1949

A visual study of one year's activities of the Auburndale Graded School, Jefferson County, Kentucky.

Bertha Trunnell
University of Louisville

Follow this and additional works at: <https://ir.library.louisville.edu/etd>

Part of the [Education Commons](#)

Recommended Citation

Trunnell, Bertha, "A visual study of one year's activities of the Auburndale Graded School, Jefferson County, Kentucky." (1949).
Electronic Theses and Dissertations. Paper 2359.
<https://doi.org/10.18297/etd/2359>

This Master's Thesis is brought to you for free and open access by ThinkIR: The University of Louisville's Institutional Repository. It has been accepted for inclusion in Electronic Theses and Dissertations by an authorized administrator of ThinkIR: The University of Louisville's Institutional Repository. This title appears here courtesy of the author, who has retained all other copyrights. For more information, please contact thinkir@louisville.edu.

UNIVERSITY OF LOUISVILLE

A VISUAL STUDY OF ONE YEAR'S ACTIVITIES
OF THE

AUBURNDALE GRADED SCHOOL, JEFFERSON COUNTY, KENTUCKY

---oOo---

A Professional Paper Submitted
to the Faculty of the Graduate School
of the University of Louisville

In Partial Fulfillment of the Requirements
for the Degree of Master in Education

Department of Education

by

Bertha Trunnell

1949

This PDF document is a scanned copy of a paper manuscript housed in the University of Louisville (UofL) Libraries. The quality of this reproduction is greatly dependent upon the condition of the original paper copy. Indistinct print and poor quality illustrations are a direct reflection of the quality of materials that are available for scanning. The UofL Libraries greatly appreciates any better copies that can be made available for replacement scans.

NAME OF STUDENT: Bertha Trunnell

TITLE OF PROFESSIONAL PAPER: A VISUAL STUDY OF ONE YEAR'S
ACTIVITIES OF THE AUBURNDALE GRADED SCHOOL
JEFFERSON COUNTY, KENTUCKY

APPROVED BY READING COMMITTEE COMPOSED OF THE FOLLOWING:

Ruth Dunn

NAME OF DIRECTOR: J. J. Oppenheimer

DATE: June 8, 1949

ACKNOWLEDGMENTS

The writer wishes to express her deep appreciation to all who helped in the production of the Visual Study, including all parents, teachers, and pupils who took part in the project. Especially she wishes to thank Dr. Randall Carter, who donated the camera; Rev. W. C. Fields, who served as cameraman both in 1948 and 1949; Mr. William Masden, who helped to secure scarce materials; and Mr. Kent Lane, who gave invaluable assistance as chief adviser for the 1949 production. She also thanks Miss Adelaide P. Bostick, who helped organize the material and revised the manuscript.

TABLE OF CONTENTS

	<u>Page</u>
<u>INTRODUCTION</u>	1
I. Purpose of This Paper.....	1
A. To describe Process of Producing A School-made Movie of One Year's Activities of Auburndale School	
B. To be of Help to Other Teachers Interested in Making School Movies	
II. Purposes for Which School-Made Movies Can be Used...	1
A. To Teach Techniques of Film Production	
B. To Give Direct Instruction in Subject Matter	
C. To Promote Good Public Relations	
PART I - HOW THE IDEA OF MAKING A SCHOOL MOVIE DEVELOPED.....	4
I. Writer's First View of Audio-Visual Aids, 1936	
II. Making of Black-and-white Film of School Activities by Outsider, 1937	
III. Purchase of Projector by P. T. A., 1945	
IV. Making of First Technicolor Movies by School Group, May, 1948	
A. Filming of Spring Festival	
1. Program of Festival	
2. Securing of Equipment and Personnel	
a. Donation of Camera	
b. Volunteer Services of Cameraman	
c. Assistance in Obtaining Supplies	
3. Difficulties of Project	
4. Accomplishments of Project	

B. Filming of Field Day

1. Program of Field Day
2. New Problems in Outdoor Shooting
3. Editing the Film

C. Showing the Films in Fall of 1948

PART II -- TECHNIQUES AND TOOLS FOR SCHOOL-MADE MOVIES

12

I. Importance of Technical Knowledge

A. Recognition of Need for Such Knowledge

B. Sources of Technical Knowledge

1. Eastman Kodak Co.
2. Amateur Cinema League
3. Other Sources

II. Important Points to Remember

A. Importance of Continuity in Scenes and Sequences

B. Importance of Planning

III. Chief Tools for Amateur Movie-Making

A. The Camera

1. Parts of the Camera
2. Focusing of the Camera
3. Exposure of the Film

B. The Film

1. Widths
2. Kinds
 - a. Black-and-white
 - b. Color Film

3. Kodachrome Film

a. Methods of Lighting for Kodachrome

b. Best subjects for Kodachrome Filming

c. Lengths of Scenes

C. Tools for Editing the Film

IV. Summary of Part II..... 27

PART III -- THE PRODUCTION OF THE VISUAL STUDY OF A YEAR'S ACTIVITIES AT THE AUBURNDALE SCHOOL. 28

I. The Planning..... 28

A. Decision as to Time

B. Visit to Coronet Studio, Chicago

C. Visit to Kent Lane Studio, Louisville

II. The Shooting Script..... 31

A. Instruction in Terminology

B. Writing the Script

III. The Sequences and Scenes of the Production..... 32

A. List of Sequences

1. Activities of Primary Grades

2. Activities of Middle Grades

3. Activities of Upper Grades

4. Activities of Whole School

5. Unrelated Scenes

B. Specimen Sequences

1. First Grade Sequence on Bulb Plant- ing Motivated by Reading

2.	Second Grade Sequence on Travel Unit	
3.	Eighth Grade Sequence on Publishing School Paper	
4.	Whole-School Sequence on Junior Red Cross Activities	
5.	Whole-School Sequence on Safety Council Meeting	
6.	Sequence on P. T. A. Activities	
IV.	The Filming of the Production.....	45
A.	Setting Dates for Shooting Schedule	
B.	Planning with the Electrician	
C.	Consulting with Mr. Lane	
D.	Specific Examples of Work on Certain Sequences	
1.	Trip to Standiford Field	
2.	Junior Red Cross Service to Old People	
3.	Safety Council Sequence in Home	
4.	P. T. A. Sequence	
V.	Editing the Film.....	49
A.	Previewing After Return of Processed Film	
B.	Rearranging and Rewriting Faulty Sequences	
C.	Cutting and Splicing in Professional Studio	
VI.	Suggestions for Improved Procedures.....	52
A.	Spreading Production Throughout Year	

Instead of Concentrating at Close
of School

- B. Having Member of School Learn to Operate
the Camera
- C. Using Bright Colors
- D. Using Longer Scenes

PART IV -- EVALUATION OF LEARNINGS GAINED THROUGH PROJECT.. 55

I. General Learnings..... 55

- A. Democratic Procedure
- B. Importance of Planning
- C. Importance of Continuity
- D. Necessity of Co-operation

II. Specific Techniques..... 56

- A. Story-telling through Films
- B. Composition of Pictures
- C. Writing Script
- D. Adapting to Changes in Scenes
- E. Observing Camera Techniques

III. Public Relations Value of Film..... 57

IV. Conclusion..... 58

INTRODUCTION

Purpose of This Paper

The purpose of this paper is to describe an experience, covering one year, in producing a school-made movie of the activities of the Auburndale Graded School, Jefferson County, Kentucky. This silent, technicolor movie shows the normal activities of all departments and grade levels, from the first through the eighth, and also includes activities of the P. T. A.

It is the hope of the writer that this paper may be helpful to others who may be interested in making a school movie. Therefore the undertaking is recorded step by step as it was experienced; and there is included a section briefly describing the basic techniques and the chief instruments used in amateur movie-making.

Purposes for Which School-Made Movies May Be Used

Edgar Dale¹ classifies the purposes for which school-made movies may be used as follows:

1. A film may be made primarily to acquaint students

1. Edgar Dale, Audio-Visual Methods in Teaching, pp. 513-514.

with the techniques of film production and to enable them to understand the requirements of the motion picture medium. In such a production, the processes are of more importance than the film produced.

2. Films may be made to carry forward direct instruction in almost any kind of subject matter. One high school class made a movie on recreational life in their community. This answered the question, "What are the different ways in which we can have fun outside of school?" Another class produced a film on how to make intelligent use of the library. These instructional films were placed in the school's film library for future use.

3. A school may produce a film for public relations purposes. Many people are not very well acquainted with the school in their community. The average taxpayer has only a vague idea of what goes on in the public school. He hears that it no longer teaches reading by making the child first memorize the alphabet-- and the recent flood of letters in the Courier-Journal on this subject proves the misinterpretations which are put upon this fact. He is told that pupils even take field trips on school time; and he has heard it vaguely rumored that schools no longer believe it necessary to make a subject disagreeable in order to have it result in valuable learning. To him such procedures may seem like radical changes; and since he does not know the reasons

behind the new developments, he is likely to become either distrustful or apathetic toward the school.

If the uninformed taxpayer would visit the school over a period of several months, he could see the program in action and understand the reasons for it. But the average person cannot take the time to do this, while he will usually be willing to see a movie which, in a half-hour's time, gives a picture of the activities of a whole school year. The project described in this paper is the making of such a public relations film which will help patrons to have a clearer picture of the school activities and a clearer understanding of the reasons for these.

PART I

HOW THE IDEA OF MAKING A SCHOOL MOVIE DEVELOPED

---ooo---

Genesis of the Idea

The first seed of this project was planted in the writer's mind when she attended the National Education Association in Portland, Oregon, in 1936, and first saw the use of audio-visual aids in education. Returning to her school full of enthusiasm for school movies, she was in a receptive mood when the representative of a film company approached her with the proposal to put on a series of movies, combining instruction and entertainment, for school assembly or P. T. A. programs. During the year there were about four of these movies, all silent films in black and white; a small fee was charged for each person, and the programs were felt to be well worth while.

This man became so interested in what he saw of the activities of the school that he offered to make a film of some of these. This he did, partly at his own expense, charging only about \$10.00 for the actual materials used; and he gave the school a copy of the film. This film, in black and white, is still in the school library, and has been shown several times in conjunction with the later

technicolor films of school activities.

Ever since then, the idea of making a more extended visual study of the activities of the school lay in an embryonic stage in the writer's mind. There were times when only she knew that it was still alive. Parents, pupils, and especially teachers had to be educated to the idea of using school time to make such a movie and had to be convinced of its educational value.

In 1945, the P. T. A. made it possible to have movies in the classroom by purchasing, at a cost of about \$567.00, a Bell-Howell projector fully equipped, with two screens-- a large one for the auditorium and a small one for classroom use--plus a turntable for records, and a microphone. This prefaced the setting up of an audio-visual program-- but so far it consisted only of the showing of films produced elsewhere. The interest in the program grew, until, in May, 1948, the psychological moment arrived for the idea to be really born and start to develop.

First Color Movie, May, 1948

During the school year, the teachers and pupils planned and experienced a coordinated program of music, art, and physical education which culminated into the most interesting, the most colorful, and the most spectacular program

ever produced in this school. This program consisted mostly of folk dances and dance specialties in costume. Dances were created to interpret certain music; costumes were created to fit the particular dances; and these costumes were designed and made by the pupils, mothers, and teachers.

The program opened with the thirty-piece school orchestra playing "The Beautiful Blue Danube" waltz, which was danced by the Eighth Grade girls in long flowing dresses of different shades of blue. Some of the dances were done to records; one of these was "The Polka Dot Polka", a specialty danced by the Fifth Grade in pastel crepe paper costumes with large black polka dots on them. "Narcissus" was danced by Sixth Grade girls in costumes planned to represent the narcissus blossom. This was done to piano music.

The Seventh Grade did a minuet in period costumes of gay colors. The boys not taking part in the dance had their part by wiring the hoop skirts for this dance. The program was concluded by two of the girls dancing a "minuet ballet."

When teachers, pupils, and parents plan and work together as they did in preparation for this program, something out of the ordinary is bound to come forth. All were so pleased with this program that they exclaimed, "This is far too good to fade away so soon. We want to see it again

and again. How can we?"

That was the setting for the suggestion, which came from the teachers, that a technicolor movie be made of the program. The idea was almost breath-taking, but everyone was ready to put his shoulder to the wheel. School was almost out. There was so much to be done in such a short time. But to make the film all were determined! No one knew anything about making a movie. So all lived, experimented, and learned together, which resulted in a much more meaningful experience.

There were plenty of thrilled children ready to act -- but no equipment. Through the co-operation of parents and friends, however, the necessary equipment was acquired. A patron donated the camera, the finest movie type; but he was too busy to serve as cameraman, and so referred the school to another person interested in movie photography, the assistant pastor of his church, who was only too glad of opportunity to further the study of his hobby. Right then he became the consultant and, of course, the school group was only too glad to have someone who was at least a step or two ahead of them in the know-how of filming. The proposition became a sharing one, since he had the opportunity of experimenting in techniques, and the school group, knowing nothing of techniques, was quite willing to serve as guinea pigs for his experiments. Thus this was a fine

learning situation for all concerned.

It was found that the film needed -- Kodachrome Type A for artificial light -- was very scarce. Just at the right time, along came another interested person -- salesman for the National School Supply Company -- who was able to secure the needed color film. It was he who asked, "What about the lights for inside shooting?" No one had thought about that, but the lights were secured without much difficulty.

Presto! The auditorium was changed into a studio. The day of all days had come, the day of the shooting. Thus far ignorance was bliss. Everything, seemingly, was in readiness -- until fuses began blowing out one after another. Such anxiety was never experienced! At that moment all decided that probably the most important man on the job, or the one most needed to be on the job, was the electrician. He certainly is a "must" in any movie planning -- and he had been left out from these plans. The consequences made their appearance in the film. The janitor, always a willing soul, posed as stand-in for the omitted electrician by replacing numerous fuses. Don't ever think he wasn't a busy man that day! He really had a headache, and decided without hesitation that the filming business wasn't for him!

No one ever asked for the shooting script, for no one knew anything like that ever existed. The writer did a

little directing by using the program for the Festival which was being filmed, but it served merely as an outline. The scripting, acting, and shooting all happened at the same time. The experienced movie-maker would ask, "How could it?" But it did! Very few, if any, had ever seen a movie camera, much less been shot by one. None of the subjects had ever seen the cameraman. Getting acquainted with both entered into the process. This necessitated more adjusting. One has only to see the film to note the camera shyness of some of the subjects. No rehearsing? Unthought of - at that time. The writer insists that the reader keep in mind that this was done on the spur of the moment.

Mind you! With all these drawbacks, two hundred feet of inside color film was shot in the above manner in less than six hours. This means five minutes and thirty-three seconds of projection time for the completed film. To understand what an achievement this was, it is necessary to compare the fact that in Hollywood the average shooting time is eight hours for three minutes of screen projection, while in industrial filming, the average is three hours for thirty seconds on the screen.¹ After this strenuous day's work, all felt that they had really been shot; but -- funny thing -- they all wanted more of it! Many stated that having

1. Information given by Mr. Kent Lane, Louisville, Ky., who acted as chief adviser for the 1949 production described in this paper.

actually been in a movie had been the most thrilling experience of their life.

Filming of Field Day Activities

The next day after the filming of the Festival, someone had the audacity to ask, "Why not shoot the Field Day program?" The Field Day in May is the culminating activity of all the outdoor sports. Each Spring, on the first day of April, tournaments are started in marbles, jacks, softball for both boys and girls, and basketball for both. The tournaments continue through the Spring, and the finals in each are played off on Field Day.

The same man who had filmed the Festival agreed to film the Field Day program, and assured everyone that outdoor shooting would be much easier. Daylight Kodachrome was purchased, and there were no fuses to contend with -- but the brightness of the sun furnished problems of its own, for it causes squinting and produces shadows. But another two hundred feet was added to the film -- and the group had gained another experience.

Thinking logically, one would say that no one could reach his goal by going backwards. But in the making of this film it seemed that everything was done backwards, even to putting the first roll of film in the camera backwards! Strange as it may seem to the reader, and still somewhat of

a puzzle to the writer, the film was turned around and that hundred feet was not lost -- though this, of course, had to be done by an expert. It is almost unbelievable what can be done in the editing of a film. Even the whole theme of a story may be changed.

A group of Eighth Graders who were most desirous of carrying the experience further did the editing under the direction of the cameraman. They wrote the narration to accompany the film, and one of the group became the narrator. This was another interesting experience for them.

The two films -- Festival and Field Day -- were combined, making a total length of about twelve minutes of projection time. These were shown at Dad's Night in the Fall of 1948, together with the black-and-white film which had been made back in 1937. The comparison of the black-and-white with the technicolor aroused enthusiasm for making more technicolor movies; and the fact that the 1937 film dealt only with the "extra-curricular" activities gave more impetus to the idea of covering all of the activities of the school for the year of 1948-1949. Thus, at last, the idea which had lain in embryonic form for so long was ready to be born and developed more fully.

PART II

TECHNIQUES AND TOOLS FOR SCHOOL-MADE MOVIES

---oOo---

These first attempts at school-made movies -- the filming of the Festival and the Field Day in the Spring of 1948 -- were sufficiently successful to give a real thrill to everybody concerned, both in the filming and in the showing of the films. But this success was in spite of, rather than because of, the amount of technical knowledge possessed. In fact, the group found that they had "rushed in where angels fear to tread," and their success was mainly "beginner's luck." Through these preliminary experiences, they learned the necessity of knowing a great deal more about the tools and techniques of movie-making before they could embark on the project of making a visual record of the year's activities.

In starting to look for such information, they found that there was very little published in educational works or on the public library shelves; but several books put out by equipment manufacturers proved to contain much information of value to the amateur movie maker. From these, the following sections are summarized to be of help to other schools and teachers who may be interested in making school movies.

The A. C. L. Guide¹ gives a good definition of what a movie is:

A movie is the most faithful record of the living world that man's genius has yet devised. Although it is built up from photography and persistence of vision, it constitutes something new; so the art of making and showing it has been given the new name of cinematography. To put it simply, it is the art of recording on a ribbon of film a series of still photographs that will, when they are projected serially on a screen, create the illusion of a world in actual life. Since it is possible to convert sound waves to light waves, and then in turn back again into sound waves, cinematography can record sounds on these film ribbons, which add to the reality of the illusion and, by a chemical extension of the photographic process, the entire movie can be made in natural colors.

Eastman² brings out the very important point that a good amateur movie must be made about something, that it is not merely a succession of unrelated pictures like a "trip through the old family album." It can be filmed about anything that is of interest to the maker; it can be as brief as he likes, or as long as he likes. One can even make two movies on one roll of film. But no outstanding amateur movie film ever happened by accident. Some forethought was inevitably lavished upon it -- and the chances are that the forethought was intimately concerned with the business of continuity. It is easy to choose the movie's subject, but the

-
1. Amateur Cinema League, A Guide to Making Better Movies p. 1.
 2. Eastman Kodak Company, How to Make Good Movies, p. 62.

development of the theme as a movie continuity is more difficult.

Movie scenes are presented in succession on the screen, and they must bear relationship to one another, just as do successive sentences when one is talking to someone. Like a speaker, the movie commands the attention of its audience for a given period of time, and, if each scene in the film is unrelated to what presedes or follows it, the net effect is the same as it would be if the speaker were to present a different topic with every sentence that he uttered.¹

In movie terminology,² a series of scenes of one subject, all of the shots of which are related to each other and are made from different viewpoints, is called a "sequence." A sequence is the next unit after the individual scene. Just as the scenes can be compared to the sentences in writing, so the sequences can be considered as the paragraphs. When one has completed the sequence, he has shown all that he wants to present about a particular subject or activity.

There is no definite formula for the filming of a sequence. It could begin with a close-up; but as a rule, a sequence first presents a general view of the subject

1. A. C. L., op. cit., p. 7.

2. A. C. L., op. cit., pp. 15-16.

as background and then comes closer to give a clearer view. It may come still closer to show more details; and the sequence may conclude with a last look at the subject from a different angle. This procedure is designed to satisfy natural human curiosity, because everybody wants a general view of anything and also wishes a closer inspection of interesting details.

Sequences may be made of any subject. In fact, it is a truism of movie making that any subject worth one shot is worth at least three -- from different camera positions. These automatically make a sequence. Experienced movie makers have come to recognize this so fully that they speak of "filming a sequence" rather than of filming a scene.

1

Haas & Packer also emphasize the fact that it is essential to determine a plan of production before starting to make the movie. Much film will be wasted if scenes are shot without relation to the over-all plan of the picture. After selecting the subject, therefore, the next essential is that of outlining definitely the contents of the picture. This careful listing of scenes in order, accompanied by the narrative for each one, may be called "the shooting script" or continuity. Changes are constantly being made during the shooting, and then again in the cutting room. This means

1. Kenneth B. Haas & Harry Q. Packer, The Preparation and Use of Visual Aids, p. 13.

there really is no final script for a movie.

When the scenes are projected, and the narrative is read to accompany them, a good idea of the final effect of the film will be obtained.¹ The narrative of a film need not always be bound by the ordinary rules of grammatical construction. The scene carries the greater part of the continuity. The spoken word need only fill in the details not supplied by the picture. The script interprets the ideas of the script writer into the language of the scene.

The Camera

The A. C. L. handbook² gives a detailed description of the camera, which is, of course, the important instrument in the making of any movie. Its essentials are:

1. A lens to direct light in order to make a picture on the sensitive surface of the film;
2. A shutter to cut off light when the film moves and to permit light to reach the film when the latter is motionless;
3. Special machinery to move the film past the lens in a series of accurate stops and starts;
4. Spindles upon which the film ribbon is wound.

1. Henry Clay Gipson, Films in Business and Industry, p. 158.
2. A. C. L., op. cit., p. 2.

All these, with the exception of the lens, are placed inside a housing or case which is impervious to light, to prevent the film's being acted upon by unwanted and undirected light.

The lens is the camera's eye. A. C. L.¹ reminds the amateur photographer, "Keep dust out of your lens as you would keep it out of your own eyes, if you expect your camera to see clearly." The surface of the lens must be inspected to see that it is clear before beginning to take any pictures. Lens tissue may be used to remove dust or finger prints.

Cameras are either fixed-focus or focusing.² With the former, the lens is always in focus on objects more than a few feet distant. A focusing camera places little or no restriction on the nearness of the subject. By merely turning the lens barrel which moves the lens nearer or farther away from the film in the same manner in which one focuses binoculars, one can film either near or distant objects. The amateur photographer should consult his manual and remember its simple advice on focusing.

Focusing terms³ are: close-up; semi-close-up; medium shot; and distance shot. Camera distances at which shots

1. A. C. L., op. cit., p. 26.
2. Eastman, op. cit., pp. 8-10.
3. Eastman, op. cit., pp. 8-10.

will fall under these classifications vary widely with the subject. A head-and-shoulders shot of a human being is a close-up. A head-to-waist shot is a semi-close-up. A head-to-feet view is a medium shot; and one showing the human subject as but a part of a general view is a distance shot. The camera distances for these shots when made with a standard lens are approximately six, ten, fifteen, and one hundred feet, respectively. But a close-up of some individual object, such as a person's hands plucking a flower, would be made as close as possible.

The A. C. L. booklet goes into detail on the subject of exposures.¹ Good movies call for perfect exposure. Footage that is recorded when an insufficient amount of light has reached the film is said to be underexposed, because more exposure should have been given, in order to affect the film to its most efficient rendition. An underexposed film is usually dark and devoid of details when it is projected on the screen. The scene appears to have been dimly lighted, and, from a practical viewpoint, this is exactly what happened. If too much light is allowed to reach the film, a condition known as overexposure results. This produces a picture that is also without detail; but, in this case, the image is usually pale and light instead of being dark as in underexposure.

1. A. C. L., op. cit., pp. 39-44.

Since it is necessary to control the amount of light by which the image is recorded on the film, a mechanical device for increasing or decreasing the opening through which light passes is needed. This is called the diaphragm. It controls the stream of light much as a valve controls the volume of a stream of water.

Deciding upon the correct exposure, and setting the lens diaphragm accordingly, is a task that the movie-maker must perform for every scene he records. Exposure may be determined by estimation -- that is, by looking at the scene and setting the diaphragm by judgments reached from previous experience. The movie-maker who has taken pictures for some time and who has kept accurate records of exposure for typical light conditions, can get excellent results by this method -- just as an experienced cook knows how to take "a pinch of this and a dash of that" and turn out a delectable cake. But this procedure is impractical for a person just embarking on a career as either a cook or a movie-maker. For both of these, accurate measurements and detailed directions are required.

The method of arriving at correct exposures which requires the least individual judgment is that which involves the use of an "exposure meter", a device designed to measure the amount of light that is reflected to the lens from the desired scene and to determine the proper diaphragm setting.

The accuracy with which meters will reveal the correct exposure depends to a large extent upon the skill of the user.

The Film

Movie film is a long ribbon, spooled in various lengths to fit various cameras. The commonly used widths are 35 mm. -- the theatrical type -- and 16 mm. and 8 mm. -- the non-theatrical types. The reversal film is best for the amateur movie.¹

The use of color film in amateur photography is increasing rapidly. Tuttle,² who is a lecturer and consultant on motion picture photography, states that the making of movies in full color is actually easier in many respects than the making of black-and-white pictures.

Eastman³ states that when Kodachrome was first introduced, many movie-makers tried a roll or two very cautiously because "color movies" in the past had been only for the few possessing movie cameras with ultra-fast lenses. Today, however, according to Eastman, most movie-makers are using Kodachrome indoors, outdoors, fair weather or foul. They

-
1. A. C. L., op. cit., p. 2.
 2. Harris B. Tuttle, A. R. P. S., Color Movies for the Beginner. New York: Ziff Davis Publishing Co., p. 8.
 3. Eastman, op. cit., pp. 102-108 (Covering whole section on Kodachrome).

have discovered that this remarkable color film is the nearest thing, photographically, to life itself. Previously, bright sunlight and full front lighting were "musts" for satisfactory color movies; but not so with Kodachrome. Its thousands of users have convincingly demonstrated that the color film does not have to be "pampered." It is a miracle of modern science.

Although Kodachrome is not as fast as the "X" black-and-white films, its speed is nevertheless sufficient for the making of satisfactory dull-day scenes. Kodachrome frequently takes the better pictures when the light is poor. Such pictures will not have the same life as pictures taken on a sunny day; but they will have color. The colors will not be gay, but will appear in the film just as they appeared to the eye in the actual scene.

To show the subject at its best, movies should not be filmed in brilliant sunlight. Bright sunlight causes squinting. Bright overhead sunlight produces harsh shadows around the eyes. Open shade is the best type of light for portrait close-ups, with the subject just out of the sun and facing plenty of blue sky. This will give natural expression free from squinting. While full front lighting is not an absolute "must", yet it is a satisfactory prescription for everyday filming with Kodachrome. "Front" lighting is not overhead light produced by a noonday sun.

It is rather the light of the mid-morning or mid-afternoon playing evenly and fully over all or much of the picture area. For truly colorful subjects, this is the best lighting because it makes for the most colorful movies.

Even backlighting can be successfully employed with Kodachrome. For this, it is necessary to make certain that the camera lens is in the shade; and this type of lighting should be used only on objects near the camera and when there is not much, if any, sky in the field of view. Transparent flowers and fall foliage are exceptionally beautiful when backlit. Fall foliage is a prize Kodachrome subject.

The two most popular Kodachrome subjects are human beings and flowers. In taking pictures of human beings, close-ups generally give better results than full-length pictures. Eastman points out that the factors that chiefly distinguish one person from another are the features. One does not think of his friends as full-length figures, but rather he recalls the color of the eyes, the presence or absence of laughter wrinkles at the corners of these eyes, the contour of the mouth and face, and the ease or reluctance of the mouth to break into a ready smile. These are the things that give one insight into the characters of the people he meets; and these are the things that will be of the most interest to the movie audiences who will view the films.

There should be close-ups, close-ups, and more close-ups of family friends and of flowers. There are few more beautiful sights than some entrancing blossom reproduced in greatly magnified size on a movie screen as a brilliantly colorful rectangle against the darkened background of a living-room wall. With a focusing camera using telephotos permitting extreme close-ups, or a fixed-focus camera fitted with a close-up attachment, it is possible to bring to a movie audience more of the beauty of flowers than they could enjoy by viewing the actual blossoms themselves.

"Panning" (the movie term for taking a panoramic view) is one of the temptations to which amateur movie-makers are most susceptible. This should be rigidly avoided in Kodachrome filming. The subjects are going to be so much more attractive than any made in black-and-white that it would be a shame to whisk them out of sight by capitulation to the ever-present temptation to "fan" the landscape with the camera. And panoramming is actually an unnatural presentation of scenes and subjects. In life, one views surrounding objects individually; the shoulders and head may pivot, but the eyes jump the gap between interesting objects.

Kodachrome is generally exposed without a filter¹, and is as effective with accessory lenses as with standard lenses of movie cameras. It is always projected without filters.

1. Eastman, op. cit., p. 36.

"Daylight Kodachrome" is for use outdoors -- on fair days and on cloudy. "Type A Kodachrome", specifically color balanced for the light provided by inexpensive "photo-flood" lamps, is its indoor counterpart. Each can be used in the other's element, with the aid of filters.

Scene Lengths

The A. C. L. Guide¹ also gives helpful information on the length of scenes. An average scene runs about ten seconds, which means four feet of 16 mm. film or two feet of 8 mm. film. Shots of important actions may require much more footage -- enough to show the completion of the action. Other scenes, conveying a single idea, may require much less footage; for example, a shot of a route number sign along the highway. When in doubt, it is wise to take plenty of footage.

If the camera is placed on a tripod, the footage meter on the camera may be used to determine how long the scene is running; but if the camera is held to the eye, the operator may not be able to see the meter. In that case, the time may be measured by counting slowly, "One thousand and one" up to "One thousand and ten," each number representing one second of screen time. This would give about four feet of 16 mm. or two feet of 8 mm. film. The camera should be kept

1. Op. cit., pp. 54-56.

running continuously until the desired footage has been recorded. It is important to guard against starting and stopping the mechanism while the scene is being filmed, for such interruptions in the action result in unpleasant breaks in the picture. They are akin to closing the eyes while one is watching some particular action and opening them an instant later.

Editing the Film¹

Movie-making offers a two-fold opportunity for self-expression. When one is filming, he can follow any theme and record scenes according to any sequence. The editing can change the theme and rearrange scenes according to any sequence, or eliminate them. Through editing, one can combine short rolls of films, which have been exposed and processed, to form longer rolls more convenient for projection; mistakes can be cut out; overexposed or underexposed shots may be taken out, and scenes with other defects can be removed.

Editing is also a means of complete control over the movie medium. Scenes can be trimmed to desired lengths; and the continuity of the film may be improved by rearranging the order of certain shots and by inserting others that may

1. Section on Editing taken from A. C. L., op. cit., pp. 148-155.

have been made at a different time or place. Editing permits one to clarify the film story by inserting titles. There are two basic types of titles -- the caption that introduces the picture, and the one that appears in the body of the film.¹

Careful editing is almost as important as the advance planning of the film. In fact, continuity can often be achieved through editing even if none was planned when the film was exposed.

Editing requires handling a film during a number of operations. It is advisable to use great care in the procedure, for a small scratch on the emulsion, or a grain of dust, will be magnified into a blemish in the picture when it is screened. Fastidious movie-makers wear white cotton gloves when they are cutting, splicing, or rewinding film. This is a particularly valuable precaution in handling Kodachrome.

The most important tool of film editing is the "splicer," a mechanism that allows one to join the ends of film permanently by applying cement. The "rewind" is usually a substantial baseboard, to each end of which is attached an upright pedestal, supporting a geared spindle that is operated by handle. The reel of film is put on one spindle,

1. For further information on tiling see Eastman, op. cit., pp. 191-208.

while an empty reel is placed on the other. By turning the handles, the film may be wound slowly or rapidly on the empty spool.

Another editing aid is the "film viewer" which allows the editor to inspect the film without setting up projector and screen. In its simplest form, a viewer consists of a pocket magnifying glass, backed by a channel of appropriate size through which the film passes. A more advanced type of viewer incorporates a complete rewind; in its mechanism the film is always aligned correctly in the channel of the viewer's eyepiece.

Further details on editing may be found in Eastman.¹

Summary of Part II

In the past pages, the writer has endeavored to give a brief description of the tools used by the amateur movie-makers, and the techniques necessary for even the briefest movie. In experience, the writer and her staff had to study these techniques carefully before beginning the project of making a visual record of a year's activities at school. Since preplanning is so very essential, the next section of this paper will describe the planning that was found necessary before actually beginning to take any shots.

1. Eastman, op. cit., pp. 172-191.

PART III

THE PRODUCTION OF THE VISUAL STUDY OF A YEAR'S ACTIVITIES

---oOo---

Planning

Soon after the opening of school in September, 1948, parents, teachers, and principal decided that the filming of the activities for the Visual Study should be done in the Spring at "tulip time." Having used the Kodachrome film the previous year, all agreed that the new movie should be done in technicolor; and since many of the scenes would be shot outside, the hundreds of tulips in brilliant colors would add greatly to the setting.

The writer, assuming the role of director,¹ became responsible for the production of the picture.

Jeanne Bendick² says:

The director has more to say than anyone else about what the finished picture will be like. He thinks the whole thing out carefully, and all the work on the picture is done according to his plan. He works with the writers, the designers, the cameraman, and the actors. The picture is built step by step as he sees it. Every picture is made of a thousand little

-
1. Throughout this part of the paper, "the director" means the writer also. The two terms may be used interchangeably, but they refer to the same person.
 2. Jeanne Bendick, Making the Movies, p. 12.

parts that must be beaten together into a story like ingredients into a cake. This is the director's job.

Learning by the mistakes made in the first films, and by consulting with experts, the director realized that there must be a listing of scenes for shooting in the order in which they come. This is called the "shooting script." How this should be done for this particular film was the puzzling question.

The Director was always on the alert to take advantage of every opportunity to equip herself with the knowledge necessary to make a good film and to do the directing in such a way as to have a worthwhile production. Therefore she made advance arrangements to visit the Coronet Studio in Chicago while attending the National Safety Congress in October, 1948. This studio produces instructional films, and it so happened that on the particular afternoon of the writer's visit, scenes of a film on the study of English were being shot. The "shooting script" was working on the scene. The gracious hostess made it possible for the writer to see how this was used, step by step, to the finished product of the film. Much valuable first-hand knowledge of the process of film-making was acquired through these producers who were so willing to explain in detail all the complications entering into the production of films. One never quite realizes the many hundreds of different trades

and crafts, the tremendous amount of time, and the great expense incurred in the professionally made movie until he visits a studio where the making of a film is in process.

Between the visit to the Coronet Studio, in October, and the New Year, the Director learned of a producer here in Louisville who had set up a studio of his own known as the Kent Lane Studio, Inc.¹ The salesman previously referred to made it possible for the Director to become acquainted with Mr. Lane of this studio. This was one of those instances where one's fate hinges on becoming acquainted with the right people at the crucial moment. Mr. Lane graciously consented to give up enough of a producer's valuable time to bring out one of his technicolor productions for a group of parents and teachers to see and compare with their own beginners' efforts in technicolor movie-making of the preceding Spring. After viewing the school-made film, Mr. Lane congratulated the group on having done such a good job in spite of the lack of planning. This was encouraging, and gave impetus to the planning for the new production. Mr. Lane took the time to discuss with the group-- and more in detail with the writer -- the absolute "musts" in the shooting of any film, whether professional or amateur. He also agreed to become the chief adviser in the production of the new film, and furnished the flood lights

1. Kent Lane Studio, Inc., 437 South Second Street, Louisville 2, Kentucky.

for the inside shooting.

Shooting Script for the Production

The next section of this paper will give specimen sequences of the shooting script. There were about twenty-four sequences altogether, each consisting of from three to a dozen scenes.

Most of the shooting script was prepared by the teachers under the guidance of the Director. Many, many discussions were conducted before the actual writing began. Some instruction on terminology was given in the very first lesson, and this continued throughout the production. Quite a bit of time was spent on the form. In the meantime, definite decisions were made as to just what activities should be shown, how the sequences should be built, and exactly where each should be shot. There was some rehearsing in order to acquaint the children with the procedure so as to relieve tension and prevent camera shyness of "posing." Certain scenes have to be built or staged; certain performances have to be simulated; but "posing" is definitely taboo in making good movies.

Last, but certainly not least by any means, is the shooting schedule. This of course is not like a Hollywood schedule, which is in minute detail to the split second;

but there must be some kind of schedule to follow. This is a "must" in the final planning to facilitate the filming.

List of Sequences in 1949 Production

The following is a complete list of the sequences in the 1949 production. These are arranged here by grade level. The order of shooting was, of course, according to the convenience of settings and scenes; and the order of showing may be changed somewhat in the editing to give greater smoothness and continuity.

Sequences Showing Activities in Primary Grades

Reading -- Bulb Planting Unit -- Grade I
Reading -- Travel Unit -- Grade II
Reading -- Airplane Unit -- Grade III
Social Studies -- Community Helpers -- Grade III
Science Corner -- Grade III
Physical Education - Indoor and Outdoor
Play -- Grade I
Physical Education -- Favorite Games -- Grades II and III

Sequences Showing Activities in Middle Grades

Creative Activities-----Grade IV
Social Studies -- Map Making-----Grade V
Music -- Study of Tonettes (Instrument
similar to flute)-----Grades IV and V
Physical Education -- Favorite Games-----Grades IV and V

Sequences Showing Activities in Upper Grades

- Social Studies -- Scenes from Units on
Transportation, Lumber, and
Pioneer Life in Kentucky----- Grades VI and VII
- Arbor Day Program -- Project of Grade VII
- First Aid Demonstration ----- Grade VIII
(The only grade studying this subject)
- Good Citizenship -- Practicing Good Citizen-
ship and Learning to Assume Responsi-
bility by Serving as Helpers in First
Grade----- Grade VIII
- Publishing The Bugler (School Paper) ---- Grade VIII

Sequences Showing Activities of the Whole School

- Fire Drill -- A Safety Procedure -- Grades I - VIII
- Junior Red Cross Activities ----- Grades I - VIII
- Lunch Period, Showing Certain Import-
ant Procedures: Managing,
Preparing, and Serving of Food;
Arrangement of Plates; Asking
the Blessing; Teaching Manners
and Table Decoration----- Grades I - VIII
- Four-H Club Activities----- Grades IV - VIII
- Safety Council Meeting, Showing
Democratic Way of Procedure.. Grades I - VIII
- Music Lesson Practice on Cello,
Brass Horn, and Drum Fur-
nished by P. T. A. for any
Student Desiring to Study
These Instruments----- Grades VI - VII
- Moral Instruction -- Scenes of Those
Giving Instruction----- Grades I - VIII
- P. T. A. Activities

Unrelated Scenes, to be Fitted In for Continuity

Opening Shots for Setting: Main Building, with
Old Glory Flying; Portables with Tulip Beds

Group of Second Grade Children Listening to A
Record

The Two Girls Who Operate the School Store of
Supplies Checking and Counting Weekly
Receipts

Mrs. Suda Butler, General Supervisor, Counseling
with Mrs. Mabel Borders, Eighth Grade Teacher

Two of the four U. of L. Students Participating in
an Experiment Set up between the Auburndale
School and the Department of Psychology at the
University

The Custodian, An Important Person, Taking Over at
the End of the Day

Specimen Sequences From Shooting Script

As previously stated, each sequence contains from
three to a dozen individual scenes. A few specimen sequences
are presented in detail, just as samples of the shooting
script.

A Sequence on "Bulb Planting" Motivated by Reading

First Grade

Scenes

Narration

1. Children reading about planting bulbs.

In the Fall, the children read in We Work and Play, a Pre-Primer, a story about planting bulbs.

2. Drawing pictures of the story.

After reading the story, the children drew pictures to illustrate the story.

3. Boarding the bus for visit to florist.

When the story and pictures were finished, the children discussed planting bulbs. They visited the community florist where each child was given a tulip bulb. They were told how to plant them and when to take them up in the Spring so they would be ready to bloom for their mothers at Easter time.

4. Planting the bulbs in cans.

Each child brought a can for his bulb. Enough dirt was brought in to fill the cans. The children filled their cans

bulb in the center, then finished filling the can.

The Eighth Grade boys helped them bury the cans in a trench behind the school building.

5. Burying the cans in the ground.

Spring came and the bulbs were taken up and brought into the classroom. The children watered them and turned them to the sunlight every day. They watched the tulips grow taller and taller. Finally the buds began to appear.

6. Digging up the cans in the Spring.

When the buds were almost ready to burst into bloom, the children and their teachers wrapped the cans in colorful crepe paper. Each child carried his flower home to mother for Easter.

7. Getting ready to take the flowers home to mother.

A Sequence on the First Grade at play

The First Grade rooms have play rugs for the children to play on. They enjoy toys and games on the rugs.

1. Playing inside.

2. Playing outside--
group games.

Their favorite game out of doors is "Squirrel in a Tree".

They all want to be the squirrel but soon learned to take turns being squirrel then being part of the tree.

3. Swinging.

The children are proud of their playground equipment. They are taught how to use it safely.

They almost never stand to swing.

4. See-Sawing.

They soon learn who is the best partner for the see-saw. They get on and off carefully so no one will be hurt.

5. Playing in the Sand
Boxes.

Both boys and girls enjoy playing in the sand boxes. They build roads, bridges, tunnels, farms, and many other interesting things.

A Sequence on a Travel Unit

Second Grade

Scenes

Narration

Children talking about their train trip in the classroom	This motivated their Travel Unit. It took place in the Fall when the Second Grades were taken by bus to the Baxter Ave. Station where they bought tickets, boarded the train, and rode to the Union Station.
Reading books about ways of traveling in their classroom	Twenty books were read. They were brought to school by the children and their teacher.
Children showing their miniature vehicles in the classroom	Most of these were made at home with the help of their fathers and brothers.
Alan Archer and his airplane standing before the group	Alan is explaining the different parts of the plane. He and the other children lived their unit so completely that they brought to school a great variety of transportation toys.

The Second Grade playing	This was one of their games
train in front of their	while they sang "The Little
building	Red Caboose."

The Second and Third Grades	This trip to the airport was
visiting Standiford Field	the culminating activity of
	their "Travel Unit."

A SEQUENCE ON PUBLISHING THE SCHOOL PAPER (The Bugler)

An Eighth Grade Project

Scenes	Narration
Editor and assistants holding copies. Identification title	The <u>Bugler</u> , now a tradition of Auburndale, has been published since 1931. The covers are designed by those interested in art.
Collecting and Sorting the articles	When an issue is to be published, articles are submitted by each room to the committee for each page. Creative thinking is brought about through the writing of these articles. Better English is motivated.

Blocking the Stencils

The Stencils are blocked and made ready for typing. This is an important process and requires much concentration and nerve control.

The Typing

The co-operation of a teacher makes it possible for the Bugler to be published. Teachers and pupils work together in the sharing of experiences.

Checking and Mimeo- graphing

The checking and mimeographing on this paper prepares these boys and girls for further and advanced work in high school.

Assembling, Stapling and Checking

The assembling, stapling, and checking are done by members of the Eighth Grade. They work in groups. The papers are sold to students throughout the school. They endeavor to send one to each family. Parents are interested and co-operate. Many are preserving copies as a history of school events.

A SEQUENCE OF THE SAFETY COUNCIL ACTIVITIES

(All grades are represented)

<u>Scenes</u>	<u>Narration</u>
Identification Title	
Safety Meeting in the Club Room	A democratic way of life is in progress. This student group, made up of two representatives from each class, meets every Monday in the Club Room and makes plans for safe living throughout the week in the School and community.
Mother and child at home working on the "Family Booklet"	The big project of the year 1948-1949 was to get acquainted with the homes and weave them into our school safety program. This mother is interested and is helping her daughter, a First Grader, complete the Booklet.
Child puts a skeleton on a hazard	The council is constantly at work removing hazards, particularly in the home.

Mother points to the hazard	There is a definite need of the co-operation of the parents.
-----------------------------	--

Cleaning the yard	School yard gets a Spring cleaning. Hazards are removed.
-------------------	--

Bicycle check-up	The Boy Patrol Committee co-operates with the Police in checking all wheels for necessary repairs to make them safe for highway travel.
------------------	---

Boy Patrol helping student across the highway	This is one of the most important duties performed by the patrol.
---	---

A Sequence of the Junior Red Cross Activities

(All grades are represented)

Scenes

Narration

The Junior Red Cross Meeting opens with the Secretary reading a "Thank-You" letter from Greece.	Weekly meetings are made up of two representatives from each room. These are changed every month to give more children this democratic experience.
---	--

Distributing gifts to the
folks at the Home for the
Aged and Infirm

This Community service is
carried out every year at
Christmas time. Gifts, home-
made candy, cookies, and the
singing of carols make all
happy.

Children making cup favors
for hospitals

For this National service many
hundreds of favors are made for
the holiday parties.

Filling gift boxes for the
children over seas

These boxes are filled twice a
year with toys, school articles,
and health materials. This is
the International service.

A Sequence of the P. T. A. Activities

<u>Scenes</u>	<u>Narration</u>
Publicity Chairman working on the Publicity Book	Everyone is proud of this accomplishment, winning first in the County Council; excel- lent rating in the State and Fifth District conferences.
Group of the Room Mothers	The Room Mothers have been very active, participating in all of the school activities. In this

way a better relationship has been established between the home and the school.

Mothers making candy in the P. T. A. kitchen

Working and having fun together means better relations, better understanding, and more enjoyment.

A committee working on dolls for the Christmas Bazaar

The committee dressed over 100 dolls. The Bazaar was a great success because everyone worked toward that goal.

Group getting out of cars; some coming up walk and steps. This is to be the first scene.

The P. T. A. meets every third Thursday of the school months.

Child Study Group in Club Room

One of our new accomplishments for this year is our Child Study Group. A permissive atmosphere is prevalent at all times, and the participation is fine.

Chairman of the Library Committee at work in the Library

This mother comes every Monday afternoon and serves the 4th thru the 8th grades. This is very valuable service to the

Executive Board Meeting in
session in the Club Room

The Board is discussing and
planning for the regular
monthly meetings, also caring
for any necessary business.

A group of "Mother Singers"
on the stage, a teacher at
the piano

Another new project for our
P. T. A. is our "Mother Singers."
This helps to promote better
human relations.

Filming

It had already been decided in the Fall to make the film in April at "tulip time". Early in the Spring, it was necessary to consult Rev. W. C. Fields, the cameraman, to see what days would be most convenient for him. After the dates were set, a month in advance of the actual shooting, the Director had to follow through with the school electrician in preparation for the indoor shooting. The preceding year's experience had shown that much of the smoothness of indoor shooting depended on the work done by the electrician in advance. The electrician needed to know in advance how many amperes each light would need. In this case, the large flood lights used required ten amperes each.

Quite a bit of advance work on the shooting schedule had to be done by the individual teachers in building the

sequences for the activities each was sponsoring in the film. For instance, one of the Third Grade teachers, in planning a sequence for a reading unit on airplanes, wanted some scenes to be made at Standiford Field, which was the culminating activity of their unit. This required detailed planning to carry through. Always in the outdoor filming, the individual has to work with the unpredictable weather man. The teacher had to set up tentative days to care for the situation should the weatherman change his mind -- and he did. But on the second day chosen, he certainly poured down glorious sunshine, which made these scenes very lovely.

Another instance of advance work on the shooting schedule was on the part of one of the Second Grade teachers, who sponsors the Junior Red Cross activities. A scene in the sequence showing the service of these Junior Red Cross members was to include the old folks at the Home of the Aged. By working with the County Director of all the Junior Red Cross activities, who in turn worked with the Director of the Home, it was made possible for a group of the old folks to come to the school at a certain hour of a certain afternoon for the filming of this scene. The school library was used as a studio, as it was many times during the filming.

In shooting the sequence of the Safety Council's activities, several scenes were made in a patron's home near

the school to show how the home and the school work together to promote safety. This was scheduled to the day and the hour of the shooting. The mother had everything ready; the boys preceded the cameraman and Director to set up the lights. When everything is in readiness for the shooting, it requires only ten seconds for the average scene of four feet.

One day was set aside for filming the P. T. A. activities. A notice was sent out to parents, and seventy-five came to appear in the scenes. These scenes were scheduled for both inside and outside shooting. The parents assisted wherever possible in setting up the scenes. In this case, the rehearsing was done on the scene. At all times the parents were interested observers, and the cameraman explained techniques as he worked. Twelve scenes were made depicting the P. T. A. activities; these ran from four to five feet each, so that this sequence was longer than the average. On the afternoon of this particular day, the upper grades presented an Arbor Day program, and some scenes were shot of this.

Five boys from the Eighth Grade assisted the cameraman and Director. Three of these managed the three separate lights, which sometimes had to be at three different angles. The other two assisted with the immediate setting up for the shooting. One always did the counting of the feet for

each scene, which was very valuable assistance to the cameraman. One of the boys went in advance of each scene to the area where that particular scene was to be shot, so that everybody and everything could be set and ready for the shooting.

Most of the filming was done in the natural settings of classrooms or other parts of the building for the indoor shooting, and in the natural setting for the outdoor activities. Long, medium, and close-up shots were made in filming the sequences. The length of the scenes ranged from two and three feet projection length for titles to four and five feet for scenes.

The filming described above was done on four days, but these were not consecutive. It began on April 19 and continued at the convenience of the cameraman -- and of course, the weatherman had to be consulted also. Six hundred feet of technicolor Kodachrome film was shot during these four days. During the process of filming, our chief adviser, Mr. Kent Lane, was constantly being consulted, by phone or in person. On the first day of filming, he brought out the necessary equipment and helped to get the procedure started right. Having this first hand knowledge available on the scene was of incalculable help.

Editing the Film

The last process before the film is to be shown on the screen is the editing, which is done locally after the processed film comes back from the company which developed it. (Each company which sells film does its own developing; this is included in the original cost of the film.) As was mentioned in the section on basic techniques, the shooting script is never in its final stages. The processed film came back only a few days before the close of school, and the editing is not yet complete. The film was put on the screen once for the teachers before the close of school, so that each one could help in rewriting the script and rebuilding the sequences for her own activities. Then the director will complete the editing during the summer, working in the Kent Lane Studio, under his expert direction and with his professional tools.

Here is an example of what had to be done in this process of editing, an example of what it is possible to do when there is no chance to reshoot a scene. Each of the three teachers in the Sixth and Seventh Grades had planned and written a sequence to illustrate her social studies; and each planned to begin with the initiation of a project and end with its culminating activity.

The unit on Transportation was planned to begin with a

scene showing the children selecting and evaluating materials to be used; the second scene was to be a poster, depicting various modes of transportation, being explained by the boys who made it; and the third was to picture the children leaving school in a school bus to go to the Union Station in Louisville, where, in the actual carrying out of the unit, they boarded a Monon train to ride out of the State of Kentucky to New Albany, and then returned by chartered bus to Louisville, where they were met by the school bus and taken back to school. But this scene, introducing the part of the unit which the children had wanted most to do, could not be used because of underexposure.

One of the Seventh Grade teachers had planned a three-scene sequence on their unit on Pioneer Life in Kentucky. This also was to open with a scene of students searching through books for pertinent material to be used -- but this scene came through a blank. The second and third scenes, close-ups of the boys building replicas of a pioneer cabin and of the Fort at Harrodsburg, were excellent.

The other Seventh Grade teacher arranged a sequence of three scenes from their unit on The Conservation of Lumber, and all of these were good. The opening scene of this project, in which only boys participated, showed the large and colorful mural, covering one whole side of the room, depicting the life of a lumber camp and projecting each boy

individually into that life by means of cut-out photographs of each mounted on the figures in the camp. This scene included a title introducing the sequence, and the boys worked throughout their study to word the title in the most accurate and inclusive way. As an outcome of this unit, the boys decided to redo all of the furniture in the classroom; so the second and third scenes of the sequence pictured them refinishing the piano and redoing one of the desks.

Since two of the three sequences described above were broken, the teachers thought it best to combine these three into one sequence of nine scenes with the title, "A Sequence of Social Studies in Sixth and Seventh Grades." This new arrangement opens with scenes on transportation and ends with the close of the lumber project. The whole script for these sequences had to be rewritten to fit the new arrangement; and a great deal of the rest of the script also had to be rewritten to facilitate the editing. This the teachers did willingly, even in the rush of the closing days of school.

Showing the Film

After the Director completes the cutting and splicing, the film will be ready to be shown. The children are looking forward eagerly to seeing the film in an assembly program at an early date in the Fall; and the parents are

equally eager to see it at the first meeting of the P. T. A. The screen time will be approximately sixteen minutes. This has represented uncounted hours of planning and work; but all concerned with the project feel that it has been well worth while.

Suggestions for Improved Procedures

From the experience gained by this project, the writer feels that she has learned several lessons that would be of value to anyone contemplating the undertaking of a similar project. As previously stated, this whole film was made in four days, at a pre-arranged season and to suit the convenience of the camera operator. The writer feels that it would be much better to plan the work so that the picture of a year's activities could be more scattered throughout the year; one or more 100-foot reels could be made at the time when the activities are actually in season, rather than having all of the work in one season and having to simulate some of the scenes and settings.

For example, in the bulb-planting unit, the closing scene showed the children taking home the potted plants of tulips when they were in full bloom. But these potted plants had been forced and had bloomed some weeks in advance of the blooming season of outdoor tulips, which was the

season set for the making of the movie. Consequently, the potted tulip blooms had to be simulated with painted eggshells. These make very realistic facsimiles of gay-colored tulips, and at various times have been used as stage settings for plays, as for instance anything with a setting in Holland. But the making of artificial tulips for the movie was work which would have been unnecessary if the scene could have been filmed at the time it actually happened.

Of course, the filming of activities as they occur would require the services of someone who could be available at any time. Therefore, in any school contemplating such a project, it would be well for some member of the faculty or P. T. A. to learn to operate the camera instead of depending on an outsider whose time would not be always free.

Another point to be remembered in the use of Kodachrome is to use bright colors in settings and costumes. This adds greatly to the effectiveness of the film. Also, the use of fewer scenes, of greater length, would enhance the power of the movie to express its real purpose, whatever that may be. This would relieve choppiness and make for greater clearness in understanding the meaning of the film.

Working more slowly throughout the year, instead of concentrating all the work toward the end of school, would mean more pleasure and satisfaction in the accomplishment

and less strain -- and there is too much strain in American life today at the best! It would be well if the educational system could train people more in the solid satisfactions of good work and simple pleasures without constant stress of time limits in work or constant craving for excitement in pleasure. Also, working more slowly, with better understanding of both the purpose and the techniques, would add depth to the learnings to be gained from such a project. These learnings will be discussed in some detail in the closing section of this paper.

PART IV

EVALUATION OF LEARNINGS GAINED THROUGH MOVIE PROJECT

---oOo---

Each step of a school-made movie -- planning, writing the script, shooting, and editing -- has definite educational values, some of which are quite unusual and diversified. This activity can contribute greatly to learning if one keeps in mind, through every step of the way, the educational values he hopes to develop. The writer endeavored to do this, even to including parents as well as teachers and pupils in all of the pre-planning and in all of the steps of the project.

The whole project was carried out democratically. The teachers engaged in many discussions with the children in preparing the script, and in deciding just which scenes would best fit into each sequence, where each scene should be shot, and who should take part in each scene. The pupils also rendered valuable assistance in arranging for scenes not in their natural settings. The parents also helped greatly in this respect.

Not only did the participants have fun in seeing something of the behind-the-scenes techniques of movie-making, but from this they learned many lessons which apply in other fields as well. Among these may be mentioned the

great importance of preliminary planning, the importance of continuity, and the necessity of co-operation in order to achieve any worthwhile result. When the teachers were discussing the project in terms of justifying the use of school time, one of them remarked that it certainly taught the necessity of good human relations, since its success depended on unity of purpose and willingness to carry through. Co-operation was the keynote that facilitated the whole undertaking.

Specific Techniques Learned in Project

Aside from the techniques of the actual camera work, which they observed but did not practice, the teachers and students learned specific techniques in expression. The whole art of telling a story through films was a new one to them, and they saw the importance of good composition in the groupings and colors of each picture. The script writing was different from any other form of English previously experienced by either teachers or students, and this required exact synchronization between the filming and the reading of the narration. Many attempts had to be made before success was achieved in this line -- and there will be still more rewriting to be done after the film is edited. All of this repetition the teachers did without a murmur, co-operating with the Director to the Nth degree, and receiving good inservice "training by doing."

The group of P. T. A. mothers had a similar experience in preparing the script for their sequence. It took many sessions to write the narration after they had decided on the desired scenes, and it was difficult for them to write it clearly and concisely. But the Director was patient, and the mothers remained faithful to the end.

Even though the whole project was new to the teachers, they were able to share the learning process with the children to a gratifying degree. For instance, each scene was rehearsed in a certain way; but sometimes the cameraman had a better way of shooting it. The teachers had prepared the children so well that even the First Graders did a good job of adjusting themselves to changed situations quickly and without complaint.

Rev. W. C. Fields, the cameraman, was a fine instructor, and very patient in explaining to parents, teachers, and pupils the basic techniques and the reasons for doing things one way rather than another. He was never too busy to stop and answer a question. The Director also made a great effort to explain every step in the procedure; particular emphasis was placed on the explanations on the day when the P. T. A. activities were filmed.

Public Relations Value of Film

This film was made for the purpose of prompting and

proving public relations between the school and the patrons. While this film has not yet been shown, an instance of the value of such public relations films was seen in the showing of the earlier films already mentioned in this paper -- the 1937 black-and-white film of extracurricular activities and the 1948 technicolor film of the Spring Festival and Field Day. One father had seemed quite indifferent to the school and would never come to P. T. A. meetings. But on the night when these two films were to be shown, although it was pouring rain, he was there along with many others for Dad's Night. After seeing these two films, he expressed the desire to have films made showing what goes on in the classroom as well as in extracurricular affairs. He had no time to visit the classroom activities himself, but he was interested enough to want to see pictures of them. It is the hope of the writer and teachers that this 1949 film will have the effect of interpreting the various phases of school life and activities to the whole community. Such a film provides the school with an opportunity to show its complete program in a short time, and also to explain modern school practices in the light of the growth and development of children.

Conclusion

Any of the above values would, in the writer's opinion, justify recommending such a project to other schools; and

the combination of them makes it a thoroughly worthwhile project in enhancing the learning experience in a wide variety of areas. Great accomplishments can come from unity of purpose, willingness to co-operate, and a determination to carry through to the finished product. All those concerned in this project felt the satisfaction of having accomplished something well worthwhile, both for the learnings experienced in the process, and for the end result.

BIBLIOGRAPHY

Books

- Amateur Cinema League, The ACL Movie Book, A Guide to Making Better Movies. New York: Amateur Cinema League, 1940. Pp. 311.
- Bendick, Jeanne, Making the Movies. New York: McGraw-Hill Book Co., 1945. Pp. 190.
- Committee on Community Use of Film, Making Films Work for Your Community. New York: Educational Film Library Association, 1946. Pp. 71.
- Dale, Edgar, Audio-Visual Methods in Teaching. New York: The Dryden Press, 1946. Pp. 546.
- Department of Elementary School Principals, The Principal and Audio-Visual Education. Washington, D. C.: National Education Association, 1948. Pp. 96.
- Eastman Kodak Company, How to Make Good Movies. Rochester, N. Y.: Eastman Kodak Co., n. d. Pp. 232.
- Gipson, Henry Clay, Films in Business and Industry. New York: McGraw-Hill Book Co., 1947. Pp. 291.
- Haas, Kenneth B. and Packer, Harry Q., Preparation and Use of Visual Aids. New York: Prentice-Hall, Inc., 1946. Pp. 224.
- Society of Motion Picture Engineers, The Technique of Motion Picture Production. New York: Interscience Publishers, Inc., 1944. Pp. 150.
- Tuttle, Harris B., Color Movies for the Beginner. Chicago: Ziff-Davis Publishing Co., 1941. Pp. 143.