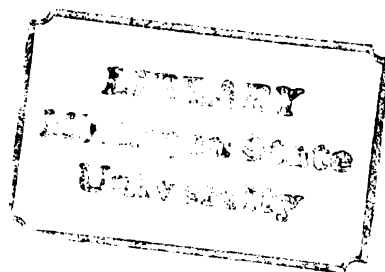


AN EXAMINATION OF THE CURRENT  
APPROACHES TO AND EFFECTS OF  
SCREEN EDUCATION IN SELECTED  
SCHOOLS OF THE TORONTO AREA

Thesis for the Degree of M. A.  
MICHIGAN STATE UNIVERSITY  
LYLE REID CRUICKSHANK  
1969



THESIS





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## ABSTRACT

### AN EXAMINATION OF THE CURRENT APPROACHES TO AND EFFECTS OF SCREEN EDUCATION IN SELECTED SCHOOLS OF THE TORONTO AREA

By

Lyle Reid Cruickshank

The purpose of this study is to show that an emphasis on the study of audio visual communication is developing in selected schools of the Toronto area of Ontario, Canada. The emphasis includes the study and production of films and is generally referred to as screen education. The study also attempts to show that screen education is making a significant contribution to the total educational development of those who study it. Lastly the study deals with the catalytic effect of screen education on change in educational philosophy within the Toronto area.

The study is divided into four chapters. Chapter I provides background and an introduction to the study.



The methods of data collection are reported in Chapter II. Interviews were conducted with three groups who are closely involved with screen education: consultants, teachers, and students. A questionnaire was completed by teachers who are currently teaching some form of screen education.

Chapter III lists the findings of the study. The results of the interviews and the questionnaire are summarized and objectively reported.

The conclusions reached in this study are found in Chapter IV. They are, firstly, that the large number of students, teachers, and consultants who are currently involved with screen education implies that there is an emphasis on the study of visual communication (film and television) in some schools of the Toronto area.

Secondly, the approaches to screen education are varied but usually include study of some or all of the following areas: the history of film; the aesthetics of film; the functional or operational aspect of film; and the social and personal consequences of film and television.

Thirdly, any approach which allows students access to good films is beneficial to their educational development. The greatest understanding of film and television is obtained by those who have the opportunity to make a film.

Lastly, while the change from teacher-oriented learning to student discovery-oriented learning occurs slowly in education, the catalytic effect of screen education is being felt at the government as well as the classroom level of education in Ontario.

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A THESIS

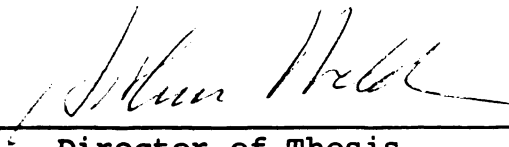
Submitted to  
Michigan State University  
in partial fulfillment of the requirements  
for the degree of

MASTER OF ARTS

Department of Television and Radio

1969

Accepted by the faculty of the Department of  
Television and Radio, College of Communication Arts,  
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the requirements for the Master of Arts degree.

A handwritten signature in cursive script, appearing to read "John H. Bell", is written over a horizontal line.

Director of Thesis

## ACKNOWLEDGEMENTS

The author is indebted to many people for advice and guidance in the conduct of this study. He gratefully acknowledges the interest, cooperation, and assistance of the students and educators who were interviewed or completed the questionnaire.

Sincere thanks must go to the National Film Board of Canada where the writer first became aware of screen education and whose Toronto representative, Mr. Dan Driscoll, was instrumental in the data gathering stage of the study.

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## CHAPTER I

### INTRODUCTION

The invention of the movable-type printing press, in the 15th century, gave man the ability to record and endlessly duplicate his communication.<sup>1</sup> The availability of books created the term "illiterate man," for until the printing press there was no mass need to be literate. The likelihood that the average man would ever see a hand-copied manuscript was very remote. The printing press and the medium of communication which it created laid the foundation for mass education through reading. The invention of the printing press thus "created" mass illiteracy and placed the emphasis, in education, on the development of literacy. "As textbooks became the basis of educational content, classroom methodology became formalized."<sup>2</sup>

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<sup>1</sup>Gilbert Seldes, "Communications Revolution," in *Explorations in Communication*, Edmond Carpenter and Marshall McLuhan (eds.) (Boston: The Beacon Press, 1960), p. 196.

<sup>2</sup>F. Dean McClusky, Introduction to Part 2, A History of Instructional Technology, Paul Saettler (New York: McGraw-Hill, 1968), p. 78.

Much time in formal education, as most of today's adult population has experienced it, is spent studying the printed creations of others. Most of the remaining time is spent learning to create one's own printed messages. Those who excel in message creation have their messages "endlessly duplicated" by the printing press and are in turn studied, as the cycle repeats itself.

The invention of the motion picture and subsequently the ability to transmit a moving picture through the air to a television receiver have given rise to another medium of communication, to another language for study. The studying and teaching of this new language are not yet as wide-spread in formal education as is the study of printed language. Yet some do study this visual language and some even learn to create their own messages. Those who excel in this task are in turn attended to by the masses.

That the development of this new language is in fact occurring and is effecting change in educational methods is observable in certain institutions of formal education. For what phenomena does one look to document this change in educational methodology?

One might search for classrooms where children are studying films and television as well as books. If the new language has attained some stature of importance, the investigator might find that educators have begun to show concern, not only for the visual creations of others, but for some development of student competency in creating their own visual messages.

It was this line of reasoning that led the present investigator to explore the field of public school education for evidence of an educational revolution. It soon became apparent that there is activity in this area of communication. The writings of Marshall McLuhan are quoted by both teachers and students. Young film makers' clubs and occasionally, film-making classes, are in evidence. Literature from many sources attests to the fact that teachers are concerned about teaching the visual language, are teaching it and students are enthusiastic about studying it.

The term most often used to describe this involvement with visual media is "screen education." Several areas, notably those geographically close to major visual message creation centers, such as Hollywood and New York,



are already reported to be using sophisticated approaches toward the study of this second language.

The city of Toronto, Ontario, Canada, is also the home of many visual message creators, including television production headquarters for the Canadian Broadcasting Corporation and numerous film production companies. Toronto is the home of Marshall McLuhan and the daily environment from which he must formulate much of his communications philosophy. The Ontario Department of Education, which has the first and only North American Provincial Assistant Superintendent of Screen Education, is also situated here.

Since 1966 Mr. Mark Slade and Mr. Terry Ryan in cooperation with the National Film Board of Canada and McGill University have held an annual Summer Institute of Film and Media Study. Located in Montreal, and limited to thirty participants per year, these summer institutes have been well attended by teachers from the Toronto area. Several Toronto school boards, North York and Etobicoke in particular, have hired English/Screen Education consultants who have been trained at one or another of the Summer Institutes. These consultants,

occasionally assisted by Messers Slade and Ryan, are attempting to create interest in screen education or screen study among the teachers and administrators of the boards of education in Toronto.

In mid-1968 the Canadian Education Association administered a questionnaire on screen education to approximately one hundred school boards across Canada. The results of this survey show that more school boards are involved with screen education in the Toronto area than in any other Canadian city.

Finally of interest is the publication, in Toronto, of The Report of the Provincial Committee on Aims and Objectives of Education in the Schools of Ontario by the Ontario Department of Education. Its short title is Living and Learning, but it is more often referred to by the names of its co-chairmen as the "Hall-Dennis Report." This report deals with suggestions for the future directions of education in the schools of Ontario and is remarkably favorable toward screen education.

These facts coupled with Toronto's relative proximity to Michigan State University influenced the choice of the locale for this study.

It is the purpose of this study to show that an emphasis on the study of visual communication, as exemplified in film and television is developing within selected schools of the Toronto area. This emphasis includes the study of visual and audio messages produced by others, as well as the creation of visual and audio (audio-visual) messages. The emphasis is generally referred to as screen education.

This study will also attempt to show that screen education is making a significant contribution to the total development of those who study it.

Lastly, the present study will deal with the catalytic effect of screen education on change in educational philosophy within the Toronto area.

## CHAPTER II

### METHODS OF DATA COLLECTION

#### The Interviews

In order to develop an initial understanding of the area of study, interviews were conducted with representatives of the three groups who are most closely involved with screen education. These three groups are screen education consultants, screen education teachers, and, thirdly, students who are studying the screen.

The interviews focused on a series of questions which were tailored to the screen education activities of each group. Roughly seventy percent of the interviews were recorded on a portable tape recorder for later analysis.

Consultant Interview Schedule.--The investigator is indebted to the assistance of Mr. Dan Driscoll, Education Officer, National Film Board of Canada, Toronto Office, who advised him on the selection of interviewees in this category. Mr. Driscoll is eminently qualified

for this task. In his position with the National Film Board, he is in daily contact with many of Ontario's screen educators. He has, as well, a keen personal interest in the movement.

The interviewees selected in the consultant category are "key" individuals in the diffusion of screen education in the Toronto area. Their professional positions within the educational system, coupled with their personal interest in and enthusiasm for screen education, implies that they are well-informed in this field.

The list of consultants who were interviewed is by no means exhaustive. Time and expense limited those interviewed to the following:

Mr. Robert Barton	English Consultant Hamilton Board of Education
Mr. David Booth	English Consultant Hamilton Board of Education
Mrs. Roberta Charlesworth	English Consultant North York Board of Education
Mr. Barry Duncan	English Consultant Etobicoke Board of Education
Dr. John Katz	Assistant Professor of Education Ontario Institute for Studies in Education



Mr. W. G. Mitchell	Assistant Superintendent, Screen Education Ontario Department of Education
Mr. James Nuttall	Information Officer Canadian Education Association
Mr. Robert Sims	English Consultant North York Board of Education
Mr. Mark Slade	Media Study and Research National Film Board of Canada
Mr. Lou Wise	Assistant Director, Teaching Aids Toronto Board of Education Chairman Canadian Association of Screen Education

Questions Asked of Consultants.--The interviews with screen education consultants focused on the following questions:

What approaches are teachers currently using in screen education?

What benefits do you anticipate from these approaches?

What have been the nature of the short term effects that you have observed from these approaches?

What elements are of greatest importance in contributing to teacher satisfaction or dissatisfaction?

What are the qualifications of a good screen education teacher?

Is screen study a popular or unpopular subject with students?

How and why do students become involved in this subject?

With what texts, films, and experiences are the students provided?

How do teachers measure or test the effectiveness of their teaching in this area?

Do you think screen education is a good thing? for Whom? Why?

What changes would you like to see implemented in this field?

Teacher Interview Schedule.--After having gained some insight to the approaches being used by teachers of screen education through the interviews with supervisory and non-teaching personnel (consultants), further interviews were conducted with teachers. This series of interviews were longer and more extensive, although the same basic questions were asked. In all five cases an afternoon was spent in the school in conversation with the teacher and with groups of students.

The following teachers were selected from the Toronto Board of Education in consultation with Mr. Lou Wise, Assistant Superintendent, Teaching Aids Centre, Toronto. These teachers were selected because they were

involved in some aspect of screen education at the time of the study. Again, this list is not exhaustive and was chosen solely on a convenience basis.

Miss Rhona Swarbrick	Grade II teacher Earlscourt Junior Public School
Mrs. Mari Delagran	Grade VIII Speech and Drama Glenview Senior Public School
Mr. Austin Repath	Head, English Department Brockton High School
Mr. James Huston	English teacher Brockton High School
Mr. Dave Appleyard	Teacher in charge of Film-Making Club Northern Secondary School

Questions Asked of Teachers.--The interviews with the teachers were conducted in the same manner as those with the consultants and focused on the following questions:

What approach are you currently using in screen education?

What benefits do you anticipate from this approach?

What effects have you observed from this approach?

What elements contribute to teacher satisfaction or dissatisfaction in the teaching of screen education?

What are the qualifications of a good screen education teacher?

Is screen education popular or unpopular with your students?

How and why do students become involved with screen education?

How closely do you feel that your aims relate to the aims of the students in screen education classes?

With what texts, films, experiences are the students provided?

How do you test the effectiveness of your teaching in this area?

Do you think screen education is a worthwhile activity? Why?

What changes would you like to see implemented in this field?

Students Interview Schedule.--Five groups of students were interviewed. The interview technique differed in two ways in its application to the student interviews. The interviews were usually with small groups of from two to eight students. The time available for each child was shorter than that with members of the other two groups. The focus of the interview was on the children's

experience in making films. The students were selected by the teachers who were interviewed, and were chosen because they had been involved in film making. The students are from the following schools and classes:

Earlscourt Junior Public School	Grade II (Ages 7 and 8) Approximately 30.
Glenview Senior Public School	Grade VIII (Ages 13 to 15) Approximately 25 representing 13 grade VIII's.
Castle Frank High School	Saturday Morning Enrichment Class (Ages 12 to 14) Approximately 20 from various schools in Toronto.
Dewson Street School	First Intergalactic Synergy (Student organized activity; Ages 13 to 17). Approximately 10 students from various schools in Toronto.
Northern Secondary School	Film-making Club (Ages 14 to 17) Six members.

Questions Asked of Students.--The interviews with students focused on the following questions:



Have you made a film this year? What was your role? What was the film about?

Is screen education (film-making) popular? With whom? Why?

How did you get involved with film-making? Why?

What is your favorite activity?

Is film-making worth doing in school? Why?

How is film-making taught? Should it be taught differently? How?

What qualifications does the teacher need to have? Does your teacher have these qualifications?

Has film-making changed you in any way?

### The Questionnaire

One month following completion of the interview schedule, a questionnaire was constructed and placed with thirty classroom teachers of screen education.

Based on the initial analysis of the interviews, the questionnaire was designed to elicit information from teachers who are currently involved with screen education at the classroom level.

There is, at present, no available roster of teachers or schools active in the teaching of screen

education. The subject is not a recognized discipline in the majority of schools and is very often taught as part of another course. Since the time and budget limitations of this study did not permit the survey of the total region, the questionnaire was selectively placed through three "key" individuals.

These individuals were chosen because of their professional acquaintance with most of the teachers who are involved with screen education in their regions. The people who were selected and agreed to assist in distributing the questionnaire are:

Mr. Robert Sims	English Consultant North York Board of Education
Mr. Barry Duncan	English Consultant Etobicoke Board of Education
Mr. Lou Wise	Assistant Superintendent, Teaching Aids Toronto Board of Education

Ten questionnaires were distributed in each area.

The questionnaire deals first with demographic data. Respondents were requested to list their name, school, school board, grade levels taught (contained) in the school, and the total enrollment of the school.

The respondents' name was requested as a motivation to complete the questionnaire as accurately as possible. It was felt that inclusion of the name and address would result in a more carefully completed questionnaire than would an anonymous questionnaire. The name is also needed because Question #14 promises any respondent, who so requests, a summary of the results of the survey.

The question schedule was designed to be placed only with teachers who are currently involved with screen education. Question #1, "Do you presently teach some form of screen education? Yes\_\_\_ No\_\_\_," acts as a further control for this requirement. Only those questionnaires with a "Yes" reply to this question are considered in the study.

Question #2 attempts to ascertain how screen education fits into the curriculum at the respondent's school by asking:

Is screen education a separate subject at your school? Yes\_\_\_ No\_\_\_

If No, is it included in English?\_\_\_\_\_  
Other (Specify)?\_\_\_\_\_  
Extracurricular?\_\_\_\_\_

Question #3 deals with the teacher's formal training in screen education:

Do you have special training in screen education? Yes\_\_\_ No\_\_\_

If Yes, was it part of in-service education?\_\_\_  
Other (Specify)?\_\_\_

Questions #4, #5, #6, and #7 are self-explanatory:

How many students in your school have been involved in screen education during the current year? \_\_\_\_\_

Does your school have access to any film-making equipment? Yes\_\_\_ No \_\_\_

How many students have participated in film-making this year? \_\_\_\_\_

What is the average production cost for a student film at your school? \_\_\_\_\_

Question #8, "If prints of your students' films are available for viewing by other institutions, please list request address and details of borrowing procedure," was asked to obtain information which would give some indication about the emphasis that schools are placing on the films as products worthy of distribution to others.

Questions #9 and #10 are open-ended questions which allow the respondent to elaborate on possible negative or positive effects of film viewing and discussion, and film making:

Do you feel that film viewing and discussion have an effect on performance in other areas of academic endeavour? Yes\_\_\_ No \_\_\_

If Yes, please elaborate:

Positive effect--

Negative effect--

Do you feel that film making has an effect on student performance in other areas of academic endeavour? Yes\_\_\_ No\_\_\_

If Yes, please elaborate:

Positive effect--

Negative effect--

The reasons for asking question #11 were two-fold.

In analyzing the responses it is helpful to know what has influenced the teacher's approach and it also serves as a validation of the status of the consultants.

What books, articles, or individuals have influenced your approach to screen education?

Question #12 is an open-ended question designed to elicit the teacher's overall evaluation of screen education. "What, from your observations, do you regard as the overall significance of screen education?"

Question #13 gives the teacher space to outline his course in screen education, or, if he prefers, to attach any pre-mimeographed or photocopied material which provides information on the grade level of the course,

its objectives and guiding philosophy; the films, texts, or books used and the evaluation procedure.

A summary of the results of the survey is promised to all who check item #14 and include their mailing address.

Item #15 is an open-ended opportunity for the respondent to make any additional comments that he wishes to add to the completed questionnaire.

A sample of the actual questionnaire used in the study forms Appendix A to this report.

### CHAPTER III

#### RESULTS OF THE STUDY

The results of this study are presented under the two major headings of (a) Interviews and (b) The Questionnaire.

##### Interviews

The Consultant Interviews.--Nine people of the Toronto area were interviewed in their capacity as screen education consultants. A tenth person was included in this category because he had recently completed a survey of screen education in Canadian schools. Mr. James Nuttall stressed that, in the field of screen education, he is a reporter and compiler of information only. Of the remaining nine, it can be noted that only one, Mr. W. G. Mitchell, has the words "screen education" in his title. Although the others spend most of their professional time in screen education, they are officially called consultants of English, or some other media.

On the following pages a summary of the interviews with the consultants is reported under the questions which were asked of them. The replies reflect the methods which the consultants have observed teachers using, and the advice which they, as consultants, give to teachers of screen education.

Question: What approaches are teachers currently using in screen education?

Respondents talked at length on this question. They indicate that there are many approaches in use and that they can be categorized in many ways. Opinion is divided between the "doing" (film making) approach, and the "viewing" (film study) approach. The majority of teachers combine the two, when financially possible.

The "doing" approach looks at the study of media from the film making viewpoint. Proponents of this approach may view several films as motivation with the students and then advise them that film making equipment is available for their use. The film making aspect quickly moves the activity beyond the confines of rigid scheduling. As students go out on location and spend night hours editing rushes or cutting sound tracks, all evidence of the



traditional school subject structure disappears. The school becomes a resource center in the truest sense, for it is here that equipment and raw film stock is available. The teacher is forced, by this approach, to become a resource person, as well.

The "viewing" approach concentrates on film viewing and discussion or related exercises. There are many activities and avenues of discussion. Film may be studied as an art form, as literature, or the course may deal with the historical development of film. Students may study film from a genre approach. In each case the basic question is "why." Why did a particular genre develop when it did? What similarities does film have with literature? What differences?

In both the film making and film viewing approaches, there are important secondary objectives or "side effects." These are referred to as secondary objectives because they involve students in activities other than "making a film" or "studying a film." Some of the most often mentioned secondary objectives are:

- to have children become more relaxed in classroom discussions.

- to have students interact with each other.

to provide an opportunity for students to work in groups, share experiences, and find their own answers rather than constantly relying on the teacher.

to help students learn to think beyond the limitations which they impose on themselves.

to provide an opportunity for creative thinking.

The Canadian Educational Association's report on screen education in Canadian schools offers as an objective that:

. . . the main aim of screen education is to teach critical awareness and discrimination--to teach young people to observe the differences between good and bad films and television . . . and, going further, to teach them to prefer and respond to the good.<sup>3</sup>

In most cases film study and film making is integrated with the study of English. In primary grades this may be called Language Arts or Communication. Here film making is considered in its widest context as a form of communication along with the written and spoken word, television, newspapers, and the other mass media.

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<sup>3</sup>Screen Education in Canadian Schools, ed. James Nuttall, Information Officer (Information Division, Canadian Educational Association, 1969), p. 5.

The main concern with film production is not the end product but the process necessary to create that end product. The fact that children are surrounded by moving visual communication media from birth is regarded as ample justification for studying it as part of the educational process.

By the time a typical American student graduates from high school today, he has watched more than 15,000 hours of television and has seen more than 500 films . . . . During the same period of time, this average student has attended school . . . a total of 10,800 hours of school time. Only sleeping time surpasses television as the top time consumer.<sup>4</sup>

One consultant felt very strongly that film making was not the place to start studying the screen. He suggested that only the brightest students and those who already have an understanding of the film medium benefit from a film making experience. Those who are weaker in their understanding (the majority) do not become involved with the film production and thus do not benefit from it.<sup>5</sup>

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<sup>4</sup>Rev. John M. Culkin, "Film Study in the High School," Catholic High School Quarterly, Vol. XXIII, No. 3 (October, 1965), p. 1.

<sup>5</sup>Mr. David Booth, private interview, Toronto, Ontario, Canada, March, 1969.

Question: What benefits do you anticipate from these approaches?

The anticipated benefits of the various approaches to screen education have much in common, according to the consultants. All respondents anticipated an increased understanding of self and environment. Film says something in a meaningful way about human nature and students learn to understand what is being said and how it is being said. It is hoped that students will develop a group sensitivity, an ability to look at a film and relate it to their own world. "What does my world say about this idea? What does that colored kid say about this idea? Is it a lie?"<sup>6</sup>

Question: What has been the nature of the short term effects that you have observed?

What has been the nature of the short term effects of screen education? The responses to this question dealt with two kinds of effects: those which had caused change in teachers and those which applied to students. Unless otherwise stated, the term screen education includes both its film making and film viewing aspects.

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<sup>6</sup>Ibid.

Teachers have said that the film making experience, in particular, has changed their entire approach to teaching. Most teachers embark on a film making experiment knowing very little more about the subject than their students. They are thus forced to learn with the students but they do bring to the situation the advantage of their maturity and organizational abilities. In the final analysis, this seems to be a very satisfying approach to the teaching of other subjects, as well. The "information explosion" has brought home to many teachers the fact that no one can know all there is to know about a given subject. That which is more pertinent to teaching is to help the child develop his organizational and questioning skills, so that he knows how to find answers. Since film making is an area which is new to teachers, they have not (yet) developed a methodology for teaching it. One effect of the film making experience on teachers is a realization that children learn more and are more highly motivated to do their own research when the teacher abandons his "fount of all knowledge" position. This realization leads to teachers using a fresh approach in the teaching of other subjects. Rather than lecturing, or giving

information, their new approach is to provide the resources and environment in which the student can discover and learn.

The effects of screen education on children, which were mentioned in the interviews, dealt, in large part, with the changed attitude toward school and education that students have developed.

Children like films; they like to make films. For many students it is a completely new experience to find something at school in which they are interested. The enthusiasm generated in a film discussion or production session carries over to other subjects. An example of carry over to another subject is found with English Composition. Students now realize that composition is a form of self expression, as is film, and begin to attempt imaginative writing. They now understand what it means to edit a piece of writing and what it means to focus and select detail.

Individualists soon realize that they cannot produce a film by themselves; it is a group creation. One consultant refers to this as "corporate activity."<sup>7</sup> All

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<sup>7</sup> Mrs. Roberta Charlesworth, private interview, North York Board of Education, Downsview, Ontario, March, 1969.

must learn to work together for the good of the group. Another example of corporate activity is the discussion that spontaneously takes place among the students engaged in a film production. This is a much better training in self expression than can be given in an artificial situation, such as a speech class.

Youngsters develop a basic honesty toward learning. They are motivated to complete their film, or to explore further an idea raised in a film. The research they do is not for the teacher nor to get high grades but because they honestly want to learn about the subject of the film.

For many students film making provides an outlet that is otherwise lacking in the school curriculum for their creative energy. Some students regard their film production course as a highlight in their school careers. Through it they develop a confidence in their ability to creatively express themselves. The timid child appreciates especially the opportunity to be included in a non-competitive team. As a result he often emerges less intimidated by society.

Question: What elements are of greatest importance in contributing to teacher satisfaction or dissatisfaction?

Satisfaction: Some teachers welcome the opportunity to have a less authoritarian role in the classroom. The fact that students are suddenly enthusiastic about something which is being taught in school instills in the teacher a renewed enthusiasm for his work.

Dissatisfaction: Conversely, many teachers who have had poor results with screen education are intimidated by the change in roles. They feel that they have lost "control" of the situation and are resentful. They do not wish to be placed in a position where they must work with and learn from the students. The nature of film making makes heavy demands on the teacher's after school and weekend free time. Some teachers will not accept this added responsibility.

Film study is considered by many teachers to be a "frill" to education. They do not regard it as a subject worthy of school time. It is not a "scholarly" subject and they refuse to become involved with it.

Another possible source of dissatisfaction with the subject is the students' ability to quickly surpass



the teacher in knowledge and accomplishment. The teacher may feel intimidated by the students whose deep involvement in film results in their becoming the classroom authorities thus displacing the teacher.

Question: What are the qualifications of a good screen education teacher?

The responses to this question were short. There is very little opportunity for training in the field of screen education. The best known institutions seem to be Fordham University's Department of Communication and the National Film Board's Summer Institute of Film and Media Study. Several Toronto area school boards now provide in-service training sessions and workshops. It is interesting to note that the University of Toronto's Ontario Institute for Studies in Education offers a doctoral degree in Education within the department of Curriculum, Instructional Technology emphasis, which trains educators in film. The course is headed by Dr. John Katz and, in March 1969, had "two doctoral candidates in screen education."<sup>8</sup>

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<sup>8</sup>Dr. John S. Katz, private interview, Ontario Institute for Studies in Education, Toronto, Ontario, March, 1969.

Most consultants agreed a prime requirement for a screen education teacher was a willingness to become involved in a new and different way with children. He should also have a basic knowledge of and genuine interest in film and television.

Dr. Katz pointed out that a teacher in the field of screen education must see a great many films. Other consultants felt that while a strong background in film criticism and production is very desirable, an enthusiasm for the subject is even more important.

Question: Is screen education a popular or unpopular subject with students?

All consultants feel that it is popular with students and this is the underlying reason for their enthusiasm for its potential.

Screen education should never become a compulsory subject. It is presently popular because those who are involved are in screen education by their own choice. Screen education would probably be very unpopular with many children if it was forced upon them as a compulsory subject.

One consultant stated that some children are slow to become involved in the discussions or productions because they lack self-confidence or they may mistrust the teacher's intentions. When these children realize that they need not fear failure in the usual sense of low grades, they usually join in the activity.

Question: How and why do students become involved in screen education?

Television is regarded as the basic reason for interest in screen education. The many hours of viewing by children awaken a curiosity about how films and television programs are made. At the same time teachers are concerned about certain misconceptions that children have about the mass media. All consultants agree that the teacher is the prime motivating force for courses in screen education. It is the teacher who presents the opportunity, who "allows" the children to see and to make films.

In every case where students are involved with screen education as a sanctioned school activity, a teacher must be in charge.

Question: With what texts, films, experiences  
are the students provided?

There are very few books which are considered suitable as students' texts. The one most often referred to is Exploring the Film by William Kuhns and Robert Stanley. This book comes with a teacher's guide and contains basic information on film criticism and production. Exploring the Film is lavishly illustrated with stills from many feature and short films. It also contains a useful bibliography.

There is a vast number of resource books on the many aspects of film. These are being added to some school libraries. As the students become interested in a particular aspect such as editing, lighting, camera operation, sound, or criticism, they seek the appropriate books. Most teachers have prepared bibliographies for older students which include such authors as James Agee, André Bazin, George Bluestone, Charles Chaplin, Charles Clarke, Sergei Eisenstein, Raymond Fielding, Robert Gessner, Pauline Kael, Kenneth MacGowan, Joseph V. Mascelli, Hortense Powdermaker, Karel Reisz, Raymond Spottiswoode, H. Mario Raimondo Souto, Robert Warshow,

and others. Technical books by Eastman Kodak Company are also in evidence.

The films which are used vary widely. Film availability is an important factor. The most accessible films, in Toronto, are those produced by the National Film Board of Canada. These films are available for school use through public libraries or school film libraries. The school libraries can buy them at a reduced educational price. The National Film Board has also been known to lend its films directly to screen education teachers from its community distribution offices. For this reason, the first films that many students see in screen study are those of the National Film Board (N.F.B.). Many N.F.B. films adapt naturally to film study, so the reason for their popularity is not solely based on availability.

Some of the films which were referred to in the interviews are:

Adventures of an \*

The Animal Movie (N.F.B.)

Begone Dull Care (N.F.B.)

Canon (N.F.B.)

Chairy Tail (N.F.B.)

Christopher's Movie Matinée (N.F.B.)

City of Gold (N.F.B.)

Corral (N.F.B.)

The Drag (N.F.B.)

Ladies and Gentlemen . . . Mr. Leonard Cohen (N.F.B.)

The Loon's Necklace

An Occurrence at Owl Creek Bridge

Red Balloon

21-87 (Twenty-One-Eighty-Seven) (N.F.B.)

Two Men and a Wardrobe

Feature film excerpts as well as feature films are also used.

The experiences which center on film are infinite, limited only by the imagination of the students and teachers. The responses to this part of the question fall into two basic areas, these being discussion experiences and film making experiences.

The discussion experiences are those which arise from the students' desire to discuss films which they have seen in the classroom, in theatres, or on television. In the early stages of development, discussion

will center on whether or not the students liked the films and their reasons for this. As they become accustomed to discussing their feelings about films and the characters portrayed in films, the discussion becomes more involved with relating film incidents to real life. The purpose of the film maker and his use of film techniques then become a concern. Eventually deeper, more meaningful experiences are realized, as students begin to match wits and imagination with the film maker.

In a report entitled "Ontario Education and Cultural Literacy,"<sup>9</sup> Mark Slade describes some of the less desirable exercises that are given under the guise of group discussion.

He writes of a class of grade ten girls, who, after viewing a short film describing an unhappy incident in the life of an elderly woman, divide into groups and report back to the class on their discussion. Their report is simply a retelling of the story with an obvious concern to miss not a single detail. This meets with the teacher's approval, the film is forgotten, and a

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<sup>9</sup>Mark Slade, "Ontario Education and Cultural Literacy" (Montreal: National Film Board of Canada, Screen Study Program, n.d.), p. 3. (Mimeographed)

potentially meaningful opportunity for greater understanding of the feelings of another has been lost.

An even more ludicrous example was noted in a class which had just studied the NFB feature, Nobody Waved Goodbye. The students had memorized sequences of the film's dialogue and action. They then reenacted these sequences, struggling to remember their lines. It came as quite a shock to the teacher to realize that the teenage actors in the film itself had improvised their lines and that the children might benefit from doing their own improvisation.

The way films are being integrated with language arts varies from the very dull to the quite ingenious. The dull is easier to write about . . . how quickly film can be codified by education--and destroyed for kids. It is turned into a senseless chore. More imaginative approaches are difficult to describe because they stem from a creative mood rather than any set formulae.<sup>10</sup>

The most valuable aspect of film viewing comes when, in discussion, students and teacher begin to relate the insights experienced while viewing the film to their experiences of life.

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<sup>10</sup> Ibid.



Film making experiences usually begin with an exercise in shooting, editing-splicing, and viewing, and criticising results. Students are given 25 to 50 feet of unexposed film and told to create a visual message. If necessary, at this time they are given basic instruction in the use of the equipment. Most students learn the techniques on their own from the instruction manuals that accompany most of the equipment. The exercise completed, most students will have learned the rudiments of film making.

The next step is to produce and direct a film using class members as crew, and, if needed, as actors. This experience provides an opportunity for student development in such areas as leadership (directing), creative expression (script development and camera work), group activity (crew and actors), organization (producer), and personal discipline (editing). There is also a notable overlapping of benefits from any given aspect of film making to another.

Question: How do teachers measure or test the effectiveness of their teaching in this area?

Many teachers do not accept, in practice, the notion that examinations measure the teacher's

effectiveness. They feel that the purpose of examinations is to test the student's knowledge. If there is nothing to memorize, no important body of knowledge, how can one test? How can one give examinations? Consequently, most consultants indicate that evaluation is highly subjective and qualitative rather than quantitative. It is based on the students' participation and accomplishments.

Few teachers attempt any kind of grading. A technique which is sometimes employed is to have students critique a film which many of the class have seen. Mr. Slade refers to many of the writing assignments which are given to students as "an irresistible tendency in schools to translate all film experiences back into literary terms."<sup>11</sup> He is strongly opposed to this kind of "busy work" unless it has some meaning for the student.

The fact that screen education is not evaluated by the traditional examination approach is regarded by the consultants as one of its merits.

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<sup>11</sup>Ibid., p. 4.

Question: Do you think that screen education is  
a good thing? For whom? Why?

All consultants indicated that they are strongly in favor of screen education, when taught imaginatively. They stress that it should never become a compulsory subject and that it is helpful to students only when they participate on a voluntary basis.

Much of what was said in response to the previous questions shows why screen education is considered to be valuable for students. The reasons include the opportunity to develop a critical and responsible approach toward the viewing of film and television; the opportunity for creative self expression; the opportunity to participate in a meaningful and relevant group activity; and the development of the organizational ability and self-discipline which film making demands.

All of these benefits depend on the enthusiasm which those who want to make "movies" exhibit when given the opportunity to become young amateur film makers.

One consultant emphasized that screen education was a very good thing for education because of what it is doing to the system. The fact that it changes the

structure and allows the teacher to become a resource person and to provide a learning environment is most important.<sup>12</sup>

Question: What changes would you like to see implemented in this field?

Since there is, at this time, no prescribed methodology for the teaching of screen education, respondents were unable to point to specific universal changes that should be made. The strength of the present system, it is felt, is that each teacher has a different approach. This leads to imaginative and inventive teaching.

All of those interviewed in this category expressed a reservation about the developing study of film as a language of communication. They feel that screen education must not be spoiled for students, as English Literature has been for some, by allowing it to become a compulsory subject with a body of knowledge and a teaching methodology which bores many students. The study of film is exciting and relevant to children of

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<sup>12</sup>Mrs. Roberta Charlesworth, op. cit.

the Electronic Age. This aspect is of paramount importance.

Those consultants who are in a position to see screen education developing on a province-wide scope feel that there should be more concern with film as an art form by school departments of art. The aesthetic approach tends to be neglected.

Screen education is developing a "bandwagonish" appeal, according to another consultant. Teachers must avoid the short-sighted approach and know why they want to "turn kids on."<sup>13</sup>

The Teacher Interviews.--Interviews focusing on a similar series of questions were conducted with five teachers who are currently teaching some form of screen education. Their responses are summarized on the following pages.

Question: What approach are you currently using in screen education?

The five teachers from four schools were using four different approaches.

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<sup>14</sup>Dr. John S. Katz, op. cit.

The grade II teacher uses a language experience approach in her class.<sup>14</sup> Film is studied as a medium of communication. The children are asked if they would like to make a movie, grouped in twos (a camera man and a director) and provided with a camera and 50 feet of film. The camera used is a Kodak M-4 with automatic exposure and a simple lens. The teacher instructs the children in the use of the equipment, including tripods, during class time. Time is also spent in class with group meetings on the preparation of simple shooting scripts. The teacher does not contribute ideas to the script but insists that the film be a product of the children's imaginations.

The actual filming is done by the students after school and on weekends when they are allowed to take the equipment home with them. The teacher is not present at the shooting location.

The editing of these seven and eight year old children's films, for the unit described above, was done "in the camera" and no attempt was made to learn editing

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<sup>14</sup>Miss Rhona Swarbrick, private interview, Earls-court Junior Public School, Toronto, Ontario, April, 1969.

and splicing technique. This is due, in large part, to the lack of editing equipment.

The grade VIII students who were interviewed were selected from thirteen classes in which each student had made or assisted in the making of a film. Film production is one unit of a course in Speech and Drama at Glenview Senior Public School. As a required project, students were asked to produce either a play or a film. All students chose to make a film, while some also did a play.

Only one camera, a Canon, with manually controlled exposure and a zoom lens was available. It was scheduled so that each class had it for two weeks. The ideas for the films came from the students, but the teacher always accompanied the camera "so that the school property insurance would be valid."<sup>15</sup> Shooting was done during school hours, when possible. The students organized themselves to do their own editing after school and on weekends.

This group had previously studied the production of other mass media, including television.

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<sup>15</sup> Mrs. Mari Delagran, private interview, Glenview Senior Public School, Toronto, Ontario, March, 1969.

Mrs. Delagran expressed her main interest in film making as an opportunity for the students to express their creativity. She regards film as another way of telling a story or painting a picture. As with literature, students should be aware of style, but it is not the only important aspect. They should also consider the message in the content.

At Brockton High School, film is studied as part of the English program in grade IX. The approach is thematic with some attention placed on the development of specific genres. The unit under examination at the time of the present study dealt with the Western. The feature film "Oxbow Incident" was being examined in its relationship to literature, such as the novel Shane by Jack Schaefer.

The Film Making Club at Northern Secondary School is an example of an extracurricular approach to screen education. Here the students operate the club, which is open to any student in the school who wants to make a film. An interested teacher acts as club advisor and is available for advice when needed.



Question: What benefits do you anticipate from this approach?

The common benefit anticipated by the teachers of screen education who were interviewed is that students will learn to read the screen critically, to enjoy it, but not to accept unthinkingly that which they see. Having developed an understanding of film and television-- knowing that they are forms of communication and that they include the biases of their creators--it is hoped that students can relate these communications to their own world.

Question: What effects have you observed from this approach?

It was noted by the grade II teacher that the children who have made a film now have a better understanding of movies and television. They are aware that someone made the program that they are watching, that someone had to decide at what angle to place the camera, and that "it probably didn't really look that way."<sup>16</sup>

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<sup>16</sup>Miss Rhona Swarbrick, op. cit.

The older children at the grade VIII level learn the subjectivity of film and television as well as the importance of cooperation in corporate activities. Everyone in the class is involved at some point and all contribute to the final creation. "Those who work well with others shine. Those who do not may try harder."<sup>17</sup>

The children also learn a great deal about themselves and about their classmates. They learn who can be depended on to get things done, for example. There is a feeling of achievement when the film is completed.

A very different class spirit develops. Classes who have made a film are more friendly with the teacher and with each other than those who have not.<sup>18</sup>

Another effect mentioned by the teachers of older children is an increased sophistication in the choice of entertainment movies. Having studied the film, students are no longer satisfied with "B movies."

Question: What elements contribute to teacher satisfaction or dissatisfaction?

The teachers' comments in response to this question strongly supported the answers given by the consultants to the same question.

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<sup>17</sup> Mrs. Mari Delagran, op. cit.

<sup>18</sup> Ibid.

Satisfaction is due to the increased student interest in, and enthusiasm for school and educational activities. For example, a physics teacher may be surprised to find that certain students are suddenly very interested in the study of optics, or a biology teacher may be asked to stay after school and explain the process of photosynthesis to a group of students who have decided to make a film about it.

The two main causes of dissatisfaction are fear of the equipment, which is perceived by some as extremely complicated, and the fear of not knowing more than the students in a subject area. The latter fear is that this will lead to lack of respect from the students and a deterioration in "discipline."

Question: What are the qualifications of a good screen education teacher?

Screen education has not developed to a point where formal qualifications, beyond the standard teacher certification, are required for teachers. All teachers indicated an interest in courses for personal improvement in this area. At the moment, they feel that, while film making experience would be helpful, the most important

qualifications are enthusiasm for film and a willingness to try teaching in a less traditional way.

Question: Is screen education popular or unpopular with your students?

All teachers felt that screen education is a very popular subject.<sup>19</sup>

One teacher stated that film making was not immediately popular. Some convincing by the teacher was necessary before the children were assured that they really could make their own film.

Question: How and why do children become involved with screen education?

All the teachers observed that the school must provide the opportunity for screen education to develop. This may be done by offering screen education as an individual subject, as part of another course, such as English, or as an extracurricular activity.

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<sup>19</sup>The investigator is aware that the method of selecting the teacher interviewees makes a negative reply to this question very unlikely. Screen education can be very unpopular with children. Mr. W. G. Mitchell (see list of consultants) mentioned several highly structured, content-oriented courses which proved unpopular and boring for students.

Children choose to be active in screen education because they are predisposed toward film; because they have heard or read of others doing it; or because they catch the enthusiasm of an interested teacher.

Occasionally film making is chosen as the more desirable of two options, such as theatre or film.

Question: How closely do you feel that your aims relate to the aims of the students in screen education?

The prime concern of the children is to make as satisfying and professional a film as they can. Some of the older students are aware of the teacher's secondary aims. They know that the film is not the only reason for this activity and they realize the importance of the group process in their development.

Inasmuch as the teachers are more interested in the process than the completed film, their aims are different from those of the majority of the students.

Question: With what texts, films, experiences are the students provided?

This question elicited no new information beyond that which was given by the consultants (see above, page 33).

Question: How do you test the effectiveness of your teaching in this area?

Most teachers regard the results of their efforts in screen education to be very important qualitatively, but do not attempt to quantify these results. Any evaluative attempt is done subjectively by the teacher. This may involve having the student write a film critique, a script, or a similar written exercise. Students may also be evaluated on their participation in discussions and class work. The most meaningful evaluation is the students' total reaction to screen education. Anything which develops a child's enthusiasm for school and motivates him to learn is considered to be desirable.

Question: Do you think screen education is a worthwhile activity?

All teachers were emphatic that screen education is a valuable contribution to the development of the young generation. They feel that education, to be relevant, must be concerned with an activity that fills so much of the child's out-of-school time.

They also remarked that it is still difficult to obtain support from many fellow teachers, school board

members, and parents who continue to regard screen education as a "frill" subject.

Question: What changes would you like to see implemented in this field?

Teachers feel that students should be more readily trusted with film making equipment; that they should be allowed to check it out when needed, and that they should have some control over the time that they spend outside the classroom working on their film.

Audio-visual departments are very reluctant to allow children access to film making equipment without teacher supervision. This should be changed and those children who have demonstrated their responsibility should have direct access to the equipment.

More financial support is necessary if students are to have the equipment which is essential to adequately explore the possibilities of film communication.

The image of screen education as a hobby or unscholarly subject must be changed so that department heads in History and Science will be more amenable to its inclusion in their programs.

Screen education is a worthwhile activity in the primary school and more attention should be given it at this level.

In general the basic change that the teachers want to see implemented is a wider acceptance of screen education as an activity worthy of study and financial support within the school system. One teacher noted that more interest has been shown by broadcasters, journalists, film makers, and researchers than by educators.<sup>20</sup>

The Student Interviews.--The students, all of whom had been involved in the production of a film, were interviewed in groups of 2 to 8 in number. The interview focused on questions related to their experience in making films. The responses to the individual questions are summarized on the following pages.

Question: Have you made a film this year? What was your role? What was the film about?

All of the children have been involved in some aspect of film making. The roles mentioned were:

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<sup>20</sup> Miss Rhona Swarbrick, op. cit.



director, producer, cameraman, lighting, editor, and sound technician, as well as actor.

The films cover a wide variety of themes including comedy, gangster story, historical, mystery, war stories, and the theme of alienation. There is a marked tendency toward the production of satirical spoofs on Hollywood films of the past. Some of the titles mentioned were "Rheumatism Romp," "Kansas City Kid," "Life's a Big Game," "Wonderful World of Racing," and "Jack and the Tree."

The children were delighted to have an opportunity to talk about their films and regarded the investigator's interest as a compliment.

Question: Is screen education (film making)  
popular? With whom? Why?

All children felt that film making is popular and would be popular with anyone who has the opportunity to do it. All of the grade VIII and Saturday morning classes had chosen film making over another subject.

As to why film making is popular, the children suggested various reasons. They feel that the technical

end is an attraction to some students. The mechanical process of making a film is "fun."

Film making allows children to move away from the confines of their desks, and out of the school. Some are first attracted to it because it appears to be a way of getting "out" of work. They soon find, however, that film making is a lot of work. Lighting, script preparation, arranging shots, and editing are all demanding and time consuming tasks which require concentration and self-discipline. The tasks are so interesting that the children forget that they are working and think of them as play.

The students feel that the sense of accomplishment in the completed film is a strong motivation for their efforts.

Several students expressed a feeling of satisfaction in the act of creating something that was their own, something which did not come from a text or a lecture, but from their own corporate effort.

A grade IX student said that he obtains as much enjoyment from developing the script as from doing the actual filming.<sup>21</sup>

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<sup>21</sup> Northern Secondary School, Toronto, Ontario, interview with members of the Film Making Club, April, 1969.

Question: How did you get involved in film making? Why?

The grade II students became film makers as part of the daily routine of the classroom. As with most classroom activities at this age level, it was introduced by the teacher.

The grade VIII group was introduced to film making in similar fashion by the suggestion of the teacher. Several of these students have previously made films as a hobby, or in Saturday morning classes at Castle Frank High School.

Both groups are involved in film making because a teacher has presented them with the opportunity to do so.

The Saturday morning class members are making films because they chose this class over several other options. The Saturday classes are taught by highly qualified people from the community, who are not necessarily teachers by profession. For example a medical doctor conducts a course in biology, and computer science is taught by a businessman. The film making course is taught by a man with extensive experience in film production.

The students state their subject choices when they apply to attend the classes. The film course is limited to an enrollment of twelve and had many more applicants than could be admitted. This group is making films because its members are interested in film making and because it has the leadership of an interested adult.

The Dewson Street School interviewees are members of a group which was formed during the summer of 1968. The children were brought together on the initiative of the Toronto School Board which sponsored a summer school for them. Known as Project SEED, this summer school was a meeting place for community volunteer leaders and young people who were looking for something to do. Film making was one of the activities which materialized. These students made films because they had the opportunity and "it looked like fun."

The film making club at Northern Secondary School consists of students who are interested in making films and joined the group for that purpose.

Question: What is your favorite activity?

Film making is the favorite activity of most students interviewed. The younger children said that it was

more fun than hockey or cheer leading (two favorite activities before film making started).

Older students indicated that they found it very satisfying and offered no alternative favorite activity. There is unanimous agreement that film making is the most popular classroom activity.

Question: Is film making worth doing in school?  
Why?

The seven to eight year old group said, "Yes, because it's fun."<sup>22</sup> Older students are agreed that it is worth doing. They offer such reasons as its possible relevance for a career and the increased excitement that they now feel for school. Some students who might otherwise "drop out" are encouraged to remain in school.

Several suggested that since society depends so completely on television for its news and entertainment it is important to study and understand the medium and to know about its possible "side-effects."

Extracurricular clubs as alternatives to film production classes were suggested by several students.

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<sup>22</sup>Earlscourt Junior Public School, Toronto, Ontario, interview with members of the grade II class, April, 1969.

They feel that students who are not seriously interested in film making too often spoil the experience for those who are more serious. If film making were confined to clubs, the high interest of all members would be more likely.

One student remarked that screen education is alright in school, because, although it may not do much good, it can not do as much harm as other poorly taught subjects.<sup>23</sup>

Question: How is film making taught? Should it be taught differently? How?

The grade II children, by way of answering this question, described what they had done to produce their films. They conversed maturely about their experience, but offered no suggestions for changes in teaching methodology.

The grade VIII students also described their experiences in film production. Some felt that time spent studying theory before starting the production would be valuable.

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<sup>23</sup> Northern Secondary School Film Making Club,  
op. cit.

Opinion is divided on the optimum teacher involvement. The teacher always accompanies the camera in this class and, since she is present at all shooting locations, some students feel that she should be more active in disciplining those students who occasionally disrupt proceedings. Others feel that it is preferable to be left alone to negotiate their agreements without adult intervention.

The members of the film making club made several suggestions on the teaching of screen education. They feel that the study of communication should be compulsory, but that film making should be optional. They feel that there should be academic credit ("marks") for the effort that goes into a film production.

Educationalists (sic) have the weird idea that anything students enjoy is not education. Like even if you bring in an educational movie they want you to answer ten pages of questions on it, so that it will be more educational.<sup>24</sup>

Students question the practice of being forced to write compositions when they would prefer to make a movie. "Film is a lot more work and uses a language like the composition, but different."<sup>25</sup>

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<sup>24</sup> Ibid.

<sup>25</sup> Ibid.

It is also felt that teachers tend to inhibit imaginative young film makers by stressing such things as plot and a traditional beginning, middle, and end structure.

Question: What qualifications does the teacher need to have? Does your teacher have these qualifications?

Students feel that the teacher should know drama, film production, and camera technique but should "step in" only when needed or invited. Even more important than knowledge is the patience necessary to work with children in a creative atmosphere.

All students indicated satisfaction in and respect for the way their teachers are handling screen education.

Question: Has screen education changed you in any way?

All students credit screen education, especially film making, with making them more knowledgeable and critical viewers of film and television. They are now more aware of what is happening in a program or film.



They know that the film maker can use effects to make his audience see what he wants them to see.

They have a greater appreciation for color, and they look more carefully at the world around them. This carries over, they feel, into other subjects such as history and mathematics where they pay more attention to detail.

The group activity in film making is regarded as a valuable experience. One student suggested that "tossing around ideas is developing your mind. Just thinking about what you are going to film, that's what I call education."<sup>26</sup>

### The Questionnaire

Completed questionnaires were returned by fourteen of the thirty teachers in the survey who are currently teaching some form of screen education. Three additional questionnaires were completed and returned but were not used because they were from teachers who are not currently teaching screen education. Table 1 shows the information

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<sup>26</sup>Ibid.

obtained from the answers to questions 4, 6, 7, and 8, as well as the total enrollment and grades taught in the respondent's school. To conserve space the schools are alphabetically coded as follows:

Etobicoke Board of Education

- (A) Castlebar Public School
- (B) North Albion Collegiate Institute
- (C) Queensway Public School
- (D) Silverthorn Collegiate Institute
- (E) Sunnylea Public School

North York Board of Education

- (F) George Anderson School
- (G) Emery Secondary School
- (H) Jane Junior High School
- (I) Zion Heights Junior High School

Toronto Board of Education

- (J) Castle Frank High School
- (K) Forest Hill Collegiate
- (L) Earl Grey Senior Public School
- (M) East End High School
- (N) Lawrence Park Collegiate Institute

In thirteen of the fourteen cases screen education is included in the Department of English. The exception is a grade eleven class where screen education is a separate subject.

Five of the schools in the selected sample include screen education as an extracurricular activity as well as within the English course of study.

TABLE 1

ENROLLMENT, PRODUCTION COSTS, AND DISTRIBUTION POLICY OF SELECTED  
TORONTO SCHOOLS OFFERING SCREEN EDUCATION IN 1968-1969

School Identi- fication	Total Enrollment and Grades	Total Screen Education Enrollment	Total film making Enrollment	Average Production Cost		Distribute Prints
				8mm	16mm	
(A)	340 (K-6)	60	6	\$11-20	--	--
(B)	625 (9-13)	50	20	\$21-35	--	--
(C)	325 (7-8)	90	35	\$21-35	--	--
(D)	900 (9-11)	50	50	\$11-20	--	Yes
(E)	-- (6-8)	150	40	\$5-10	--	--
(F)	600 (K-6)	40-60	0	--	--	--
(G)	800 (10-13)	400	20	--	\$51-100	Yes
(H)	750 (7-9)	120	75	\$11-20	--	--
(I)	800 (7-9)	800	300	\$5-10	--	--
(J)	800 (9-11)	800	40	\$11-20	--	--
(K)	925 (10-13)	200	80	\$21-35	--	Yes
(L)	813 (7)	400	35	\$11-20	--	--
(M)	621 (9-10)	60	40	\$21-35	--	--
(N)	1100 (9-13)	--	19	\$21-35	--	Yes

Eight of the respondents have special training in screen education. All eight received this training as part of in-service education provided by their school boards.

Only one of the respondents indicated that he did not have access to film making equipment. Consequently no students at this school have participated in film

making. This respondent felt that film viewing and discussion do have a positive effect on the student's performance in other areas of academic endeavour.

Thirteen of the responding schools have involved their students in film making as part of the screen education program. Of this group eleven feel that film making has a positive effect on student performance in other areas of academic endeavour, two feel that they do not have enough experience to judge and one feels that it has no effect. Two respondents listed both positive and negative effects.

The opinion that film making has a positive effect on student performance in other academic areas was supported with such statements as the following:

. . . develops initiative, improves judgment.

Students are more perceptive and more sensitive to other areas of English such as poetry and drama.

The training involved in film making demands a different perspective of any situation and this provides further insight into the human problems inherent in such situations.

Groups making films present superior seminars in English class. Film making is so difficult that students learn to appreciate the effort that goes into a work of art.

The "editor" concept is carried into English Composition and other writing exercises.

The negative effects listed were that:

Children become intolerant of most instructional films and critical of amateurish presentations.

A visual image is emotional rather than analytic. Impressions retained are often inadequate or inaccurate and difficult to change.

All respondents indicated that film viewing and discussion have a positive effect on student performance in other areas of academic endeavour. Two respondents listed both positive and negative effects. The positive effect of film viewing and discussion on other academic areas was supported by such statements as:

Children become more observant and analytical.

Students have a better understanding of Literature. They are more critical and precise.

Improved verbal expression.

Analysis of technique for establishing mood and theme cause a student to think very deeply about the kinds of things he meets in Literature.

Since all interpretations are valid, most students gain self confidence in the presentation of their ideas and reactions. Film analysis also makes most students more critical and sensitive to both factual material and subtleties that are visually presented.

Films are a welcome change after a great stress on reading. They stimulate good discussions and some good writing.

Students develop an ability to perceive relationships and transitions that carries over to almost every other subject area.

The two negative effects that were listed are:

Some films tend to foster a form of psychic cop-out.

If students have seen the film version of a story first, it spoils their approach to the (original) printed version.

Nine of the fourteen respondents replied to question number 11 which requested them to list the names of books, articles, or individuals which had influenced their approach to screen education. Four individuals were named:

Mr. Barry Duncan	English Consultant Etobicoke Board of Education
Mr. Terry Ryan	Media Study and Research National Film Board, Montreal
Mr. Mark Slade	Media Study and Research National Film Board, Montreal
Mr. Lou Wise	Assistant Director, Teaching Aids Toronto Board of Education

Publications, books, and authors which were listed include: Media and Methods, Exploring the Film, Five C's of Cinematography, Mass Media and You, The Motion Picture and the Teaching of English, The Moving Image, Agee, Kael, McLuhan, Sontag, and Warshow.

Thirteen respondents completed question number 12 on the overall significance of screen education. The following paragraphs summarize their replies.

Screen education is felt to be of growing importance in education because, to many students, especially to those who are not likely to go to a university, the screen has more relevance than the written word. The interpretation of the projected image is a skill that needs careful development in today's increasingly "cinemate" culture. Through screen study students develop a more critical approach to all forms of mass media.

One respondent said that the overall significance of screen education was "to present strong impressions and images that will be retained over a long period of time."

Other teachers emphasized the importance of giving children an opportunity to learn to solve sophisticated

problems, such as those encountered in film making, by themselves, or with very minimal adult assistance.

Film, according to the teachers, is a medium that students are familiar with and enjoy. It is much closer to the young generation's "all-at-once" conception of reality than the print medium and acts as an antidote for linear thinking. Film study enables students to gain a deeper insight of life and life is more beautiful as a result.

Fourteen different courses were outlined by the respondents. The grade level, objectives, guiding philosophy, important films, and evaluation procedure for each course is listed below as reported by the teachers.

GRADE LEVEL: K-6

- |             |   |
|-------------|---|
| Objectives: | To introduce thinking processes particularly linked to an enriching situation (observation, evaluation, constructive comment).  |
| Philosophy: | To teach each child as an individual helping him to achieve at his particular pace regardless of grade, age, or sophistication. |



Important Films: The Persistent Seed  
The Magician  
Home Made Car  
Toys  
Notes on a Triangle  
Dance Squared  
Neighbours and other McLaren  
 films

Evaluation Procedure: Discussion periods.

GRADE LEVEL: 4-6

Objectives: Introduction to a wide variety of films to encourage a more appreciative cultural and analytical approach to the film.

Philosophy: One of acceptance of a child's attitudes and opinions.

Important Films: Dream of Wild Horses  
Flight  
The Persistent Seed  
 Many films by Norman McLaren

Evaluation Procedure: Subjective observation.

GRADE LEVEL: 7

Objectives: To help students to finely discriminate among the arts and to foster a class spirit conducive to learning.

Philosophy: To see life as it is.

Important Films: Occurrence at Owl Creek Bridge  
Jackie Visits the Zoo  
Very Nice, Very Nice

Evaluation Procedure: Discussion.

GRADE LEVEL: 7

Objectives: To give the children a greater appreciation of the film medium.

Philosophy: (No response)

Important Films: Glass  
Nahanni  
Very Nice, Very Nice  
Time Capsule  
Heartbeat  
Supernumberama  
Lines Vertical  
Peter and the Potter

Evaluation Procedure: Quality of discussion.

GRADE LEVEL: 7

Objectives: 1) To develop a sense of critical appreciation for all forms of media.  
 2) To develop a greater understanding of the medium of film.

Philosophy: (No response)

Important Films: You're No Good  
Neighbors  
Nahanni  
A Place to Stand  
A Night to Remember  
The Great Toy Robbery  
The Hand  
Occurrence at Own Creek Bridge

Evaluation Procedure: Discussion.

GRADE LEVEL: 7-9

- Objectives: To become aware of film as a way of communicating thought and emotion to other people.
- Philosophy: (No response)
- Important Films: Time Is  
Two Men and a Wardrobe  
21-87  
Culloden  
The See, Hear, Think and Act Film
- Evaluation Procedure: The students evaluate themselves and their final projects.

GRADE LEVEL: 8-9

- Objectives: To produce cinemate as well as literate students.
- Philosophy: Depending on resources of time and money a five-part program is attempted which touches on the areas of (1) Creative film making, (2) Representative shorts, (3) Canadian film study, (4) Contemporary feature films, (5) History of film
- Important Films: Two Men and a Wardrobe  
Red Balloon  
Life in a Marsh  
 Currently popular feature films  
 Films by Arthur Lipsett and by  
 Norman McLaren.
- Evaluation Procedure: Course is team taught by six teachers who evaluate each session's discussion. At end of each course the

students complete evaluation forms on the course for the teachers' improvement.

GRADE LEVEL: 9-10

Objectives: To study film as an integral part of literature; as a means of interpreting written stories (Shane); as an originator of literature (Nobody Waved Goodbye); as a dynamic, involving medium contrasted to the reflective and analytical medium of print.

Philosophy: (No response)

Important Films: Universe  
Shane  
Nobody Waved Goodbye  
Wrestling

Evaluation Procedure: Term tests, discussions, compositions on film evaluation.

GRADE LEVEL: 9-11

Objectives: To see and make films.

Philosophy: (No response)

Important Films: A Place to Stand  
Pas de deux  
The Graduate  
Blow-up

Evaluation Procedure: Subjective based on student accomplishment.

GRADE LEVEL: 10

Objective: To increase critical awareness.

Philosophy: There are many bad films and few good ones; which ones are good and why?

Important Films: (No response)

Evaluation Procedure: (No response)

GRADE LEVEL: 10

Objectives: To make the class more aware of the technical and creative effort required to communicate through visual image and sound.

Philosophy: A realization that film as a means of expression is becoming as important as the printed page.

Important Films: The Persistent Seed  
The Eye of the Beholder  
Ladies and Gentlemen . . .  
Mr. Leonard Cohen  
Free Fall  
Buster Keaton Rides Again  
The Mime  
Occurrence at Owl Creek Bridge  
 Kodak teenage award winning films.

GRADE LEVEL: 11

Objectives: To develop visual awareness and an ability to perceive relationships and transitions.

- Philosophy:** To treat film as an independent medium and not as a means to stir up sociological, political, or thematic discussion. To stress the moving image.
- Important Films:** Anything by Ford, Flaherty, Chaplin, Keaton, Griffith, McLaren, or Lipsett plus lots of National Film Board shorts.
- Evaluation Procedure:** Short answer evaluations by the students, panels, and festivals.

**GRADE LEVEL: 11**

- Objectives:**
- 1) To stimulate awareness of patterns in mass media and help students to cope with the "information overload."
  - 2) To help develop a critical attitude toward mass media in general.
- Philosophy:** To help counter-act the effects of poor television, radio, films, and magazines by exposing students to some of the better thought-provoking materials.
- Important Films:** Nobody Waved Goodbye  
The Game  
The Circle  
Summerhill  
No Reason to Stay  
Neighbours  
The Red Kite

**Evaluation Procedure:** Short essays or compositions based on the theme or some aspect of the theme.  
(See Appendix B for a more detailed outline of this course.)

**GRADE LEVEL: 10-13**

**Objectives:** To make students aware of blind spots in their habits of perception; to enable students to look at other environments; to provide a stimulus for the study of group dynamics and to use a medium of communication which is favored by the students.

**Philosophy:** Pragmatism. Result should be changed behavior in perception in group communication.

**Important Films:** Flatland  
Very Nice, Very Nice  
Pas de deux  
Two Men and a Wardrobe  
Big City Blues  
The Massacre  
Culloden  
The World of Apu

**Evaluation Procedure:** Students are free to choose form of response and are marked on the amount of work, its maturity, and its quality as well as on the way in which they change their response during discussion.

## CHAPTER IV

### CONCLUSIONS

This study has presented data obtained from a selected sample of twenty-nine educators and approximately ninety students of the Toronto Metropolitan area. All of these people have been involved, during the current (1968-1969) school year, in some form of screen education.

In addition to the ninety students who were interviewed, the questionnaire shows that over 3,300 students in fourteen schools have studied screen education this year. While this study can make no projection or generalization due to the selective nature of its survey sample the 29 educators and 3,400 students in 19 schools represent a much larger group of teachers and students who are currently studying screen education. There is no doubt that an emphasis on the study of visual communication is developing in some schools of the Toronto area.

The various approach descriptions in the study bear out Mr. Mark Slade's 1966 report in which he stated



that all over the world there are four basic approaches to screen education.<sup>27</sup> These approaches include the historical or survey approach; the comparative-aesthetic approach, which entrenches film with other arts such as music, dance, and the novel; the functional approach, which attempts to ascertain how film operates, how it is put together, and why it uses certain content, approaches, and strategies of structure. The fourth approach is that which explores and examines the social and personal consequences of film and television.

The present investigator has found that all four of the previously cited approaches are in use in the schools of the sample and that all four approaches may sometimes be found within the structure of a single course.

Many imaginative approaches are in use. Some concentrate on a multi-media approach including paperback books, records, films, and discussion which revolve around themes of concern to young people. An example of a course of this design forms Appendix B to this study. It deals

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<sup>27</sup> Mark Slade, "NFB Summer Institute: A Report" (Paper presented at Conference on Screen Study, sponsored by the Policy and Development Council, Department of Education, Ontario, October 28, 1966), p. 8.

resourcefully with the audio visual communications vernacular of the present and provides thought provoking questions, discussion of which should lead to an improved understanding of the communication environment.

Almost any approach which does not assume to be authoritarian is, in the opinion of this investigator, a valuable contribution to the education of the child. The opportunity to see some of the better films is in itself valuable. Based on the evidence of this study, it would seem that the greatest understanding of the media of film and television is obtained by those who have the opportunity to participate in the "doing" approach. However, only 851 of the approximately 3,400 students involved in screen education during the current year had actually assisted in the production of a film.

There are a number of courses which, judging from the outline of objectives, guiding philosophy, and evaluation procedure as submitted on the questionnaire, are less imaginative and harbor some confusion. The quality of the answers received on the questionnaire was, with several exceptions, of lower calibre and seemed to represent less thought than those given in the interviews.

While some of this can be attributed to the instrument of data collection and the fact that respondents gave much shorter answers on the questionnaires than in the interviews, the following possibility must be considered. Screen education in its pure form is a well-defined and highly sophisticated movement toward improving education. When taught by the experts (in the Toronto area, the consultant category of this study comprises some of these), it is generally very effective. As with any teaching method it is no better than the teacher who uses it. Consequently, in the adaptation by classroom teachers, screen education loses or gains effectiveness depending on the ability of the teacher.

All twenty-nine adult leaders in education who were surveyed feel that screen education is making a significant contribution to the development of those who study it. If there are those who are opposed to screen education, they are not found among those most closely involved with the subject. Screen education represents a change in traditional educational methodology. Proof of less than total acceptance of screen education lies in the fact that the content of the courses is so seldom

discernible from their titles. Several teachers and students mentioned that other members of the community refer to screen education as a "frill" subject.

Change occurs slowly in educational methods.

. . . an enormous amount of energy goes into merely maintaining the system. Studies have shown that administrators favor teachers who maintain orderly classrooms, keep accurate records, and maintain stable relations with parents and the community. Other studies reveal that middle managers in the educational system, such as principals and supervisors, tend to be recruited from teachers who demonstrate these orderly qualities. Because they are rewarded for maintaining the system, administrators are not likely either to challenge it or to reward subordinates who do.<sup>28</sup>

The fact that screen education is referred to by some members of the tax-paying community as a "frill" subject and is hidden within the more established curriculum course of English, or as an extracurricular activity, denotes less than total acceptance.

Writing in 1960, Gilbert Seldes compared the acceptance of movies, radio, and television, by the public, with the early acceptance of the print medium.

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<sup>28</sup> John I. Goodlad, "The Schools vs. Education," Saturday Review, April 19, 1969, p. 61.

Print made illiterates inferior, gave rise to a new discipline: learning to read. Changes that followed were marked in virtually every aspect of life: resistance to them was as common as resistance now is to changes electronics are bringing about.

One of the commonest criticisms is that movies, radio, TV can't substitute for textbooks. Centuries ago printed books for students were denounced because they couldn't have the authority of teachers speaking directly to students. So, in past and present, a common effect: any institution that lasts a long time creates vested interests, and people who benefit by it are inclined to protect the institution as a way of protecting themselves.<sup>29</sup>

In mid-1968 the Canadian Education Association (CEA) circulated a questionnaire to approximately one hundred selected Canadian school boards. The results of the survey form the basis for the CEA's booklet Screen Education in Canadian Schools. The bulk of the completed questionnaires were made available to the present study for further analysis.

The CEA report suggests that knowledge and understanding of screen education in Canadian schools is minimal and is based primarily on the activities of individual teachers working on their own initiative.

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<sup>29</sup> Gilbert Seldes, loc. cit., p. 196.

Although the questionnaire (see Appendix C) made every effort to explain clearly what it was trying to survey, the fact that it was sent to the offices of Directors and Supervisors of school boards may explain the apparent lack of understanding in the responses. Because it may not be in the classroom teacher's best interest to use revolutionary, that is, new or other than traditional teaching methods, the existence of screen education is often not communicated to those in supervisory positions.

Screen Education in Canadian Schools goes on to report that "after further investigation, it became equally evident that the idea of screen education was beginning to gather momentum in Canada."<sup>30</sup>

Analysis of the CEA questionnaires clearly shows that most interest in screen education is centered in Ontario, with Toronto leading the province. The fact that Ontario is the only province to have named an assistant superintendent of screen education further supports this conclusion.

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<sup>30</sup> Screen Education in Canadian Schools, ed. James Nuttall, Information Officer (Information Division, Canadian Educational Association, 1969), p. 3.

Item 24 of the CEA questionnaire asks, "What would you consider to be the major problems in implementing a screen education program in your schools?"

The three most important problems listed by the respondents are:

- 1) Lack of adequate funds to purchase equipment and films.
- 2) Lack of trained teachers.
- 3) Difficulty of scheduling adequately long periods to view or make films.

Other problems include the lack of a school board policy favoring screen education; the fact that provincial departments of education and universities do not recognize it as a subject worthy of credit; and most incredible, in Canada where so many National Film Board films are available free, the lack of appropriate films.

In view of these problems, it is of interest that the present study shows that the majority of the teachers who are teaching the screen in the Toronto area have no special training in screen education, have only minimal

equipment, and that the average cost per student production is in the \$11 to \$20 range.

Since many of the respondents to the CEA questionnaire indicated that they feel screen education to be important and worthwhile, it would seem that the real problem is a lack of understanding of what is involved. Not enough is known about screen education to realize how little the teacher need know to begin to probe the field. It is evident that teachers are most reluctant to place themselves in a position where they might not know more than the students. The different attitude shown by the teachers of the present Toronto survey must, in large part, be attributed to the efforts of the consultants, some of whom contributed information to this study.

There is, in today's society, evidence that educators and public alike are developing an uneasy state of mind about the relevance to education of much of what is done in schools. Newspapers, magazines,<sup>31</sup> and television carry reports of the questioning of aims and

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<sup>31</sup>For example, Life, May 16, 1969, "The Life Poll: Crisis in the High Schools," Louis Harris.



methods that is a daily occurrence in schools and universities.

This growing uneasiness that perhaps the schools are missing the point of education is evident in the following statement.

The children who enter the schools of Ontario during the next few decades will spend most of their lives in the twenty-first century. If the current rate of social, economic and technological change is maintained in the years ahead, the educational process will need continuing reappraisal, and school programs will have to be designed to respond accordingly.<sup>32</sup>

This statement is part of the Foreword to the "Hall-Dennis" Report, Living and Learning, which grew from a 1965 Order-in-Council of the Ontario government. Its aims were, in part:

- to identify the needs of the child as a person and as a member of society.
- to set forth the aims of education for the educational system of the province.
- to outline objectives of the curriculum for children in the age groups presently designated as Kindergarten, Primary, and Junior Divisions.

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<sup>32</sup> Mr. Justice E. M. Hall and Mr. L. A. Dennis (Co-chairmen), Living and Learning, Report of the Provincial Committee on Aims and Objectives of Education in the Schools of Ontario, Toronto, (Ontario, June, 1968, p. 5.

--to propose means by which these aims and objectives may be achieved.<sup>33</sup>

First printed in June, 1968, the report has become an education best-seller in Ontario. In its 221 pages decorated with full color reproductions of children's art, charts, and photographs, the proponents of screen education find a powerful ally. At least forty<sup>34</sup> of the report's two hundred fifty-eight recommendations are favorable to screen education in the schools and none are dis-favorable. In fact, the report suggests throwing out the present curriculum and redesigning it around three core areas: Humanities, Environmental Studies, and Communications.

Space does not permit the reproduction of more than a sample of those recommendations which directly or indirectly favor screen education. Examples are:

6. Treat the content for learning experiences in the Primary years as a single entity with emphasis on Communications, particularly with regard to speaking, listening, reading, and writing.

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<sup>33</sup>Ibid., p. 4.

<sup>34</sup>Viz. recommendations 3, 5, 6, 7, 9, 16, 19, 20, 21, 22, 23, 28, 29, 30, 32, 35, 36, 42, 43, 44, 45, 46, 47, 67, 68, 71, 72, 73, 75, 77, 79, 82, 84, 85, 159, 201, 206, 208, 215, and 251. (See pp. 180-202.)

- 19. Emphasize the creative nature of the learning process through methods of discovery, exploration, and inquiry.
- 23. Encourage the introduction of new study areas that effect current cultural interests or needs.
- 42. Form task force teams of educators and technicians to stimulate the development of film education in schools.
- 208. Place special emphasis upon flexibility in time tables and programs of large schools.<sup>35</sup>

From these few examples it can be seen that the aims and objectives for the future of education as expressed in the Hall-Dennis report are consistent with the aims and objectives of screen education and that the compilers of the Hall-Dennis report are aware of and have considered screen or film education. The fact that this report, which documents the changing philosophy of education in Ontario, is so favorably disposed toward screen education can only further its development.

Technology is rapidly changing society. Those who teach and study the screen must guard against stratification of their thinking. At present screen education provides the student involvement which is essential to learning. This dimension is as dynamic as the screen

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<sup>35</sup>Ibid., pp. 180-198 (selections).

itself and may soon be found in "computer education" or "space education"<sup>36</sup> or education in some other, as yet undiscovered, form. For the moment the study of films and television and the making of films is an educational activity through which the capable teacher can provide a relevant and exciting learning environment.

The involvement which screen education produces in learning has, in Ontario, created waves which have been felt at the highest levels of the educational structure. The catalytic effect of screen education on change in educational philosophy is most evident in the pages of the Hall-Dennis report. In practice, the change from teacher-oriented learning to student discovery is a natural effect of most of the screen education experiments described in this study.

Provided that the threat of failure is not introduced to this learning experience, and provided that the students are free to exercise their right to participate or not to participate, screen education constitutes, at

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<sup>36</sup>In the summer of 1969, Michigan State University will hold a two week seminar for teachers entitled "Aero-space Education in the Elementary Schools."

this particular moment in Ontario's history, one of the finest approaches to education to come out of 20th century communications technology.

## **APPENDICES**

## **APPENDIX A**

### **THE QUESTIONNAIRE**

MICHIGAN STATE UNIVERSITY--COLLEGE OF COMMUNICATION ARTS

SCREEN EDUCATION SURVEY

PLEASE COMPLETE THE FOLLOWING QUESTIONNAIRE AND  
RETURN IMMEDIATELY TO:

Mr. Lyle R. Cruickshank  
1520 H Spartan Village  
East Lansing, Michigan 48823

Name of respondent: \_\_\_\_\_

School: \_\_\_\_\_

School Board: \_\_\_\_\_

Grade levels taught in above school: \_\_\_\_ to \_\_\_\_

Total school enrollment: \_\_\_\_\_

1. Do you presently teach some form of screen education?  
Yes \_\_\_\_\_ No \_\_\_\_\_
2. Is screen education a separate subject in your school?  
Yes \_\_\_\_\_ No \_\_\_\_\_  
If No, is it included in English? \_\_\_\_\_  
Other (specify)? \_\_\_\_\_  
Extracurricular? \_\_\_\_\_
3. Do you have special training in screen education?  
Yes \_\_\_\_\_ No \_\_\_\_\_  
If Yes, was it part of in-service education? \_\_\_\_\_  
Other (specify)? \_\_\_\_\_



4. How many students in your school have been involved in screen education during the current year? \_\_\_\_\_

5. Does your school have access to any film making equipment?

Yes\_\_\_\_\_ No\_\_\_\_\_

6. How many students have participated in film making this year? \_\_\_\_\_

7. What is the average production cost for a student film at your school?

8mm :	\$5-\$10	\$11-\$20	\$21-\$35	(other) _____
16mm :	\$10-\$20	\$21-\$35	\$36-\$50	\$51-100 _____ (other)

8. If prints of your students' films are available for viewing by other institutions, please list request address and details of borrowing or renting procedure on back of this page.

9. Do you feel that film viewing and discussion have an effect on student performance in other areas of academic endeavour?

Yes \_\_\_\_\_ No \_\_\_\_\_

If Yes, please elaborate:

Positive effect--

---

\_\_\_\_\_

**Negative effect--**

---

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\_\_\_\_\_

10. Do you feel that film making has an effect on student performance in other areas of academic endeavour?

Yes \_\_\_\_\_ No \_\_\_\_\_

If Yes, please elaborate:

Positive effect-- \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Negative effect-- \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

11. What books, articles, or individuals have influenced your approach to screen education?

\_\_\_\_\_

\_\_\_\_\_

12. What, from your observations, do you regard as the overall significance of screen education?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

13. Briefly outline your course in screen education: (or, if you wish, attach any pre-mimeographed or photocopied material which answers the following questions).

Grade level: \_\_\_\_\_

Objectives: \_\_\_\_\_

\_\_\_\_\_

Guiding Philosophy: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Important films:

_____	_____
_____	_____
_____	_____
_____	_____

Books or texts used: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Evaluation procedure: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

14. Check here if you want to receive a summary of the results of this survey? \_\_\_\_\_

Mailing Address:

15. Use remaining space and back of sheet for additional comments.

**APPENDIX B**

**SAMPLE SCREEN EDUCATION COURSE**

**DEVELOPED BY MR. DON MORIN**

**CASTLE FRANK HIGH SCHOOL, TORONTO**

**GRADE LEVEL: 11**

## MULTI-MEDIA COURSE

### THEME (Jan. 9-23) SOUNDS OF SILENCE: DO I COMMUNICATE

Quote: "Drive friendship out . . . and you drive out life itself."--Sophocles.

1. What is communication between two persons?
2. Why should I reveal my true feelings to other people?
3. Why are there problems between teens and parents in communicating?
4. Whom do I communicate with best? Why?

SONGS: I Am a Rock--Simon and Garfunkel  
Walls--Gordon Lightfoot

FILM: Nobody Waved Goodbye

BOOKS: Frank--Diary of Anne Frank  
Salinger--Catcher in the Rye  
St. Exupery--The Little Prince

### THEME (Jan.. 23-Feb. 6) IS THERE HOPE FOR THE FUTURE?

Quote: "The difficulty is not so much to escape death; the real difficulty is to escape from doing wrong."--Socrates.

1. What do you hope to accomplish in your lifetime?
2. Am I afraid of death? Why?

3. If I had six months to live, what would I do in this time?
4. The suicide rate among young people is high. Why?

SONGS: Eve of Destruction--Barry McGuire  
With God on Our Side--Bob Dylan

FILMS: You're No Good  
23 Skidoo

BOOKS: Orwell--1984  
Eliot--Hollow Men

# THEME (Feb. 6-Feb. 20) AM I A LOVER OR A LOSER?

Quote: "Love is the only way to grasp another human being in the innermost core of his personality."--Frankl.

1. What are the different kinds of love?
2. What is the true meaning of love?
3. Can you detect a lover or a loser in life? How?
4. Should one love himself? Why?

SONGS: The First Time--Catherine McKinnon  
Ramblin' Boy--Tom Paxton

FILM: The Game

BOOKS: Fromm--The Art of Loving  
Lewis--The Four Loves

THEME (Feb. 20-Mar. 6) CAN I ESCAPE?

Quote: "Man is the only creature who  
refuses to be what he is."--Camus.

1. "No man is an island." Discuss.
2. Are we afraid of life? Why?
3. Is it good to take drugs or to turn to sex to forget your problems? Why?
4. Life seems to be a rat race. Why shouldn't I escape?
5. How can I learn to face life?

SONGS: Yellow Submarine--The Beatles  
Bottle of Wine--Judy Collins

FILM: The Circle

BOOKS: Goodman--Growing Up Absurd  
Roth--I'll Cry Tomorrow

THEME (Mar. 6-Mar. 27) WHAT'S LIFE ALL ABOUT?

Quote: "Throughout the whole of life, one  
must continue to learn to live."--  
Seneca.

1. What does life mean to me? or why are we here?
2. It wasn't my fault I was born. Why should I do anything for anybody?
3. How do we live life to the fullest?
4. Who are the people who seem to get the most out of life?

SONGS: Who Am I?--Petula Clark  
Turn, Turn, Turn--Judy Collins

FILMS: The Red Kite  
Very Nice, Very Nice

BOOKS: Frankl--Man's Search for Meaning.

THEME (Mar. 27-April 10) SCHOOLS--HELP OR HINDRANCE?

Quote: "To know much is not to be wise."  
--Euripides

1. Why do we have schools?
2. Do schools prepare us for jobs or for a living?
3. What changes should be made in our schools?
4. What can a person do today who is a dropout and wants help?

SONGS: What Did You Learn in School Today?--Tom  
Paxton  
Little Boxes--Pete Seeger

FILMS: Summerhill  
No Reason to Stay

BOOKS: Kaufman--Up the Down Stair Case

THEME (April 10-April 24) WHAT DO I REALLY WANT TO DO?

Quote: "The individual's duty is to do what  
he wants to do, to think whatever he  
likes, to be accountable to no one  
but himself."--Sartre.

1. What is the secret wish of my life?
2. What causes a person to fear trying great things?



3. Do I have a helplessness complex or a superiority complex? Why?

4. Is everyone made for greatness? Why?

SONGS: Where Am I Going--Barbra Streisand  
I Can't Help But Wonder Where I'm Bound--Tom Paxton

FILMS: Wrestling  
Lonely Boy

BOOKS: Vann--Heart of Man

THEME (April 24-May 8) I'M NOT PREJUDICED, OR AM I?

Quote: "The rules are simple: don't commit yourself to anyone and therefore don't allow anyone to come to you. Simple--and fateful."--Hammarskjold.

1. Why do some people hate Jews and Negroes?
2. How big a problem is prejudice in your neighborhood?
3. How does one learn prejudice?
4. What can be done to bring persons to a better understanding of one another?
5. How does the United Nations help?

SONGS: Society's Child--Janis Ian  
Who Killed Davey Moore?--Pete Seeger

FILMS: Neighbours  
Everybody's Prejudiced

BOOKS: Griffin--Black Like Me  
Baldwin--The Fire Next Time

THEME (May 8-May 22) I'M A PRISONER AND YOU?

Quote: "Delinquency . . . is frequently a response to unbearable humiliation and lack of self-esteem."--Friedenberg.

1. What is a juvenile delinquent? Why does one become one?
2. Should the death penalty be abolished?
3. Can a person be a prisoner of himself? of society?
4. What responsibility does society have to a convict?

SONGS: What's Exactly the Matter with Me?--Barry McGuire  
Who Killed Norma Jean?--Pete Seeger

FILMS: Feeling of Rejection  
Long Way Back

BOOKS: Neil--Summerhill

THEME (May 22-June 5) THE NEW MORALITY?

Quote: "I've got nothing, Ma, to live up to."--Bob Dylan

1. Why are some young people rebelling today?
2. What does freedom of conscience mean?
3. What is the new morality?
4. Is it realistic to be a Christian today?
5. How can young people change the moral atmosphere and make it better?

SONGS: San Francisco--Scott McKenzie  
Tear Down the Walls--Judy Collins

FILMS: The Purse  
Merry Go Round

BOOKS: Fromm--The Sane Society

THEME (June 5--end of year) CAN THE WORLD CHANGE ME OR  
CAN I CHANGE THE WORLD?

SONGS: The Times They Are a Changin'--Bob Dylan

FILMS: Bethune

BOOKS: Keller--You Can Change the World

## **APPENDIX C**

### **THE CANADIAN EDUCATION ASSOCIATION (CEA) QUESTIONNAIRE**

## CANADIAN EDUCATION ASSOCIATION

### SURVEY ON SCREEN EDUCATION IN CANADIAN SCHOOLS

In the following questionnaire, the term "screen education" does not mean the use of films and television as instructional aids. Rather, it means the study of film and television for their intrinsic artistic merit, and the making of films and television programs by pupils. A more detailed description of screen education is provided by Metanews:

The purpose and philosophy of Screen Education is completely disciplinary . . . . Appreciation is taught, just as in English Literature, in order to raise standards of judgment and discrimination. And as Grammar and Composition are to English Literature, so film-making is to the film arts. To learn the structure of the medium, students must work with its techniques.

Just as banning books never was a very effective method of counteracting the influence books had on people, so the screen arts enthusiasts see that a negative reaction to TV's influence is hopeless.

Education--to be discriminating, to see how the medium works, gets its effects, does its brainwashing--is considered to be the most effective anti-brainwashing technique.

Another discussion of the nature and purposes of the study of film and television follows:

1. Film-teaching (of film education) means helping young people to develop a critical defense toward those films which rely for their primary attraction on the display of technical novelties, on expensive-looking stars and on other superficial factors . . .

2. Film-teaching is a part of general art education.  
. . . The art of the film is an autonomous art,  
and perhaps it is an art which fits our own times  
better than all other arts . . . . At least it  
can be agreed that our youth will be confronted  
with this art more than with the older ones . . .
3. Film-teaching takes into account all the educa-  
tional possibilities of the film. That is to  
say, it involves also the extra-aesthetic values  
of film content--the social, ethical, and spiri-  
tual qualities . . .
4. Film-teaching has to deal with cultivating an  
understanding of the new 'language' of the film  
medium. This new language gives us the opportu-  
nity of understanding the world around us with a  
new aspect of our minds . . .
5. Finally, the film teacher has to realize that the  
ever-widening growth of the mass-media, and of  
the visual mass media in particular, makes it  
essential to find the right place for these media  
within the whole orbit of those activities and  
interests which affect the development of person-  
ality in young people.

Name of Board \_\_\_\_\_

Section I INTRODUCTION

1. Assuming that the term "screen education" includes both the study of and the production of films and/or television programs, and that the films are not used simply as audio-visual aids, do any of your schools now provide for screen education either in or outside regular school hours?

YES ( ) NO ( )

2. If NO, do any of your schools provide a partial screen education program by offering only one or other of the study of or the production of films and/or television programs?

YES ( ) NO ( )

If YES, which part is provided?

3. If your answers to both questions 1 and 2 are NO, are any of your schools contemplating the introduction of either a full or partial program in screen education?

YES ( ) NO ( )

Please give details.

Section II GENERAL

4. In the schools of your system, is screen education (either a full or partial program) taught as a separate subject?

YES ( ) NO ( )

If YES, what is this subject called, if not screen education?

5. If NO, is it part of a course on:

History?	_____	Art?	_____
Social Studies?	_____	Theatre Arts?	_____
Civics?	_____	Media?	_____
English?	_____	Other?	_____

6. If it is part of a course on media, please give further details, including what media are studied.

7. (a) Have any or all of your teachers instructing in this subject received special training? If so, where and when was this training taken? How long did the course(s) last?

(b) Is provision made in your system for workshops or other in-service training programs during the school year?

YES ( )      NO ( )

If YES, please give details.

8. Does your Board employ a full or part-time consultant for screen education, either as a subject in itself or as an integral part of some other subject?

YES ( )      NO ( )

If YES, what, in general, are the duties of this consultant?



**Section III THE STUDY OF FILM AND TELEVISION**

9. (a) Roughly, in what percentage of your elementary and secondary schools is provision made for the study of film and television?

elementary:

secondary:

- (b) Roughly, what percentage of your elementary and secondary pupils participate in the study of film and television?

elementary:

secondary:

- 10.. As a rule, is this study part of the regular curriculum, or is it an extracurricular activity? Please give details.

11. If this subject is part of the regular curriculum, what amount of time per week, month, or year is it allotted?

12. (a) In what grades or years, and in the upper grades, what streams are film and television studied?
- (b) Is there a co-ordinated program over a period of years?

13. In classes and discussions, is equal attention given to the appreciation of the artistic qualities of the film or television program, and to the study of techniques? If not, which is given greater emphasis, and why?
14. Please list approximately ten films that you consider to be valid screen education films.
15. Where does your Board obtain the films used in this program? Are they, in general, owned or rented by the Board?

#### Section IV PRODUCTION OF FILMS AND TELEVISION PROGRAMS

16. (a) Roughly, what percentage of your elementary and secondary schools are involved in the production of films and/or television programs?  
  
elementary:  
  
secondary:
- (b) Roughly, what percentage of your elementary and secondary pupils are involved in the production of films and/or television programs?  
  
elementary:  
  
secondary:

17. In what grades or years are films made, and in the upper grades, in what streams?
18. As a rule, is this activity part of the regular curriculum, or is it an extracurricular activity?
19. If this activity is part of the regular curriculum, what amount of time per week, month, or year is it allotted?
20. (a) Approximately how many films were produced in your system in 1967-68?  
  
(b) Roughly, what proportion of the films were:  
  
Regular 8 mm.?  
  
Super 8 mm.?  
  
16 mm.?
21. Does your Board provide film, cameras, and other equipment for the production of pupil films? Please give details.
22. Approximately, what is the value of the equipment owned by your Board for:  
  
(a) production of films by pupils?  
  
(b) production of television programs by pupils?

23. (a) Were any television programs produced in 1967-68?

YES ( ) NO ( )

(b) If YES, what was the nature of the productions?

Section V GENERAL COMMENTS

24. What would you consider to be the major problems in implementing a screen education program in your schools?

25. Please make any other comments, particularly any that would be helpful to Boards considering the introduction of screen education.

Respondent \_\_\_\_\_

Position \_\_\_\_\_

Please return to: Canadian Education Association  
151 Bloor Street West  
Toronto 5, Ontario

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