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THE USE OF FILMSTRIPS IN ADULT EDUCATION
IN THE CHURCH

A Thesis Presented to the Faculty
of Concordia Seminary, St. Louis,
Department of Practical Theology,
in partial fulfillment of the
requirements for the degree of
Bachelor of Divinity

by

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CHAPTER I

INTRODUCTION

Both the terms "adult education and visual aids" are of fairly recent origin but many of the principles involved have been in use for centuries and discussed and used under different terms.

This study was confined to one medium in the visual aid field, the filmstrip. In God's divine way He has given man a number of tools and a variety of agencies for bringing Himself and His gospel to mankind. The filmstrip is one of these tools.

How effective any tool may become will be determined, to a large extent, by the way it is used, or misused, in the hands of man. The filmstrip is especially in danger of being misused because, unlike most of the tools which the church employs, the filmstrip has been in existence for less than thirty-five years. During most of this existence the filmstrip has not held a prominent place among the visual aids used for teaching. Only recently the filmstrip has found itself as a tool of major importance in the educational field. It, like all other agencies or tools, should be used according to sound educational principles and in accordance with the objectives of the particular branch of education in which it is used.

Education for adults has also remained foreign or unexplored as to its possibilities within the church. Much of the church's activity in adult education has been confined to the Sunday morning church service. Adult organizations and groups within the congregation have often concerned themselves with recreation, business, entertainment and social activities exclusively. Education in these adult groups has remained peripheral as this writer has observed it.

For these reasons the writer was prompted to make a study of the use of filmstrips in adult education in the church. The filmstrip, as it has been treated in the major portion of this report, is a strip of thirty-five millimeter film on which is printed a series of pictures which can be projected when placed in a filmstrip projector. This filmstrip is made by taking pictures with a thirty-five millimeter camera. These pictures are then produced as positive transparent images on a strip of thirty-five millimeter film.

Adult education, as it was viewed in this study, embodies the following characteristics:

1. It is voluntary as opposed to compulsory education.
2. It is continuous and consecutive and therefore somewhat systematic.
3. It does not constitute the major life occupation of the individual.
4. It is not primarily pursued with a view to credit, promotion in the future, etc.
5. It is more of a genuine intrinsic and individual development than extrinsic and superficial addition of unassimilated knowledge.
6. It leads to some definite and vital objective.
7. It is conscious, intelligent, and responsible education.

8. It finds its best expression in cooperative or group thinking.

9. It has not as yet crystallized but is in a process of continuous growth.¹

For the sake of brevity, this study was not concerned with individual and specific adult groups within the church but was confined to the use of the filmstrip in the comprehensive adult educational program of the church. Visual aids, other than the filmstrip, were treated to the extent in which their relationship to the filmstrip and adult education seemed important. No classification of filmstrips or specific reference to available filmstrips in the field of adult education were made because the value of such a listing would soon become negligible as more and perhaps better filmstrips are produced.

This report has been patterned according to the following outline: First, the need for adult education in the church was taken into consideration. Next, the objectives of adult education in the church, as these objectives are revealed in the larger segments of Christianity, became the basis of investigation. Following this, a study was made of the place of visual aids and particularly the filmstrip in adult education, keeping in mind the objectives of adult education in the church. A comparative study of a

¹Malcolm Mac Lellan, The Catholic Church and Adult Education (Washington, D. C.: The Catholic Education Press, 1935), p. 34.

number of visual aids in their relationship to the filmstrip, followed by a comparison of different types of filmstrips, became the basis of further investigation. The physical and mechanical aspects for proper utilization of the filmstrip were then taken into consideration. Finally, the investigation concerned itself with the actual procedure of fitting the filmstrip into the program or pattern of adult education.

Since much of the work that the church has done along the lines of adult education and the use of filmstrips has been unscientific and lacking in research and thorough investigation, much of the source material for this study was taken from the findings arising outside religious education. Wherever possible, source material was used which dealt specifically with the church and its utilization of the filmstrip. Research carried on in the armed forces during and after World War II, the experiments and research of several colleges and universities, the findings of a number of commercial and business users of filmstrips and the findings of public education in general are frequently referred to. While this procedure may limit any conclusions that might be drawn on the basis of this study, it was felt that much of the investigation of general education would be applicable to the church as well. With this thought in mind, selection of source material was made with regard to its relevance in the field of adult education in the church.

CHAPTER II

ADULT EDUCATION AND ITS RELATION TO VISUAL AIDS AND THE FILMSTRIP

The Need for Adult Education and the Ob- jectives of Adult Education

Need for Adult Education.

The term "adult education" first appeared in 1915-1916 in the Reader's Guide to Current Periodicals and became a familiar term in the United States during the first World War when the startling fact that one-fourth of the American army was not functionally literate became known. With this came the realization that there was a crying need for better education of the masses.¹

It is conceded that the church too needs adult education to a greater extent than it has previously been realized.

In our elementary areas we have frequently assumed that we must not only prepare the individual for his present childhood; but also supply him with all the training for his complete adult life, the assumption being that the whole job must be done by the time he is ready to be confirmed. Realistically this is not only bad pedagogy, it is an impossible task. Because we have sometimes naively believed that we could accomplish this, we have allowed our youth program to become secondary and our

¹Arthur C. Repp, "Objectives of Parish Education," Concordia Theological Monthly, IX (July, 1948), pp. 2-3. (reprint).

work with adults practically non-existent outside the Sunday morning sermon.²

This need becomes all the more striking when it is taken into consideration that seventy percent of the world's population consists of adults. Much of what these adults have learned ten or more years ago is today obsolete and a good share of what they learn today will be obsolete ten years from now.³ While it is true that the church deals to a large extent with invariable truths which do not become obsolete with the passing of time, there are a great many truths which are hardly comprehensible to anyone but the adult, living in an adult situation, be it in the home, the church, or in the community. The fact also remains that while the fundamentals may be invariable, the conditions in which they operate remain constantly in flux and demand re-interpretation and reevaluation. This should make adequate adult education a must for every church.

Life was formerly much simpler than it is today and so education was also much simpler. Modern society makes unprecedented demands on its educational institutions.⁴ The church is among these institutions which feels the pressure

²Ibid.

³Thurman White, "Audio-Visual Materials in Adult Education," Educational Screen, XXVI (November, 1947), 489.

⁴Harry C. McKown and Alvin B. Roberts, Audio-Visual Aids to Instruction (New York: McGraw-Hill Book Company, Inc., 1940), p. 1.

of needed educational expansion. "It must be admitted, however, by even the most zealous advocates of adult education that the present level of performance is low."⁵ A problem which particularly confronts the church is that during about 166 or 167 hours contained in every 168 hour week, the church has no immediate hold on the adult. During this same time the person is subject to and immersed in an environment which in many respects is definitely hostile to Christian living and is education which leads the person away from the Christian viewpoint and standard.⁶ Statistics show that in the Lutheran Church--Missouri Synod, only eight and nine tenths percent of its members are enrolled in Bible Classes, only twenty-five percent of the male adult membership is enrolled in men's clubs and only forty percent of the women attend any type of woman's organization.⁷ Yet the success of many of the army and navy efforts seem to be a powerful argument that, when the programs of adult education are geared to real adult needs and interests and are carried out effectively, mature people are ready and willing to give their

⁵C. O. Houle, E. W. Barr, T. H. Hamilton and J. R. Yale, The Armed Services Adult Education (Philadelphia: The Westminster Press, 1941), p. 72.

⁶Edward P. Westphall, M.A., D.D., The Church's Opportunity in Adult Education (Philadelphia: The Westminster Press, 1941), 227.

⁷"Christian Adult Education, A Workshop Report," Concordia Teachers College, River Forest, Illinois, July 7 to 11, 1947, Board for Parish Education, Evangelical Lutheran Synod of Missouri, Ohio and Other States (mimeographed) p. 39.

whole hearted co-operation.⁸ The success of an adult educational program is enhanced if it starts at the level of the individual and his interests and then proceeds to more abstract and broader things.⁹

Objectives of Adult Education.

The old pattern of education which probably helped make it so distasteful to adults was that the instructor or the teacher was to impart knowledge which was to be absorbed by the learner; while the basic procedure of education today is to arouse the pupil and direct his behavior into desirable channels.¹⁰ This procedure makes education much more palatable to the adult mind.

In regard to the aims and objectives of adult education in general, it has been found that programs of adult education should be directed to the achievement of goals which adults themselves feel to be real and significant. In the army experience with adult education, one army officer developed high school courses in English history, and mathematics and two months later only one small struggling class in algebra was still under way. Another army university, using to the fullest extent the interests of the men,

⁸Houle, Barr, Hamilton & Yale, op. cit., p. 234.

⁹Ibid.

¹⁰James S. Kinder, Audio-Visual Materials and Techniques (Chicago: American Book Company, 1950), p. 9.

sponsored a number of discussion groups including such topics as, "The Atomic Bomb," "Should we Join Veterans' Organizations?" "What about Conscription?" "Can Opera Appeal to American?" This university found adult classes to be highly successful and well attended.¹¹

The church itself has a much broader program for adult education than is generally recognized. Adult education in the church ". . . is more than the removal of illiteracy or the better preparation for creative vocation".¹²

Its objective is to help God's people to become more and more like Jesus in all phases of their total development: That they think more like Christ, have emotions that are Christlike; in short, that they "grow up into Christ in all things".¹³

The adult program should challenge every man and woman to follow out the implications of his confession that he believes that Jesus Christ is the Son of God and accepts him as his Savior. This acceptance must mean acceptance of Jesus and his teachings as the Savior of human relations, of international issues, of home life, of community problems and all the other practical issues of life.¹⁴

Westphall says that the church's objectives in adult education, for convenience sake, may be divided into two types: the ultimate or comprehensive objectives and the

¹¹Houle, Barr, Hamilton, Yale, op. cit., p. 233.

¹²Mac Lellan, op. cit., p. 36.

¹³H. L. Koehneke, "The Administrators of Parish Education," Concordia Theological Monthly, XXIII (March, 1952), p. 193.

¹⁴Wilbur G. Parry, Christian Education for Adults (St. Louis, Mo.: The Bethany Press, 1946), p. 26.

immediate or specific objectives. By the comprehensive objectives he has in mind that the ultimate goal of the church is the establishment of the Kingdom of God. The immediate objectives are the desired results in the lives of the growing person which constitute steps to be taken if the more general or comprehensive objectives are to be realized. These objectives constitute immediate steps. They operate in terms of particular situations in which growth is desired and sought. Both are important to the church.¹⁵

But these objectives seem to be so broad and so general in character that they could almost cover everything and yet might not cover anything. Therefore the more specific objectives of the broad representations of Christianity are to be noted. Earl F. Zeigler gives an outline of what might be considered the objectives of adult education in Protestantism:

Objective I Christian education seeks to lead adults into a progressive and constantly developing Christian experience which issues in Christlike character and conduct and in dynamic Christian living.

Objective II Christian education seeks to lead adults to contribute constructively to the building of a Christian home and family life in which all the richest values of Christian faith and life are conserved, enhanced, and made increasingly significant for every member of the home through the home for the community, the nation, and the world.

Objective III Christian education seeks to develop in adults the ability and disposition to

enter creatively into the life and work of the Church as the organized society of Christians and the chief agency through which the cause of Jesus Christ is to be advanced.

Objective IV Christian education seeks to lead adults to participate in and contribute constructively to the building of social order, throughout the community, the nation, and the world, which increasingly embodies the ideal of the fatherhood of God and the brotherhood of man.¹⁶

The Catholic objectives of adult education as stated by Mac Lellan take into consideration a high regard for the church and its authority but in addition take into consideration the necessity for adequate education toward home life and citizenship.¹⁷

The Lutheran¹⁸ aims and objectives of adult education were summed up in a workshop report in 1947.

1. Indoctrination of Scriptural truths for all members of the congregation, to further the growth and the godly living in Christ. (Faith-life) 2. Training of individual members for greater participation and leadership in the church (Disciples of Christ, competent parishioners.) 4. Training of individual members in the evangelization of the community and world. 5. Training of individual members for Christian citizenship and community activities. (for life in today's world.)¹⁹

To summarize some of these objectives, the following

¹⁶Earl F. Zeigler, The Way of Adult Education (Philadelphia: Westminster Press, 1938), pp. 34-37.

¹⁷Mac Lellan, op. cit., passim.

¹⁸Objectives of the Missouri Synod as summarized in, "Christian Adult Education, A Workshop Report," p. 12.

¹⁹Ibid.

is found to be quite generally true of the objectives as expressed by the major Christian Church bodies, as they represent themselves in America. First, all of them are concerned with the individuals personal spiritual growth in relationship to God through increased knowledge. The pattern of that growth may vary, the materials used and the direction of that growth may vary, but the desire for the individuals spiritual alignment with God through a personal faith or attitude is found in the majority of objectives expressed. Second, there is a general tendency to formulate objectives for the outreach of the individual in his relationships toward his fellow human beings. This outreach is generally subdivided, specifically or generally, into the three categories of the home, the church, and the community or world at large. In the first of these objectives, in order that they may be carried out, material in adult education will have to be directed primarily toward increased knowledge so that the recipient may grow individually. In addition the training toward the acquisition of habits, skills and attitudes will be necessary. In the second of these objectives it is also necessary to materialize the objectives in terms of knowledge about our fellow human beings in the social order in which God has placed us and then also direct the objectives toward attitudes, habits and skills which will become a functional part of this social relationship. To summarize it still farther, the church's adult education

program will in one way or another concern itself with the acquisition of knowledge and the development of habits, attitudes and skills. Specifically what this knowledge or these habits, attitudes and skills will consist of is outside the scope of this report.

For the present it is sufficient to say that the objectives of a complete parish program of education present a task that cannot be crammed into a single agency nor assigned to any one period of life. It is a program that covers the entire life span of the individual from childhood to, and through, adulthood.²⁰ Co-operation and coordination of materials and agencies will be necessary at every level and it will be found that the objectives of adult education can best be carried out as a functionally operating and integrated part of the entire church's program of education.

The Place of Visual Aids in Adult Education

"It is a truism in education that all activities should be governed by the objectives sought."²¹ As it is true with the schools so it is also true with the church, that the scope of education has become so complicated in character that it must utilize every tested and approved

²⁰ Repp, op. cit., p. 18.

²¹ Houle, Barr, Hamilton, Yale, op. cit., p. 232.

method known.²² Yet it is still necessary that these methods be tested and approved before they are used. In outlining the objectives of adult education in the church, it was found that essentially what is desired is an increase in knowledge and the development of habits, skills, and attitudes. A logical question to ask is whether visual aids can contribute to the adult educational program if these essentials are to be its objectives.

The seventh International Workshop decided visual aids are good tools to be used by the church because they make concrete religious facts and ideas and because they help in the transfer of those facts and ideas into religious living. Visual aids can illuminate the Bible, the source of most ideas and facts in the church and this is important because the Bible is at times hard to understand.²³ If visual aids can do this they will also meet the objectives. In regard to increasing knowledge, Hockman says, "The various visual aids give information. They do it better than the verbal processes we have been depending upon up to now."²⁴ In regard to the change of attitudes Hockman says, "Can visual aids

²²Kinder, op. cit., p. 9.

²³Alexander B. Ferguson, "Audio-Visual Aids in Religious Education," Religious Education, XL (November-December, 1945), p. 329.

²⁴William S. Hockman, Projected Visual Aids in the Church (Boston: The Pilgrim Press, 1947), p. 8.

be used to change the attitudes which are important in religious living? We believe that they can."²⁵ The Forty-Eighth Yearbook of the National Society for the Study of education states--

Audio-visual instructional materials and an audio-visual program are means to any educational end. They help teachers do better the job of communicating information and ideas, of stimulating desirable attitudes and appreciation, of expanding interests, and of developing potentialities into skills and competencies.²⁶

In 1930 already, J. J. Weber analyzed the findings of thirty experiments regarding the value of visual aids which were conducted all over the country. His concluding statement as reported by McClusky was--

it should be pointed out that the usefulness of visual aids . . . is specific; that is, the usefulness of any visual aid varies with every topic or project. Visual aids are supplementary to actual experience, and both are fundamental to verbal instruction. Visual aids thus provide perceptual foundations where actual experience is lacking and enable verbal instruction to transmute these into conceptual products through the processes of interpretation, integration, and generalization. This truth being self-evident there is no need for further experimentation.²⁷

As evident as these truths may be there is still a great deal of variation as to how effective visual aids are.

²⁵ Ibid., p. 9.

²⁶ Nelson B. Henry, editor, The Forty-Eighth Yearbook of the National Society for the Study of Education (Chicago: The University of Chicago Press, 1949), p. 203.

²⁷ F. Dean McClusky, Audio-Visual Teaching Techniques (Dubuque, Iowa: Wm. C. Brown Company, 1949), p. 11.

Some enthusiasts in the visual aid field have made sweeping statements like, "One picture is worth a thousand words," "Eighty-five percent of learning is through the sense of sight" and similar unproven statements. In this connection it is pointed out that the most you can say on the basis of any kind of research is that students may learn up to thirty-five percent more in a given period of time and may remember up to fifty-five percent longer.²⁸ The percentages also will vary to a great extent in various experiments. Knowlton and Tilton found that visual aids increased knowledge of inter-relationships involving interaction of events and forces thirty-five percent, historical personages twenty-three percent, and historical geography nineteen percent.²⁹ The Yale research as reported by Mark A. Hay gives no percentages but says that gains in knowledge were statistically significant and that pupils with the best background of knowledge and greatest maturity learned the most.³⁰ Frank N. Freeman says, "We know enough about visual aids to increase the effectiveness of instruction in many fields at least fifteen percent. This was demonstrated twenty years ago."³¹ He however

²⁸Harry Strauss & J. R. Kidd, Look, Listen, and Learn (New York: Association Press, 1948), p. 11.

²⁹Ellsworth C. Dent, The Audio-Visual Handbook (Chicago: Society for Visual Education, Inc., 1942), p. 20f.

³⁰Report on Research in Audio-Visual Aids to Education to the Seventh International Workshop in Audio-Visual Education (Chicago: International Council of Religious Education, 1950), p. 4.

³¹Frank N. Freeman, "Visual Education from a Twenty-Five Year Perspective," Educational Screen, XXV (Jan., 1946), p. 15.

doesn't give the source of his statistics. The Seventh International Workshop came to the conclusion that visual materials aid the retention of facts by about thirty percent.³² C. J. Arnold says that projected visual materials give about the following results in round figures; thirty-five percent more learning in forty percent less time with fifty percent greater retention of what has been learned. He adds that some educational experiments show a higher percentage, some not as high, but all show a definite improvement.³³ An Armed Services study showed that films provide a good means for presenting basic background understanding and that their effects persist over a period of time.³⁴ In conclusion it can only be said that all educators seem to be in agreement that visual aids help education reach its objectives. To what extent they do this will be determined by their use, the subject matter and the medium used.

One of the specific areas in which visual aids are an asset to education is their decrease in verbalization. Since words are merely symbols for something else and could not exist without concrete reality, this decreased verbalization

³²Findings Seventh International Workshop in Audio-Visual Education, published under the auspices of the Committee on Audio-Visual and Radio Education (Chicago: International Council of Religious Education, 1950), p. 75

³³C. J. Arnold, "Take Out the Windows," Educational Screen, XXVII (December, 1948), pp. 490-491.

³⁴Houle, Barr, Hamilton, Yale, op. cit., p. 243.

is important. "Oral or printed words usually mean nothing to a student until translated into a mental image".³⁵

Visual aids can help in creating these mental images. The fact that excess verbalization has become a part of us was demonstrated by F. Dean McClusky--

Not long ago I tried an experiment which illustrates the hold which verbalism has on some individuals. I wrote the following statement on a sheet of paper. "It is proposed that a committee be appointed to make a pilot study of permissive experimentalism to determine the dynamics of audio-visual instructions differentiated philosophies integrated into a democratic society for a united world". I took the statement to an educational convention and showed it to several small groups gathered in discussion between the formal sessions. Some individuals indicated approval. One came to me later and offered to "put the motion in the business meeting". Another volunteered to second the motion. A third suggested immediate action so that "our association could get the full credit". Some were non-committal. Others recognized the statement as sheer nonsense and sensed the humor in the situation.³⁶

It seems that a great deal of this excess verbalism came about when books became common. Wisdom and learning were summed up in the books by means of these abstract symbols, words. People got farther and farther away from direct contact with the things of learning.³⁷ While the necessity of books is not to be minimized there are a number of psychological disadvantages in books.

³⁵Gilbert G. Weaver and Elroy W. Bollinger, Visual Aids Their Construction and Use (New York: D. Van Nostrand Company, Inc., 1949), p. 5.

³⁶McClusky, op. cit., p. 2.

³⁷Kinder, op. cit., p. 11.

First the text book is impersonal. It is written in the third person, passive voice . . . second, the text book is a distillation of subject matter abstracted from the wealth of detail and supporting meaning of its original or present context . . . third, the text-book is intended for individual rather than group study . . . fourth, the textbook is generally written by someone who is an authority on the subject . . . seldom by a person who is known for his ability to write clearly, fluently.³⁸

Visual tools have an advantage over books because the visual tool presents itself in terms of a universal language. Visual aids speak with the same amount of clarity to all language groups. People may vary intellectually to a great deal in our adult education groups in the church. These adults may also vary in their interpretation or comprehension of a visual aid; but it remains true that pictures, still or moving, are effective at all intellectual levels.³⁹ Gilbert Weaver quotes George Bernard Shaw as saying--

The number of people who can read is small, the number of those who can read to any purpose, much smaller, and the number of those who are too tired after a hard days work to read--enormous. But all except the blind and deaf can see and hear.⁴⁰

Again, it is not our purpose to minimize the value or the necessity of the textbook or any other type of printed literature. Our purpose is to show its limitations. The Freeman-Commonwealth study which was made over a period of three

³⁸Charles F. Hoban, "Films and Textbooks," Educational Screen, XXIV (December, 1945), pp. 445-446.

³⁹Mrs. V. L. Blair, "Films in Adult Education," See and Hear, II (February, 1947), pp. 24-26.

⁴⁰Weaver & Bollinger, op. cit., pp. 2-3.

years in eight cities and three universities gives no support to a belief that pictures may be substituted for language. It does, however, indicate that pictures have a definite function to perform. The function will be determined by the nature and the purpose of the instruction. Their most valuable asset is that they can give certain kinds of experience of a concrete sort.⁴¹

Visual aids too, have their definite limitations. It was found by leaders in the armed services program that audio-visual aids had certain distinct advantages in creating interest and in coming closer to concreteness than can a book but they were distinctly limited in their application.⁴² Kinder says that while audio-visual aids are among the most effective media for furnishing vicarious experience, you cannot say that visual and verbal symbols as represented in quantitative and linguistic abstractions are not a necessary part of the educational scheme. He says no sane person advocates replacing books or teachers with audio-visual materials.⁴³ The balance will probably continue to lie in favor of the written and spoken word as educators recognize the value of visual aids as supplementary tools.

⁴¹McClusky, op. cit., p. 39.

⁴²Houle, Barr, Hamilton, Yale, op. cit., p. 243.

⁴³Kinder, op. cit., p. 12.

Today these two--the spoken word and the written word --are still the most important channels of instruction, and they will probably remain so despite those individuals who fear "robot instruction", and those prophets who see them shortly replaced by the radio, electric transcription, films, and other devices now included in the audio-visual program.⁴⁴

We find that in the twelve years since this statement was made a lot of progress has taken place but the analysis seems to remain generally true.

Under the need for adult education we noted that a majority of the adult organizations in the church are poorly attended. Here visual aids may be an asset. In a study made in Canada it was found that eighty-six percent of the people in attendance would not have come out to discuss public issues had not a film been part of the program.⁴⁵ In the armed services it was found that motion pictures, slide films, charts, phonograph records, mock-ups, and other devices would attract an immediate interest which would often make them effective.⁴⁶ If this immediate interest is confined to motivation for more learning it is probably good and wholesome. If it is a fulfilment of the desire to be entertained we may question its educational merit and even consider it a disadvantage. McKown and Roberts say that

⁴⁴McKown & Roberts, op. cit., p. 3.

⁴⁵Strauss & Kidd, op. cit., p. 12.

⁴⁶Houle, Barr, Hamilton, Yale, op. cit., p. 243.

with projected pictures; merely looking at them represents a sort of entertainment, while looking at them in an attempt to find the answers to important questions represents a truly vital and functional educational procedure.⁴⁷

A strong temptation will be to employ such materials to arouse public curiosity or to offer them as entertainment. This will utterly defeat the fundamental purposes of worship.⁴⁸

While visual aids may serve the adult groups very well as entertainment, entertainment is not a part of adult education as we are treating it in this report.

That there can be an overuse of visual aids was found by the armed services. "There is a great deal of evidence to indicate that many men in the armed services became somewhat bored with the constant use of visual aids in their training."⁴⁹ All but the extremists gradually realized that audio-visual additions to other customary classroom procedures were valuable only when they could be fitted easily and well into a program and were directly related to the objectives sought. There is a danger that visual aids will often be overused. This possibility of overuse is enhanced today by the present great interest in this field and especially the "quack interest" of administrators who use them merely to prove their progressiveness. Also the

⁴⁷McKown and Roberts, op. cit., p. 144.

⁴⁸Findings Seventh International Workshop in Audio-Visual Education, p. 24.

⁴⁹Houle, Barr, Hamilton, Yale, op. cit., p. 244.

ease with which these aids are now obtained can cause a tendency toward overuse.⁵⁰

The use of a variety of methods seems to be the only adequate answer to the needs of adult education. The men who made a study of the armed services educational program found that

the use of a variety of methods is better than reliance on a single method. The principle was followed again and again in the Army and Navy off-duty programs, particularly in attempts at orientation. It rather effectively negates the yearnings of some extremists to establish some one method--usually discussion, apprenticeship, or the presentation of audio-visual aids--as the chief or indeed the only valid method of adult education.⁵¹

For these reasons the establishment of a criteria for when to use visual aids is important. The Seventh International Workshop under the leadership of Walter N. Vernon set up the following criteria:

Visual materials should be used:

- a. To recreate the past, as in church history and Old Testament units.
- b. To bring the distant close, as in missionary units.
- c. To make personalities real.
- d. To make objective emotionally charged situations.
- e. To introduce new content into an essential truth; to relate commonly held concepts to living situations.
- f. To stimulate an immediate response to a situation.
- g. To isolate and emphasize segments of subject matter in order to achieve a particular purpose.
- h. When an overview is wanted of a whole area.

Visual materials should not be used:

- a. When the use will materialize a spiritual idea or

⁵⁰McKown and Roberts, op. cit., p. 46.

⁵¹Houle, Barr, Hamilton, Yale, op. cit., p. 238.

- concept.
- b. As a substitute for a first-hand experience.
 - c. When the use will impoverish or limit a concept.
 - d. When another tool will be more effective and is cheaper and more easily used.
 - e. When the unit is of such short duration and/or available material is so extremely limited that the use of visuals would create production, distribution, and utilization problems.⁵²

It seems now that visual aids will increase in their popular use in the church. One of the Lutheran Churches in St. Louis has set aside an annual budget of four hundred dollars for visual aid material and equipment. Other congregations are spending similar sums. Returned veterans who attended colleges and public schools overwhelmingly indorsed a greater use of audio-visual aids in civilian education. This indorsement will probably further influence their use.⁵³ Further evidence that the church has been growing in its interest in and use of visual aids is indicated by productions such as those of the Protestant Film Commission and special sections devoted to church use in periodicals such as Educational Screen, Film World, Audio-Visual Guide, and See and Hear.⁵⁴ Many denominations and commercial firms as well have taken a great deal of interest in their promotion and production.

⁵²Findings Seventh International Workshop in Audio-Visual Education, op. cit., p. 76.

⁵³Henry, op. cit., p. 260.

⁵⁴Ibid., p. 41.

The important thing today does not seem to be that visual aids need promotion. The greatest need today is to use them wisely and knowingly on the basis of sound educational principles.

But when all is said and done, visual communication in religious education has been haphazard, sporadic, and highly unscientific. The time has come to take it out of the realm of the fad and the elective and to make it a definite part of every well planned program of religious education.⁵⁵

The Place of the Filmstrip in Adult Education

Quite often when the term "visual aids" is mentioned, people interpret it to be synonymous with motion pictures. Probably this is due to the extensive advertising of films which has made educators film conscious.⁵⁶ Leaders in the movement of visual education, however, are convinced that the motion picture is only one of several available media. The lantern slide has increased in popularity since the development of kodachrome film and the filmstrip has been quite widely used by the armed forces for certain purposes in preference to motion pictures because it was found to be more effective.⁵⁷

⁵⁵Paul H. Vieth, "The New Day in Visual Religious Education," Religious Education, XL (November-December, 1945), pp. 325 f.

⁵⁶Weaver and Bollinger, op. cit., p. 1.

⁵⁷Vieth, op. cit., p. 325.

There is still some confusion as to terminology in regard to the filmstrip.

One group of terms ends in "strip"--filmstrip, film strip, film-strip, sound film-strip, silent film-strip. Another set ends in "film"--stripfilm, strip-film, slide film, slidefilm, sound and silent slide film. Another set of terms ends in "slide". Here they are: filmslide, film slide, sound filmslide, silent film-slide. There are two other variants: Picturol and Stillfilm.⁵⁸

All of these various terms, for our purposes, will refer to the previously described thirty-five millimeter strip of film used for projection.

The filmstrip came into existence shortly before 1920 when Underwoods of New York conceived the idea of putting their large photographic library on fifty-five millimeter film.⁵⁹ Actual filmstrips as we know them today were introduced in 1920 by the Society for Visual Education, Incorporated.⁶⁰ During most of the filmstrips existence it has been a relatively unimportant member of the visual aid family, coming into prominence in the past ten or fifteen years.⁶¹ Lately the filmstrip has been coming into popularity, not to the exclusion of other visual devices, but where it has most to contribute. Now that teachers are

⁵⁸Hoekman, op. cit., p. 22.

⁵⁹Vera M. Falconer, Filmstrips (New York: McGraw-Hill Book Company, 1948), p. 2.

⁶⁰Dent, op. cit., p. 84.

⁶¹Hoekman, loc. cit.

becoming more alert in their selection of visual aids, they are also becoming shrewder buyers and are getting more of the utmost teaching value out of the visual education budget, especially in the subject matter areas where motion is not essential to adequate presentation.⁶² During the war, instructors reported confidence in filmstrips as a major teaching aid and had a desire to use them but did not use them as extensively as they might have, partly because of the inferior quality of some of the filmstrips.⁶³ In civilian education there has been a definite upsurge in the use of filmstrips as indicated from sales.

One major producer tells me that last year he sold filmstrips to twice as many schools as he did motion pictures. Another estimates his filmstrip sales are up fifty percent. One of the largest filmstrip dealers says his filmstrip sales in 1949 increased a hundred percent.⁶⁴

H. E. Simon in his article on utilizing visual aids in the parish says--

The visual aid which appears to be gaining the most ground in religious circles is the so-called tri-purpose (35 mm. single and double frame, filmstrip and 2 X 2 filmslide) projector.⁶⁵

⁶²Ninety percent of all subject matter taught in schools does not require motion for effective presentation. Falconer, Filmstrips, p. 2.

⁶³Henry, op. cit., p. 258.

⁶⁴Vera M. Falconer, "Filmstrip Boom", Scholastic Teacher, LVI (March, 1950), p. 127.

⁶⁵H. E. Simon, "Utilizing Visual Aids in the Parish," Lutheran Education, XXCIII (December, 1947), p. 212.

The Kansas City, Missouri, Young Men's Christian Association has an average of four hundred groups meeting every week and many of these are adults. This association reports, "Obviously we have only made a beginning with filmstrips-- but we have made a beginning. Most of our use of filmstrips is now with youth, but we are expanding".⁶⁶

Since the filmstrip is and has been gaining in popularity as a visual tool it becomes necessary to explore its effectiveness. The conclusion reached by the Zurich General Accident and Liability Insurance Company of Chicago, a pioneer in their use with lectures on health, is this:

The effectiveness of sound slidefilms as an educational medium is limited only by the skill with which the films have been produced and by the preparation and follow-up in connection with their showing.⁶⁷

That filmstrips are effective with not only mature individuals with a broad background, but also with the illiterate and unlettered, was illustrated very effectively by the army's use.

The filmstrips used were carefully correlated with the Army reader, tied in directly with the military experience of the men, and were eminently successful. (The average illiterate acquired the basic reading and arithmetic skills necessary for modern soldiers in about eight weeks).⁶⁸

⁶⁶W. A. Mc Donald, "We Stumbled onto Filmstrips," Educational Screen, XXIX (March, 1950), 110-111.

⁶⁷"A Commercial Company Favors Filmstrips for Its Educational Purposes," Educational Screen, XXV (January, 1946), pp. 24-25.

⁶⁸Henry, loc. cit.

The University of Texas used homemade filmstrips in its English department and in this experimental instance found filmstrips, correlated with workbooks, themes, and conferences, to be about equal to the customary procedure of lectures, correlated with workbooks, themes, and conferences.⁶⁹

In the Air Force training, filmstrips were found to be most useful in group situations controlled by an instructor. Filmstrips were a preferred medium for presenting technical and mechanical subjects. It was also found that the filmstrip is not a substitute for the training film or any other visual aid but is a visual aid of major character within its own right.⁷⁰

That filmstrips can be used too often was also pointed out by the experimental use at the University of Texas. "With daily classes the majority liked them about once a week".⁷¹

Up to the present time the church's use of filmstrips in adult education does not seem to be too extensive. There are no statistics available on their effectiveness in this

⁶⁹Joseph Jones, "Experimental Filmstrips in English Fundamentals," Educational Screen, XXV (November, 1946) pp. 449-450.

⁷⁰H. C. Brecha, "Filmstrips in Air Force Training," Audio Visual Guide, XVI (March, 1950), pp. 27-28.

⁷¹Jones, loc. cit.

specialized field. But this much can be said,

The production of filmstrips for the special needs of adult education opens up a wide field for investigation. Many of the filmstrips designed for senior classes in schools, have, however, been found to be most acceptable for adult classes as well.⁷²

The church user will naturally have to use the filmstrips produced for other purposes with discretion and adapt those which are useable to his needs. There are in addition more than forty colleges and universities scattered over the country which have available filmstrip libraries.⁷³ The catalogue containing the complete listing of the material produced by the United States Office of Education, United States Department of Agriculture, the War Department, and Navy Department can be obtained free of charge from Castle Films, Distributor Corporation, New York, Chicago, and San Francisco. A few other commercial distributors are the Jam Handy Organization, Society for Visual Education, in Chicago, Stillfilm, Incorporated, and denominational publishing houses.⁷⁴ The Audio-Visual Resource Guide for Use in Religious Education⁷⁵ is a helpful service bulletin which

⁷²"Filmstrips for Adults, geography, art and technology," Times Educational Supplement, No. 1719 (April 10, 1948), p. 22.

⁷³Kenneth B. Haas and Harry Q. Packer, Preparation and Use of Visual Aids (New York: Prentice-Hall, Inc., 1946), pp. 190-196. (The list of sources is given on these pages.)

⁷⁴Ibid., p. 22.

⁷⁵Audio-Visual Resource Guide for Use in Religious Education, (Chicago: International Council of Religious Education, 1950).

lists the sources of available materials, where to secure this material, and which material is best suited for specific objectives. These listings consist of motion pictures, slides, and filmstrips, all in the religious field. This guide lists a sizeable number of filmstrips suitable for adult education.

As to the availability of material, Hockman says,

Present resources are multiplying, but unfortunately the quality of much available material is poor.⁷⁶

We have filmstrips, carpentered out of photographic left-overs, which violate just about all the fundamental criteria for filmstrips.⁷⁷

In summarizing the value of the filmstrip to the church in education, he further states that the church can use sequence maps, and the filmstrip is the best of all visual media for this purpose. The church can use projected hymns, and since sequence is so important here, the filmstrip will serve as a good medium for this purpose. The church also has thousands of stories to tell and the filmstrip is valuable for this step-by-step process.⁷⁸ Also the filmstrip will be valuable for the church in reconstruction of past events.⁷⁹

⁷⁶Hockman, op. cit., p. 29.

⁷⁷Ibid., p. 190.

⁷⁸Ibid., pp. 28-29.

⁷⁹P. Owen, "Advantages of Filmstrip Teaching," Nation's School, XLI (May, 1948), p. 62.

Since it has these and other definite values, educators in the religious field are interested in a greater use of filmstrips as is shown by the following quotation:

If all the creative effort should go into the making of feature films which are best usable for auditorium presentation only, it would seem to be a mistake. There is a continuing need for lantern slides, filmstrips, and short moving pictures suitable for classroom use.⁸⁰

⁸⁰Vieith, op. cit., pp. 325-328.

CHAPTER III

ADVANTAGES AND DISADVANTAGES OF THE FILMSTRIP

Comparison of Filmstrip with other Visual Tools

The relative merit or lack of merit on the part of any one particular visual tool can be very highly subjective depending on the emphasis of the course of study involved and the knowledge and objectives of the instructor using the visual tool. Consequently there is a wide range of disagreement as to the relative effectiveness and adaptability of the various media.

The Seventh International Workshop in Audio-Visual Education made a study in regard to the merits and demerits of certain visual aids and gave a list of visual tools and what they considered the respective merits and demerits of each:

Flat Pictures

positive

Convenient for individual study.
May become permanent possessions of pupils.
Flexible, portable, need no equipment.
Can be handled.
Can be school made.

negative

Difficult to focus group attention.
Static.
Highly dependent on imagination utilization.

Slide Sets

Concrete group attention.
Easy to edit, adapt.
May be permanent acquisition.
Good color available.

Static.
Quite dependent on utilization.
Expensive as compared to filmstrips.

Filmstrips

Minimum dependence on utilization skills.
Low-cost permanent acquisitions.

Fixed order and number of frames.
High quality durable color difficult to achieve.

Sound Filmstrip

Coordinate sound and image carefully.
Professionally polished performance at low cost.

Static.
Complex equipment.
Weak on drama and dialog.

Recordings

Immediacy of personal contact.
High potential for drama and personal appeal.
No limiting visual image.

Have none of the advantages of visual aids.
Inflexible.

Sound Films

Encompass words and action simultaneously.
Can easily use song, story, personality as catalysts.
Attention--compelling immediacy.
Can be dramatic.
Rich repertoire of transition devices to make relationships clear.

Require expensive facilities.
Must be rented by local users.
Inflexible.¹

¹Findings Seventh International Workshop in Audio-Visual Education, August 28th through September 2, 1950, Published under the auspices of the Committee on Audio-Visual and Radio Education, (Chicago: International Council of Religious Education, 1950), pp. 15-16.

Back in 1945 the leaders attending the Second International Workshop in Visual Education attempted to compare the value of a number of the prominently used visual tools according to a point system in which the maximum rating would be a score of twelve. These points were then to be divided according to the four categories, information, interest, motivation, worship. No scientific method was used to determine their findings. However, the conclusions can be considered significant since they are combined opinions of leaders in the field.

TABLE 1

The Educational Value of a Number of Visual Tools.²

| Media | Information | Interest | Motivation | Worship | Rating | Maximum Rating Possible |
|--------------------|-------------|----------|------------|---------|--------|-------------------------|
| Sound film | 3 | 3 | 2 | 2 | 10 | 12 |
| Silent film | 2 | 2 | 1 | 2 | 7 | 12 |
| Filmstrip | 2 | 2 | 1 | 1 | 6 | 12 |
| Stereopticon slide | 2 | 1 | 1 | 1 | 5 | 12 |
| Miniature slide | 2 | 1 | 1 | 1 | 5 | 12 |
| Opaque material | 1 | 1 | 1 | 1 | 4 | 12 |

A comparison of the importance of visual aids according to the amount of money spent on the different items naturally

²William S. Hockman, Projected Visual Aids in the Church, (Boston, The Pilgrim Press, 1947), p. 184.

places the filmstrip near the bottom of the list, not because it is the least used, but because it happens to be one of the least expensive. It is this low cost which is in itself one of the filmstrips greatest advantages. In Oklahoma a study of where the audio-visual dollar in education goes resulted in some interesting percentages.

TABLE 2

How the Audio-visual Dollar is Spent in Oklahoma.³

| | |
|-----------------------------------|-------------|
| Motion picture films. | .18 percent |
| Filmstrips. | 3 percent |
| Glass slides. | 2 percent |
| Projection equipment. | .37 percent |
| Phonograph records. | 2 percent |
| Specialized supervision | 7 percent |
| Maps, charts, globes. | .12 percent |
| School excursions | 8 percent |

Since the army was the largest user of visual aids in the adult education field their findings should lend some weight to the comparison. From a survey among Army instructors it has been revealed that there is little preference for the filmstrip. Among those surveyed, 48 percent preferred graphic portfolios (a series of large charts mounted on an easel) and only 20 percent preferred filmstrips

³Henry R. Hansen, "Costs of Audio-Visual Materials," Educational Screen, XXVI (June, 1947), pp. 306-308.

and 18 percent indicated no preference between the two. An analysis of why filmstrips were not as popular in army instruction shows no disparagement of the filmstrip itself. The reasons included (a) an abundance of other available aids, (b) the lack of relationship between the production of filmstrips and their rate of use, (c) an additional amount of time and work was necessary on the part of an instructor in order to use a filmstrip effectively, (d) the poor quality of many of the filmstrips was significant as compared to the superior quality of other aids.⁴

Goodman made a comparison of the effectiveness of four visual media in teaching a unit of safety education in the sixth grade. He used the sound motion picture, the silent motion picture, the sound filmstrip, and the silent filmstrip. Contrary to most theories he found the silent motion picture to be superior to the other three. The two filmstrips were about equal to each other. The sound motion picture was last.⁵ Here it must be remembered that the pupils were not adults and thus the results might vary considerably in a similar experiment among adults.

A survey of forty-eight midwestern colleges found
". . . sound motion pictures, models, and slides (in that

⁴Nelson B. Henry, editor, The Forty-Eighth Yearbook of the National Society for the Study of Education (Chicago: The University of Chicago Press, 1949), p. 259.

⁵Ibid., p. 262.

order) were of greatest potential usefulness in college instruction, and particularly in science classes",⁶ Filmstrips weren't even listed among those most useful. Probably a later survey would show some difference since the filmstrip has come into its own more recently. In the same survey it was found that a number of difficulties stand in the way of extended utilization of motion pictures even though they are listed first. Aside from lack of projection equipment and adequate physical facilities, it was found that it was often impossible to obtain films at the times they fitted into the course of study, there was a lack of suitably mature films for college use, and a lack of films which deal in detail with small teaching areas and do not attempt to cover half the course.⁷ Similar difficulties are frequently expressed by church users and become a serious drawback to the effective utilization of the motion picture.

Another comparison of four visual tools which would tend to shed unfavorable light on the filmstrip was conducted by the California Association of Adult Education, comparing the motion picture, the cartoon motion picture, recording, and sound slidefilm. Atomic Power and You and Your Family were the motion pictures used. Brotherhood

⁶Ibid., p. 40.

⁷Ibid.

of Man was the cartoon type motion picture. Deadline for Living was the recording and Teamwork the filmstrip. Ratings were made on the basis of personal involvement and what the viewers considered suitable for adult use. The motion picture, Atomic Power, received the highest rating, while the motion picture You and Your Family was way down in fourth place. The recording was second highest, the cartoon type movie third and the filmstrip Teamwork was fifth or in last place. Actually not too much emphasis can be placed upon these ratings. The quality and subject matter of the various media would naturally influence them. It was suspected that the rating for You and Your Family was so low because the audience was made up chiefly of unmarried people. The filmstrip was the last thing shown in the long program and the audience lacking a great deal of experience with the use of filmstrips tended to judge it by motion picture standards.⁸

In 1924 a study was initiated at the University of Chicago under Freeman to determine which visual aids are best and most effective. The results indicate that the effectiveness of the visual aid used depends upon its adaptation to the nature of the subject and the actual quality of the visual aid which is used. So any endeavor

⁸Helen Taylor Sheats, "Audio-Visual Materials Keynote an Adult-Education Conference," Educational Screen, XXVII (April, 1948), pp. 175f.

to actually rate any visual media will be determined to a large extent by a number of outside and variable factors which are incapable of being measured.⁹

Nevertheless, since the filmstrip is becoming ever more popular to the extent that some church educators would almost justify its use to the exclusion of other visual media,¹⁰ there must be first some justification for the projection of a picture rather than using pictures in a flat unprojected manner. There should also be some reason for the use of projected pictures in place of the blackboard or chalk board which has been with us for many years.

Although the survey of Army instructors indicates a preference for the non-projected visual aid,¹¹ education has found that what can be made the most vivid in the mind of the learner will be remembered by him for a longer period of time and will have more meaning for him.

Since photography is essentially a process of harnessing light to make pictures, those pictures that intensify the quality of light, give us the most vivid feeling of reality that the photograph in its various manifestations can give. It is for this reason that the projection, whether in motion or in slide, in color or black and white, gives us more of the plastic quality

⁹Godfrey Elliott, editor, Film and Education (New York: Philosophical Library, 1948), p. 59.

¹⁰H. E. Simon, "Utilizing Visual Aids in the Parish," Lutheran Education, XXVIII (December, 1947), pp. 208-213.

¹¹Henry, op. cit., p. 259.

resembling the original object than can the corresponding print.¹²

Also the fact that the unprojected picture is difficult to use and display with larger groups because of its usual small size or otherwise becomes cumbersome and unmanageable if it is large enough for the entire group to see is worth mentioning in comparing it to the filmstrip. A greater amount of imagination is required to transfer reality to the unprojected picture, a factor which is not too great an obstacle in teaching children but becomes a serious impediment with the less imaginative adult. The disadvantages of enabling a larger audience to make use of the unprojected picture can be overcome to some extent by having enough copies available for each person but here the handicap of focusing the attention of the group becomes apparent. The simplicity and ease of utilization plus availability are probably the greatest assets of the unprojected visual aid of flat pictures.

The blackboard has been a member of the visual family for a good many years and it is to be noted that it remains a handy and economical visual aid to instruction. Its possibilities of variety and change in the hands of a

¹² Charles F. Hoban, Visualizing the Curriculum (New York: The Gordon Company, 1937), p. 177.

resourceful teacher are unlimited. It utilizes the tendency to watch motion. The class will watch the crayon of the teacher to see what is coming next, no matter what the teacher is drawing. But at the same time not all teachers are equally adept at freehand diagramming and sketching.¹³ Here projection can be of valuable assistance. When, for instance, a map drawn on the chalk board would be a great help, perhaps to trace Paul's journeys or some similar event in Bible History, it would be a simple process to project a map from either a slide or filmstrip onto the board, trace the outline, and then fill in the details as the class progresses in its lesson.

In the line of projected visual aids the filmstrip is definitely finding its place. "Because commercially produced slide films are readily available and are convenient to transport, use, and store, they are replacing individual slides."¹⁴ There is some amount of disagreement as to the superiority of slides over filmstrips and vice versa. Here opinions may vary. H. E. Simon has this to say, "Your writer feels, and, his studies in preparing this paper have strengthened that feeling, that for the present the

¹³F. Dean McClusky, Audio-Visual Teaching Techniques (Dubuque, Iowa: William O. Brown Co., 1949), p. 70.

¹⁴Gilbert G. Weaver and Elray W. Bollinger, Visual Aids Their Construction and Use (New York: D. Van Nostrand Company, Inc., 1949), p. 207.

filmstrip is by far the more practical tool." Colored slides, he adds, cost fifty or sixty cents a slide. With filmstrips it is possible to cover the Old and New Testament with six hundred fourteen individual pictures at a cost of only \$21.50.¹⁵ A similar number of colored slides would cost between three hundred and three hundred and seventy dollars. "When filmstrips are purchased outright they will cost from two to five dollars per strip of forty to eighty pictures".¹⁶ In this same connection the fact that the filmstrip is much more convenient to handle than the slide gives it an advantage. "The weight of a single strip packed for shipment is so slight that it can be mailed for three cents".¹⁷ This plus the added fact that the filmstrip is easy to carry around (can be slipped into a pocket or purse), plus the fact that filmstrips are very easily stored, take up little space and are easy to find by labeling the tops of each container, would all seem to indicate that the filmstrip is by far superior to the miniature slide for the average church's adult use.

However there are other things to be taken into consideration. Probably the greatest disadvantage of the

¹⁵Simon, op. cit., p. 211.

¹⁶James S. Kinder, Audio-Visual Materials and Techniques (Chicago: American Book Co., 1950), p. 177.

¹⁷Vera H. Falconer, Filmstrips (New York: McGraw-Hill Book Company, 1948), p. 3.

filmstrip as compared to the slide is that "a strip film is easily scratched and ruined; this is true especially of color film".¹⁸ Color film having a softer emulsion is more easily damaged. Since color film is much more expensive than black and white, this becomes a serious drawback and will remain a drawback until a harder surface emulsion is produced. The question of the relative merit of black and white and color projection will be taken up at a later point in this chapter.

As to the rigid continuity of the filmstrip compared to the flexibility of the slide, Weaver and Bollinger have this to say, "There is no possibility of the pictures getting out of sequence as they are joined together on a single strip. This may or may not be an advantage."¹⁹ As to the ease with which these projected pictures may be used, it is a definite advantage to have them in this rigid sequence since they are more easily changed in going from one picture to another. It is easier to turn back to a previous picture and more pictures can be shown faster with less interruption and disturbance on the part of the projector or those operating it. Also the definite sequence lends itself to a closer development around a concrete

¹⁸Harry G. McKown & Alvin B. Roberts, Audio-Visual Aids to Instruction (New York: McGraw-Hill Book Company, Inc., 1940), p. 79.

¹⁹Weaver and Bollinger, op. cit., p. 208.

lesson plan and lesson guides are more easily utilized. On the other side, one slide can be drawn out and used alone or even assimilated into various lessons. It is also much easier to skip over pictures which are not pertinent to the topic. However, more skill is required on the part of the teacher if such use is to be capitalized. Probably the best guide in whether to select filmstrips or slides is which medium has the best material available for the particular teaching job that is to be done.

In the field of adult education particularly the motion picture has received a great deal more attention than any other visual media and it is not uncommon for the average person to consider visual education as being synonymous with motion pictures. Much of this emphasis on the exclusive use of motion pictures is hard to justify. Therefore, while the motion picture and the filmstrip cannot be expected to perform the same jobs equally well we believe it worthwhile to make a comparison. A study by Miles and Spain on the Navy use of films and filmstrips indicated that the majority of instructors preferred movies to filmstrips. However this study is not necessarily applicable to civilian life because of the unlimited budget of the Navy and the availability of motion pictures.²⁰ Hoban made a detailed analysis of the use of filmstrips in the army. The army

²⁰Henry, op. cit., p. 259.

film on map-reading was compared for effectiveness with a filmstrip made up of single frames of key pictures from the motion picture. Using carefully equated groups, the motion picture appeared superior in teaching certain concepts, and the filmstrip was superior in others.²¹ Taking into consideration the great difference in cost it seems reasonable to assume that where the budget is limited, in similar circumstances, the filmstrip would be the more practical to use.

The truth about audio-visual materials is that their use involves an increase in the cost of instructional services. The purchase of audio-visual materials cannot be financed by reducing expenditures for books and other printed materials, or by increasing and reducing the size of the teaching or administrative staff.²²

"The average cost of the quality religious film offered today may run anywhere from \$1000 to \$2000 per minute of screen time".²³ Consequently a limited supply of good religious educational films is available at the present time and rental costs on films which are available is also quite high compared to a filmstrip which for a few dollars becomes the permanent possession of the individual church and may be used any number of times with any number of groups. Only as far back as 1947 it could be said--

²¹Ibid., p. 258.

²²Ibid., p. 56.

²³William L. Rogers, "Business Ethics and the Church," Educational Screen, XXVIII (December, 1949), p. 453.

there are in existence only eight films in the English language which by any stretch of the imagination are fit pedagogically for teaching a lesson, if that lesson has, as its basis, the Bible story.²⁴

The cost of the motion picture projector itself is about \$500 and the cost of film rental is between \$6 and \$25. The cost for producing Youth for the Kingdom by the Lutheran Laymen's League was \$80,000.²⁵ Another "advantage . . . is that each picture on the discussional stripfilm or sound slidefilm, when used without a record, can be readily projected on the screen for any length of time".²⁶ If discussion seems important at any particular time, the filmstrip may be stopped and discussion may take place, while the motion picture continues to move on; or if it is stopped much of the advantage of sequence and motion is lost. Therefore many of the leaders in the visual aid field have recognized the previous overemphasis on motion pictures in education.

It is becoming clear that while the motion picture film may be splendid for attracting attention and getting a crowd, it is not always as effective as other methods in actual teaching.²⁷

²⁴Simon, op. cit., p. 211.

²⁵Ibid.

²⁶Kenneth B. Haas and Harry Q. Packer, Preparation and Use of Visual Aids (New York: Prentice-Hall, Inc., 1946), p. 21.

²⁷Findings Seventh International Workshop in Audio-Visual Education August 28 through September 2, 1950, published under the auspices of the Committee on Audio-Visual and Radio Education (Chicago: International Council on Religious Education, 1950), p. 7.

The comparison of the motion picture film with other visual aids--slides, stereographs, still pictures--as means of informational instruction, indicates that the motion picture is superior within a restricted range of subjects and that outside this range of subjects the older devices are as effective or more effective than motion pictures.²⁸

The latter statement by F. Dean McClusky is backed up by fourteen experiments in three school systems over a period of two years.

Freeman, Reeder, and Thomas carried on some research in this connection and their findings are summarized thus:

Although the film is found superior in certain aspects to verbal methods of presenting concrete material, its superiority to other visual aids varies with the type of material and the type of learning expected. Freeman, Reeder, and Thomas concluded that in presenting tables, maps, and charts, the film is no better than the actual tables, maps, and charts presented as such.²⁹

W. A. McDonald in describing the Kansas City Young men's Christian Association's enthusiastic use of filmstrips says that this group used filmstrips because they were found to be inexpensive, the projecting equipment for filmstrips cost eighty percent less than a reliable sound motion picture projector, filmstrips were much easier to handle, there were a great many filmstrips available, the club leader could get his personality into the program by talking along with the picture and the group could ask questions at any time.³⁰

²⁸ McClusky, op. cit., p. 43.

²⁹ Henry, op. cit., p. 262.

³⁰ W. A. McDonald, "We Stumbled Onto Filmstrips," Educational Screen, XXIX (March, 1950), pp. 110-111.

H. E. Brown made a comparative study of the use of films and filmstrips and found the advantage to be on the side of the filmstrip for the reason that the filmstrip permitted greater opportunity for discussion between teacher and pupil.³¹

Ralph R. Bentley made an experimental evaluation of the relative effectiveness of certain audio-visual aids in vocational agriculture. Twelve experiments were conducted in eight high schools. All were given the same tests and the same instructional time. In the home garden project both movies and filmstrips were used, in the swine production project movies were used, and in the pasture production project kodachrome slides were used. Conclusions: In the home garden project, the experimental group was higher in informational learning. It was significantly different in applicational learning and retention. In the swine production project, the experimental group was not significantly different from the control group without the benefit of visual aids. Also in the pasture production project, the experimental group was not significantly different from the control group.³² From this study it would seem that we might draw the inference that the motion

³¹McClusky, op. cit., p. 44.

³²Report on Research in Audio-Visual Aids to Education to the Seventh International Workshop in Audio-Visual Education, prepared by the Department of Educational Program and Research, (Chicago: International Council of Religious Education, 1950), p. 33.

picture and the filmstrip are best used together as a team.

"To date, we have no definite formulas for determining a coefficient of effectiveness of any medium for any purpose."³³

W. W. Pearson using both film and filmstrips in a physics class of sixty pupils, points out that we shouldn't argue which is best, film or filmstrip, but use them both. He says, "I have listened to so many arguments about which is best. It isn't that at all. It is what combination of experiences will yield a completely satisfying outcome".³⁴

The fact that the filmstrip can be correlated with other tools is itself one of the major advantages of the filmstrip.

The filmstrip can readily be correlated with other teaching tools. The most obvious is the test itself. Another way is with the movie Another medium which has become more valuable by correlated use with the filmstrip is the field trip.³⁵

So, while it remains true that motion pictures present several problems as to availability (ninety-eight percent of the schools reporting state they have not purchased their films outright)³⁶ and adequate preparation on the part of

³³Findings Seventh International Workshop in Audio-Visual Education, op. cit., p. 17.

³⁴W. W. Pearson, "Not Either/Or but Both," See and Hear, I (April, 1946), pp. 33-37.

³⁵Arthur C. Repp, "Effective Use of Filmstrips," Lutheran Education, XXIII (March, 1948), p. 420.

³⁶McClusky, op. cit., p. 54-55.

the teacher (fifty-one and forty-five hundredths percent of the teachers reporting state they book the films they use for one day only)³⁷ a combined use of filmstrips with motion pictures and the various other visual tools seems to be the best answer to an adequate visual program in the church as it has proved to be in public education. When it is possible to use only one visual tool the choice will have to be made by taking into consideration the budget, what is to be taught, the availability of material for the subject, the amount of time at the disposal of the group, the relative importance of the topic and the familiarity of the group with the subject. Whenever motion is a prime prerequisite, no adequate substitute can be found for the motion picture. When detailed study is essential the filmstrip will probably serve more adequately.

There are, however, a number of limitations in regard to filmstrips themselves without comparing them to other visual methods. The pictures are in a definite sequence and an individual frame cannot easily be singled out for projection. Cataloguing is sometimes difficult because one strip may contain pictures dealing with several subjects. Sometimes the projectibility is not good when films are too dense to allow proper illumination. Poor filmstrips are readily placed on the market since they are so easy to

³⁷ Ibid.

produce by anyone who comes along. Rooms must be darkened for best projection. Good screens are needed. Pictures are unprotected and are therefore easily scratched and marred.³⁸ Since the room must be quite dark it is hard to take notes. Teachers usually lack the necessary training to use them adequately. A good many people who look at pictures don't know how to read them. They are handicapped in the use of color and aren't too flexible.³⁹

However, there is more to be said in their favor. "A filmstrip . . . is the most inexpensive medium of mass communication yet devised, providing good teaching pictures at a smaller unit cost than any other medium".⁴⁰

A sequence of still pictures can combine the dramatic stimulation of the motion picture with the academic integrity of the carefully prepared instructional diagram, painting or photograph.⁴¹

Foremost among the advantages of the filmstrip is that it is economical, both as to projector and film. Costs are negligible.

The projector is inexpensive, the cost ranging from twelve dollars to sixty dollars. The film strips are inexpensive--from one to five cents per frame in black and white, and from ten to twenty-five cents per frame in color.⁴²

³⁸Kinder, op. cit., p. 175.

³⁹Repp, op. cit., pp. 344-352.

⁴⁰Falconer, op. cit., p. 3.

⁴¹Ibid.

⁴²McKown & Roberts, op. cit., p. 129.

Also the machine is very light and may be easily moved from room to room.⁴³ Even moving the equipment to different locations within the city or from town to town presents very little inconvenience.⁴⁴ The filmstrips themselves are also light in weight and convenient to handle. Storage presents no problem since a great many of them will fit quite compactly into a drawer or small filing cabinet.

The simplicity of operation is advantageous from the pupils' point of view because it produces little distraction. From the teacher's point of view it takes away the fear of being involved with detailed mechanical problems and allows full concentration and attention on the subject. From the mechanical aspect this simplicity is particularly valuable since there are no mechanically driven parts to wear or cause interruptions because of breakage. The bulb is probably the only part that will occasionally give trouble.

Since participation on the part of the learner is educationally so important it is found to be an advantage that the filmstrip lends itself toward this type of presentation. Questions can be asked during the showing both by the instructor and the pupils. The leader can get his personality into the program by talking along with the

⁴³Ibid.

⁴⁴McDonald, op. cit., pp. 110-111.

picture. He can emphasize the things which he feels need emphasizing.⁴⁵

Another outstanding advantage of the filmstrip is that it is a series of pictures organized around a central theme. Written around a careful script, it saves time. Fixed topics make it easier for the producer to supply the teacher with a guide.⁴⁶ The unity and variety of picturization makes it correspond somewhat to an album or portfolio collection of prints, having the advantage, however, of projection which makes it more desirable for group study.⁴⁷

Also the fact that there is no glamorizing involved in the use of the filmstrip gives it a decided educational advantage.⁴⁸

Children, youth and adults tend to come to visual programs in the mood of spectators. They expect to be amused rather than instructed or inspired. They have a positive readiness for entertainment and a negative readiness for learning.⁴⁹

Also the filmstrip is adaptable both to different groups and various age levels as well as to individual differences. By editing the vocabulary the same filmstrip

⁴⁵Ibid.

⁴⁶Repp, op. cit., pp. 344-352.

⁴⁷Hoban, op. cit., p. 170.

⁴⁸Repp, op. cit.

⁴⁹Hoekman, op. cit., p. 97.

may be used for a group of teenagers as well as adults. Those who comprehend the material somewhat slower are given a chance by regulating the speed and thus it becomes adaptable to individual differences.⁵⁰

Not to be forgotten is the fact that filmstrips can be easily prepared on a local basis and thus adapt themselves to local needs and local group activities. They become particularly "effective for recording projects for future use".⁵¹ The filmstrip is also significantly useful as a supplement to the field trip. With adult groups it is often impossible to get all members of a group to participate in an actual field trip but if that field trip is recorded on thirty-five millimeter film it becomes a lasting asset to the entire group.

Advantages and Disadvantages of Different Types of Filmstrips

Double and single frame:

Some visual aid experts insist that the making of filmstrips should be standardized and that the producers

⁵⁰Repp, op. cit.

⁵¹Kinder, op. cit., p. 175.

accept universally either the single or the double frame.⁵² The single frame is more commonly used today than the double frame. Possibly the only important point to be noted on the size of frame is that while the single frame strips may be projected on any filmstrip projector, the double frame strips can be used only in projectors designed for them, such as machines that project both single and double frame filmstrips as well as two by two inch slides.⁵³

Sound and silent filmstrips:

Some of the limitations of the sound filmstrip are:

1. The presentation rate is controlled by the tempo of the record. This disadvantage can be largely offset by the use of the film without the record However, during the course of regular showing, since the film must be turned in synchronization with the record, a picture cannot be held for study unless the record is stopped. This can be done on some machines, but it involves the danger of losing synchronization and requires some practice to perform the operation properly.
2. Synchronization is dependent upon the operator's hearing the signal from the record and moving the film accordingly, it is possible to lose synchronization if the operator's attention is distracted or if he is hampered by extraneous noises. However, if he is familiar with the film being shown, he can quickly recover any loss of synchronization.
3. Continuity is more difficult to follow. Because of any number of reasons, a student may miss a few important phrases which will affect his understanding of the whole film. Generally, sound slide films move faster than silent ones, and furthermore, there arises the problem of proper amplification. If the sounds

⁵²Hockman, op. cit., p. 25.

⁵³Falconer, op. cit., p. 5.

are too loud, too soft or distorted, the understanding of the film will be affected accordingly.⁵⁴

There is also a major criticism of at least some of the earlier sound filmstrip productions in that they tend to present static pictures. Many older productions depend almost entirely upon the recorded material, providing such non-visual pictures as photographs of a group conversing, showing this same group from time to time from various angles as the narration is heard. The filmstrip does nothing in such instances except possibly focus attention. Newer productions are, however, avoiding this.⁵⁵

In the Air Force Training Program the sound slidefilm was not used to any great extent. In fact--

less than one percent of its official filmstrip releases are accompanied by sound recording. Although a few research studies have indicated that the sound slidefilm is superior to the silent filmstrip under carefully controlled teaching conditions, and for certain industrial and commercial uses, the fact remains that the average instructor tends to regard and use the sound slidefilm as a self-contained "canned lesson," with the result that such an aid immediately becomes only an unsatisfactory substitute for a motion picture.⁵⁶

However, the sound slidefilm does have certain advantages. For instance, "a sound slidefilm may successfully depict a dramatic sequence and . . . black and white

⁵⁴Weaver and Bollinger, op. cit., pp. 211-212.

⁵⁵Falconer, op. cit., p. 12.

⁵⁶H. C. Brecha, "The Filmstrip in Air Force Training," Audio Visual Guide, XVI (March, 1950), pp. 27-28.

sound-slidefilms are inexpensive to produce in comparison with motion pictures".⁵⁷ These are several of its other advantages:

1. Rehearsed oral accompaniment. Since sound films are shown with an accompanying record, their effectiveness is heightened and insured through the use of trained voices especially rehearsed for the part before the picture is "shot".
2. Increased interest. The use of voices, music, and sound effects makes it possible to stimulate additional interest through greater dramatization. Where voice, music, etc., are a part of the subject of study, the auditory stimulus takes on additional value.
3. Films can be used without records. After a film has been used with the record to give a general overall view, it can then be shown without the record for amplification of specific points, for questions, review, and check-up. Under this kind of useage the film assumes the advantages of the silent slide film. The rate of showing and explaining is under the control of the teacher and not governed by the record.⁵⁸

The silent filmstrip is, however, also governed by a number of limitations as listed by Weaver and Bollinger.

1. Limited dramatization is a natural result of the lack of motion and sound.
2. Results are particularly influenced by the way the films are presented. Poor reading or use of irrelevant explanatory material will be detrimental to the effectiveness of the films. On the other hand, proper preparation and presentation will avoid difficulty.⁵⁹

The silent filmstrip at the same time employs certain advantages:

⁵⁷McClusky, op. cit., p. 52.

⁵⁸Weaver and Bollinger, op. cit., p. 211.

⁵⁹Ibid., p. 210.

1. Absolute continuity and extreme simplicity. There can be no disturbance of the proper sequence of either the pictures of the filmstrip or the explanatory notes as they are all joined together on the film. Once the film has been threaded in the projector, there is no further operating procedure except to turn the knob to change the pictures. In every factor--cost, simplicity of handling, and ease of operation--silent slide films offer outstanding advantages.

2. Controlled pace. The teacher may go fast or as slowly as he desires. He can skip through frames which hold no immediate interest or he can hold one as long as needed for study or additional explanation.

3. Films can be turned back to review one or two preceding frames because the projector is reversible. It can be turned on and off at will and the presentation of the film can be interrupted and supplemented as desired.⁶⁰

Four hundred thirty reserve officer training corp students at Pennsylvania State College were presented the films Theory of Flight and Problems of Flight to see whether people remember best what they see or what they hear. Although the experiment was conducted with motion pictures, the findings might have some inference as to whether to use sound or silent filmstrips. One group was allowed to only see the film without the sound and the other group was allowed to only hear both films without the pictures. It was found that the group which only saw the films scored higher than the group which only heard the film.⁶¹ This might lend some weight to the argument in favor of silent

⁶⁰ Ibid.

⁶¹ Report on Research in Audio-Visual Aids to Education to the Seventh International Workshop in Audio-Visual Education, op. cit., p. 25.

filmstrips since they are more convenient and cheaper.

Drawings or photography:

Much of any curriculum is rightly concerned with the facsimile physical aspects in which we live, and in this broad field the camera focused on live action is unchallenged. But often times there is also a desire to impart a comprehension of abstracts, of ideas and of principles. Here drawings can be a tremendous asset. While live-action cameramen must take a scene pretty much as they find it, the artist can use complete discrimination as to what he shall stage. Therefore, nothing need be visible on his screen to clutter the significant essence of the point at issue. Also the artist controls the power of exaggeration, making a minute and otherwise unobservable point apparent. The artist can more completely control the emphasis of the particular picture and put the accent on the proper place. Also he can make use of stock devices to increase the readability of the drawing, such as, labels, arrows, dotted lines, and diagrams. The difference between the two methods is finally something comparable to the difference between the photograph and the portrait. The photograph can best show what things are. The portrait will better show what they mean. 62

62 Carl Water, "Animation in Education," See and Hear, II (May, 1947), pp. 13-15.

In a drawing the proper emphasis may be shown in a number of ways, such as shading and coloring. Even the background may be used to embellish and emphasize the thing which the drawing is supposed to represent. A photograph must include the non-essential. The drawing is especially good at encouraging imitation, stimulating imagination and is more adaptable to the portrayal of motion since the artist can symbolize motion better on a canvass than can a photographer.⁶³ Thus it would seem that the evidence is in favor of the drawing rather than the photograph. However, limited research makes it impossible to actually prove which method would be more effective in an actual teaching situation. The popular consumption of comic strips on the part of adults as well as children would indicate that there is no particular inherent aversion to drawings or cartoon type picturizations in themselves.⁶⁴

Homemade or commercially produced filmstrips:

The purpose here is not to go into the mechanics involved or the equipment and knowledge necessary to produce a filmstrip. This aspect of the filmstrip is treated in

⁶³Arthur G. Selke, "Photos or Drawings," The School Executive, LIX (October, 1939), p. 31.

⁶⁴Helen Taylor Sheats reports a comparative use of photographic and cartoon type motion pictures reported earlier in this chapter. It seems to be of little significance in the present consideration.

chapter IV. In most cases the commercially produced filmstrip will be far superior to anything that can be produced on a local basis. If good production is considered essential the commercially produced filmstrip will usually be cheaper, save time, and will give the added convenience of a teacher's guide. Since experts in the field work out the scenario and the accompanying pictures, it seems logical to assume that the ultimate production will be more polished and more educationally sound.

However with the advent of the thirty-five millimeter camera and its popular use, the possibilities for homemade filmstrips should not be overlooked. Often it is not possible to obtain commercially what is most needed for a particular group in a particular situation. A questionnaire was sent out to two hundred elementary school teachers in San Jose, California and they reported that the materials which they needed were often hard to find. One hundred sixty-five of the two hundred reported that they would be interested in classes teaching them how to actually make their own slides or filmstrips. One hundred thirty-four thought it would be advantageous to take their own pictures. One hundred seventy-eight thought they would be able to use them to advantage.⁶⁵

⁶⁵ G. W. Palmer, "It's a 'Snap' for San Jose Teachers," Educational Screen, XXVII (January, 1948), p. 15.

It has always been assumed that only a carefully polished filmstrip with excellent photography will do an adequate job. However, Mark A. May in his report on the Yale research in connection with the crude versus the polished production has this to report. A pencil sketch test reel of a film to be produced was shown to one group. The finished product, polished down and in color photography was shown to another group. It was found that the crude pencil sketch version taught just as much as the expensive colored film. From this research it was concluded that of the available funds to be spent for production, relatively more might be devoted to working out a sound pedagogy, good visualization devices, and effective narration, and relatively less to perfecting the photographic-artistic qualities of the product.⁶⁶

Grade Level:

The filmstrip enjoys a great deal of flexibility in regard to grade level since often the same filmstrip can be used by all ages with a variation in the commentary. While it is possible to insult the intelligence of an adult viewer, the presentation of an easier version of a filmstrip rather than one that is more difficult tends to result in a

⁶⁶Report on Research in Audio-Visual Aids to Education to the Seventh International Workshop in Audio-Visual Education, op. cit., p. 10.

greater degree of comprehension. In the Yale research, the same film was given to two sixth grade groups with the only difference being that the one film had fourth grade level captions and the other ninth and tenth grade captions. The classes that saw the easy version, it was found, made more gains between the pre-test and the after-test than did those who saw the hard version.⁶⁷ The writer on several occasions had the experience of using a filmstrip with groups which contained both children and adults in about equal numbers. From all indications, although the commentary as well as the whole lesson was directed to the age level of the majority of the children, the adults actually benefited more from the lesson than did the children and showed more readiness to take part in the discussion than did the children. Perhaps the feeling that their intelligence was being insulted was overcome by the fact that they understood that the lesson had to be directed to the younger members of the group. In the final analysis the grade level can only be determined by the individual leader or teacher in each individual situation.

Text Correlated filmstrips:

As far as it is possible to discover nothing has been done in the adult religious field for the correlation of filmstrips with texts in the adult field. The filmstrip

⁶⁷Ibid.

seems to be the suitable visual tool available for such correlation. D. C. Heath and Company, as well as a number of others, have made progress in this field as far as secular education is concerned.⁶⁸ Since any visual tool or material is usually considered a supplement, the church also might do well to explore its possibilities in adult education.

Black and white or color:

Since color prints cost about double the amount of black and white and since the color filmstrip is more easily damaged than the black and white, it is worthwhile to examine their relative merits. Although a preference is usually shown for motion pictures in color, in the entertainment field, we are here interested only in the educational qualifications of the respective media.⁶⁹

Data seems to indicate that black and white films are more effective in facilitating the learning of information which is presented in commentary only. On the other hand, color films seem to be more effective in facilitating the learning when information is contained only in the picture part of the training film. (This superiority is probably too small to be significant)⁷⁰

⁶⁸Madeline Bittman, "The Correlating of Projected Picture Aids with Textbooks," Educational Screen, XXVI (December, 1947), pp. 547-548.

⁶⁹Supra, p. 58.

⁷⁰Report on Pennsylvania State College research in Report on Research in Audio-Visual Aids to Education to the Seventh International Workshop in Audio-Visual Education, op. cit., p. 16-17.

The Yale research conducted an experiment with the film Seasons. One group was shown the film in color, the other a very technically poor black and white production.

In spite of the fact that the black and white print was not good photographically, there was no significant difference between the two groups at either grade level in gains in knowledge from seeing the film. Neither was there any significant difference in response to questions concerning interest in the film or the subject matter.⁷¹

Background music:

Here too many of the guiding principles in the production of visual aids to education have felt the influence of the entertainment motion picture which considers background music an essential part of every production. However, incomplete studies by the Pennsylvania State College research program indicate that the mere presence of music in the instructional film is not an aid to learning. Background music may even be a distracting element to full attention.⁷²

Commentary accompanying filmstrip:

"Audio-visual aids which are designed to teach new ideas or principles should be accompanied with adequate interpretation."⁷³ To this almost all educators will agree,

⁷¹Ibid., pp. 9-10.

⁷²Ibid., p. 15.

⁷³Ibid., p. 33.

but as to the amount of verbalization and the form which it is to take there is still disagreement.

One of the principal weaknesses of present visual materials is their wordiness. The church must face this and think through the problem of verbal supplementation. Most visual aids talk too much; show too little.⁷⁴

In answer to a somewhat similar statement by Mr. Hockman in Educational Screen. Paul Kiehl has this to say in reply:

In one instance the pupils may require but a few words to give meaning and function to the experiences provided by the slide set or filmstrip or any other visual aid. In another class the same set of pictures may require more words to identify and apply the experience. The teacher, and in the case of the Church, the Christian educator, will individually have to determine how many words will be needed to drive home the points of the lesson.⁷⁵

To determine the relative contributing factors to learning in the verbal and pictorial parts of a filmstrip an experiment was made with two groups of eleventh graders using the filmstrip, The Birth of Our Freedom. One group was given a lecture with the exact wording of the filmstrip without seeing the pictures. The other group was given the complete filmstrip with pictures and words. To determine the merit of the pictorial element the score of the non-picture group was subtracted from the picture group. The picture group rated only 0.84 percent ahead in one

⁷⁴Hockman, op. cit., p. 187.

⁷⁵Paul G. Kiehl, "How Visual Should the use of Visual Aids Be?", Educational Screen, XXIV (January, 1947), p. 33.

group, and only 0.53 percent ahead in another group. Statistically the pictures in this instance were relatively insignificant and the major portion of learning came through verbalization.⁷⁶

Generally speaking there are three variations in presenting the verbal part of the filmstrip. (1) The verbal portion may be presented by the instructor either by reading an accompanying guide or manual for such a purpose or by extemporaneously explaining the details of each picture. (2) It may be presented by means of a sound recording prepared for the filmstrip. (3) It may be presented by means of captions in the form of the text frame, in which alternate frames of words and pictures are shown, or, it may take the form of the superimposed caption where the text is embodied on the same frame as the picture, usually at the bottom of the frame. Since newer filmstrips show a tendency toward brevity in words, placing the greater emphasis on visualization, the superimposed caption is now the more widely used.⁷⁷ Whichever method is used we may conclude, on the basis of four experiments conducted at Columbia University "that the validity of combining words with pictures in teaching has been established."⁷⁸ However, it is

⁷⁶A. W. Vandermeer, "Relative Contributions to Factual Learning of the Pictorial and Verbal Elements of a Filmstrip," The School Review, LVIII (February, 1950), pp. 84-89.

⁷⁷Falconer, op. cit., p. 8.

⁷⁸McClusky, op. cit., p. 38.

still possible to use too many as well as too few words. The optional level for the amount and kind of verbal explanation should, if possible, be determined by tests.⁷⁹

As to the best method of presenting this verbalization, General Electric made one thousand four hundred training tests using chart presentations, sound slide films, slides, speeches and skits. The effectiveness of each method was thoroughly tested. They found the method of using a film-strip with a prepared oral presentation made by an instructor superior to a sound recording presentation chiefly for the reasons that there is no mechanical equipment to distract and the speaker can stop at any time to develop an important point.⁸⁰

When the text frame method of presentation is followed, the Yale research found that learning is better when the first or stimulus member of the pair is a picture and the second or response member is verbal. This indicates that the picture-word combination is superior to the word-picture combination.⁸¹

⁷⁹Report on Research in Audio-Visual Aids to Education to the Seventh International Workshop in Audio-Visual Education, op. cit., p. 15.

⁸⁰Jean Dejen, "General Electric Introduces an Improved Training Method," Educational Screen, XXV (April, 1946), pp. 187 and 196.

⁸¹Report on Research in Audio-Visual Aids to Education to the Seventh International Workshop in Audio-Visual Education, op. cit., p. 11.

In regard to the form of address used in the commentary, the Pennsylvania research found that the third person passive, which is so commonly used, is the least effective. In the armed services the imperative form of address seemed to be the most effective for their particular needs.⁸²

In preparing filmstrips for educational purposes, Zurich follows these four principles among others: "Material must be authentic. One forceful impression should be made. Preaching should be avoided; Title should be catchy."⁸³

Number of frames per strip:

Usually there are a great many more pictures in any one filmstrip than there are in a comparable slide set. Just how many pictures should be the proper amount may be debatable but as a rule the tendency is to show too many pictures. "Any number much greater than the average of twenty frames per strip tends to tire the eye or possibly dissipate the pupil's interest."⁸⁴ Adults tend to have a longer attention span than do children but adults also become weary and disinterested if too much material is covered at one time.

⁸²Ibid., p. 15

⁸³"A Commercial Company Favors Filmstrip for It's Educational Purposes," Educational Screen, XXV (January, 1946), p. 24.

⁸⁴Hoban, op. cit., p. 174.

Biblical text or non-Biblical text:

The Seventh International Workshop in Audio-Visual Education phrased the following as being unanswered questions:

1. Visualizing the character of Christ, with distinction between the historical Jesus and the Christ of experience.
2. Use of Scripture quotations in audio-visual presentations, considering relation to content and version used.
3. Inclusion of extra-Biblical materials in Biblical presentations.
4. Effectiveness of Biblical materials in achieving objectives as compared with non-Biblical resources.⁸⁵

As far as research is concerned these problems will continue to be unanswered for the present. In reply to a statement made in the February, 1949 issue of Educational Screen by William Hockman, Earl Waldrup has this to say,

I have a conviction that the non-textual material should be kept to a very minimum and left out entirely if and when it is possible. This conviction grows out of what seems to me to be three basic factors First, there is a danger of distorting the Bible text in the minds of the people if too much non-textual material is included. Second, one of our basic needs is shorter Bible teaching films. Third, a minimum of freedom in applying teachings of the Bible film to local conditions and needs will result from an overuse of non-textual material.⁸⁶

Audience participation:

Miles and Spain in reporting a study made by the Signal Corps, say that two types of sound filmstrip were

⁸⁵Findings Seventh International Workshop in Audio-Visual Education, op. cit., p. 17.

⁸⁶Earl Waldrup, "Exclude the Non-Biblical," Educational Screen, XXVIII (May, 1949), p. 212.

used. The only difference between the two was that one of them required the audience to recite aloud at different intervals. The audience-participation group proved superior to the non-participation group. Audience participation seemed to be particularly valuable when the material was difficult to the group, when there was little motivation for the men to learn and when the audience was composed of people in the lower intelligence level.⁸⁷ Two experiments were conducted in relation to pupil participation by the Yale research and in both cases it was found that if arrangement can be made whereby questions must be answered or correct responses can be rehearsed, such as between frames on a filmstrip, the amount learned is measureably increased.⁸⁸ The Pennsylvania research, on the contrary, found evidence to indicate that audience participation, as it is generally conceived of, is not an adequate answer to increasing learning since the attention of the learner is divided between watching the screen and practicing a learning response.⁸⁹ It seems that for the present the evidence is in favor of audience participation in connection with the filmstrip.

⁸⁷Henry, op. cit., p. 258.

⁸⁸Report on Research in Audio-Visual Aids to Education to the Seventh International Workshop in Audio-Visual Education, op. cit., p. 8.

⁸⁹Ibid., p. 16.

CHAPTER IV

USING THE FILMSTRIP TO THE BEST ADVANTAGE

Physical and Mechanical Requirement for Effective Use

One of the important problems in connection with the church use of visual aids is where to begin. A number of writers emphasize the necessity of beginning where the people are and not proceeding beyond what they are ready to accept. The Seventh International Workshop proposed the following list of what it considered essential to begin a visual program in the church.

1. Adequate supply of non-projected aids.
2. Glass beaded screen, 70 x 70 preferable.
3. 2 x 2 projector equipment (slide and filmstrip).
4. Turntable (three speed)
5. Basic library of slides and filmstrips needed.¹

Also mentioned in this list was motion picture equipment, opaque projection equipment and microphone and tape recorder equipment. It is worth mentioning, however, that the filmstrip plays a dominant role in this list of essential visual aid equipment. The basic library of slides and filmstrips contained twenty-one slide and filmstrip sets. Thirteen of

¹Findings Seventh International Workshop in Audio-Visual Education, published under the auspices of the Committee on Audio-Visual and Radio Education (Chicago: Council of Religious Education, 1950), p. 31.

these sets were filmstrips.²

It is quite generally accepted that the financing of the visual aid program should be a part of the regular congregational budget and the congregation should accept the responsibility for the program rather than subjecting it to one or more organizations within the congregation.³

The projector:

"Until the invention of the still-picture projector, the so-called 'magic lantern', in the seventeenth century, a picture could be viewed by only a few people at a time."⁴ Since that time many different types and makes of projectors have been put on the market for projecting pictures. A discussion of every available type of projector is beyond the scope of this study. Therefore this report will limit itself to a discussion of the general types of projectors that are acceptable for filmstrip use.

A projector should be selected carefully and intelligently, not only because of its direct cost and its indirect cost in materials used, repairs and replacements, represent a considerable investment, but also because the educational results to be obtained from its use are highly important. Further, an inefficient, or for that matter, inefficiently handled, projector will

²Ibid.

³William S. Hockman, Projected Visual Aids in the Church (Boston: The Pilgrim Press, 1947), p. 175.

⁴Harry C. McKown and Alvin B. Roberts, Audio-Visual Aids to Instruction (New York: McGraw-Hill Book Company, Inc., 1940), p. 124.

handicap the healthy development of this phase of visual instruction.⁵

Among projectors, the tri-purpose projector is probably the most economical and most practical for the average church's use. This projector will handle the two by two glass slide and nearly all models of it are equipped to handle the thirty-five millimeter strip film, both double and single frame. The projectors are equipped with one hundred, two hundred, three hundred, five hundred or seven hundred fifty watt bulbs. For smaller projectors the one hundred, two hundred or three hundred watt lamp may be used. For anything over two hundred watts a heat filter should be used to prevent possible burning or damage to the filmstrip. Almost all machines are equipped with heat filters so there is actually little danger.⁶ Although the average filmstrip projector in use today is of the smaller variety, it is suggested that our post-war filmstrip projector should be one which has at least a seven hundred fifty watt lamp. It should be equipped with a fan. This would make it more adaptable to auditorium use as well as smaller groups.⁷

While the filmstrip is generally thought of as being the regular thirty-five millimeter strip of film and as such

⁵Ibid., p. 132.

⁶Ibid., pp. 130-133.

⁷Robert N. Nixon, "Getting our Front Yard in Order," Educational Screen, XXV (March, 1946), pp. 122-124.

has many advantages, it can also be made on rolls to be used in the same way as the "standard" size lantern slide. In this event, a simple roll attachment replaces the slide carrier. These filmstrips can be homemade, and since they are larger, can use drawings without bothering with photography.⁸

In using sound filmstrips a combination filmstrip projector and record player is usually used. These machines are compact and convenient. They range in price from sixty-five dollars to eighty-five dollars. A very satisfactory substitute for this combination machine is a simple filmstrip projector and a separate turntable.⁹ Since records are made in speeds of both seventy-eight and thirty-three and a third revolutions per minute, it is desirable to have a machine that will use either speed. However, of the two, the slower record is the more desirable since less frequent record changing results in limited disturbance.

As to actual operation of the projector, as far as silent filmstrips are concerned, one need merely know how to put the material into the machine, and how to focus it. In some cases it might be well to know how to change a bulb.

⁸Charles F. Hoban, Visualizing the Curriculum (New York: The Gordon Company, 1937), p. 171.

⁹Gilbert G. Weaver and Elroy W. Bollinger, Visual Aids Their Construction and Use (New York: D. van Nostrand Company, Inc., 1949), p. 211.

All of the steps can be mastered in a few minutes by studying the instructions accompanying each machine.¹⁰ With the sound filmstrip, operation becomes more difficult because of the necessity of synchronization of sound and picture. Some signal such as a gong, a chime, or a "cricket" is employed in most of the recordings to indicate when the picture is to be changed. To some instructors this becomes annoying and there is equipment now available to eliminate this audible cuing. The machine operates automatically from a supersonic cue which cannot be heard by the audience, thus eliminating the distraction.¹¹

Some of the better known companies producing filmstrips and particularly projectors and equipment are:

Society of Visual Education, 100 E. Ohio St., Chicago, Ill.
 Golde Triple Purpose, Golde Manufacturing Co., 1214
 W. Madison St., Chicago, Ill.
 Ampro Corp., 2835 N. Western Ave., Chicago 18, Ill.
 Illustravox
 Operado
 Bausch & Lomb Optical Co., Rochester 2, New York, 635
 St. Paul St.
 Charles Beseler Co., 131 23rd St., New York, N.Y.
 Spencer Lens Co., 17 Deat St., Buffalo, N.Y.
 Filmo, Bell and Howell Co., 7184 McCormick Rd., Chicago
 45, Ill.
 Duo-Master
 DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
 Sawyer's Inc. (View Master reels only) (local dealer)¹²

¹⁰ McKown and Roberts, op. cit., p. 133.

¹¹ Vera M. Falconer, Filmstrips (New York: McGraw-Hill Book Company, 1948), p. 8.

¹² Arthur C. Repp, "Visual and Audio-Visual Aids in the Church," February 11, 1948, Concordia Seminary Mimeo Company (mimeographed).

Eastman Kodak Company, Rochester, N.Y.
 E. Leitz, Inc., 60 East 10th St., N.Y.
 International Industries, Inc., Ann Arbor, Mich.
 Victor Animatograph Company, Davenport, Iowa.¹³

The screen:

As to surface composition, there are in existence four types of screens, the ordinary matte white, the beaded, the silver, and the translucent screen. The church's interest is primarily with the beaded and the white surface screens. Which of these two can or should be used will be determined by the construction of the room in which the screen is to be placed. The beaded screen reflects more light than the plain white surface screen but reflects it over a narrower area. Therefore in long narrow rooms the beaded screen would be preferable and in the shorter wider rooms the plain white screen would serve better. The plain white screen will reflect light as far as thirty degrees to each side of the center of the screen while the beaded screen will only cover a twenty degree angle from the center.¹⁴ On some occasions daylight projection may be desirable for the purpose of taking notes, because of inadequate facilities for darkening the room or because, with lengthy projection work, darkness may become a strain. "Such projection is obtained by throwing the image on a translucent screen, the projector being placed

¹³McKown and Roberts, op. cit., p. 372.

¹⁴Weaver and Bollinger, op. cit., p. 221 f.

behind the screen",¹⁵

Projector stand:

It is considered essential that the projector have a stand. Any odd table is not very serviceable. The best type is one that is both strong and light and will stand solidly on the floor. The type with three legs best suits these requirements although there are stands with four legs that are adjustable.¹⁶

Room for projection:

Most churches now in existence were built with little thought for the use of visual aids. Often arched and rounded windows make the possibilities for darkening the room difficult and proper ventilation becomes another problem. Ordinarily opaque roller type shades which extend beyond the casement of the window will serve adequately for darkening the room. Probably a better solution is the one of draw drapes of an opaque material. If a room is to be planned architecturally for the use of filstrips or visual aids it might be well to consider eliminating the windows entirely. Surveys made in one large school system found that the shades were pulled and the lights were on approximately seventy-five percent of the time the classrooms were

¹⁵Heban, op. cit., p. 176.

¹⁶Heckman, op. cit., pp. 210-211.

in use, whether they were using visual aids or not.¹⁷ Windows were found to be only an added expense in construction and later in the loss of heat.

If the room has no adequate system of ventilation outside of doors and windows, sufficient ventilation should be provided in that way. A stuffy atmosphere tends to retard learning.¹⁸ The best solution is to open quite a number of windows a little rather than opening completely one or two windows. If it is necessary to sacrifice light for the sake of proper ventilation this should be done.¹⁹

A room that is acoustically well constructed should also be part of the essential equipment. If sound filmstrips are used, especially in a room with hard surface floors, the speaker should not be placed on the floor. The best place for the speaker seems to be a table at one side of the screen with the sound directed toward the center of the audience.

Another qualification of the room must be proper electrical outlets. The most satisfactory arrangement is when the outlet is close to the projector to eliminate stumbling over cords and possible interruptions in the presentation.

¹⁷C. J. Arnold, "Take Out the Windows," Educational Screen, XXVII (December, 1948), p. 490.

¹⁸Kenneth B. Haas and Henry G. Packer, Preparation and Use of Visual Aids (New York: Prentice-Hall, Inc., 1946), p. 23.

¹⁹Ibid.

Electrical outlets should also be tested to make certain that there will be electrical current for projection when the room lights are out.²⁰

Size of the projected image:

There are two view points expressed in regard to the size of the projected image.

It is a common mistake of many teachers and administrators to select dimensions of a picture for classroom use that are much larger than actually needed. Unless the classroom is unusually large, an image 36" X 48", or 48" X 54" at the most will be adequate. If the projector is to be used in a large auditorium in addition to classrooms, it may be necessary to buy a lense of unusually long focal length for this purpose.²¹

On the side of the argument for a larger image there is this to say--

The Navy is undertaking an experiment to test the relation of the size of image to the effectiveness of projected pictures. There is evidence that the effectiveness is somewhat geometrically proportional to the size of the image projected. What does this mean for the comparatively small screens which are used in most of our religious education projection?²²

The most commonly accepted formula for the size of the projected image is that the width of the picture should be one sixth the distance to the last row of occupied seats. Following this formula, in a room twenty-four by thirty-six

²⁰Ibid.

²¹McKown and Roberts, op. cit., p. 132.

²²Findings Seventh International Workshop in Audio-Visual Education, op. cit., p. 7.

feet and fully occupied the image should be six feet wide.²³

Audience seating and size:

The best arrangement for seating is to place the chairs in a fan shape with the narrowest part directly in front of the screen, gradually broadening out toward the back of the room. This is particularly necessary with a beaded screen which cannot be seen outside a thirty-five degree angle with any clarity. In smaller rooms no center aisle will be necessary. However, in larger rooms an aisle may be desirable in the center of the room, extending from the back of the room approximately half-way to the front. In a room with immovable desks or benches it may be advisable to project the picture to one corner of the room if almost all of the desks are occupied, thus eliminating the corners from which it would ordinarily be impossible to view the screen. It is usually recommended that the screen be placed twice the distance of the width of the screen from the first row of seats at a height of about fifty-four inches above the floor with an additional two inches in height added for each row of seats. Also, if possible, the audience should be so seated that the screen is in the darkest part of the room.

²³William Hookman, editor: "Setting Up Projection Equipment," Educational Screen, XXIV (April, 1947), p. 210.

As far as adult education in the church is concerned it will probably be hard to control the size of the audience. It will depend on the size of the group's enrollment and their attendance for particular functions. However, it is worthwhile remembering that audience size will affect the filmstrips value.

The response to a given film varies greatly with audience size. A few people looking at a film, even in a small room, react quite differently than does a large group looking at the same film. This same phenomenon is probably true in almost any situation involving visual presentation. The group itself seems to influence the reactions of individual members of the group.²⁴

Storage of filmstrips and equipment:

Every church should have adequate facilities for the storing of its visual aid equipment. Some type of filing system should be arranged which may vary in complexity. If a small amount of material is church owned a simple alphabetical system may be adequate. Otherwise some such system as the Dewey decimal system may be more satisfactory. The filmstrips themselves are very easy to store and this is recognized as one of their advantages. They are usually stored in small tin containers which are only a little over one inch high. Thirty-six of them can be placed in a drawer or file two inches deep and twelve inches square. Steel

²⁴Nelson B. Henry, editor, The Forty-Eighth Yearbook of the National Society for the Study of Education (Chicago: The University of Chicago Press, 1949), p. 69.

cabinets with drawers of the right dimensions can be secured for a reasonable sum.²⁵

Making Filmstrips for Home Use

It is recognized that effective use of the filmstrip as well as any visual tool is physically impossible when the proper materials for individual situations are not available.²⁶ Although the problem of supply is not as acute with filmstrips as it is with motion pictures there will no doubt be times when, in the function of adult education in any church, the production, on a local basis, of needed filmstrips would be desirable. However, before we proceed to discuss the actual making of a filmstrip, a word of caution is in order.

The filmstrip can be an admirable teaching medium, but, because of the ease with which it can be made, there is a tendency to indiscriminate production . . . Quality, not quantity should be the watchword.²⁷

"Anybody who has a thirty-five millimeter camera can make a simple strip-film".²⁸ Trenholme, reporting on an experimental making of a filmstrip, says that the whole process took less than a day and the cost was low. He lists

²⁵McKown and Roberts, op. cit., p. 140.

²⁶Henry, op. cit., p. 57.

²⁷"Filmstrips in Education; quantity or quality," Times Educational Supplement, No. 1727 (June 5, 1948), p. 315.

²⁸Haas and Packer, op. cit., p. 29.

the equipment needed as a thirty-five millimeter camera, a lens shade, a tripod, a table and a supplementary lens. If the development is to be done also, ordinary darkroom equipment consisting of a thirty-five millimeter developing tank and a water supply would complete the equipment needed. All of this equipment could be purchased for \$72.45 and up, depending on the quality of the camera and other equipment.²⁹

The simplest type of filmstrip production is simply copying available pictures or drawings. Here copyright laws should be observed. To produce such filmstrips a simple copier consisting of a vertical stand with a sliding clamp that holds the camera above the table surface can be used. Pictures and drawings used are placed on the horizontal surface and centered under the camera. The camera is placed the proper distance above the picture to "frame" or mask the materials according to what the picture is to include. The lighting required for such production is two photo flood reflectors which may be mounted on arms attached to the stand or may be placed on separate supports.³⁰

²⁹Kingsley Frenholme, "We Make a Filmstrip," See and Hear, II (October, 1946), pp. 30-32.

³⁰Falconer, op. cit., p. 38.

Although much simpler procedures may be followed, the plan set forth by the Seventh International Workshop in Audio-Visual Education seems to be the one which would most likely insure quality production.

The first production stage.

- A. Prepare a brief synopsis of content (one paragraph).
- B. Develop the synopsis in story form.
- C. Prepare visual concepts of the story form.
- D. Modify the story form to conform with visual concepts.
- E. Prepare actual illustrations of story based on "C" and "D".
- F. Prepare final script for captioning of preliminary recording in accordance with actual pictures obtained. Make three columns: first column to contain picture description; second column to contain captions or recording script; and third column to contain suggestions for users guide.

The second production stage.

- A. Gather pictures in sequence on a story board or in a story book.
- B. Prepare test recording (tape) and/or captions.
- C. Check visualization against recording and captions for continuity and psychological effect.
- D. Test the presentation with persons representative of the intended audience.
- E. Perform final editing of recording and captions based on results of above test.

Final production stage.

- A. Prepare filmstrip master of negative.
- B. Make needed duplicate prints.
- C. Prepare film master disc recording from edited tape presentation.
- D. Make needed records.
- E. Print commentaries and teachers' guides.
- F. Organize publicity and distribution program.³¹

³¹Findings Seventh International Workshop in Audio-Visual Education, op. cit., pp. 66-67.

Part of this procedure would naturally be applicable only to filmstrips produced on a commercial basis. A much simpler procedure is proposed by Haas and Packer.

1. Prepare a script.
2. Plan each "shot".
3. Arrange each picture in the proper sequence.
4. Photograph each scene in the proper order.
5. If it is impossible to take the pictures in the proper order, collect all the desired shots, indicate the proper sequence, and have the picture put on a stripfilm.
6. Titles may also be added to your filmstrip by your local photographer.³²

No matter what procedure is followed the filmstrip that is proposed for production should seldom if ever duplicate filmstrips that already cover a certain subject unless they will be an improvement over the previous production.³³

A number of producers of cameras of the thirty-five millimeter type are:

Agfa-Anseo Corporation, Binghamton, N.Y.
 Carl Zeiss, Inc., 485 Fifth Ave., N.Y.
 Eastman Kodak Company, Rochester, N.Y.
 E. Leitz, Inc., 60 East 10th St. N.Y.
 Falmer-Graflex Corporation, Rochester, N.Y.
 International Industries, Inc., Ann Arbor, Mich.
 Society for Visual Education, Inc., 100 East Ohio St., Chicago.³⁴

³²Haas and Packer, op. cit., p. 29.

³³Henry, op. cit., p. 227.

³⁴McKown and Roberts, op. cit., p. 372.

Leadership

The filmstrip as well as any other medium is no substitute for adequate leadership nor can they be used effectively without proper leadership. Students in the armed services were questioned in regard to their attitudes toward orientation meetings. Of the men who thought their leaders were well qualified, eighty-three percent approved of the meetings. Of the men who thought the leaders were not well qualified, only thirty-seven percent thought the meetings were worthwhile.³⁵

Leaders in this field should have a necessary knowledge of operational skill, an understanding of the principles involved and an appreciation of the learning and teaching situation.³⁶ Yet a survey of 1,786 teachers in upper Michigan found that only one-half of one percent of the teachers had any formal training in the use of visual aids.³⁷ It is quite possible that a similar survey among church educators would produce similar statistics. Colleges and universities

³⁵C. O. Houle, E. W. Barr, T. H. Hamilton and J. R. Yale, The Armed Services Adult Education (Washington, D. C.: American Council on Education, 1947), p. 245.

³⁶Amo De Bernardis, "Teacher Training in the Use of Instructional Materials," Educational Screen, XXIV (December, 1945), pp. 447-449.

³⁷"Visual Education Programs Stagnated by Lack of Trained Personnel," See and Hear, I (February, 1946), p. 12.

all over the country are giving regular and summer school courses in the use of visual aids, but how many church educators will be able to avail themselves of these opportunities is to be questioned. A substitute for this formal training is the following of some type of in-service training procedure. If possible, national or regional conferences should be attended. The next step is organizing and attending local conferences. The conventions, conferences and institutes can give the impetus to an in-service training program. The real work of in-service training will be in the actual group work where the educational practices can be evaluated and improved upon.³⁸ There are films and filmstrips available which give instructions in the use of visual aids.³⁹ But adequate leadership consists of much more than the ability to handle a certain educational material.

Leadership consists of three factors: first, the ability to understand and to respond to the desires and needs of a group; second, the capacity to help the group express these desires constructively and progressively; and, third, the power to focus the attention of a group upon one's self.⁴⁰

³⁸Kingsley Trenholme, "In-Service Training in Audio-Visual Aids," See and Hear, I (March, 1946), pp. 33-39.

³⁹Paul G. Reed, "The Curriculum Clinic," Educational Screen, XXV (February, 1946), pp. 76-77.

⁴⁰S. R. Slavson, Creative Group Education (New York: Association Press, 1945), p. 25.

Speaking of strictly church group leadership, Westphall sets down a number of qualifications. The leader should,

- a. identify himself with the learning group.
- b. know how to share his experiences with others and wholeheartedly lead them to share with each other.
- c. a leader of adults must himself enter deeply into those experiences through which Christian personality grows.
- d. be dominated by a mighty purpose and a great consecration to be the means through which others may enter increasingly into genuine Christian discipleship and fruitful Christian life and experience.
- e. possessed of a love for those whom he leads.
- f. equipped for his work by specific training.
- g. must himself be a learner.
- h. must be so well poised in judgment, so sound in his grasp of scientific methods of gathering and using facts, so well respected in his community that its forces for civic righteousness will be ready and willing to follow him.
- i. have the ability and disposition to get his learners to think for themselves and to stand on their own feet.⁴¹

Where in the Lesson the Filmstrip may be Used

There are, generally speaking six ways of using a filmstrip: 1. to introduce a unit, 2. to teach the entire unit, 3. to supplement the unit, 4. as a basis for discussion, 5. for review or a summary of the unit, 6. as a general test of the lesson.⁴² Actually where and how the filmstrip will be used will have to be determined by the individual instructor or leader. If the subject matter

⁴¹Edward Westphall, M.A., D.D., The Church's Opportunity in Adult Education (Philadelphia: The Westminster Press, 1941), pp. 158-161.

⁴²Arthur C. Repp, "Effective Use of Filmstrips," Lutheran Education, XXVIII (March, 1948), p. 415 f.

is quite foreign to the learner pictures should precede the lesson.⁴³ However, it seems that the filmstrip often serves best as a basis for review. The Yale research found that when a film was used for review the gains in knowledge were much greater than when the film was used to introduce the topic.⁴⁴ The filmstrip may be fitted into the adult program in a number of ways. These ways are a part of the discussion of the fifth chapter of this report.

Preparation, Presentation, Follow-through

The effective use of filmstrips follows much the same procedure as the use of any teaching material. This procedure can be considered under four main steps, (a) teacher preparation (b) pupil preparation (c) presentation and (d) follow-up.⁴⁵ The American Council on Education studies also emphasize these four steps while they state that there can be no one best way for using audio-visual materials.⁴⁶

⁴³Godfrey Elliott, editor, Film and Education (New York: Philosophical Library, 1948), p. 59.

⁴⁴Report on Research in Audio-Visual Aids to Education to the Seventh International Workshop in Audio-Visual Education, prepared by the Department of Education Program and Research, (Chicago: International Council of Religious Education, 1950), p. 7.

⁴⁵Henry, op. cit., p. 220.

⁴⁶Report on Research in Audio-Visual Aids to Education to the Seventh International Workshop in Audio-Visual Education, op. cit., p. 29.

A national committee of fourteen made the following recommendations in regard to preparation.

1. Is time taken to regularly preview chosen materials?
2. Does the teacher make use of available teaching guides?
3. Does the teacher recognize the need of preparation for audio visual presentation?⁴⁷

Teacher preparation:

The need for previous preparation is probably more important in sensory instruction than in any other type of instruction because of the constant danger of interested but indiscriminating use.⁴⁸ The first step that the teacher must take is to decide in what phase of the instruction an audio-visual aid would add to the lesson. The teacher should then determine what audio-visual aid would be most appropriate on the basis of available material and the needs of the group. Selection should be made in accordance with the instructors own evaluation if possible. Catalogues will give a general description of films and filmstrips but it is impossible to know whether the filmstrip or other aid will fit the needs of the group except by personally pre-viewing the material. This can be done by attending pre-view conferences and by helping the local ministers association or church school institute set up a series of such

⁴⁷"Audio-Visual Program Standards, Part Two," See and Hear, III (November, 1947), pp. 10-11.

⁴⁸McKown and Roberts, op. cit., pp. 44-45.

conferences so that previewing will be possible. Distributors are anxious to cooperate with those who mean business.⁴⁹ However, true evaluation cannot be made except on the basis of actual use with the group.⁵⁰ Therefore it is a good policy to keep a personal file on the use of all filmstrips and other visual aids, indicating how the filmstrip was used on various occasions and an evaluation of the success of the program. The instructor, wishing to show a certain filmstrip, can then readily refer to its previous use rather than depending upon catalogue descriptions which have been found lacking in dependability as guides for selection.⁵¹ In order that the instructors own evaluation of the filmstrip is not completely subjective, measurement should be made on the basis of educational effectiveness through the use of tests to find out the actual gains in knowledge and understanding which result.⁵² The instructor or leaders personal evaluation of the filmstrip should be made according to the same standards as those used in evaluating a

⁴⁹Alexander B. Ferguson, "Audio-Visual Aids in Religious Education," Religious Education, XL (November-December, 1945), p. 329 f.

⁵⁰Findings Seventh International Workshop in Audio-Visual Education, op. cit., p. 75.

⁵¹Report on Research in Audio-Visual Aids to Education to the Seventh International Workshop in Audio-Visual Education, op. cit., p. 33.

⁵²Ibid., p. 4.

textbook: "Technical accuracy, pedagogic technique, correlation with course material, and physical appearance."⁵³

Hockman lists a number of bases to be observed in the selection of a filmstrip.

One base may be the artistic quality of the material . . . another base may be authenticity . . . another base will be the requirements of the medium itself, mechanically considered. Visibility is fundamental, and when the frames of a filmstrip are overcrowded they are hard to see. Another base will be the relation of the content to some definite purpose.⁵⁴

Falconer sets up the following criteria for selecting the filmstrip to be used.

Does the vocabulary used suit the age level of the group? Is the approach and treatment suitable for the group? It is then good to consider the visualization employed. Do the drawings, photographs, diagrams and other pictorial materials in the film really visualize the subject? Do they add something that words cannot supply as effectively? Do the pictures themselves speak to the audience? The organization of material in the filmstrip is also of importance.⁵⁵

Dale says the following questions should be asked in regard to every picture you intend to use.

1. Will it help me achieve my teaching purpose?
2. Does the picture give a generally true impression?
3. Is this a good picture technically and artistically?
4. Will the picture stimulate the imagination?
5. Will the picture add to the pupils fund of knowledge?
6. Does the picture give an accurate impression of the relative size of the object?
7. Does the picture have the proper amount of detail?

⁵³C. J. Hylander, "Visualizing the College Curriculum," Educational Screen, XXVI (December, 1947), p. 546.

⁵⁴Hockman, op. cit., pp. 190-191.

⁵⁵Falconer, op. cit., p. 27.

8. Does the picture focus attention upon one main idea.⁵⁶

Once the selection has been made the teacher should preview the filmstrip in connection with its actual use and determine what phases of it are to be emphasized, where and how it is to be used. The teacher should also plan the preparation of the group, prepare the room and material for presentation, and determine the follow-up activity that is to result from the showing.

Class or group preparation:

Filmstrips as well as other visual aids are easily adapted to the presentation of facts but not so well adapted to the changing of attitudes. Therefore it will be particularly important for the user of filmstrips to prepare the group adequately for the presentation, since much of the adult group work will deal with the changing of attitudes.⁵⁷

A revealing phase of a study made by Wittich and Fowlkes shows that the manner in which a film is introduced is a significant factor in its effective use.⁵⁸ Especially is advance attention directing important when the teacher's main interest is confined to only a certain aspect of the

⁵⁶ Edgar Dale, Audio-Visual Methods in Teaching (New York: The Dryden Press, 1946), pp. 226-231.

⁵⁷ Findings Seventh International Workshop in Audio-Visual Education, op. cit., p. 75.

⁵⁸ Elliott, op. cit., p. 67.

material.⁵⁹ The Yale Research found that students did consistently better on final tests when their attention had been directed by pre-tests than when they were given questions to which they had not been previously directed.⁶⁰ In preparing the group, they should be led to feel a need for, or lack of, something that the aid will be able to assist materially in satisfying. "This felt need and the anticipation of having it satisfied make for a favorable attitude or mind-set".⁶¹

The preparation may take the form of a few introductory remarks, it may present a number of questions to be answered by the filmstrip, it may point out specific things to be watched, or it may take the form of a pre-test with the anticipation of a similar test following the presentation. A national committee of fourteen suggested the following preparational techniques.

- a. Exploring pupil interest and need.
- b. Supplying of interesting anecdotal explanations.
- c. Removal of vocabulary difficulties.
- d. Clarification of puzzling details.
- e. Assignment of definite responsibility for specific problems.
- f. Developing in the pupil a set of purposes for viewing the materials.⁶²

⁵⁹Report on Research in Audio-Visual Aids to Education to the Seventh International Workshop in Audio-Visual Education, op. cit., p. 7.

⁶⁰Ibid., p. 6.

⁶¹McKown and Roberts, op. cit., p. 45.

⁶²"Audio-Visual Program Standards, Part Two," op. cit.

Presentation:

The filmstrip is ready to be projected. Here two methods are employed. If the filmstrip is a complete unit with captions and titles, it is customary for the instructor to show it completely, or as far as the unit calls without any discussion. The teacher reads the captions and titles aloud This is followed by a brief discussion from the class . . . then a second discussion following a second showing. Some teachers prefer to discuss the film already in the first showing, while others prefer simply to read it and thus give the complete overview, often clarifying questions before they are asked. If the filmstrip has no titles or captions, it is necessary to discuss the film in the first showing.⁶³

As to the number of times the filmstrip should be presented, Rev. Walter Vernon reported findings that would indicate that more knowledge is gained if the filmstrip is presented both at the beginning and at the end of a particular unit thus substantiating the recommendation to show the filmstrip twice. If this is impossible, he reports further, it is better to present it at the end of the unit.⁶⁴ The Pennsylvania research also found that one repeat showing was substantially valuable. The first repetition resulted in thirty-five percent increment over no repetition. The second repeat showing, however, resulted in only a seven and four tenths percent increment over the first and the third showed only a one and one tenth percent increase over the second repetition. Thus the conclusion was drawn that

⁶³Repp, op. cit., p. 418.

⁶⁴Findings Seventh International Workshop in Audio-Visual Education, op. cit., p. 9.

only the increment attributable to the first repetition was statistically significant.⁶⁵

One of the things to be remembered in presentation is that many instructors make the mistake of presenting too many pictures at one time or in one period.⁶⁶ If a portion of the filmstrip does not concern itself with the lesson, it should not be used. Only the portions which have direct bearing on the material under discussion should be used.⁶⁷

Some instructors' guides which accompany filmstrips have a prepared script which may be used with each picture or frame as it is presented. However, most people are averse to such presentation. The Air Force completely refrained from the detailed publication of instructors' guides, holding that the filmstrip should be so constructed as to obviate the necessity of supplementary printed explanations.⁶⁸ On the other hand General Electric found the method of reading a prepared script with a filmstrip to be one of the most effective methods which it tested, and even developed what they called a "portable pulpit", a lightweight aluminum

⁶⁵Report on Research in Audio-Visual Aids to Education to the Seventh International Workshop in Audio-Visual Education, op. cit., p. 25.

⁶⁶McKown and Roberts, op. cit., p. 142.

⁶⁷Jean Dejen, "General Electric Introduces an Improved Training Method," Educational Screen, XXV (April, 1946), pp. 187 and 196

⁶⁸H. C. Brecha, "The Filmstrip in Air Force Training," Audio Visual Guide, XVI (March, 1950), pp. 270.

holder for the printed film text, from which the speaker talks as the filmstrip is being presented. A hooded lamp illuminates the text so that there is no glare for either the instructor or the audience.⁶⁹ However, it seems logical to assume that the instructor should have made himself familiar with the guide previous to the showing and should refrain from reading a prepared script in much the same way that any instructor refrains from reading material from a book.

Follow-up:

In the use of audio-visuals the most important thing is what happens after the lights come on following the projection of the audio-visual. This, of course, depends upon the impression made during the projection, but often this impression is dissipated if proper utilization does not provide the necessary follow-up.⁷⁰

A national committee of fourteen recommended the following questions as a basic guide for follow-up procedure.

1. Is there a pooling of student reaction?
2. Is there opportunity for clarification, discussion, and further inquiry?
3. If pupil needs warrant, is there opportunity for reshewing.
4. Are varieties of visual materials used to supplement each other.
5. Does the teacher use a variety of methods for evaluating the activity, such as discussion--composition--tests--drawing and modeling--dramatization?

⁶⁹Dejen, op. cit., p. 187.

⁷⁰Findings Seventh International Workshop in Audio-Visual Education, op. cit., p. 7.

6. Is there opportunity for pupil evaluation of materials?

7. Are there leads for further class or individual activities?⁷¹

Several methods of carrying out the follow-up work have been recommended. Participation in a dramatization for which the teacher has previously prepared an index card script for short skits may be one method. Another procedure may be the discussion of the main points with the use of large flash cards to recall the important points.⁷² Other methods of follow-up might be: experimentation in applying the learning, or special literature prepared and distributed to take home. Follow-up procedures could also take the form of a special project of a creative nature, or tests.⁷³ As to motivating further reading on the subject, as follow-up activity, there is little indication, from research, that such activity will be carried out. Visual aids do not seem to motivate further reading to any large extent.⁷⁴ Also the advisability of following intensely emotional presentations

⁷¹"Audio-Visual Program Standards, Part Two," op. cit.

⁷²Marguerite E. Waterman, "An Aid to Effective Teaching --the Sound Slidefilm Projector," U B E A Forum, IV (January, 1950), p. 33.

⁷³Findings Seventh International Workshop in Audio-Visual Education, op. cit., p. 75.

⁷⁴Report on Research in Audio-Visual Aids to Education to the Seventh International Workshop in Audio-Visual Education, op. cit., p. 5.

with a discussion is to be questioned.⁷⁵

A more detailed discussion of the entire topic of fitting the filmstrip into the adult education pattern of the church is taken up in the following chapter.

⁷⁵Findings Seventh International Workshop in Audio-Visual Education, op. cit., p. 75.

CHAPTER V

FITTING THE FILMSTRIP INTO THE ADULT EDUCATION OF THE CHURCH

As this study takes up the problem of fitting the filmstrip into the adult education of the church, it will not concern itself with the various individual groups as they represent themselves specifically in the parish program. The chief concern of the study will be one of fitting the filmstrip into the overall pattern of church adult education, and specifically the development of group settings in which the filmstrip may be used.

While much can be done in the line of individualized educational activity in the church, the importance of influencing groups and educating them is becoming ever more prominent.

Every study made of the younger generation uncovers one clear fact: our youth is the most group-minded we have ever had Most of the credit generally goes to John Dewey, who, with William Kilpatrick gave "progressive" education its impetus.¹

Slavson says that adult clubs unless they are special interest groups, have no reason for existence. However, he adds, adult clubs do exist on the social collective basis,

¹William H. Whyte, "Groupthink May Get You if You Don't Watch Out," St. Louis Post-Dispatch, March 9, 1952, Section 6D, p. 1.

and since they exist in such forms must be used as a part of the adult educational process.²

Adult education has a number of characteristics which should be taken into consideration in fitting the filmstrip into its program. Of the three general categories, the compulsory group, the motivated group and the voluntary group, adults come under the definition of a voluntary group.³ The voluntary group is the best suited toward the ends of education; "it makes a direct appeal to the basic nature of man; it arouses whole-hearted response and participation; and it utilizes the individuals readiness for action and learning".⁴ Also it is found that "Adult learners are precisely those whose intellectual aspirations are the least likely to be aroused by the rigid . . . requirements of conventionalized institutions of learning".⁵

It is important to keep the church's adult education program unified and part of the overall pattern of the church's education.

Every church should have an Adult Committee or Adult Cabinet which is responsible for supervision and oversight of the adult program. The cabinet should be

²S. R. Slavson, Creative Group Education (New York: Association Press, 1945), p. 52.

³Ibid., p. 17.

⁴Ibid.

⁵Malcolm MacLellan, The Catholic Church and Adult Education (Washington, D. C.: The Catholic Education Press, 1935), p. 25.

composed of at least one representative from each adult organization or agency or activity in the church.⁶

If this plan could be carried out, the adult program would be one unified whole carried out by the various organizations and agencies as may be set up. These agencies and organizations would be means, not ends. They would serve the function of servants, not bosses.⁷ This cabinet or committee should in turn be connected with the board of education for the entire congregation. The size of the congregation will help determine the elaborateness of this program.

The best organizational plan for adult work seems to be the "league plan".⁸ The plan consists of having members join the larger leagues as individuals. The league decides upon various types of programs and social action. These leagues may also promote study groups. Catholic adult education particularly makes use of this study group technique.

One of the most common vehicles of teaching and learning for adults to be found among Catholic groups and organizations is the study club A study club is an organization, generally very flexible in its make-up, rules and objectives, whose fundamental purpose is to acquaint its members with topics of vital and especially current interest. Generally it assumes the form

⁶ Edward P. Westphall, M.A., D.D., The Church's Opportunity in Adult Education (Philadelphia: The Westminster Press, 1941), p. 132.

⁷ Ibid.

⁸ Slavson, op. cit., pp. 52-53.

of a group of from four to twelve members who meet together regularly to assist one another in attaining a better knowledge of some subject.⁹

This study is particularly concerned with fitting the filmstrip into this educational pattern. "The proper utilization of audio-visual materials requires skill".¹⁰ Preliminary steps to be taken before the filmstrip or any visual aid becomes a regular cohesive part of the educational pattern are:

1. Present to responsible groups within the church to sell the effectiveness of the use of audio-visual resources in the church program and arouse their interest in further study and planning.
2. Survey and use available material at hand . . .
3. Select an interested and capable person as director for the audio-visual program and appoint a committee to work with him.
4. Introduce to leaders meetings already established.¹¹

1. Start where the people are in their knowledge of utilization of the audio-visual materials.
2. Take the people along with you. Don't make the use of audio-visuals a one-man show.
3. Talk and use the materials first to prove their effectiveness, then discuss equipment and purchase it.
4. Develop a working committee, probably within the Board of Christian Education. Two essential members are: a mechanically apt equipment person, and one who knows the whole scope of the lesson material being used in the church school and church. (A group of projectionists should be trained.)
5. Set up a budget for equipment and material.

⁹MacLellan, op. cit., pp. 92-93.

¹⁰James S. Kinder, Audio-Visual Materials and Techniques (Chicago: American Book Company, 1950), p. 12.

¹¹Findings Seventh International Workshop in Audio-Visual Education, published under the auspices of the Committee on Audio-Visual and Radio Education (Chicago: International Council of Religious Education, 1950), p. 31.

6. Train people to use the method.¹²

Hockman says that few churches will succeed in their use of visual materials unless there is some one person in the church whose job it is to have extensive familiarity with available materials. A practical approach to the solution, which he offers, is, to create a Visual Education Committee. This committee would be a sub-committee of whatever board or council supervises the educational program. Its chairman should be a member of this parent board. The committee could have three additional members, each one to function in relation to specific areas. One of them could take on the supervision of projection and projection equipment, one could bring an educational point of view into the use of visual methods and techniques and the third member could undertake to familiarize himself with visual resources so that he could be consulted by the leaders of the church.¹³ Since the duties of the third man on this committee have to do with selection of material, the procedure of that selection is to be noted. This third man should,

- a. read all the catalogues and lists and blue-pencil all materials which he thinks might be useful to his church,
- b. turn to the curriculum of the church school, the calendar of special days observed by the church, and

¹²Ibid.,

¹³William S. Hockman, editor, "Needed: Extensive Familiarity with Visual Resources," Educational Screen, XXVIII (January, 1949), pp. 26-27.

all the special events of men, women, youth, and adult groups throughout the church year,
 e. list visual materials related to the subjects of the curriculum, to special days, to the other programs of the church,
 d. invite all the departmental and group leaders of the church to meetings where "Mr. Jones" will tell about the visual materials which they might want to use during the coming months.¹⁴

A preview of some films, slides, and filmstrips should be a part of this meeting.

Worship

Since worship is relatively different from the other aspects of adult education it is being treated separately.

Through the centuries audio-visual aids have been central in the experience of worship The visual has . . . played its fundamental part: in the character of the place of worship with its beauty and silent lift toward God; in the symbols of the faith which men look upon with gratitude, which hold the attention of the worshippers and lead them into fellowship with God. The use of these audio-visual aids, which have gone through continual process of testing and change through the centuries, has been a determining factor in the effectiveness of worship in all the years.¹⁵

Hockman believes that beside giving information and changing attitudes the projected picture is very useful in giving also a real worship experience.¹⁶ He further says that if the great and good hymns of the church can be

¹⁴Ibid.

¹⁵Findings Seventh International Workshop in Audio-Visual Education, op. cit., p. 24.

¹⁶William S. Hockman, Projected Visual Aids in the Church (Boston: The Pilgrim Press, 1947), p. 10.

artistically and beautifully visualized, they will find extensive use in the church.¹⁷ The Seventh International Workshop came to the conclusion that a moving picture or filmstrip providing spiritual instruction and appeal may be used appropriately in place of the sermon in a service of public worship. In most situations, this will be more acceptable in the vesper or evening service.¹⁸ On certain occasions, it is suggested, a complete service arranged with a moving picture or filmstrip will even be helpful, but the number of moving pictures and filmstrips that are acceptable for such use is limited.¹⁹ Festivals and special observances in the church year such as Christmas and Easter give special opportunity for the use of filmstrips and audio-visual materials.²⁰

However, worship is more than a display case for interesting and entertaining material. Therefore the filmstrip and all visual media will have to be used with caution. "It is always to be remembered that the consciousness of the living God should determine the relevance or irrelevance of everything that is done in a service of worship".²¹

¹⁷Ibid., p. 112.

¹⁸Findings Seventh International Workshop in Audio-Visual Education, op. cit., p. 24.

¹⁹Ibid., p. 25.

²⁰Ibid.

²¹Ibid., p. 24.

The use of audio-visual materials in the worship life of the church calls for an unusual degree of sensitivity to the quality of the material, its pertinence to a situation, and its appropriateness as a medium for leading worshippers into the presence of God.²²

A constant danger in the use of audio-visual materials is that the mechanical will detract from the spiritual. The best way to avoid this is to place the mechanisms as far as possible from the center of worship. Handling the visual material with care so that attention will not be drawn to it is equally important.²³

"The most satisfactory results appear to come when a leader arranges his own service, using audio-visual materials . . . to the extent which the purposes . . . suggest".²⁴

The following is such a self-made service using the film-strip How to Conquer War:

Call to Worship

Quiet Music

Responsive Reading

Prayer

Peace and War: A litany.

Leader: Man knows how to win wars and lose victories, for the sons of the fathers march off to another war before they are full grown.

Group response: Help us, O God, to win the peace as well as the war.

Leader: Man knows how to wage war. From long experience with war he knows that he must sacrifice his goods, his sons, and all that is precious to him.

Group response: Help us, O God, to learn the wages of peace and brotherhood.

²²Ibid.

²³Ibid., p. 25.

²⁴Ibid.

Leader: As man's wars have grown bigger the battlefields are no longer isolated and far withdrawn, but every city is a battlefield, and mothers and children look at the sky in terror as death rides in on silver wings.

Group response: Help us, O God, to find the ways of peace and righteousness.

Leader: Man has overcome nature and may now enjoy the beauty and the fruitfulness of the good earth if he is willing to place order and government above selfish gain and profit.

Group response: Help us, O God, to desire peace and law above all other things.

Leader: Man must now conquer himself if he would conquer war.

Group response: Help us, O God, to put the things of the Kingdom of God above all other things, and may Thy will be done through us.

Leader: As the nations met a few years ago to plan war, they now meet to plan the structures of peace.

Group response: Help them, O God, in their planning, and may they have the wisdom of Christian statesmen in laying the foundations of peace.

Leader: A few men in each generation have worked for the ways of peace and kept the vision of many on the ways of the brotherhood of man.

Group response: Help us, O God, to be the peacemakers of our time, and keep the vision of a warless world bright in our minds.

Leader: And, O God, may all of us by word and thought, and deed deserve the victory for which our nation prayed by night and day; and may all of us use the days of peace.

Showing of Filmstrip.

Closing Hymn: "Rise Up, O Men of God."

Benediction.²⁵

In using projected pictures with a sermon, Paul L. Baumgartner describes in a letter to William Hockman what he means by preaching from a picture.

Basically, I mean that the picture is not projected alongside a sermon simply to illustrate the sermon at various points. Instead I choose a picture and text that are enough in harmony so that I can preach the

²⁵Hockman, Projected Visual Aids in the Church, p. 205.

truths of the text directly from the picture.²⁶

A few rules to be followed in conducting a visual worship service have been suggested by Strauss and Kidd. They suggest that you should move the screen into position the moment projection is to begin. If a permanent wall screen is to be used, keep it covered with pull drapes until time for projection. Use a square screen. Use subdued room lighting. Check such details as arrangement of chairs, focus, lights for pianist and narrator and position of piano. Time the program and see to it that the reader is familiar with the script. A rehearsal can be the only sure way.²⁷

Organizational and Group Use of Filmstrips

The most common method of handling group educational situations in the past has been the lecture method. "The lecture is so universally used in traditional education that in many minds it is synonymous with teaching".²⁸ Since the filmstrip is only a supplementary tool in the functioning of education it seems that it would be logical to assume that the lecture accompanying a filmstrip would be the most acceptable method. "However, . . . it is coming to be depended

²⁶William S. Hoekman, editor, "The Church Department," Educational Screen, XIV (November, 1946), p. 515.

²⁷Harry Strauss and J. R. Kidd, Look, Listen and Learn (New York: Association Press, 1948), p. 100.

²⁸Malcolm S. Knowles, Informal Adult Education (New York: Association Press, 1950), p. 39.

upon less and less as skill is gained in using methods involving a greater degree of student participation".²⁹ It probably has the one advantage that a large number of facts can be presented, but it doesn't take into consideration the needs and feelings of individuals.³⁰ Slavson says that lectures and classes are perhaps the least efficient of the methods employed in adult education although they are the most obvious and traditionally the most popular. He continues that if the purpose of adult education is to develop independence and, at the same time, clarity of thought, a widening horizon of responsiveness to the world, and social vision, pedantry and didacticism are not the appropriate means to reach these ends.³¹

However, if the lecture method is used it is still advised that it should be followed by discussion questions.³² Since, in adult education, the lecture seems to be extremely unpopular, its use with the filmstrip will not be considered farther.

Alexander Pope said, "Men must be taught as if you taught them not, and things unknown proposed as things

²⁹Ibid.

³⁰Ibid.

³¹Slavson, op. cit., p. 53.

³²Earl F. Zeigler, The Way of Adult Education (Philadelphia: The Westminster Press, 1938), p. 107.

forgot".³³ "For some time leaders in adult education have been saying that many of their educational programs fail because they are too academic and too intellectual".³⁴ For that reason the discussion method is quite generally preferred over the more formal types of education for adults.

Imparting information may increase the store of factual knowledge, but it does not develop the intellect to the same extent as does active attack on a problem. Nor is it possible to reach the same degree of clarification by passive receptivity as through discussion. Discussion challenges the participants and stimulates thought.³⁵

The discussion method was used by the armed services extensively, especially in its off-duty programs. As early as 1942 there were many discussion groups in existence.³⁶ When the discussion method was used by the army and navy it was found that it gave an opportunity for natural leaders to manifest themselves, for men to relieve personal tensions, and for problems which needed special handling to come to light. It was also found in using the discussion method on a sequential basis that greater response was obtained if the meetings were regularly scheduled without too much intervening time, if the leaders had some amount of authority and were trained for their job and if the topics were current

³³cited by Wendell White, Ph. D., The Psychology of Dealing with People (New York: The Macmillan Co., 1937), p. 37.

³⁴Strauss and Kidd, op. cit., p. 12.

³⁵Slavson, op. cit., p. 76.

³⁶G. O. Houle, E. W. Barr, T. H. Hamilton and J. R. Yale, The Armed Services Adult Education (Washington, D. C.: American Council on Education, 1947), p. 110.

or had personal importance.³⁷

It is sometimes felt that discussions serve little purpose because they fail to result in agreement. Knowles says that--

discussion might have two purposes: understanding or agreement. It is important to recognize the difference Agreement is desirable only in those discussions that have some kind of action as their purpose, such as in committee meetings.³⁸

Whether church leaders and educators would completely agree with these two purposes of discussion is to be questioned, but there surely is some validity in the statement that not all discussions must end in agreement to be educational and have positive results.

A number of methods for utilizing visual aids with discussion methods have been developed for adult education. Among the most popular and least complicated of these is the film forum. While this method is probably more generally used with short motion pictures, it is adaptable to the film-strip as well. Elliott in discussing the film forum procedure says that it has been termed a new technique in adult education but it would be more accurate to call it a wedding of two techniques; the new technique of the projected picture and the old reliable adult education technique of the forum discussion. He adds that in the film forum, the pictures

³⁷ Ibid., p. 240.

³⁸ Knowles, op. cit., p. 42.

replace the speaker who in the regular forum is called upon to present relevant background information and to state the issues that are present. From twenty-five to fifty people is considered by him to be the optimum group for this purpose.³⁹

Hockman says the film forum has at least five elements.

- (1) There must be a motion picture⁴⁰ that deals closely and provocatively with the issue.
- (2) There must be a discussion issue or question.
- (3) There must be an audience to do the discussing.
- (4) There must be a leader who is competent in the art of leading group discussion.
- (5) There must be an over-all objective for the program.⁴¹

In 1946 the Institute of Adult Education made a study at the Teachers College of Columbia University and decided a film should have these prerequisites for discussion use:

- (1) present a human situation and a point of view relevant to the discussion topic
- (2) arouse and sustain interest by its dynamic and artistic quality.
- (3) have photography and sound of a quality good enough not to interfere with comprehension and enjoyment of the film content
- (4) be short enough, preferably between 10 and 25 minutes, so that the group can retain the film content and have adequate time for discussion.⁴²

³⁹Godfrey Elliott, editor, Film and Education (New York: Philosophical Library, 1948), p. 270.

⁴⁰For our purposes a filmstrip rather than a motion picture.

⁴¹William Hockman, "How to Use Films and Slides," Religious Education, XL (November-December, 1945), p. 336.

⁴²Elliott, op. cit., p. 271.

Leadership is of significant importance in this type of education as well. Elliott says that whether or not an audience will succeed in "resolving the film situation" or whether it fully understands the "alternate possibilities" that are implicit in a forum film will depend upon the skillful leadership of the discussion that follows the showing of the picture. It will be up to the leader to interpret ambiguous questions, check extended "speeches" and to keep the discussion under way and on the topic. The hardest job will be to get the discussion started. To do this the leader will perhaps find it necessary to sum up the information or the situation that has just been presented, or he may call upon a previously selected panel to start the discussion, or he can depend upon individuals "planted" throughout the audience who are given goals to strive for through advance preparation.⁴³

The advantage of using this film forum technique was brought out by Knowlton and Tilton in their Yale research. Photoplays were used in this controlled experiment in which it was found that the total number of pupil participations attributed to the use of photoplays was ten percent. That increase would be equal to forty-six more participations in

⁴³

Ibid., p. 275.

a year by each pupil and about one thousand six hundred more in a thirty-five pupil section.⁴⁴

The validity of the use of this film forum technique is enhanced by the fact that discussion groups can become superficial and ineffective if their work is not based upon facts and the discussion remains entirely in the realm of opinion.⁴⁵ The reference material, used for the purpose of developing the discussion and for the purpose of keeping the discussion outside the realm of mere opinion, can be in the form of books. However, the number of adults who will subject themselves to extensive reading for research purposes is doubtful.⁴⁶

There is one instance when the discussion technique should not be used according to Slavson and that is when the question may set up intense emotionalism. Adults especially are susceptible to emotional disturbances.⁴⁷ The filmstrip and the motion picture are in themselves well adapted for the presentation of material of an emotional nature,⁴⁸ but it seems best not to combine them with

⁴⁴Report on Research in Audio-Visual Aids to Education to the Seventh International Workshop in Audio-Visual Education, op. cit., p. 11.

⁴⁵Slavson, op. cit., p. 84.

⁴⁶Supra, p. 16.

⁴⁷Slavson, op. cit., p. 83.

⁴⁸Supra, p. 20.

discussion if the content is of this nature.

A variable form of the discussion method which has proven quite acceptable to use with filmstrips is what is known as the "buzz session", also called cluster discussion, subdiscussion, and discussion sixty-six. It has proven itself particularly useful in defining problems or questions, in developing solutions to problems.⁴⁹

Although the actual operation of the buzz session may vary in slight details, this is the way it was used at the University of North Dakota: the group is divided into groups of sixes, each with its own chairman and secretary-spokesman. This is accomplished in about two minutes by the simple expedient of the alternate rows turning their chairs to face those directly behind them. Then the ends are pulled in. After that a question is raised by the administrator on the basis of the projected presentation. A minute's silence is then allowed for clear thinking. The elect-chairman of each group then calls upon each of his members for suggestions which the secretary-spokesman records. For approximately six minutes each member responds in turn without interruption and then the groups discuss the suggestions made by their own members. At the end of the six minute period, each group decides upon the most outstanding or practical suggestion made by one of its members. These suggestions

⁴⁹Knowles, op. cit., p. 77.

are then offered to the total group by each of the spokesmen and discussed in turn by the entire class with the help of the general chairman.⁵⁰

Some of its advantages that have been discovered by actual use are: (1) The film or filmstrip presents a common problem. (2) This common problem receives total participation. (3) The best individual and the best collective thinking of the group is obtained. (4) Extra allotted time at the end gives those who feel their opinions have not been expressed a chance to express them. (5) The group has an opportunity to participate in a truly democratic procedure.⁵¹

The Anti-Defamation League used the discussion sixty-six method along with a number of other techniques in audiovisual education. Using these methods in their workshop they found them to be highly successful. Other variations of the discussion method which they used successfully were (1) discussion merely by asking questions put to the discussion leader (2) presentation of a sound strip without interruption, followed by a presentation of questions, followed by a reshewing of the silent strip with discussion, (3) "Discussion sixty-six" followed by a panel of experts

⁵⁰Mendel Sherman, "Films and Discussion 66," Educational Screen, XXIX (November, 1950), pp. 384-386.

⁵¹Ibid.

who commented on the statements of the groups.⁵²

There are still other ways of fitting the filmstrip into adult education in the church. Hockman suggests variation through the method of panel discussions and interviewing subject matter specialists. Another variation might be the formal debate following a filmstrip presentation.⁵³ On this issue Slavson says, "The advantages of a creative discussion over the formal debate are so apparent as to require only a brief consideration".⁵⁴

The panel discussion seems desirable occasionally for church groups. When it is used, it usually consists of a chairman and selected speakers, from two to five in number. For the panel discussion a problem should be used that needs thorough investigation.⁵⁵ The filmstrip can be helpful in presenting such a problem.

"When a guest speaker has been invited to present the views of an experienced authority in a particular field, the group will prefer to give him the major portion of time".⁵⁶ The group could well take up the issues which the guest

⁵²Mayer Singerman, "The Eyes and Ears of Democracy," Educational Screen, XXVIII (October, 1949), pp. 352-354.

⁵³Hockman, "How to Use Films and Slides".

⁵⁴Slavson, op. cit., p. 83.

⁵⁵Zeigler, op. cit., p. 108.

⁵⁶Ibid., p. 107.

speaker presented in a following meeting and use the film-strip as a basis for review of the major points to be discussed.

A rather new educational function which might be combined with the use of the filmstrip is "role-playing". "Role-playing is a spontaneous acting out of a situation or an incident by selected members of the group".⁵⁷ This technique is sometimes referred to as psychodrama or socio-drama but it is pointed out that both of these terms have more restricted meanings.⁵⁸ A typical situation in which role-playing might be carried out would be a Parent-Teachers' Association meeting. One member might play the role of an irate, aggressive mother, another the teacher, and still another the principal who would mediate between the two. They would be given their specific problem and the attitude they are to assume and it would be up to them to proceed from there. A script is never used. The conversation is spontaneous.⁵⁹ The main idea of role-playing is a better understanding of human reactions in specific social situations. Knowles suggests the following pattern to be followed in role-playing:

⁵⁷Knowles, op. cit., p. 78.

⁵⁸Ibid.

⁵⁹Ibid.

1. Choose a time and situation in which role-playing is appropriate.
2. Define the problem.
3. Define the roles.
4. Choose the role-players.
5. Set the stage.
6. Prepare the audience to observe.
7. Enact the scene.
8. Discuss and evaluate the role-playing.⁶⁰

The filmstrip can be useful in three of these areas.

It can define the problem. It can define the roles. It can also help prepare the audience. Or, if the filmstrip is to be used after the role-playing, it can present the correct procedure and help indicate where the role-playing took the wrong steps and why.

A phase of adult education that is not to be forgotten is the training of teachers and leaders for work in the church. This demands special attention because "there is reason to believe that student teachers learn some of their teaching techniques from observing the methods used by their professors".⁶¹

Instructors in teacher training institutions have a very profound influence on the prospective teachers enrolled in their classes. Teachers are inclined to teach the way they were taught rather than to teach the way they were taught to teach.⁶²

⁶⁰Ibid., pp. 80-83.

⁶¹Amo De Bernardis, "Teacher Training in the Use of Instructional Materials," Educational Screen, XXIV (December, 1945), pp. 447-449.

⁶²Gilbert G. Weaver and Elroy W. Bollinger, Visual Aids Their Construction and Use (New York: D. van Nostrand Company, Inc., 1949), p. 335.

This probably is true also of Sunday School teachers and other group leaders in the church. Although much of the training of these leaders will probably be of a more formal nature, it will still be possible to introduce the filmstrip into their educational pattern in much the same manner as the filmstrip may be used in other adult organizations.

There are several more unique ways of using filmstrips that hardly come under the broad scope of adult education in the church and yet are worth mentioning. H.E. Simon says that besides using the filmstrip in weekly Bible School, for ladies aids, men's clubs and Walther Leagues, he has found the filmstrip very handy for use with shut-ins. The projector and filmstrips are easy to carry around and can be taken right to the patient and the picture can be projected on the wall at the foot of the bed. He finds shut-ins appreciate them very much.⁶³

Another, not to be forgotten phase of the church's work is its evangelization and missionary program.

About a billion adults in this world cannot read or write. Illiteracy of this character does not mean that these people cannot understand ideas. It does mean that we can't transport these ideas chiefly by books or pamphlets but we must use vehicles which transport ideas that are listened to or seen.⁶⁴

⁶³H. E. Simon, "Utilizing Visual Aids in the Parish," Lutheran Education, XXGIII (December, 1947), p. 212.

⁶⁴Edgar Dale, "World-Wide Communication the Audio-Visual Way," Educational Screen, XXVIII (May, 1949), pp. 205 and 217.

Whether or not people are illiterate, the filmstrip has found its place in the missionary and evangelists tool kit.

The filmstrip can be fitted into almost all phases of adult education in various ways and with varying degrees of success. How important it will be, or can be, will be determined by the wise or unwise use the church will make of it.

CHAPTER VI

SUMMARY

Adult education has only recently been recognized as a vital part of the church's program. The church formerly considered its educational obligations completed at the age of confirmation or early youth. With constant changes in our way of life, more adequate adult education becomes imperative. In order that the man of God may grow in faith and continue in an ever deeper understanding of his relationship to God and his fellowmen it becomes necessary that his education cover all of life's span from the cradle to the grave.

The present level of adult education in the church is low. The church has no contact with many of its adults outside the Sunday morning church service. Yet it has been found that adults will respond if the adult educational program is carried out adequately.

The objectives of adult education should be governed by the needs of the adults. Most Christian denominations divide their objectives for adult education into two classifications: (1) Education toward the individual's personal faith life or growth in relationship toward God. (2) Education toward a sanctified life as the individual takes up the role of a social being in his home, church and community. These

objectives cover all of life's variegated aspects. In order that these objectives may be reached, two things become essential. Adult education must be directed toward the learning of facts or the acquisition of knowledge. It must also concern itself with the development of habits, attitudes and skills.

Opinion and research support the supposition that visual aids can help the church carry out its objectives in adult education. Just how much they will contribute will be determined by how they are used. Visual materials have generally been found to be more helpful in the presentation of facts than in the development of habits, attitudes, and skills. In almost all cases visual aids have been found beneficial. The percentage of increased learning through the use of visual tools varies from almost no increase in learning to as much as thirty-five percent more learning, remembered for a period of time fifty-five percent longer than material learned without the benefit of visual aids. Visualizing the program particularly assists adult education by supplying concrete reality in place of excess verbalization and symbolic abstractions. Visual materials are also beneficial in attracting attention and increasing attendance in adult groups. However, there is the danger that they may be regarded as mere entertainment. Considered as mere entertainment, visual aids will have little educational merit. They should be used in church adult education when

they are the best medium available for the particular educational job to be done. They should not be used when other media can do a better job of the same job with greater ease.

Filmstrips have become increasingly important in adult education in the church in the last few years. Evidence of this fact is the increased sales of filmstrips by commercial producers and the interest in filmstrips expressed by audiovisual leaders. Filmstrips can be a most effective tool for education in all age groups, in groups with varying mental capacities, and in groups of differentiated linguistic backgrounds. There are a great many filmstrips available which are suitable for adult education in the church. Filmstrips readily adapt themselves to many of the church's educational needs in the adult field.

In comparing filmstrips to other visual tools it has been found that there are merits and demerits to be considered in respect to almost every visual tool. No visual tool deserves exclusive use. A comparison of the use of the filmstrip with a number of other visual aids has in most instances shed favorable light on the filmstrip. The way in which visual tools are used and the subject matter of the educational program make the value of the different visual aids vary to a great degree in different instances. Generally, it has been found that there is an overemphasis on motion pictures. Often the filmstrip or other visual tools will perform the same educational function as the motion picture

and do it equally as well with less expense and trouble. Using visual aids to supplement each other is finally more important than trying to determine which visual aid is best.

There are a number of advantages and disadvantages in regard to the different types of filmstrips. Filmstrips are made in two sizes, double and single frame. The single-frame filmstrip is useable in all projectors while there are some machines which are not designed for the use of double-frame filmstrips. Filmstrips accompanied by sound recordings do not seem to be as popular as silent filmstrips. Both silent and sound filmstrips have a number of advantages as well as a number of limitations. While photography can portray real life more effectively than can a drawing, there are a great number of advantages in the use of drawings for the visual portion of the filmstrip. Homemade filmstrips have at times been found to do just as good a job as commercially produced filmstrips. Quality in production will determine which of the two is better. Easier versions of filmstrips with verbal elements which are below the norm of the group tend to produce greater comprehension and more learning. Filmstrips correlated with textual material are superior to non-correlated filmstrips. There is little indication that color filmstrips are more educationally effective than black and white filmstrips. There is some disagreement as to the type and amount of commentary which should accompany a filmstrip but the validity of combining

words with pictures has been established. It is believed that not many more than twenty frames should be included in any one filmstrip. The problem of using a Biblical or non-Biblical text with the picturization is still unsettled. Evidence seems to indicate that audience participation with a filmstrip presentation is more effective than no participation.

In using the filmstrip to best advantage, a consideration of the physical and mechanical requirements for effective utilization becomes necessary. Progress should begin at the level of the church in which they are to be used. The most serviceable projector for the average church is the tri-purpose projector. The screen should be either the ordinary matte white screen or the beaded screen depending on the shape and construction of the room. A projector stand, preferably with three legs, should be part of the equipment. The room for projection should be adequately dark at time of projection, it should provide proper ventilation, and should be equipped with suitable electrical outlets. Although there are several viewpoints as to the correct size of the projected image, the most commonly accepted formula is that its size should equal one sixth the distance to the last row of occupied seats. The seating of the audience should be so arranged as to make the screen clearly visible to all. The size of the audience seems to influence the response to a given filmstrip. Filmstrips can be easily stored and

should be filed according to some convenient system.

In producing homemade filmstrips, a careful plan should be followed which may vary in its complexity. A poorly made filmstrip should not be used for educational purposes.

Adequate leadership is particularly important in the use of filmstrips. The leader should be trained in the use of visual aids and have the necessary qualifications for leadership.

There are six generally accepted ways of using the filmstrip in the lesson. Filmstrips seem to serve educational purposes best when they are used for review.

As with any other educational procedure, the use of filmstrips requires four basic steps: (a) teacher preparation (b) pupil preparation (c) presentation (d) follow-up.

In fitting the filmstrip into the adult education in the church it should be remembered that the adult educational program should be unified with itself through a controlling board or committee. Adult education should also be a part of the unified program for education within the framework of the church. Audio-visual committees should function as sub-committees of those in charge of the educational program.

Filmstrips are considered quite adaptable to the needs of adult education in worship. They may be used in connection with hymns or alongside, or in place of, a sermon. Evening services and festival occasions are best suited

for this use. A self-made service may be built around a filmstrip.

In the organizational and group settings within the church, the filmstrip may be accompanied by lectures. However, using the filmstrip in conjunction with the discussion method more adequately serves the needs and purposes of adult education than does the lecture method. There are several methods of discussion which may be employed in using the filmstrip: (a) the film forum (b) the buzz session (c) discussion by merely asking questions put to the leader (d) buzz session followed by a panel of experts. Other ways of fitting the filmstrip into the program of adult education are: (a) inviting a guest speaker to speak on the topic presented in the filmstrip (b) formal debate following a filmstrip presentation (c) panel discussion (d) role-playing.

Filmstrips should especially be used in the field of leadership training since pupils have a tendency to teach and lead in the same manner in which they were taught and led.

Filmstrips may be used successfully with shut-ins as well as in all group settings.

The filmstrip can become a functional and important part of almost every phase of adult education in the church. Its value will be determined by its use.

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