethnic attitudes.

Respect for others, regardless of race, creed, economic status, or national origin is a central tenet of the

democratic ideology (Banks, 1969). The idea of the brotherhood of man is also central to American democracy.

According to Michaelis (1968), one of the central goals of the social studies curriculum is to help children develop attitudes and behavior patterns which are consistent with democratic beliefs. Jarolimek (1963) states that the main objective of the social studies curriculum is the same as the main objective of the total school program--the development of citizens who adhere to democratic ideals.

Wolfe (1971) expresses views on the elementary curriculum and schools. She asserts that schools must develop a better understanding of the implication of the social and psychological dynamics of cultural differences and translate this understanding into educational programs.

Teachers planning for elementary children must reflect this in their curriculum development. Because elementary school students are in their most formative years, the need for historical truth and perspective is vital (Sloan, 1966). Social studies, beginning at the elementary level, form a core around which racial understanding and cultural awareness may be built (Wolfe, 1971).

Media, when related to the social studies curriculum, play a role in building understanding and awareness. Children, Wolfe (1971) indicates, may learn about American cultural diversity through media, reading, discussions and socio-drama. These experiences help destroy stereotyped

thinking about black Americans and other minorities, develop students' self-images and an understanding of their society.

Recent scholarship in the new social studies honestly attempts to understand and deal with the place of the black American and other minorities in American culture. Grisevich (1970) asserts:

Those of us in the social studies must lead both teachers and pupils in a basic re-examination of traditional values, accompanied with a willingness to reorient ourselves to begin the task of constructing an acceptable way of life. We have a special obligation to overcome the present state of confusion existent in our society by encouraging the study and debate of our values.

In doing what Grisevich proposed, educators are confronted with Schulz's (1968) acknowledgement that:

There are two values that cannot be open to debate in a democratic society--the right to open debate and a commitment to non-violence. Without these values, commonly shared and commonly practiced democracy cannot survive. Other than these, all other values are subject to controversy and the province of the individual. The function of the educational system is to instill respect for open debate and non-violence, to encourage debate concerning all other values, and to expose debaters to the fund of knowledge that previous generations and today's scholars have accumulated that is pertinent to the debate.

Re-thinking of values and incorporating them into a social studies curriculum inclusive of all people are relevant for students in the elementary school. Thinking critically, Wolfe (1971) states, "Will enable students to spot racist propaganda and deal with it." The teacher should strive to use facts to destroy the misinformation

which students may have. This should include using all educational materials which stress the contribution each culture has made to our heritage. In a letter to the citizens of Baltimore, Maryland, the Baltimore Teachers' Union urged a revision of educational materials to give recognition to the Black American. It indicated that as modern materials have become more elaborate in illustration, they have steadily depicted a Caucasian, upper-middle class culture (Baltimore Teachers' Union, 1964).

Poteet, (1970) buttresses the claim of the Baltimore Teachers. He states:

Black students in big city ghettos are often believed to be alienated by texts in which only WASP children are portrayed and in which the life style is that of a suburban or rural youngster. . . . It is sad that a surprising amount of classroom literature contains subtle (and often not so subtle) racial discrimination.

Relevant materials are constantly requested by teachers who face multi-ethnic classes; materials which take a positive stance and support the development of effective self-identity; materials which are accurate and reflect urban as well as suburban needs; materials which clearly state that all youngsters have the opportunity to achieve their goals in relation to their personal ambitions and competence (Saks, 1969). These materials could soften the impact of ego-defeating and ego-inflationary welfare and the constant subtle reminders of inferior or superior socio-economic status.

Price and Spencer (1970) point out that:

Realistic and accurate portrayal and analysis of the pluralistic nature of our society, its achievements and the problems it faces today, is (sic) imperative at this critical moment in the history of our nation. In many of the texts in use in our schools, racial bias is apparent, and the spreading of prejudice, even through carelessness, seems to be prevalent. Too many textbooks have a pure white aspect and their treatment of the non-white has been historically neglected.

Attempts to portray the cultural diversity of American life in teaching materials have been expedient, superficial and ineffective gestures made by publishers responding to the demands of educators who, in turn, have been coerced into taking action by enlightened community groups (Banks, 1969a). Often these attempts have been little more than coloring all-white faces brown. A study by Glancy (1964) indicates that black Americans are often positively stereotyped in children's trade books. Coloring white characters brown or perpetuating a sterile middle class image of a minority will not meet the criteria of objective treatment of minorities because such images are inconsistent with reality. The American child, if exposed to all types and classes of black Americans and other minorities with illustrations depicting the diversity of racial traits, will have examples of the pluralistic nature of society.

Education cannot change the present-day social conditions. But it can, through imaginative kinds of teaching materials, show society in transition. Multi-ethnic materials should be aimed at all youngsters. Insularity

harms the child when he grows up and it harms America. The pluralistic materials can be a powerful weapon against isolation and lack of understanding among people (Price and Spencer, 1970).

The importance of media in the context of social acceptance is underlined by Green (1970). He asserts:

Instructional technology can be viewed as a very powerful form of social control, since it can be used to shape attitudes and values of a given citizenry for constructive or destructive purposes. The media have been used as a very effective set of technological tools to maintain and perpetuate a non-pluralistic belief system. Minorities have been portrayed by the media with just those traits that the system allows them to possess. Thus, a kind of self-fulfilling prophecy is created and upheld.

The phenomenon of the self-fulfilling prophecy is based on two assumptions. Conte and Grimes (1969) state the assumptions:

1. Making a definition about a situation is also making a prophecy about it.
2. Making a prophecy about a situation is also a way of creating the conditions through which the prophecy is realized.

. . . If a youngster is of a particular social class and it is determined by those in authority that that is all that he can become that is probably all that he will achieve.

Minority children in the process of growing up, need to see themselves realistically reflected in media. Citron (1967) points out that the white child sees minorities in special locations, in limited economic and social roles; he sees them in sports, in show business, in limited ways on television; and sees them close up in various special roles,

usually not on a level of equality with his parents and his group. Many white children know minorities mainly as domestic employees. White (1970) writes:

The average everyday white boy sees himself reflected throughout the white culture in media during the process of growing up. Whereas the black child has to settle for distorted images--recently the super-nigger image and prior to that images projecting the noble savage, beast, Bojangles and other clowns. From a black psychological standpoint, we have to work to make the kind of breakthrough that puts black children into typical situations rather than into distorted unreal worlds.

Wasson (1970) again, reflecting on the native American states:

Indian students lack successful academic role models. Very few Indians in the past have graduated from college and most of those have had to leave the reservation areas to find employment. Only one percent of the teachers of Indian children are Indian. There are practically no Indian college professors. Without these visible role models, there is no evidence for the Indian child that academic success is possible. He never sees his people in positions of authority, only in subservient roles.

It has been found that the perceived prestige of the individual who conveys certain information significantly affects the amount of attitude change. Kumata (1960) reports:

The higher the perceived prestige, trustworthiness, or expertness of the communicator, the greater the attitude change toward the position advocated in the message. Further, studies have indicated that attitude change is independent of the amount of factual information absorbed from the message.

"Heroes are also important because they serve as role models for children and in children's books produced by white publishers the black (or any minority) role model is

often notoriously absent," states White (1970). By seeing themselves reflected, he asserts, it confirms that minorities exist and provides them with identification figures and images.

The importance of showing minorities in situations that are conducive to positive image building for the minorities and positive attitudes toward minorities was revealed in Miller's (1957) statement:

. . . if a Negro is repeatedly represented as a doctor, the situations in which the positive responses to the symbol of doctor are stronger than the negative ones to the color of the skin, this experience will tend to extinguish the unfavorable responses to the dark skin and to condition more positive ones.

Miller indicated that identification with the hero facilitates adopting the hero's motives and attitudes. "Although the concept of identification probably points to an important effect to which illustrations may contribute, it is somewhat vague and may have to be sharpened before it can lead to significant research." The Miller and Dollard (1941) theory of imitation is a step in the right direction. Their theory of imitation leads to the expectation that:

More motivation will be aroused when the actors are similar to people whom the students have been rewarded for copying. In general, these will be people of high prestige, unless the prestigious people are completely out of the range copied by the audience. If the characters portrayed are completely unfamiliar to the members of the audience, we would not expect them to have any habits of copying such protagonists, and hence would expect little motivational effect.

Miller reported the factor of identification as one possible reason why Holaday and Stoddard (1933) and Sturmtal

and Curtis (1943) found familiar settings seemed to help learning from instructional films and why studies by Hoban (1953) and Hovland, Janis, and Kelly (1953) supported the hypothesis that identification with the protagonists is a significant variable in learning.

Filmstrips are widely used in the educational arena (Moller, 1964). The illustrations serve as a powerful and pervasive form of non-verbal communication. How the communicator encodes his message may be as important for effect as what the message is about (Fosdick and Tannenbaum, 1964). Though the viewer is seldom conscious of it, the symbolic content of visual messages can be manipulated in much the same way that the writer can choose words and phrases to express connotative meanings in a verbal message (Ruesch and Kees, 1956).

Green (1970) urges the elimination of the non-pluralistic belief system. He states:

Many minority youths, as a function of their own personal experiences and historical information, develop low levels of aspiration regarding their potential achievement in American life.

The fact that implications of a poor self-concept result in poor educational achievement has been postulated in studies by Brookover and Erickson (1969). Wasson (1970) speaking of the Indian reports:

Indian students generally have a low self-concept. It has always been the policy of the white culture to consider the Indians an inferior race as a justification for their treatment.

Instructional media can be specifically used to motivate youngsters to engage in tasks of an academic nature. Neidt and Sjogen (1968) indicate that students who participate in courses which use instructional media show significantly more favorable attitude to the course than those taught through the typical lecture method. Green (1970) points out that instructional technology could also be used to increase the actual learning ability of some minority youths. Poteet (1970) reinforces this position and points out that when students make their own instruction medium, i.e., filmstrips, there is apparently more interest and involvement.

Summary

A review of related literature reveals that young children develop racial attitudes and intergroup feelings quickly. Success is more likely for developing positive effects when democratic attitudes are expressed in the instructional materials the youngster uses in school beginning at an early age and reinforced through the entire school experience. Wide ranging sources have expressed concern for minority groups in instructional materials, i.e., professional and popular journals, publishing companies, Civil Rights legislation, and state legislators. In addition, teachers and other educators ask for relevant materials to be used in classes of a multicultural composition.

Materials are sought which take a positive stance and support the development of effective self-identity, are accurate and reflect urban as well as suburban needs, and state clearly that all youngsters have the opportunity to achieve their goals in relation to their personal ambitions and competence.

Social psychologists use instructional materials which include minorities in an attempt to ascertain racial awareness and attitudes. It was found that the higher the perceived prestige of individuals presented in media, such as filmstrips, the greater the attitude change the child experiences, regardless of the amount of factual information absorbed.

The Negro child, continually faced with destructive notions about race, frequently experiences a fundamental conflict at the foundation of the ego structure; he often avoids realistic self-identification and indicates a clear-cut preference for white children. Investigators have noted that many Negro children, especially boys, need help developing a more positive own-race acceptance.

It seems imperative that experiences be provided in schools to help all children develop positive racial and ethnic attitudes. The Negro child can increase personal ego-strength with help in examining his own place in American history and culture. Authors Litchner and Johnson revealed that students showed more social acceptance toward blacks

as a result of using multi-ethnic readers. Books emphasizing cultural pluralism promote favorable racial attitudes.

The self-concept of white children is strengthened by viewing the non-white in a variety of realistic situations. This enables other racial and ethnic groups to react to people as individuals. If children are provided with the opportunity to identify, contrast, participate and interact with diversity, there would no longer be a fear of differences in color and life styles.

In the area of social studies, children may learn about America's cultural diversity through multi-ethnic instructional materials. Pluralistic instructional media can encourage critical thinking and can destroy stereotyped thinking about black Americans and other minorities. Youngsters can, at the same time, develop their own self-image with a general understanding of the society as a whole.

If American children are exposed to all types and classes of racial and ethnic groups, with illustrations depicting the diversity of racial traits, they will have examples of the pluralistic society to emulate. Filmstrips and all instructional media can be specifically used to motivate children both socially and academically toward this goal.

CHAPTER III

DESIGN OF THE STUDY

The purpose of this study was to appraise the treatment of black Americans in a selected sample of social studies filmstrips designed for use in the upper elementary grades. The sample was selected from a population of filmstrips each of which included at least one black American. This chapter consists of a description of this population and the sample drawn from it as well as the hypotheses, procedures and instruments used.

Population and Sample

Metropolitan Lansing, Michigan, a rapidly growing urban area, has a population of approximately 300,000 people. Named the capital of Michigan in 1847, it is well-known for its automotive industries. Two-thirds of the products produced are gas engines, automobiles and parts, drop forgings and castings. The city government recently received a Model Cities Grant for the purpose of implementing programs in the area of recreation, housing, education and health.

Of the 300,000 metropolitan area population, approximately 108,000 live in the central city. The non-white

population in the metropolitan area is approximately 10,000. In the central city the non-white population is estimated to be 8,500. Non-white population is defined as including Negroes, American Indians, Japanese, Chinese, Filipinos, Koreans, Hawaiians, Asian Indian, Malaysians, Eskimos, and Aleuts (Hodge and Hauser, 1968).

The Lansing Public Schools serve a population of approximately 155,000 in the Greater Lansing Area. Located throughout the city and on the periphery are fifty-one (51) elementary schools, five (5) junior high schools, and three (3) high schools. The school population is multi-racial and multi-ethnic.

The teaching staff in the Lansing Schools has two sources for filmstrips. The central office has titles available for teachers upon request. The Instructional Media Coordinator purchases the titles on recommendations and suggestions of the professional staff. Each school has a mini-collection which may include some of the titles available in the central office. The school librarian purchases the filmstrips on suggestions and recommendations of the school's staff.

Elementary social studies filmstrips suggested for use in grades four through six were identified for this study. At the time the identification was made in the summer of 1970, approximately seven hundred (700) social studies filmstrip titles were in the central office. Approximately

two hundred (200) social studies titles were located in each of ten (10) randomly selected elementary schools. These filmstrips have copyright dates ranging from 1941 to 1969.

After the initial screening to locate filmstrips suggested for use in the upper elementary grades, a second screening was made. The purpose of this screening was to identify titles among the social studies filmstrips which included a minimum of one frame with black Americans pictured. These filmstrips became the population of the study, from which the random sample was chosen. The observation technique was employed to identify the titles included in the population from the central office and the selected schools.

To prevent duplicate social studies filmstrips in the population, two lists were established, one list of filmstrips from the central office and the other from the schools. Analysis of the lists revealed approximately one hundred (100) duplicate titles. One copy of each duplicate filmstrip was randomly assigned to the central office list or to the school list, thus forming lists of non-duplicates in the population of filmstrips. The population of filmstrips for this study then included all non-duplicated titles with at least one frame of black Americans depicted. The population included eighty-nine (89) titles, forty-six (46) from the central office and forty-three (43) from the schools.

A random sample of forty (40) filmstrips was selected from the population. Twenty (20) were selected at random from the central office collection and the other twenty (20) were selected at random from the combined collection of the ten (10) randomly selected elementary schools.

Instrumentation and Procedure

Two instruments were used in this study, the Filmstrip Evaluation Criteria and the Filmstrip Classification Sheet (see Appendix A). The Filmstrip Evaluation Criteria was adapted from the Detroit Public Schools Evaluative Criteria of Instructional Materials (see Appendix B). The Evaluative Criteria relate to minority treatment in instructional materials and are used in the Detroit School System and other Great Cities (Conte and Grimes, 1969). These criteria serve two purposes. They are used as a guide by producers of curriculum materials. They are also used by teachers in evaluating the curriculum materials for use in their classrooms. The instrument for this study, the Filmstrip Evaluative Criteria, was adapted from the general guidelines so that it would apply specifically to filmstrips.

It includes the following criteria which serve as a guide in appraising the treatment of black Americans in filmstrips:

1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.

2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.
3. Provides fair and well-balanced pictures of black children.
4. Provides fair and well-balanced pictures of black adults.
5. Presents black male adults in position of leadership.
6. Presents black female adults in positions of leadership.
7. Presents black children in positions of leadership.
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.
9. Indicates nonsegregated social relationships by including integrated groups and settings.
10. Hinders the identification of blacks by smudging color over Caucasian facial features.
11. Illustrates positive images of black and white Americans.
12. Emphasizes the uniqueness and worth of black Americans.
13. Overall evaluation of filmstrip-fosters the concept of a pluralistic society.

The Filmstrip Classification instrument was constructed to obtain general information about each filmstrip (see Appendix A). For each filmstrip, the number of frames with blacks depicted, the chronological position of those frames, the occupational status of blacks and their interaction with other characters in the illustrations were recorded. The sheet further served to summarize the overall rating of each filmstrip by panel members.

A pilot study was conducted after the instruments were constructed to identify and eliminate ambiguous items. Non-sample filmstrips, obtained from the State Library of Michigan, were used in the pilot study. Both the Evaluation Criteria and the Filmstrip Classification Sheet were refined by the pilot study.

Three persons, selected by the investigator, were asked to appraise each filmstrip and record their impressions on the criteria sheet (see Appendix C, "Directions to Panel"). The panel consisted of three adults, one black and two whites, who were college graduates. These persons were chosen on the basis of the following criteria:

1. A verbally expressed commitment to the values of a pluralistic society.
2. Previous working experience in at least one interracial setting (e.g., teaching, church-affiliated organizations, community involvement).
3. A verbally expressed skill in recognition of stereotypes.

Each panel member gave an overall rating of the filmstrip, classifying it as effective or ineffective in fostering the concept of a pluralistic society (see Appendix D or E). A filmstrip was considered effective in this respect if at least two of the three panel members rated it in the overall evaluation as fostering the concept of a pluralistic society.

Prior to the evaluation of the filmstrip, the panel was trained by the investigator. The purpose of the training

session was to refine the level of agreement of the members appraising the filmstrips and to clarify their understanding of the criteria. Filmstrips not included in the sample, but from the revised population (social studies filmstrips with black Americans) were used during the training session.

Following the panel training, an inter-rater reliability check was computed to determine the level of consistency of the rating. A reliability check was computed for the entire evaluation criteria, for the overall rating item, and for the twelve criteria. The following percentage formula was used:

$$\% \text{ reliability} = \frac{\text{agreements (number of points)}}{\text{agreements plus disagreements (number of points possible for all items)}}$$

The reliability for the criteria was computed using the following procedure:

1. One point was assigned to each of the 12 criteria if all three panel members were in agreement.
2. Three points were assigned to the overall rating item if all three panel members were in agreement.
3. Any non-agreement item received zero.
4. The reliability percentage was based on the agreement among the panel in relation to the maximum points assigned to the evaluation items.

Eighty-six percent (86%) reliability was revealed for the entire evaluative criteria. Eighty-three percent (83%) reliability was computed for the twelve criteria and the overall evaluation item revealed 100% reliability. After the reliability was determined, the three panelists rated

each of the forty (40) filmstrips using the Filmstrip Evaluation Criteria sheet. The filmstrips were analyzed in terms of the categories stated on the Filmstrip Classification sheet.

Analysis

The data collected from the Evaluation Criteria sheet were used to identify the filmstrips fostering the concept of a pluralistic society. After the panelists rated each filmstrip the investigator summarized their ratings. The composite data from the criteria sheet and the classification sheet were recorded on a spread sheet. These data were treated by two statistical procedures, Pearson product-moment correlation and the chi-square test of association (Siegel, 1965).

The correlation was calculated to determine if a relationship existed between the overall rating of acceptability of filmstrips and selected items found on the Filmstrip Classification Sheet (see Appendix A).

The chi-square test was employed to determine if a difference existed between the filmstrips found in the schools and the central office on each of the thirteen items on the Evaluation Criteria sheet. The .05 level of significance was selected as sufficient to reject the null hypotheses in the study ($\alpha = .05$).

Hypotheses

The following major hypotheses were tested in order to compare the acceptability of filmstrips fostering pluralism and selected items from the Filmstrip Classification Sheet.

- I. HO: There is no relationship between the position of frames depicting black Americans in the filmstrips (whether seen at the beginning only, middle only, end only, or as multiple inclusion in filmstrips) and the overall rating of acceptability of the filmstrip as measured by the raters on the check list of criteria.
- II. HO: There is no relationship between the occupational status of black Americans in the filmstrips (whether illustrated in roles of white collar only, manual and service only, farm only, or as multiple occupational status appearing in the same filmstrip) and the overall rating of acceptability of the filmstrips as measured by the raters on the check list of criteria.
- III. HO: There is no relationship between how black Americans are portrayed in relation to white characters in the filmstrips (whether illustrated alone, with other blacks, with whites, or in multiple portrayal) and the overall rating of acceptability of the filmstrips as measured by the raters on the check list of criteria.

Ancillary Hypotheses

A set of hypotheses were tested to ascertain whether a difference existed between the filmstrips found in the selected schools and the central office. Each criterion was used to appraise the filmstrip as to its ability to contribute to a pluralistic society. The following hypotheses were tested:

- A. HO: There is no difference between the filmstrip in the central office and those in the schools in the producer's sensitivity to stereotypes and the use of offensive material as indicated by the raters on the check list of criteria.
- B. HO: There is no difference between the filmstrips in the central office and those in the schools to suggest that one racial segment of the population has a monopoly on worth, capabilities or importance as indicated by the raters on the check list of criteria.
- C. HO: There is no difference between the filmstrips in the central office and those in the schools in fairness and balance with which pictures of black children are presented as indicated by the raters on the check list of criteria.
- D. HO: There is no difference between the filmstrips in the central office and those in the schools in fairness and balance with which pictures of black

adults are presented as indicated by the raters on the check list of criteria.

- E. HO: There is no difference between the filmstrips in the central office and those in the schools in the presentation of black male adults in positions of leadership as indicated by the raters on the check list of criteria.
- F. HO: There is no difference between the filmstrips in the central office and those in the schools in the presentation of black female adults in positions of leadership as indicated by the raters on the check list of criteria.
- G. HO: There is no difference between the filmstrips in the central office and those in the schools in the presentation of black children in positions of leadership as indicated by the raters on the check list of criteria.
- H. HO: There is no difference between the filmstrips in the central office and those in the schools in the demonstration of equal status in integrated groups and settings where no leadership role is evident as indicated by the raters on the check list of criteria.
- I. HO: There is no difference between the filmstrips in the central office and those in the schools in the indication of nonsegregated social relationships

by including integrated groups as indicated by the raters on the check list of criteria.

- J. HO: There is no difference between the filmstrips in the central office and those in the schools in the identification of blacks by smudging color over Caucasian facial features as indicated by the raters on the check list of criteria.
- K. HO: There is no difference between the filmstrips in the central office and those in the schools in illustrating positive images of black and white groups as indicated by the raters on the check list of criteria.
- L. HO: There is no difference between the filmstrips in the central office and those in the schools in emphasis of the uniqueness and worth of black Americans as indicated by the raters on the check list of criteria.
- M. HO: There is no difference between the filmstrips in the central office and those in the schools in the fostering of the concept of a pluralistic society as indicated by the raters on the check list of criteria.

CHAPTER IV

RESULTS

This chapter presents an analysis of data and reports findings of the hypotheses tested. A summary of the findings is presented at the end of the chapter.

There were approximately seven hundred (700) social studies filmstrip titles located in the central office and approximately two hundred (200) titles located in each of the ten (10) randomly selected elementary schools of the Lansing School District. From these, eighty-nine (89) were identified which included black Americans. This represents approximately five percent (5%) of the filmstrips.

The data presented in this chapter were collected using a sample of forty (40) social studies filmstrips with at least one frame of black Americans in each. Six (6) of the forty (40) filmstrips were rated as fostering the concept of a pluralistic society.

In the forty (40) filmstrips rated, black Americans were illustrated in ten percent (10%) of the frames. Thirteen (13) of the filmstrips had one frame with black Americans. The highest number of frames with black Americans was twenty-eight (28). Two (2) filmstrips had this number,

which represented approximately forty-nine percent (49%) of the total number of frames. Male and female, both adults and children, appeared in the filmstrips.

Non-physical interaction occurred more frequently than any other form of interaction. Parallel interaction occurred frequently and physical interaction occurred once.

There were no instances in the forty (40) filmstrips of the hinderance of identification of black Americans by smudging color over Caucasian facial features.

Fewer filmstrips produced in the nineteen forties depicted black Americans than in later years. Blacks were illustrated in six (6) filmstrips in the nineteen forties, in fifteen (15) in the nineteen fifties, and in nineteen (19) in the nineteen sixties (see Table 4.1).

Black Americans were shown throughout fourteen (14) filmstrips and six (6) filmstrips showed blacks in the beginning and middle sections only. Five (5) filmstrips showed blacks in the beginning only, five (5) in the middle only, five (5) in the end only, and five (5) in the beginning and end sections only. No filmstrip depicted black Americans in just the middle and end sections (see Table 4.2).

Black Americans working in manual and service type occupations appeared in twenty-three (23) of the filmstrips. Five (5) filmstrips illustrated blacks as white collar workers and five (5) showed blacks in farm occupations. There were two (2) filmstrips in which blacks were portrayed

in both white collar and manual and service occupations. One filmstrip illustrated black Americans in white collar and farm occupations. One filmstrip portrayed blacks in both manual and service and farm occupations. Unidentifiable occupations (other) appeared in three (3) filmstrips (see Table 4.5).

Black Americans were pictured in filmstrips with whites seventeen (17) times. This was higher than any other category of appearances. Three (3) filmstrips illustrated blacks alone, while six (6) filmstrips showed blacks with other black Americans. Combinations of blacks alone and with other blacks appeared in frames of three (3) filmstrips; blacks alone and with whites were shown in frames of two (2) filmstrips; blacks with other blacks and whites were shown in five (5) filmstrips; and blacks alone and with other blacks and whites were shown in four (4) filmstrips (see Table 4.7).

Eighty-five percent (85%) of the filmstrips were rated as not fostering the concept of a pluralistic society.

These filmstrips:

Varied in the number of frames with black Americans. Many had only one frame.

Portrayed black Americans in a variety of sections--beginning only, middle only, end only, beginning and middle, beginning and end, and beginning, middle and end.

Illustrated black Americans more frequently in manual and service type occupations. However, some white collar and farm occupations were included.

Showed black Americans in either parallel or non-physical interaction. However, blacks were more frequently shown in non-physical interaction.

Showed both sexes and adults as well as children.

Showed black Americans mostly in peripheral roles. There were some instances of blacks being shown in central and peripheral roles in the same filmstrips.

Fifteen percent (15%) of the filmstrips were rated as fostering the concept of a pluralistic society. One of these was produced in 1949. The other five (5) were produced after 1958 (see Figure 4.2). Sixty-six percent (66%) more filmstrips fostering pluralism were produced in the last ten years than previously (see Table 4.9). In these filmstrips the number of frames including black Americans ranged from three (3) to twenty-eight (28) (see Figure 4.1).

While the white collar occupation appeared more frequently than any other occupational category, there were illustrations of manual and service and farm occupations. The manual and service and farm type occupations appeared in the same filmstrips with an illustration of a white collar employee. One filmstrips's content was centered around youngsters, therefore no occupational status was applicable.

Black Americans were shown with whites more frequently than alone or with other blacks. However, there were illustrations in the filmstrips of multiple inclusion (with other blacks and whites; alone and with other blacks; alone with other blacks and whites). Blacks were portrayed with whites regardless of sex and included children as well as adults.

While there was only one illustration of physical interaction; non-physical interaction occurred more frequently. There were illustrations of parallel and non-physical interaction in some of the same filmstrips. No filmstrip illustrated parallel interaction singly; however, non-physical interaction occurred without other forms of interaction in a filmstrip. In instances where non-physical interaction occurred singly, the filmstrips were produced in the nineteen fifties and nineteen sixties (see Table 4.10).

In the filmstrips rated as fostering the concept of a pluralistic society, black Americans were shown throughout the filmstrips, rather than in any one single section. In one instance blacks were shown in the beginning and middle sections. In the others, blacks were shown in the beginning, middle and end sections (see Table 4.2).

There were frequent illustrations of both sexes, including adults and children. However, only one filmstrip presented what could be perceived as a partial family unit (e.g., mother and son).

Black Americans were illustrated in positions of centrality in all six filmstrips. In one instance blacks were shown in central as well as peripheral roles.

Filmstrips rated as fostering the concept of a pluralistic society generally had the following characteristics:

Producers showed a sensitivity to stereotypic and offensive materials.

Implications of a racial segment having a monopoly on worth, capabilities or importance were not illustrated.

Demonstrations of equal status in integrated situations where no leadership role was evidenced were illustrated.

Indications of nonsegregated social relationships were shown by including integrated groups.

No hinderance of identification of blacks by smudging color over Caucasian facial features was shown.

Major Hypotheses

The major hypotheses are concerned with the relationship between filmstrips rated as fostering pluralism and selected items found on the Filmstrips Classification Sheet (see Appendix A). The Pearson product-moment correlation was employed to test the hypotheses. The level selected for rejecting the null hypotheses was .05.

Test of Hypothesis I

There is no relationship between the position of frames depicting black Americans (whether seen at the beginning only, middle only, end only, or as multiple inclusion in filmstrips; and the overall rating of acceptability of the filmstrips as measured by the raters on the check list of criteria.

The relationship between the acceptability rating and Hypothesis One, using the Pearson product-moment correlation, was significant at the .05 level (see Table 4.1).

Results indicated that filmstrips with multiple appearances of black American characters tended to have acceptable ratings (e.g., combinations of frames with blacks in the

Table 4.1. Relationship of Acceptability Rating and Frame Positions of Black Americans

Position in Frame	r	Significance Level
Beginning	0.24254	n.s.*
Middle	0.18078	n.s.
End	0.20008	n.s.
Multiple Inclusion	0.32540	.05

*Not significant at the .05 level.

beginning and middle sections or beginning, middle and end sections). The mere inclusion of black Americans at any one position singly did not bear a relationship to acceptable ratings. However, the analysis indicated that the value of the correlation approached significance if black Americans appear in the beginning section of frames of filmstrips.

An inspection of the raw data presented in Table 4.2 indicates that more filmstrips included multiple appearances of black characters than single or dual positions. Between 1940 and 1949, blacks were not shown in the beginning section of frames in filmstrips. Of the fifteen percent (15%) of filmstrips rated as fostering pluralism, blacks were not shown in the beginning and middle sections until the nineteen sixties. Table 4.3 shows that, of the filmstrips rated as fostering pluralism, more had multiple appearances. There were no single occurrences.

Table 4.2. Number and Chronological Positions of Frames in Filmstrips Depicting Black Americans by Decades

Position	1940-1949	1950-1959	1960-1969	Total
Beginning	0	4	1	5
Middle	1	3	1	5
End	0	2	3	5
Beginning and Middle	1	1	4	6
Beginning and End	0	0	5	5
Middle and End	0	0	0	0
Beginning, Middle and End	4	5	5	14
Total	6	15	19	40

Table 4.3. Number and Chronological Positions of Frames in Filmstrips Depicting Black Americans Rated as Fostering Pluralism by Decades

Position	1940-1949	1950-1959	1960-1969	Total
Beginning	0	0	0	0
Middle	0	0	0	0
End	0	0	0	0
Beginning and Middle	0	0	1	1
Beginning and End	0	0	1	1
Middle and End	0	0	0	0
Beginning, Middle and End	1	1	2	4

Test of Hypothesis II

There is no relationship between the occupational status of black Americans in the filmstrips (whether illustrated in roles of white collar only, manual and service only, farm only, or as multiple occupational status appearing in the same filmstrip) and the overall rating of acceptability of the filmstrip as measured by the raters on the check list of criteria.

The results of the analysis employing the Pearson product-moment correlation, revealed a failure to reject the null hypothesis. The .05 level was selected as significant for failing to reject the null hypothesis.

The probability of any occupational status being shown did not have a bearing on the acceptability rating of filmstrips except for the inclusion of white collar occupations. The data in Table 4.4 indicate that filmstrips were more likely to receive acceptable ratings when black American characters were illustrated with white collar occupational status. The relationship between the acceptability rating and the white collar occupational status was significant at the .01 level.

The analysis revealed that illustrations in filmstrips of multiple occupational status tended to have acceptable ratings. The relationship was significant at the .01 level.

Table 4.4. Relationship of Acceptability Rating and Occupational Status

Occupations	r	Significance Level
White Collar	0.61198	.01
Manual and Service	-0.27890	n.s.*
Farm	-0.00921	n.s.
Multiple Occupations	-0.41176	.01

*Not significant at the .05 level.

Table 4.5 shows that manual and service type occupations were included in the filmstrips more than any other occupation. The number of filmstrips illustrating black Americans in manual and service type occupations nearly doubled for each decade beginning in the nineteen forties.

Test of Hypothesis III

There is no relationship between how black Americans are portrayed in relation to white characters in the filmstrips (whether illustrated alone, with other blacks, with whites, or in multiple portrayal) and the overall rating of acceptability of the filmstrip as measured by the raters on the check list of criteria.

The correlation analysis revealed that there was no significant relationship in the portrayal of black Americans in types of groupings with other characters. The .05 level was selected as significant.

Table 4.5. Number and Occupational Status of Black Americans in Filmstrips According to Rating by Decades

Occupation	1940-1949		1950-1959		1960-1969		Total
	accepted	unaccepted	accepted	unaccepted	accepted	unaccepted	
White Collar	0	0	0	2	2	1	5
Manual and Service	0	3	0	7	0	13	23
Farm	0	1	0	3	0	1	5
White Collar and Manual and Service	1	0	1	0	0	0	2
White Collar and Farm	0	0	0	0	1	0	1
Manual and Service and Farm	0	1	0	0	0	0	1
Other	0	0	0	2	1	0	3

Table 4.6 indicates that whether black characters were portrayed alone, with other blacks, with whites, or in multiples of these groupings, the relationship was not statistically significant at the .05 level.

Table 4.6. Relationship of Acceptability Rating and Types of Character Portrayal

Types of Portrayal	r	Significance Level
Alone	0.21822	n.s.*
With other blacks	0.15172	n.s.
With whites	-0.16797	n.s.
Multiple portrayal	0.20966	n.s.

*Not significant at the .05 level.

The findings in Table 4.7 indicate that, regardless of the decade, when blacks were illustrated alone, those filmstrips were not accepted as fostering pluralism. One filmstrip was accepted when blacks were shown alone and with other blacks and whites.

Additional findings reveal that there was a significant relationship between the acceptability of filmstrips and both the number and percent of frames in filmstrips with black Americans. The relationship between the acceptability rating and the number and percent of black Americans was significant at the .01 level.

Table 4.7. Number and How Black Americans are Portrayed in Frames of Filmstrips by Decades

How Portrayed	1940-1949		1950-1959		1960-1969		Total
	accepted	unaccepted	accepted	unaccepted	accepted	unaccepted	
Alone	0	0	0	1	0	2	3
With other blacks	0	1	0	2	1	2	6
With whites	1	2	0	9	1	4	17
Alone and with other blacks	0	0	0	0	1	2	3
Alone and with whites	0	0	0	0	0	2	2
With other blacks and whites	0	1	1	1	0	2	5
Alone with other blacks and whites	0	1	0	1	1	1	4

Table 4.8 shows the number of frames with blacks by decades. During the nineteen forties blacks were illustrated in more than one frame of the filmstrips. There was a noticeable change in the fifties and sixties; thirty-three percent (33%) of the filmstrips illustrated black characters in one frame. Overall, the percentage of frames with black Americans increased from 1940 to 1969 (see Table 4.9).

Table 4.8. Number of Frames with Black Americans in Filmstrips by Decades

Number of Frames	1940-1949	1950-1959	1960-1969	Total
1	0	9	4	13
2	1	0	3	4
3	1	1	5	7
4	0	1	4	5
6	0	0	1	1
7	0	1	1	2
8	0	1	0	1
10	0	1	0	1
11	2	0	0	2
14	1	0	0	1
18	1	0	0	1
28	0	1	1	2
Total	6	15	19	40

Table 4.9. Number and Percent of Filmstrips with Frames of Black Americans by Decades

	1940-1949	1950-1959	1960-1969
Number of filmstrips rated as fostering pluralism	1	1	4
Percent of filmstrips fostering pluralism	2.5	2.5	10
Number of filmstrips rated as not fostering pluralism	5	14	15
Percent of filmstrips not fostering pluralism	12.5	35	37.5

Figure 4.1 lists the titles of the filmstrips rated as fostering pluralism and the number of frames which included black Americans. Figure 4.2 reveals that the highest percentage of blacks was included in a filmstrip produced in 1964.

Further analysis showed that there was no significant relationship between the acceptability rating of filmstrips and interaction of blacks with other characters in filmstrips, if this interaction was parallel, non-physical or multiple (e.g., combinations of interaction). However, filmstrips with physical interaction (physical contact) tended to have acceptable ratings. This relationship was significant at the .05 level. Table 4.10 shows that more filmstrips have non-physical interaction than any other form. The non-physical interaction increased consistently from 1940 through 1969,

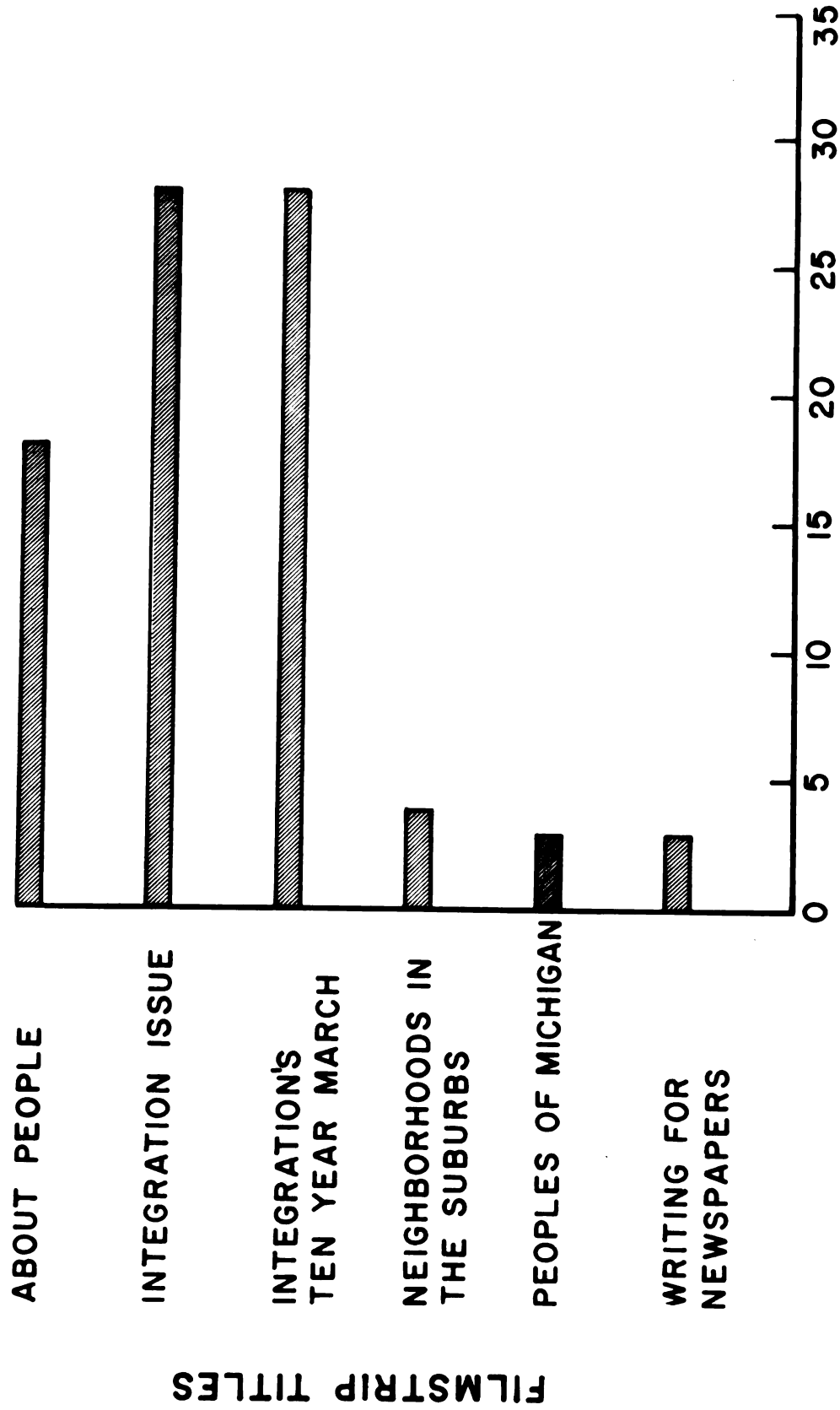


FIG. 4.1 NUMBER OF FRAMES WITH BLACK AMERICANS IN FILMSTRIPS FOSTERING PLURALISM

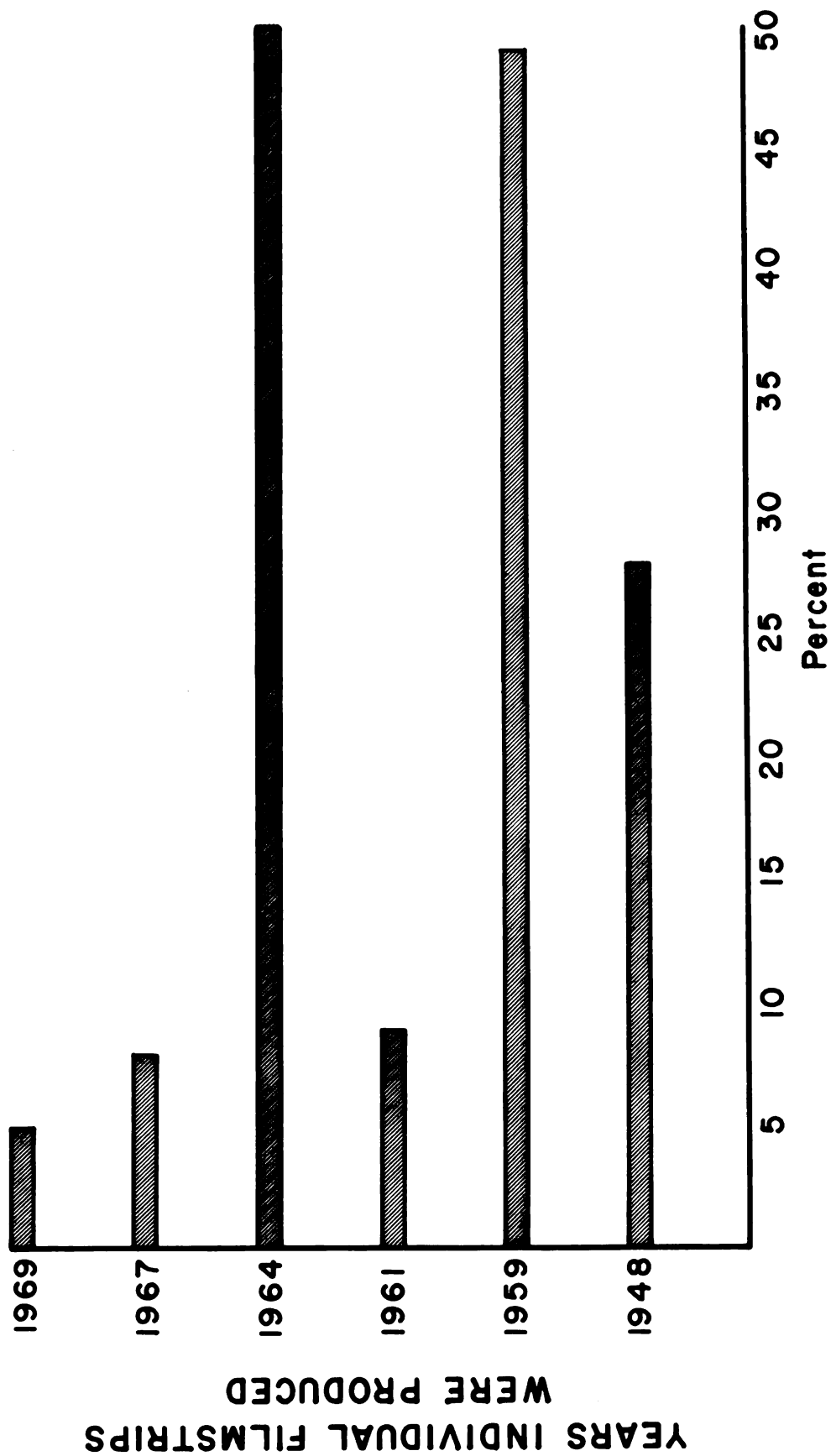


FIG. 4.2 PERCENT OF BLACK AMERICANS IN FILMSTRIPS
FOSTERING PLURALISM

Table 4.10. Frequency of Interaction Found by Decades

Interaction	1940-1949	1950-1959	1960-1969	Total
Parallel	1	5	10	16
Non-physical	6	10	14	30
Physical	0	0	1	1

Sex of the character disclosed no significant relationship to the acceptability rating of filmstrips. Table 4.11 shows that male adults were illustrated in the filmstrips beginning in 1950. Multiple inclusion of male adults began in 1940, and increased through 1969. A filmstrip produced in 1969 showed what could be considered as a partial family unit scene which included a mother and son.

Table 4.11. Number and Sex of Black Americans Depicted in Filmstrips by Decades

Sex	1940-1949	1950-1959	1960-1969	Total
Male Adults		4	7	11
Female Adults		3		3
Youngster(s)		1	1	2
Male and Female Adults	2	2	4	8
Male Adult with Youngster(s)	2	4	2	8
Female Adult with Youngster(s)			1	1
Male and Female Adults and Youngster(s)	2	1	4	7

The position of the role played by the black characters in filmstrips tended to show a significant relationship in whether or not a filmstrip was accepted as fostering the concept of pluralism. The relationship between the acceptability rating and the role played by the black character was significant at the .05 level.

Table 4.12 demonstrates that filmstrips which illustrated black Americans serving in both peripheral and central roles tended to have an acceptable rating. However, further examination of the data revealed that filmstrips in which black Americans were illustrated in only peripheral roles tended to have unacceptable ratings. Illustrations of blacks in central roles in the filmstrips tended to have acceptable ratings. This relationship was significant at the .01 level. Appendix D lists the role(s) played by blacks in each filmstrip used in the study.

Table 4.12. Relationship of Acceptability Rating and Role of the Characters.

Roles	r	Significance Level
Central Roles	0.54233	.01
Peripheral Roles	-0.72784	.01
Multiple Roles	-0.03501	.05

An analysis of items on the Filmstrip Evaluation Sheet revealed that there was a significant relationship between acceptability and nine of the items. The relationship between the acceptability rating and nine items was significant at the .01 level. Filmstrips which were checked 'yes' for the following items tended to have acceptable ratings:

Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.

Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.

Provides fair and well-balanced pictures of black adults.

Presents black male adults in positions of leadership.

Presents black female adults in positions of leadership.

Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.

Indicates nonsegregated social relationships by including integrated groups and settings.

Illustrates positive images of black and white Americans.

Emphasizes the uniqueness and worth of black Americans.

Eighty-five percent (85%) of the filmstrips showed insensitivity on the part of producers to stereotypic illustrations according to the raters. In no instance did producers smudge color over Caucasian facial features to attempt to illustrate black Americans (see Appendix E, Percentage Contrast).

Ancillary Hypotheses

The major hypotheses focused on relationships between filmstrips rated as fostering pluralism (acceptability ratings) and items found on the Filmstrip Classification Sheet (see Appendix C). The ancillary hypotheses are concerned with a comparison of the items on the Filmstrip Evaluation Sheet and the filmstrips found in the selected schools and the central office (see Appendix A). The purpose of testing these hypotheses was to ascertain whether a difference existed between the filmstrips in the schools and the filmstrips in the central office in relation to the items on the criteria sheet. The chi-square test of association was employed to test each hypothesis. The .05 level was selected for rejecting the null hypotheses.

Hypothesis A

There is no difference between the filmstrips in the central office and those in the schools in the producer's sensitivity to stereotypes and the use of offensive material as indicated by the raters on the check list of criteria.

The chi-square analysis, indicated in Table 4.13, shows that there is no significant difference between the filmstrips in the schools and those in the central office in the producer's sensitivity to stereotypes and the use of offensive material.

Hypothesis B

There is no difference between the filmstrips in the central office and those in the schools in suggesting

Table 4.13. Comparison of Filmstrips in the Central Office and the Schools and the Filmstrip Evaluation Criteria

Evaluation Criteria	Chi-square Value	Significance Level
a. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.	4.444	n.s.*
b. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.	7.059	n.s.
c. Provides fair and well-balanced pictures of black children.	0.011	n.s.
d. Provides fair and well-balanced pictures of black adults.	2.057	n.s.
e. Presents black male adults in positions of leadership.	4.471	n.s.
f. Presents black female adults in positions of leadership	0.000	n.s.
g. Presents black children in positions of leadership.	0.000	n.s.
h. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.	0.784	n.s.
i. Indicates nonsegregated social relationships by including integrated groups and settings.	0.229	n.s.
j. Hinders the identification of blacks by smudging color over Caucasian facial features.	0.000	n.s.
k. Illustrates positive images of black and white Americans.	5.714	n.s.
l. Emphasizes the uniqueness and worth of black Americans.	2.105	n.s.
m. Fosters the concept of a pluralistic society.	3.137	n.s.

*Not significant at the .05 level.

that one racial segment of the population has a monopoly on worth, capabilities or importance as indicated by the raters on the check list of criteria.

The results of the analysis indicated that there was not a significant difference, at the .05 level, between the filmstrips in the central office and those in the schools to suggest that one racial segment of the population monopolizes worth, capabilities or importance. The raw data finding, though not statistically significant, showed eighty-five percent (85%) of the filmstrips failed to imply that no racial segment of the population is dominant (see Appendix E, Percentage Contrast).

Hypothesis C

There is no difference between the filmstrips in the central office and those in the schools in fairness and balance with which pictures of black children are presented as indicated by the raters on the check list of criteria.

Results indicated that the two sources for filmstrips were not significant at the .05 level in differentiating between fair and balanced pictures of black children. Twenty-eight percent (28%) of the filmstrips, regardless of the item rating, dealt with subject content that would not necessarily make use of children. As a result of this, raters checked the 'not applicable' response (see Appendix D).

Hypothesis D

There is no difference between the filmstrips in the central office and those in the schools in fairness and balance with which pictures of black adults are presented as indicated by the raters on the check list of criteria.

Filmstrips, whether selected from the schools or central office, reflected no significant difference in presenting black adults in a fair and balanced manner. Eighty-five percent (85%) of the filmstrips from both sources did not present black adults in fair and well-balanced pictures.

Hypothesis E

There is no difference between the filmstrips in the central office and those in the schools in the presentation of black male adults in positions of leadership as indicated by the raters on the check list of criteria.

The schools and central office did not differ in the presentation of black male adults in positions of leadership. An inspection of the raw data for the two sources on this hypothesis suggested that in the sample studied more filmstrips from the central office than the schools presented black male adults in the positions of leadership (see Appendix D).

Hypothesis F

There is no difference between the filmstrips in the central office and those in the schools in the presentation of black female adults in positions of leadership as indicated by the raters on the check list of criteria.

The .05 level was selected for rejecting the null hypothesis. There was no significant difference at this level between the filmstrips in the central office and those in the schools in the presentation of black female

adults in positions of leadership. The Percentage Contrast Chart shows that eighty-five percent (85%) of the filmstrips illustrated no black females in roles of leadership and fifteen percent (15%) of the filmstrips were rated as 'not applicable' on this item. This finding includes the filmstrips which were rated as fostering pluralism (see Appendix E, Percentage Contrast).

Hypothesis G

There is no difference between the filmstrips in the central office and those in the schools in presentation of black children in positions of leadership as indicated by the raters on the check list of criteria.

While the filmstrips in the central office and those in the schools revealed no statistical significant difference at the .05 level in the presentation of black children in positions of leadership, an examination of the Filmstrip Evaluation Sheets shows that no filmstrip illustrated black children in positions of leadership (see Appendix E).

Hypothesis H

There is no difference between the filmstrips in the central office and those in the schools in the demonstration of equal status in integrated groups and settings where no leadership role is evident as indicated by the raters on the check list of criteria.

The chi-square analysis of the two sources, central office and schools, indicates that no significant difference at the .05 level existed between the filmstrips found in either location and the demonstration in the filmstrips of

equal status in integrated groups and settings where no leadership role was evident. The data, though not supporting a statistically significant difference, did suggest the likelihood that the filmstrips in the central office were more likely than those in the schools to demonstrate equal status in integrated groups and settings where no leadership role is evident (see Appendix E).

Hypothesis I

There is no difference between the filmstrips in the central office and those in the schools in the indication of nonsegregated social relationships by including integrated groups as indicated by the raters on the check list of criteria.

The results evince that no significant difference at the .05 level exists between the filmstrips in the central office and the schools in the indication of nonsegregated social relationships by including integrated groups. Ten percent (10%) of the filmstrips fostering pluralism did illustrate nonsegregated social relationships by including integrated groups and settings. More of these filmstrips were from the central office than from the schools.

Hypothesis J

There is no difference between the filmstrips in the central office and those in the schools in the identification of blacks by smudging color over Caucasian facial features as indicated by the raters on the check list of criteria.

The null hypothesis was not rejected at the .05 level. Actually, in the filmstrips viewed, this occurrence was absent.

Hypothesis K

There is no difference between the filmstrips in the central office and those in the schools in illustrating positive images of black and white groups as indicated by the raters on the check list of criteria.

The chi-square analysis indicates that there was no difference between the filmstrips in the central office and those in the schools in illustrating positive images of both black and white groups at the .05 level of significance. The raw data suggest that filmstrips from the schools are less likely to illustrate positive images of black and white groups.

Hypothesis L

There is no difference between the filmstrips in the central office and those in the schools in emphasis of the uniqueness and worth of black Americans as indicated by the raters on the check list of criteria.

There was no significant difference at the .05 level between the filmstrips in the central office and in the schools in emphasis of the uniqueness and worth of black Americans, as shown by the chi-square test.

Hypothesis M

There is no difference between the filmstrips in the central office and those in the schools in fostering of the concept of a pluralistic society as indicated by the raters on the check list of criteria.

The chi-square analysis reveals that there was no significant difference at the .05 level between the filmstrips in the central office and those in the schools in fostering the concept of a pluralistic society. An inspection of the

raw data implies a trend toward the filmstrips from the central office to be rated as acceptable (see Appendix E). Twenty-five percent (25%) of the filmstrips from the central office were rated as fostering a pluralistic society, while five percent (5%) of the filmstrips from the schools were in this category.

Additional chi-square analyses indicate that there were significant differences between the filmstrips in the central office and those in the schools in the number and percent of frames with black Americans. The results were significant at the .01 level. The filmstrips in the central office were more likely to have a higher number and percent of frames with black Americans than the filmstrips from the schools.

While a pluralistic society was viewed as including all racial and ethnic groups, the emphasis in this study was on black Americans.

The small number of degrees of freedom make it difficult to find significant differences in the analyses presented on the ancillary hypotheses. However, the raw data suggest that the filmstrips available from the central office were more likely to foster pluralism than the filmstrips available in the schools.

Summary of Results

This chapter presented descriptive data, analyzed the major and ancillary hypotheses, as well as some additional

findings. All of the hypotheses in the study were tested for significance at the .05 level.

Major hypotheses one, two, and three were concerned with the relationship between filmstrips rated as fostering pluralism and selected items found on the Filmstrip Classification Sheet (see Appendix A). Filmstrips with multiple appearances of black Americans tended to have acceptable ratings. The inclusion of blacks at any one position did not reveal a significant relationship with acceptable ratings.

Filmstrips were more likely to receive acceptable ratings when the illustrations in filmstrips were of multiple occupational categories inclusive of the white collar employee. However, the probability of any occupational status, except white collar, having a bearing on the acceptability ratings was slight. A significant relationship did not exist between the way blacks were portrayed in relation to other characters and the acceptability ratings. There was a slight tendency for filmstrips to be rated as unacceptable if black characters were illustrated alone or with other black Americans.

Sex of the character revealed no significant relationship to the acceptability rating. Similarly, there was no significant relationship between the acceptability rating of filmstrips and parallel and non-physical interaction of blacks with other characters in filmstrips. Filmstrips with physical interaction tended to have acceptable ratings.

The ancillary hypotheses predicted differences between the filmstrips in the central office and the schools in relation to the thirteen criteria found on the Filmstrip Evaluation Sheet (see Appendix A). The filmstrips in the central office and those in the schools did not differ significantly on any of the items. The items are:

Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.

Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.

Provides fair and well-balanced pictures of black children.

Provides fair and well-balanced pictures of black adults.

Presents black male adults in positions of leadership.

Presents black female adults in positions of leadership.

Presents black children in positions of leadership.

Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.

Indicates nonsegregated social relationships by including integrated groups and settings.

Hinders the identification of blacks by smudging color over Caucasian facial features.

Illustrates positive images of black and white Americans.

Emphasizes the uniqueness and worth of black Americans.

Fosters the concept of a pluralistic society.

The data, however, suggest a difference between the filmstrips in the central office and those in the schools.

The filmstrips in the central office tended to be more likely to foster the concept of pluralism than those found in the schools.

But to all doubters, disbelievers, or despairers, in human progress, it may still be said, there is one experiment which has never yet been tried. It is an experiment which, even before its inception, offers the highest authority for its ultimate success. Its formula is intelligible to all; and it is as legible as though written in starry letters on an azure sky. . . . But this experiment has never yet been tried. Education has never been brought to bear with one hundredth part of its potential force, upon the natures of children, and through them, upon the character of man, and of the race.

--Horace Mann, 1948

CHAPTER V

SUMMARY, CONCLUSIONS, IMPLICATIONS AND RECOMMENDATIONS

Two factors concerning black Americans have become increasingly clear to many educators in recent years. One is that the contributions of blacks in helping build America have largely been ignored in instructional materials. The other is that because of this disregard, concern has been expressed for the quality of educational media which would assist in establishing identity and awaken the concept of America as a pluralistic society (Filter, 1971).

The purpose of this study was to appraise the treatment of black Americans in a sample of social studies filmstrips designed for use in grades four through six in a public school system having a multiracial student body. To appraise the treatment of black Americans in filmstrips available to children in a pluralistic society, the following questions established the framework of the study.

Do the filmstrips reflect the producer's sensitivity to stereotypes by the way the material is presented?

Do the filmstrips suggest that one racial segment of the population has a monopoly on worth, capabilities or importance?

Are black children fairly and equally presented in the filmstrips?

Are black adults fairly and equally presented in the filmstrips?

Are black children given positions of leadership?

Are black adults given positions of leadership if adults appear in the filmstrip? (male or female)

Are there instances of fully integrated groups and settings to indicate the equal status of all members?

Are nonsegregated social relationships indicated by fully integrated groups and settings?

Is the identification of blacks hindered by smudging color over Caucasian facial features?

Are the illustrations designed to produce positive images of racial groups regardless of their similarities and differences?

Do the illustrations convey the uniqueness and worth of black Americans?

The filmstrips included in the investigation were from a population with the following characteristics:

1. Filmstrips that could be used in the upper elementary social studies curriculum.
2. Filmstrips that included at least one black American.

A random sample of forty (40) filmstrips was selected from the population. Twenty (20) were selected from the central office and the remaining twenty (20) were selected from ten (10) randomly selected elementary schools.

The instrument used in the study was adapted from the Detroit Public Schools Evaluative Criteria of Instructional Materials: Minority Treatment. The instrument, Evaluation Criteria, was adapted from the general guidelines to be

specific for filmstrips for this study. A panel of three persons was used to appraise each filmstrip using the evaluation criteria instrument. The data were analyzed to identify the filmstrips which fostered the concept of a pluralistic society.

In investigating the treatment of black Americans in the sample filmstrips Pearson product-moment correlations between the acceptability rating of the filmstrips and selected items on the Filmstrip Classification Sheet were calculated. The items were:

1. The chronological position of frames depicting blacks.
2. The occupational status of blacks.
3. The way blacks are portrayed in relation to other characters in the filmstrips (alone, with other blacks or with whites).

To determine if a difference existed between the filmstrips in the central office and in the schools on the thirteen items on the Evaluation Criteria Sheet the chi-square test was employed. The items were:

Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.

Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.

Provides fair and well-balanced pictures of black children.

Provides fair and well-balanced pictures of black adults.

Presents black male adults in positions of leadership.

Presents black female adults in positions of leadership.

Presents black children in positions of leadership.

Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.

Indicates nonsegregated social relationships by including integrated groups and settings.

Hinders the identification of blacks by smudging color over Caucasian facial features.

Illustrates positive images of black and white Americans.

Emphasizes the uniqueness and worth of black Americans.

Conclusions

The appraisal of the selected filmstrips lead to the following conclusions regarding the population studied:

1. Most of the filmstrips do not reflect producers' sensitivity to stereotypes in presenting illustrations of black Americans.
2. While the actual number of filmstrips fostering the concept of pluralism was greater between 1960-1969 than in the past, the percentage of filmstrips not fostering pluralism was much higher within this decade also.
3. Illustrations conveying the uniqueness and worth of black Americans are rarely seen.
4. Because the majority of the filmstrips portray only one race (Caucasian), viewers are likely to infer that other races are less capable or less important.
5. There are limited illustrations designed to produce positive images of black Americans in the filmstrips.

6. When black Americans are illustrated in more than one section of a filmstrip the filmstrip tends to foster the concept of pluralism.
7. Filmstrips rated as fostering pluralism contain frames with black Americans in central as well as peripheral character roles.
8. When black Americans are portrayed in only manual and service type occupations the filmstrips are not rated as effective in fostering the concept of pluralism.
9. There is a positive correlation between the number of frames with black Americans in filmstrips and the acceptability rating.
10. The sex of the character in the filmstrip does not affect acceptability.
11. Filmstrips are not rated as effective in fostering the concept of pluralism when black Americans are continuously illustrated alone or with other blacks in the filmstrips.
12. Family unit situations with the adult black male are rarely illustrated.
13. Filmstrips produced after 1950 more often portray black Americans in less subservient roles than earlier filmstrips.
14. Black American children or adults are rarely presented in leadership positions.
15. Black American children or adults are rarely presented in roles similar to those portrayed by Caucasians in the filmstrips.
16. The identification of black Americans is not hindered by Caucasian facial features smudged by color.
17. Illustrations of fully integrated groups in social relationships are rarely shown.

Implications

The study and the conclusions drawn from it suggest many possibilities for further study. As emphasis on

inclusion of minority group members in educational materials increases, further definitive research in content and treatment will be needed. Some possibilities for further study are:

1. How are other American minorities presented in filmstrips--native Americans, Mexican-Americans, Puerto Ricans, Appalachians, and people living in rural areas? It would seem worthwhile to study the degree of pluralism which exists in relation to this facet of American society. Such a study is different from the present bandwagon approach to producing materials exclusively devoted to one racial or ethnic segment of the American population.
2. Additional evaluative criteria relating to minority treatment for specific instructional materials could be developed (e.g., 16mm films, multimedia packages). These criteria would serve as guidelines for producers and users.
3. A further study which would revise the criteria used in this study to be less specific, yet applicable to filmstrips, would be helpful in creating another alternative to evaluate the medium. To expedite evaluation of filmstrips, educators could view those illustrating people from the following stance:

Do the filmstrips--

1. Illustrate black Americans throughout the filmstrips?
2. Give black Americans central as well as peripheral roles?
3. Show black Americans in multiple occupational roles?
4. Illustrate non-physical and physical interaction?
5. Present black Americans in frames with whites?

Recommendations

This research reinforces the importance of helping young people acquire not only more adequate views of other persons but more adequate and self-supporting views of themselves. Young people need to use instructional materials where they view adults and children working together harmoniously. In order to accomplish this, the following recommendations are made:

1. Social Studies filmstrips should be evaluated and selected for public schools on the basis of evaluative criteria aimed at fostering the concept of pluralism as well as other qualities of content.
2. Filmstrips which are blatantly racist should be discarded.
3. It is the responsibility of the school to present and make available to students social studies materials which promote democracy in action and deed.
4. A greater number of black Americans and other minorities should be included throughout the filmstrips in realistic situations as is presently viewed with Caucasians.
5. Physical interaction should be included in filmstrips among dissimilar racial and ethnic groups.
6. Black Americans and other minorities should be illustrated in more central character role positions in filmstrips.
7. There is a need for filmstrips to illustrate minorities in family situations where applicable.
8. Black Americans and other minorities should be shown in all types of occupations.
9. A greater number of black Americans and other minorities should be shown in physical diversity which is representative of each racial or ethnic group (e.g., body builds, skin hues, hair coloring and texture).

If educators and materials producers are committed to the idea of fostering the concept of a pluralistic society then additional breadth and depth are needed in curriculum materials, i.e., illustrations of people of many ethnic backgrounds in realistic meaningful life roles. Where applicable all segments of the American population could be included naturally. Current social studies materials need to reflect the turmoil and harmony in our society and pose realistic and potentially productive problem-solving activities.

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APPENDICES

APPENDIX A

Filmstrip Evaluation Sheet

Filmstrip Classification Sheet

Filmstrip _____

Filmstrip Evaluation Sheet

	Yes	No	Not Applicable
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.			
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.			
3. Provides fair and well-balanced pictures of black children.			
4. Provides fair and well-balanced pictures of black adults.			
5. Presents black male adults in positions of leadership.			
6. Presents black female adults in positions of leadership.			
7. Presents black children in positions of leadership.			
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.			
9. Indicates nonsegregated social relationships by including integrated groups and settings.			
10. Hinders the identification of blacks by smudging color over Caucasian facial features.			
11. Illustrates positive images of black and white Americans.			
12. Emphasizes the uniqueness and worth of black Americans.			
<u>Overall Evaluation of Filmstrip</u>			
Fosters the concept of a pluralistic society.			

Filmstrip Classification Sheet

Title: _____

Rating: Accepted _____

Unaccepted _____

Number of Frames with Blacks _____

Total Number of Frames _____

Chronological Position of
Frames Depicting Blacks:

Beginning _____

Middle _____

End _____

Occupational Status:

White Collar _____

Manual and Service _____

Farm _____

How Portrayed:

Alone _____

With Blacks _____

With Whites _____

Interaction:

Parallel _____

Non-Physical _____

Physical _____

Sex:

Adult Male _____

Adult Female _____

Boy _____

Girl _____

Position of Role in Frame:

Central _____

Peripheral _____

APPENDIX B

Detroit Public Schools Evaluation Criteria - Minority Treatment

DETROIT PUBLIC SCHOOLS EVALUATION CRITERIA:
MINORITY TREATMENT

Following is a set of evaluative criteria relating to minority treatment in instructional materials. These criteria focus upon considerations in the materials used in the education of students.

Do the instructional materials--

1. Give evidence on the part of writers, artists, and editors of a sensitivity to prejudice, to stereotypes, and to the use of offensive materials.
2. Suggest, by omission or commission, or by over-emphasis or underemphasis, that any racial, religious, or ethnic segment of our population is more or less worthy, more or less capable, more or less important in the mainstream of American life.
3. Provide abundant, but fair and well balanced, recognition of male and female children and adults of Negro and other minority groups by placing them in positions of leadership and centrality.
4. Exhibit fine and worthy examples of mature American types from minority as well as majority groups in art and science, in history and literature, and in all other areas of life and culture.
5. Present a significant number of instances of fully integrated human groupings and settings to indicate equal status and nonsegregated social relationships.
6. Make clearly apparent in illustrations the group representation of individuals--Caucasian, Afro-American, Indian, Chinese, Mexican-American, and so forth--and not to seek to avoid identification by such means as smudging some color over Caucasian facial features.
7. Delineate life in contemporary urban environments, as well as in rural or suburban environments, so that today's city child can also find significant identification for himself, his problems, and his potential for life, liberty and the pursuit of happiness.

8.

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8. Portray racial, religious, and ethnic groups, with their similarities and differences, in such a way as to build positive images.
9. Emphasize the multicultural character of our nation as having unique and special value which we must esteem and treasure.
10. Assist students to recognize clearly and to accept the basic similarities among all members of the human race and the uniqueness and worth of every single individual, regardless of race, religion, or socioeconomic background.
11. Help students appreciate the many important contributions to our civilization made by members of the various human groups, emphasizing that every human group has its list of achievers, thinkers, writers, artists, scientists, builders, and statesmen.
12. Supply an accurate and sound balance in the matter of historical perspective, making it perfectly clear that all racial, religious, and ethnic groups have mixed heritages, which can well serve as sources of both group pride and group humility.
13. Clarify or present factually the historical and contemporary forces and conditions which have operated in the past, and which continue to operate to the disadvantage of minority groups.
14. Analyze intergroup tension and conflict fairly, frankly, objectively, and with emphasis upon resolving our social problems in a spirit of fully implementing democratic values and goals in order to achieve the American dream for all Americans.
15. Seek to motivate students to examine their own attitudes and behaviors, and to comprehend their own duties and responsibilities as citizens in a pluralistic democracy--to demand freedom and justice and equal opportunity for every individual and for every group.

APPENDIX C

Directions to Panel

Directions to the Panel

1. Carefully read the evaluation sheet to be used with each filmstrip.
2. After viewing each filmstrip, check each guide criterion on the evaluation sheet.
3. Based on your analysis of the filmstrip, with the twelve point criteria as a guide, give an overall rating of the filmstrip.

Panel members:

Mrs. Nancy Axinn
Mr. Terry Taylor
Mrs. Jane McGonigal

Filmstrip_____

Filmstrip Evaluation Sheet

	<u>Yes</u>	<u>No</u>	<u>Not Applicable</u>
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.			
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.			
3. Provides fair and well-balanced pictures of black children.			
4. Provides fair and well-balanced pictures of black adults.			
5. Presents black male adults in positions of leadership.			
6. Presents black female adults in positions of leadership.			
7. Presents black children in positions of leadership.			
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.			
9. Indicates nonsegregated social relationships by including integrated groups and settings.			
10. Hinders the identification of blacks by smudging color over Caucasian facial features.			
11. Illustrates positive images of black and white Americans.			
12. Emphasizes the uniqueness and worth of black Americans.			
<u>Overall Evaluation of Filmstrip</u>			
Fosters the concept of a pluralistic society.			

APPENDIX D

Composite Filmstrip Evaluations

This appendix represents the composite rating of each filmstrip by the panel members. The numerals indicate how the members checked their individual evaluation sheets.

CENTRAL OFFICE

Film

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Filmstrip About People

Filmstrip Evaluation Sheet

	<u>Yes</u>	<u>No</u>	<u>Not Applicable</u>
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.	3		
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.	3		
3. Provides fair and well-balanced pictures of black children.	3		
4. Provides fair and well-balanced pictures of black adults.	3		
5. Presents black male adults in positions of leadership.		1	2
6. Presents black female adults in positions of leadership.		1	2
7. Presents black children in positions of leadership.		1	2
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.	3		
9. Indicates nonsegregated social relationships by including integrated groups and settings.	3		
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.	3		
12. Emphasizes the uniqueness and worth of black Americans.	2	1	
<u>Overall Evaluation of Filmstrip</u>			
3 Fosters the concept of a pluralistic society.			

Citizenship-Education in Democracy

Filmstrip _____

Filmstrip Evaluation Sheet

	<u>Yes</u>	<u>No</u>	<u>Not Applicable</u>
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		3	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		3	
3. Provides fair and well-balanced pictures of black children.		3	
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.		3	
6. Presents black female adults in positions of leadership.		3	
7. Presents black children in positions of leadership.		3	
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.		3	
9. Indicates nonsegregated social relationships by including integrated groups and settings.		3	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.		3	
12. Emphasizes the uniqueness and worth of black Americans.		3	
<u>Overall Evaluation of Filmstrip</u>		3	
Fosters the concept of a pluralistic society.			

Filmstrip Country During Civil Wartime and Reconstruction

1861-1877

Filmstrip Evaluation Sheet

	<u>Yes</u>	<u>No</u>	<u>Not Applicable</u>
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		3	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		3	
3. Provides fair and well-balanced pictures of black children.		1	2
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.		3	
6. Presents black female adults in positions of leadership.		3	
7. Presents black children in positions of leadership.		1	2
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.		3	
9. Indicates nonsegregated social relationships by including integrated groups and settings.		3	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.		3	
12. Emphasizes the uniqueness and worth of black Americans.		3	
<u>Overall Evaluation of Filmstrip</u>		3	
Fosters the concept of a pluralistic society.			

Filmstrip Federal CourtsFilmstrip Evaluation Sheet

	Yes	No	Not Applicable
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		3	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		3	
3. Provides fair and well-balanced pictures of black children.			3
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.		3	
6. Presents black female adults in positions of leadership.		3	
7. Presents black children in positions of leadership.			3
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.		3	
9. Indicates nonsegregated social relationships by including integrated groups and settings.		3	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.		3	
12. Emphasizes the uniqueness and worth of black Americans.		3	
<u>Overall Evaluation of Filmstrip</u>		3	
Fosters the concept of a pluralistic society.			

Filmstrip The Integration Issue

Filmstrip Evaluation Sheet

	Yes	No	Not Applicable
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		2	1
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.	2	1	
3. Provides fair and well-balanced pictures of black children.	2	1	
4. Provides fair and well-balanced pictures of black adults.	3		
5. Presents black male adults in positions of leadership.	2	1	
6. Presents black female adults in positions of leadership.	1	2	
7. Presents black children in positions of leadership.	1	2	
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.	1	2	
9. Indicates nonsegregated social relationships by including integrated groups and settings.	1	2	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.	1	2	
12. Emphasizes the uniqueness and worth of black Americans.		3	
<u>Overall Evaluation of Filmstrip</u>	2	1	
Fosters the concept of a pluralistic society.			

Filmstrip Integration's 10-Year March

Filmstrip Evaluation Sheet

	<u>Yes</u>	<u>No</u>	<u>Not Applicable</u>
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.	2		1
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.	3		
3. Provides fair and well-balanced pictures of black children.	3		
4. Provides fair and well-balanced pictures of black adults.	3		
5. Presents black male adults in positions of leadership.	3		
6. Presents black female adults in positions of leadership.	1	2	
7. Presents black children in positions of leadership.	1	2	
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.	3		
9. Indicates nonsegregated social relationships by including integrated groups and settings.	2	1	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.	2	1	
12. Emphasizes the uniqueness and worth of black Americans.	1	2	
<u>Overall Evaluation of Filmstrip</u>	2	1	
Fosters the concept of a pluralistic society.			

Filmstrip Labor--Men, Jobs and Automation

Filmstrip Evaluation Sheet

	<u>Yes</u>	<u>No</u>	<u>Not Applicable</u>
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		3	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		3	
3. Provides fair and well-balanced pictures of black children.		3	
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.		3	
6. Presents black female adults in positions of leadership.		3	
7. Presents black children in positions of leadership.		3	
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.		3	
9. Indicates nonsegregated social relationships by including integrated groups and settings.		3	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.		3	
12. Emphasizes the uniqueness and worth of black Americans.		3	
<u>Overall Evaluation of Filmstrip</u>		3	
Fosters the concept of a pluralistic society.			

Filmstrip Money At Work in the Steel Industry

Filmstrip Evaluation Sheet

	<u>Yes</u>	<u>No</u>	<u>Not Applicable</u>
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		3	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		2	1
3. Provides fair and well-balanced pictures of black children.		1	2
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.		3	
6. Presents black female adults in positions of leadership.		2	1
7. Presents black children in positions of leadership.		1	2
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.		3	
9. Indicates nonsegregated social relationships by including integrated groups and settings.		3	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.		3	
12. Emphasizes the uniqueness and worth of black Americans.		3	
<u>Overall Evaluation of Filmstrip</u>		3	
Fosters the concept of a pluralistic society.			

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Filmstrip Nature of Democracy--Education

Filmstrip Evaluation Sheet

	Yes	No	Not Applicable
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		3	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		3	
3. Provides fair and well-balanced pictures of black children.	1	2	
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.		3	
6. Presents black female adults in positions of leadership.		3	
7. Presents black children in positions of leadership.		3	
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.	1	2	
9. Indicates nonsegregated social relationships by including integrated groups and settings.	1	2	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.		3	
12. Emphasizes the uniqueness and worth of black Americans.		3	
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<u>Overall Evaluation of Filmstrip</u>			
Fosters the concept of a pluralistic society.	1	2	

Filmstrip People's Choice

Filmstrip Evaluation Sheet

	<u>Yes</u>	<u>No</u>	<u>Not Applicable</u>
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		2	1
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		2	1
3. Provides fair and well-balanced pictures of black children.		1	2
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.		3	
6. Presents black female adults in positions of leadership.		3	
7. Presents black children in positions of leadership.		1	2
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.		3	
9. Indicates nonsegregated social relationships by including integrated groups and settings.		3	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.		3	
12. Emphasizes the uniqueness and worth of black Americans.		3	
<u>Overall Evaluation of Filmstrip</u>		3	
Fosters the concept of a pluralistic society.			

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Filmstrip Peoples of Michigan

Filmstrip Evaluation Sheet

	Yes	No	Not Applicable
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.	2	1	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		3	
3. Provides fair and well-balanced pictures of black children.		1	2
4. Provides fair and well-balanced pictures of black adults.	3		
5. Presents black male adults in positions of leadership.	3		
6. Presents black female adults in positions of leadership.		3	
7. Presents black children in positions of leadership.		1	2
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.	2	1	
9. Indicates nonsegregated social relationships by including integrated groups and settings.		3	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.	2	1	
12. Emphasizes the uniqueness and worth of black Americans.	2	1	
<u>Overall Evaluation of Filmstrip</u>			
Fosters the concept of a pluralistic society.	3		

Filmstrip Post War YearsFilmstrip Evaluation Sheet

	Yes	No	Not Applicable
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		3	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		3	
3. Provides fair and well-balanced pictures of black children.	1	2	
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.		3	
6. Presents black female adults in positions of leadership.		3	
7. Presents black children in positions of leadership.		3	
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.	1	2	
9. Indicates nonsegregated social relationships by including integrated groups and settings.		3	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.		3	
12. Emphasizes the uniqueness and worth of black Americans.		3	
<u>Overall Evaluation of Filmstrip</u>			
Fosters the concept of a pluralistic society.	1	2	

Filmstrip Preparing News for Print

Filmstrip Evaluation Sheet

	Yes	No	Not Applicable
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.	1	2	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.	2	1	
3. Provides fair and well-balanced pictures of black children.		1	2
4. Provides fair and well-balanced pictures of black adults.	1	2	
5. Presents black male adults in positions of leadership.	1	2	
6. Presents black female adults in positions of leadership.		1	2
7. Presents black children in positions of leadership.		1	2
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.	1	2	
9. Indicates nonsegregated social relationships by including integrated groups and settings.		3	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.	2	1	
12. Emphasizes the uniqueness and worth of black Americans.		3	
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<u>Overall Evaluation of Filmstrip</u>			
Fosters the concept of a pluralistic society.	1	2	

Filmstrip Presidential Conventions and Candidates

Filmstrip Evaluation Sheet

	<u>Yes</u>	<u>No</u>	<u>Not Applicable</u>
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		3	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		3	
3. Provides fair and well-balanced pictures of black children.			3
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.		3	
6. Presents black female adults in positions of leadership.		3	
7. Presents black children in positions of leadership.		2	1
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.		3	
9. Indicates nonsegregated social relationships by including integrated groups and settings.		3	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.		3	
12. Emphasizes the uniqueness and worth of black Americans.		3	
<u>Overall Evaluation of Filmstrip</u>			
Fosters the concept of a pluralistic society.		3	

Filmstrip Roaring 20'sFilmstrip Evaluation Sheet

	<u>Yes</u>	<u>No</u>	<u>Not Applicable</u>
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		3	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		3	
3. Provides fair and well-balanced pictures of black children.			3
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.		3	
6. Presents black female adults in positions of leadership.		3	
7. Presents black children in positions of leadership.			3
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.		3	
9. Indicates nonsegregated social relationships by including integrated groups and settings.		3	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.		3	
12. Emphasizes the uniqueness and worth of black Americans.		3	
<u>Overall Evaluation of Filmstrip</u>			
Fosters the concept of a pluralistic society.		3	

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Filmstrip South Declares Its Independence

Filmstrip Evaluation Sheet

	<u>Yes</u>	<u>No</u>	<u>Not Applicable</u>
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		3	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		3	
3. Provides fair and well-balanced pictures of black children.		3	
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.		3	
6. Presents black female adults in positions of leadership.		3	
7. Presents black children in positions of leadership.		3	
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.		3	
9. Indicates nonsegregated social relationships by including integrated groups and settings.		3	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.		3	
12. Emphasizes the uniqueness and worth of black Americans.		3	
<u>Overall Evaluation of Filmstrip</u>			
Fosters the concept of a pluralistic society.		3	

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Filmstrip Spotlight on the Economy

Filmstrip Evaluation Sheet

	Yes	No	Not Applicable
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		3	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		3	
3. Provides fair and well-balanced pictures of black children.		3	
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.		3	
6. Presents black female adults in positions of leadership.		3	
7. Presents black children in positions of leadership.		3	
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.	1	2	
9. Indicates nonsegregated social relationships by including integrated groups and settings.		3	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.		3	
12. Emphasizes the uniqueness and worth of black Americans.		3	
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<u>Overall Evaluation of Filmstrip</u>			
Fosters the concept of a pluralistic society.		3	

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Filmstrip The Supreme Court

Filmstrip Evaluation Sheet

	<u>Yes</u>	<u>No</u>	<u>Not Applicable</u>
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		3	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		3	
3. Provides fair and well-balanced pictures of black children.		3	
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.		3	
6. Presents black female adults in positions of leadership.		3	
7. Presents black children in positions of leadership.		3	
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.		3	
9. Indicates nonsegregated social relationships by including integrated groups and settings.		3	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.		3	
12. Emphasizes the uniqueness and worth of black Americans.		3	
<u>Overall Evaluation of Filmstrip</u>			
Fosters the concept of a pluralistic society.		3	

Filmstrip Weeklies and Other Publications

Filmstrip Evaluation Sheet

	Yes	No	Not Applicable
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		2	1
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		2	1
3. Provides fair and well-balanced pictures of black children.		2	1
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.		2	1
6. Presents black female adults in positions of leadership.		2	1
7. Presents black children in positions of leadership.		2	1
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.		3	
9. Indicates nonsegregated social relationships by including integrated groups and settings.		3	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.		3	
12. Emphasizes the uniqueness and worth of black Americans.		3	
<u>Overall Evaluation of Filmstrip</u>		3	
Fosters the concept of a pluralistic society.			

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Filmstrip Writing for Newspapers

Filmstrip Evaluation Sheet

	Yes	No	Not Applicable
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.	2	1	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.	2	1	
3. Provides fair and well-balanced pictures of black children.		1	2
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.	3		
6. Presents black female adults in positions of leadership.		1	2
7. Presents black children in positions of leadership.		1	2
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.	2	1	
9. Indicates nonsegregated social relationships by including integrated groups and settings.	2	1	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.	2	1	
12. Emphasizes the uniqueness and worth of black Americans.		3	
<u>Overall Evaluation of Filmstrip</u>	2	1	
Fosters the concept of a pluralistic society.			

SCHOOLS

Filmstrip Causes of the Civil War

Filmstrip Evaluation Sheet

	<u>Yes</u>	<u>No</u>	<u>Not Applicable</u>
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		3	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		3	
3. Provides fair and well-balanced pictures of black children.	2	1	
4. Provides fair and well-balanced pictures of black adults.	3		
5. Presents black male adults in positions of leadership.		3	
6. Presents black female adults in positions of leadership.		3	
7. Presents black children in positions of leadership.		3	
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.		3	
9. Indicates nonsegregated social relationships by including integrated groups and settings.		3	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.		3	
12. Emphasizes the uniqueness and worth of black Americans.		3	
<u>Overall Evaluation of Filmstrip</u>		3	
Fosters the concept of a pluralistic society.			

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Filmstrip The Changed World of Farmer Brown

Filmstrip Evaluation Sheet

	Yes	No	Not Applicable
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		3	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		2	1
3. Provides fair and well-balanced pictures of black children.	3		
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.		1	2
6. Presents black female adults in positions of leadership.		3	
7. Presents black children in positions of leadership.		1	2
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.	3		
9. Indicates nonsegregated social relationships by including integrated groups and settings.	2	1	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.		3	
12. Emphasizes the uniqueness and worth of black Americans.		3	
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<u>Overall Evaluation of Filmstrip</u>		3	
Fosters the concept of a pluralistic society.			

Filmstrip Darkest Hour--Then Peace

Filmstrip Evaluation Sheet

	Yes	No	Not Applicable
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		3	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		3	
3. Provides fair and well-balanced pictures of black children.		3	
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.		3	
6. Presents black female adults in positions of leadership.		3	
7. Presents black children in positions of leadership.		3	
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.		3	
9. Indicates nonsegregated social relationships by including integrated groups and settings.		3	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.		3	
12. Emphasizes the uniqueness and worth of black Americans.		3	
<u>Overall Evaluation of Filmstrip</u>		3	
Fosters the concept of a pluralistic society.			

Filmstrip Detroit--Midwest Center of Industry

Filmstrip Evaluation Sheet

	Yes	No	Not Applicable
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		3	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		3	
3. Provides fair and well-balanced pictures of black children.		3	
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.		3	
6. Presents black female adults in positions of leadership.		3	
7. Presents black children in positions of leadership.		3	
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.		3	
9. Indicates nonsegregated social relationships by including integrated groups and settings.		3	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.		3	
12. Emphasizes the uniqueness and worth of black Americans.		3	
<u>Overall Evaluation of Filmstrip</u>			
Fosters the concept of a pluralistic society.		3	

Filmstrip Housing In Big City (Big City-U.S.A.)

Filmstrip Evaluation Sheet

	Yes	No	Not Applicable
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		3	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		3	
3. Provides fair and well-balanced pictures of black children.	1	2	
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.		3	
6. Presents black female adults in positions of leadership.		2	1
7. Presents black children in positions of leadership.		3	
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.		3	
9. Indicates nonsegregated social relationships by including integrated groups and settings.		3	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.		3	
12. Emphasizes the uniqueness and worth of black Americans.		3	
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<u>Overall Evaluation of Filmstrip</u>			
Fosters the concept of a pluralistic society.		3	

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Filmstrip Life in Old LouisianaFilmstrip Evaluation Sheet

	<u>Yes</u>	<u>No</u>	<u>Not Applicable</u>
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		3	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		3	
3. Provides fair and well-balanced pictures of black children.			3
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.		3	
6. Presents black female adults in positions of leadership.		3	
7. Presents black children in positions of leadership.			3
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.		3	
9. Indicates nonsegregated social relationships by including integrated groups and settings.		3	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.		3	
12. Emphasizes the uniqueness and worth of black Americans.		3	
<u>Overall Evaluation of Filmstrip</u>			
Fosters the concept of a pluralistic society.		3	

Filmstrip Lincoln's Birthday

Filmstrip Evaluation Sheet

	<u>Yes</u>	<u>No</u>	<u>Not Applicable</u>
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		3	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		3	
3. Provides fair and well-balanced pictures of black children.		3	
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.		3	
6. Presents black female adults in positions of leadership.		3	
7. Presents black children in positions of leadership.		3	
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.		3	
9. Indicates nonsegregated social relationships by including integrated groups and settings.		3	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.		3	
12. Emphasizes the uniqueness and worth of black Americans.		3	
<u>Overall Evaluation of Filmstrip</u>		3	
Fosters the concept of a pluralistic society.			

Filmstrip Living in a Big CityFilmstrip Evaluation Sheet

	<u>Yes</u>	<u>No</u>	<u>Not Applicable</u>
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		3	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		3	
3. Provides fair and well-balanced pictures of black children.		3	
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.		3	
6. Presents black female adults in positions of leadership.		3	
7. Presents black children in positions of leadership.		3	
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.		3	
9. Indicates nonsegregated social relationships by including integrated groups and settings.		3	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.		3	
12. Emphasizes the uniqueness and worth of black Americans.		3	
<u>Overall Evaluation of Filmstrip</u>			
Fosters the concept of a pluralistic society.		3	

Filmstrip Living in a Town

Filmstrip Evaluation Sheet

	<u>Yes</u>	<u>No</u>	<u>Not Applicable</u>
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		3	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		3	
3. Provides fair and well-balanced pictures of black children.		3	
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.		3	
6. Presents black female adults in positions of leadership.		3	
7. Presents black children in positions of leadership.		3	
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.		3	
9. Indicates nonsegregated social relationships by including integrated groups and settings.		3	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.		3	
12. Emphasizes the uniqueness and worth of black Americans.		3	
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<u>Overall Evaluation of Filmstrip</u>			
Fosters the concept of a pluralistic society.		3	

Filmstrip A Nation Divided

Filmstrip Evaluation Sheet

	<u>Yes</u>	<u>No</u>	<u>Not Applicable</u>
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		3	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		3	
3. Provides fair and well-balanced pictures of black children.		3	
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.		3	
6. Presents black female adults in positions of leadership.		3	
7. Presents black children in positions of leadership.		3	
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.		3	
9. Indicates nonsegregated social relationships by including integrated groups and settings.		3	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.		3	
12. Emphasizes the uniqueness and worth of black Americans.		3	
<u>Overall Evaluation of Filmstrip</u>		3	
Fosters the concept of a pluralistic society.			

The Nature of Democracy--By and For the People

Filmstrip _____

Filmstrip Evaluation Sheet

	<u>Yes</u>	<u>No</u>	<u>Not Applicable</u>
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		3	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		3	
3. Provides fair and well-balanced pictures of black children.		1	2
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.		3	
6. Presents black female adults in positions of leadership.		2	1
7. Presents black children in positions of leadership.		2	1
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.		3	
9. Indicates nonsegregated social relationships by including integrated groups and settings.		3	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.		3	
12. Emphasizes the uniqueness and worth of black Americans.		3	
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<u>Overall Evaluation of Filmstrip</u>			
Fosters the concept of a pluralistic society.		3	

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Filmstrip The Need for Conservation

Filmstrip Evaluation Sheet

	<u>Yes</u>	<u>No</u>	<u>Not Applicable</u>
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		3	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		3	
3. Provides fair and well-balanced pictures of black children.		3	
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.		3	
6. Presents black female adults in positions of leadership.		3	
7. Presents black children in positions of leadership.		3	
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.		3	
9. Indicates nonsegregated social relationships by including integrated groups and settings.		3	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.		3	
12. Emphasizes the uniqueness and worth of black Americans.		3	
<u>Overall Evaluation of Filmstrip</u>		3	
Fosters the concept of a pluralistic society.			

Filmstrip Neighborhoods in the Suburbs

Filmstrip Evaluation Sheet

	<u>Yes</u>	<u>No</u>	<u>Not Applicable</u>
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		2	1
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.	1	2	
3. Provides fair and well-balanced pictures of black children.	3		
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.		2	1
6. Presents black female adults in positions of leadership.		2	1
7. Presents black children in positions of leadership.		3	
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.	3		
9. Indicates nonsegregated social relationships by including integrated groups and settings.	3		
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.	1	2	
12. Emphasizes the uniqueness and worth of black Americans.		3	
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<u>Overall Evaluation of Filmstrip</u>			
Fosters the concept of a pluralistic society.	2	1	

Filmstrip Planning a Home

Filmstrip Evaluation Sheet

	<u>Yes</u>	<u>No</u>	<u>Not Applicable</u>
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		3	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		3	
3. Provides fair and well-balanced pictures of black children.		3	
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.		3	
6. Presents black female adults in positions of leadership.		3	
7. Presents black children in positions of leadership.		3	
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.		3	
9. Indicates nonsegregated social relationships by including integrated groups and settings.		3	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.		3	
12. Emphasizes the uniqueness and worth of black Americans.		3	
<u>Overall Evaluation of Filmstrip</u>		3	
Fosters the concept of a pluralistic society.			

Post Office

Filmstrip_____

Filmstrip Evaluation Sheet

	<u>Yes</u>	<u>No</u>	<u>Not Applicable</u>
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		3	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		3	
3. Provides fair and well-balanced pictures of black children.		3	
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.		3	
6. Presents black female adults in positions of leadership.		3	
7. Presents black children in positions of leadership.		3	
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.		3	
9. Indicates nonsegregated social relationships by including integrated groups and settings.		3	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.		3	
12. Emphasizes the uniqueness and worth of black Americans.		3	
<u>Overall Evaluation of Filmstrip</u>			
Fosters the concept of a pluralistic society.		3	

Filmstrip Railroads and the Clothes We Wear

Filmstrip Evaluation Sheet

	<u>Yes</u>	<u>No</u>	<u>Not Applicable</u>
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		3	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		3	
3. Provides fair and well-balanced pictures of black children.		3	
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.		3	
6. Presents black female adults in positions of leadership.		3	
7. Presents black children in positions of leadership.		3	
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.		3	
9. Indicates nonsegregated social relationships by including integrated groups and settings.		3	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.		3	
12. Emphasizes the uniqueness and worth of black Americans.		3	
<u>Overall Evaluation of Filmstrip</u>			
Fosters the concept of a pluralistic society.		3	

Filmstrip Southeast Frontier--Growth of the U.S.

Filmstrip Evaluation Sheet

	<u>Yes</u>	<u>No</u>	<u>Not Applicable</u>
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		3	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		3	
3. Provides fair and well-balanced pictures of black children.		3	
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.		3	
6. Presents black female adults in positions of leadership.		3	
7. Presents black children in positions of leadership.		3	
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.		3	
9. Indicates nonsegregated social relationships by including integrated groups and settings.		3	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.		3	
12. Emphasizes the uniqueness and worth of black Americans.		3	
<u>Overall Evaluation of Filmstrip</u>			
Fosters the concept of a pluralistic society.		3	

Filmstrip The Texas Annexation

Filmstrip Evaluation Sheet

	<u>Yes</u>	<u>No</u>	<u>Not Applicable</u>
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		3	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		3	
3. Provides fair and well-balanced pictures of black children.		3	
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.		3	
6. Presents black female adults in positions of leadership.		3	
7. Presents black children in positions of leadership.		3	
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.		3	
9. Indicates nonsegregated social relationships by including integrated groups and settings.		3	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.	1	2	
11. Illustrates positive images of black and white Americans.		3	
12. Emphasizes the uniqueness and worth of black Americans.		3	
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<u>Overall Evaluation of Filmstrip</u>			
Fosters the concept of a pluralistic society.		3	

Filmstrip Working in Our Community

Filmstrip Evaluation Sheet

	<u>Yes</u>	<u>No</u>	<u>Not Applicable</u>
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		3	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		3	
3. Provides fair and well-balanced pictures of black children.	1	2	
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.		3	
6. Presents black female adults in positions of leadership.		3	
7. Presents black children in positions of leadership.		3	
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.		3	
9. Indicates nonsegregated social relationships by including integrated groups and settings.		3	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.		3	
12. Emphasizes the uniqueness and worth of black Americans.		3	
<u>Overall Evaluation of Filmstrip</u>			
Fosters the concept of a pluralistic society.		3	

Filmstrip Working on the Railroad

Filmstrip Evaluation Sheet

	<u>Yes</u>	<u>No</u>	<u>Not Applicable</u>
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.		3	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities or importance.		3	
3. Provides fair and well-balanced pictures of black children.		2	1
4. Provides fair and well-balanced pictures of black adults.		3	
5. Presents black male adults in positions of leadership.		3	
6. Presents black female adults in positions of leadership.		2	1
7. Presents black children in positions of leadership.		2	1
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.		3	
9. Indicates nonsegregated social relationships by including integrated groups and settings.		3	
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		3	
11. Illustrates positive images of black and white Americans.		3	
12. Emphasizes the uniqueness and worth of black Americans.		3	
<u>Overall Evaluation of Filmstrip</u>		3	
Fosters the concept of a pluralistic society.			

APPENDIX E

Master Data Sheet

Percentage Contrast Responses to Filmstrip

Evaluation Sheet

Name

1. About Four

2. Consumption

3. Country of
the Civil
time and
struction
1851-18

4. Federal

5. Integral

6. Integral

7. Labor-

8. Money

9. Nature

10. People

11. People

12. Post

13. Pre-

14. Pre-

15. Road

16. S. S.

17. Sec-

18. Sup-

19. W. S.

20. W. S.

FILMSTRIP RATING

CENTRAL OFFICE

Name	Rating	Source	Year Produced	Year Since Production	Frames With Blanks	Total No. of Frames	Where in Filmstrip	% of Frames w. Blanks	Occup Status	How Portrtd.	Inter-action	Sex	Position of Role
1. About People	A*	Anti-defamation League B'nai-B'rith	1948	23	18	64	B, M, E*	28	W, M	W	Pa, N	M, F, B, G	C
2. Citizenship	U	Curriculum Films	1951	20	10	30	B, M, E	33	M	W	N	M, B	C, P
3. Country during the Civil War--time and Recon-struction, 1861-1877	U	Soc. Vis. Ed.	1948	23	3	71	B, M	4	M	B, W	N	M, F, P, G	P
4. Federal Courts	U	Ency. Brit.	1952	19	1	55	E	1	W or M	W	N	F	P
5. Integration Issue, The	A	New York Times	1959	12	28	57	B, M, E	49	W, M	B, W	N	M, F, P, G	C
6. Integration's 10-Year March	A	New York Times	1964	7	28	56	B, M, E	50	W, F	A, B, W	Pa, N, Ph	M, F, P, G	C
7. Labor--Man, Jobs and Automation	U	New York Times	1965	6	7	52	B, M, E	13	M	A, W	N	M, F	P
8. Money at Work in the Steel Industry	U	Filmfax	1964	7	1	46	B	2	M	W	N	M	P
9. Nature of Democracy--Educa.	U	Curriculum Films	1947	24	11	36	B, M, E	30	M	W	N	M, F	P, C
10. People's Choice	U	New York Times	1964	7	4	77	B, M	5	M	A, B	N, Pa	M, F	P
11. Peoples of Michigan	A	Mich. Film-strip Series	1961	10	3	32	B, M	9	W	A, B	Pa, N	M, F	C
12. Post War Years	U	McGraw-Hill	1967	4	3	45	E	6	W, M	A, B, W	N	M, F, G	C, P
13. Preparing News for Print--Newspapers in American Series	U	Soc. Vis. Ed.	1969	2	2	45	B, E	4	M	A		M	P
14. Presidential Conventions and Candidates	U	New York Times	1956	15	1	55	B	1		B	N	B, G	C
15. Roaring 20's	U	McGraw-Hill	1962	9	2	45	P, E	4	W	A		M	C
16. South Declares Its Independence	U	Ency. Brit.	1962	9	4	52	B, M	7	F	B	Pa, N	M, F, B, G	P
17. Spotlight on the Economy	U	New York Times	1965	6	2	51	B, E	3	M	A, B	N	M, B, G	P
18. Supreme Court	U	New York Times	1957	14	8	55	B, M, E	14	W	B, W	Pa	M, P, G	P, C
19. Weeklies and other Publications	U	Soc. Vis. Ed.	1969	2	1	57	E	1	M	W	Pa	M	P
20. Writing for Newspapers	A	Soc. Vis. Ed.	1969	2	3	51	B, E	5	W	W	N	M	C

*See Code Sheet

FILMSTRIP RATING

SCHOOLS

Name	Rating	Source	Year Produced	Year Since Production	Frames With Placks	Total No. of Frames	Where in Filmstrip	% of Frames w. Blacks	Occup. Status	How Portrayd.	Inter-action	Sex	Position of Role
1. Causes of the Civil War	U	Ency. Brit.	1958	13	7	51	B, M	13	F	A, B, W	Pa, N	M, F	P
2. Changed World of Farmer Brown, The	U	Tynea Corp. Mich. Dept. of Agric.	1969	2	6	63	B, M, E	9	M	B, W	Pa, N	F, P, G	P, C
3. Darkest Hour Then Peace	U	Soc. Vis. Ed.	1964	7	1	56	E	1	M	B	Pa	M	P
4. Detroit--Mid-west Center of Industry	U	Eye Gate	1951	20	1	26	B	3	M	W	Pa	M	P
5. Housing in a Big City	U	Eye Gate	1951	13	4	32	B, M, E	12	M	W	N	M, B, G	P
6. Life in Old Louisiana	U	Ency. Brit.	1949	22	14	79	B, M, E	17	M, F	A, B, W	N	M, F	P
7. Lincoln's Birthlay	U	Young American Films	1949	22	2	28	M	7	F	B	N	M, F	P
8. Living in a Big City	U	Jam Handy	1965	6	3	30	B, M, E	8	M	A, W	Pa, N	M, F, B, G	C, P
9. Living in Our Town	U	Jam Handy	1966	5	1	33	M	3	M	W	N	M	P
10. Nation Divided	U	Soc. Vis. Ed.	1964	7	4	53	B, M	7	M	W	Pa	M, F	P
11. Nature of Democracy, The. By and For the People	U	Curriculum Films	1947	24	11	36	B, M, E	30	M	W	N	M, B	C, P
12. Need for Conservation	U	Eye Gate	1958	13	1	35	M	2	M	A		M	P
13. Neighborhoods in the Suburbs	A	Coronet	1967	4	4	43	B, M, E	8		W	N	B	P, C
14. Planning A Home	U	Soc. Vis. Ed.	1959	12	1	25	E	4	M	W	N	M	P
15. Post Office	U	Ency. Brit.	1955	16	1	46	B	2	W	W	Pa	F	P
16. Railroads and the Clothes We Wear	U	American Assoc. of Railroads	1951	20	1	25	B	4	M	B	N	M/B or G	P
17. Southeast Frontier--Growth of the U. S. A.	U	Jam Handy	1957	14	1	45	M	2	F	W	N	M, F	P
18. Texas Annexation	U	Jam Handy	1957	14	1	38	M	2	F	W	Pa	F	P
19. Working in Our Community	U	Jam Handy	1966	5	3	32	B, E	7	M	B, W	Pa, N	M, B, G	P
20. Working on the Railroad	U	American Assoc. of Railroads	1956	15	3	28	B, M, E	10	M	W	N	M	P

FILMSTRIP RATING CODES

Rating

- A - accepted
- U - unaccepted

Where in filmstrip

- B - beginning
- M - middle
- E - end

Occupational status

- W - white collar
- M - manual
- F - farm

How portrayed

- A - alone
- B - with black(s)
- W - with white(s)

Interaction

- Pa - parallel
- N - non-physical
- Ph - physical

Sex

- M - male
- F - female (all ages to adulthood further classified
- B - boy as Y--youngsters)
- G - girl

Position of role

- C - central
- P - peripheral

Percentage Contrast Responses to Questions Asked to Rate Filmstrips Fostering Pluralism

	Filmstrips Rated As Fostering Pluralism			Filmstrips Rated As Not Fostering Pluralism		
	Yes	No	NA*	Yes	No	NA*
1. Gives evidence on part of producers of the filmstrip of a sensitivity to stereotypes and the use of offensive material.	10	5			85	
2. Suggests overtly or by implication that no racial segment of our population has a monopoly on worth, capabilities, or importance.	12.5	2.5		2.5	82.5	
3. Provides fair and well-balanced pictures of black children.	7.5	2.5	5	5	57.5	22.5
4. Provides fair and well-balanced pictures of black adults.	10	5		2.5	82.5	
5. Presents black male adults in positions of leadership.	10	2.5	2.5		82.5	2.5
6. Presents black female adults in positions of leadership.		10	5		82.5	2.5
7. Presents black children in positions of leadership.		7.5	7.5		65	20
8. Demonstrates equal status in integrated groups and settings in situations where no leadership role is evident.	12.5	2.5	x	2.5	82.5	x
9. Indicates nonsegregated social relationships by including integrated groups and settings.	10	5	x	2.5	82.5	x
10. Hinders the identification of blacks by smudging color over Caucasian facial features.		15	x		85	x
11. Illustrates positive images of black and white Americans.	10	5	x	2.5	82.5	x
12. Emphasizes the uniqueness and worth of black Americans.	5	10	x		85	x
<u>Overall Evaluation of Filmstrip</u>						
Fosters the concept of a pluralistic society.	15				85	

* NA - Not Applicable

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