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IN THE EDUCATIONAL CURRICULUM.

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THE ESTABLISHMENT OF A RATIONALE AND A SET
OF CRITERIA FOR THE USE OF ART FILMS
IN THE EDUCATIONAL CURRICULUM

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By

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* * * * * *

The Ohio State University
1970

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CHAPTER I

INTRODUCTION

The Twentieth Century, characterized by its emphasis on visuality, technology, and the global proximity of nations, has brought an overwhelming awareness of the role which art education can play in helping an individual live in today's society. Because there is virtually no place in man's environment that he does not encounter the visual arts, instruction dealing with artistic subject matter can enable a person to comprehend and appreciate the many aspects of visuality present in his daily life - from the magazine advertisements he reads and the home furnishings he uses, to the television commercials he watches and the city buildings he sees.

An education in the arts can help man to maintain his subjective, creative, and emotional growth in a technological age known for its objectivity and materialism by supplying him with a recognition of the humanizing values inherent in the arts. President John F. Kennedy noted this particular role of art instruction in a speech when he commented:

Today we recognize increasingly the essentiality of artistic achievement. This is part, I think
of a nationwide movement toward excellence—a movement which had its start in the admiration of expertness and skill in our technical society, but which now demands quality in all realms of human achievement. It is part, too, of a feeling that art is the great unifying and humanizing experience.

An education in the arts can also help an individual to understand people of other nationalities and their cultures as he comes to recognize the universality of visual symbols. Long before the development of the spoken word, images in the form of drawings were used as means of communication among all men. Even in the twentieth century certain symbols continue to represent a common link between members of the human race: a steeple and a cross still identify a place of worship in many parts of the world; a mother, father, and child still designate family unity wherever they may appear.

Because the twentieth century has brought such an awareness of the role which art instruction can play in today's life, more and more opportunities are being provided for individuals who wish to create and to learn about art forms. This has been especially true in America and art centers are springing up in many areas of this country. Contemporary artists are having unprecedented chances to

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exhibit their work; numerous and excellent art books are being published; and federal, state, and local agencies are being organized for the purpose of supplying money and support for the arts. Moreover, additional programs are being developed within many elementary and high schools as well as within various colleges and universities to perpetuate and enlarge the significant role of art in society. Programs are also being modified or developed for teaching the large number of students now interested in studying art. New emphases and methods of learning are being researched, better materials are being sought, and many problems facing art education today are being evaluated.

Because of the increasing awareness of the part which art can play in today's society, new methods of instruction are being studied which will more effectively aid in the growth of a student's total personality and which will at the same time successfully incorporate all previously found proficient modes of teaching. Heretofore, these procedures (namely the integrated, direct-teaching, core-centered, and free-expressive methods) have included a variety of approaches, each stressing a different aspect of personality development. The integrated method has emphasized the totality of creative experience by calling for the examination and analysis of artistic endeavors in both the particular field of the visual arts as well as in a number of related areas, such as dance, drama, and music. The
direct-teaching approach has advocated the mastery of intellectual and physical skills through a fixed and formal means of imparting information.

The core-centered method has stressed the comprehension and appreciation of art through group activities like "committee work" and "student-teacher planning," and as such has dealt with the solution of social problems related to artistic pursuits. The free-expressive approach has worked on the assumption that creativity in the visual arts is spontaneous, that it originates within the pupil himself, and that it is not teacher-oriented. Its aim is the development of an individualistic manner of producing art forms through aesthetic and emotional experiences.

Because of the growing recognition of the importance of art in contemporary life, better materials are also being sought for the curriculum which will more successfully aid in developing an understanding for artistic works, processes, and individuals. For the most part, previous research studies of art curricula have found that supplementary materials which possess dominant visual qualities are most effective. This conclusion has been drawn from the following observations. First, art educators have long believed that a student needs more than articles, books, and lectures about artistic subject matter. These sources are only helpful when they can give an individual a more detailed analysis of an artifact, procedure, or artist, or can give him aid in
finding where the original material may be located or demonstrated. What is needed are resources which allow a person to experience objects, technical methods, and creative persons first-hand.²

A second observation by art educators is that the visual image is most effective as an instructional supplement because of the visual atmosphere which abounds in our society as well as in our schools. Not only do varying textures of brick, tile, and wood make up the exterior of our institutions, but the classrooms themselves have become an artistic focal point with their colorful display cases, multi-hued textbooks, and bright bulletin boards.

Another observation made by educators is that the rapid growth of technology has given an important dimension to the use of audio-visual aids in the art curriculum. Methods of instruction are already being affected by this new "mechanized era" where knowledge is automatically presented to masses of students simultaneously, and where machines such as the slide and film projector have become increasingly significant supplements in the process of teaching. The individual who is confined to employing simple hand tools in art is likely to be out of touch with his

According to art educator, Thomas Munro:

For those who can master and direct them, mechanical methods can provide increase in power. The mental ability to direct them well is an important goal of aesthetic education. It requires attention to the intellectual, imaginative, and emotional phases of artistic experience, as well as to external tools and techniques.³

Because of the increasing number of pupils presently interested in taking art courses, various problems stemming from overenrollment are also being evaluated. The first concern brought about by overenrollment deals with the availability of art educators in the school system: To put it simply, there are not enough to go around. In Columbus, Ohio, for example, there is only one elementary school art teacher per 4,341 students and only a single individual per 763 students on the secondary level.⁴ Many places have attempted to compensate for the lack of art instructors by giving some persons double teaching loads: These individuals must serve as both general classroom as well as specialized art teachers. However, this solution does not appear to be feasible since both classroom and art programs are likely to suffer as a result of the instructor's divided responsibilities.

A second problem stemming from overenrollment concerns the preparation of the art teacher. Though some school

³ibid., p. 24.

⁴According to the 1968-69 figures recorded at the Board of Education, Columbus Public School System, Columbus, Ohio.
systems have enough people to handle the students who take art courses, there is no guarantee that all these individuals will be qualified. Inadequate training courses for art instructors have resulted in the lack of qualified persons. The primary reason for this is the relatively short amount of time available in preparatory schools for the pursuance of all subjects necessary for the effective teaching of art. In institutions which specialize in preparing instructors for teaching college students, a shortage of time seems to account for the fact that a heavy emphasis is being placed on the historical approach to art, while little or no focus is being placed on the practical aspects of art. In colleges and universities which train prospective teachers of elementary and high school pupils, a shortage of time results in emphasis being placed on technical procedures so that little time can be devoted to the learning of factual material. Art teachers often find, therefore, that after such a program of study, they are either acquainted with art history or with a variety of technical methods: They find themselves adept in one particular field with the exclusion of most other areas.

A third problem brought about by overenrollment deals with the accessibility of adequate time and space allotments in the school system. There is not always enough class room

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5 Munro, op. cit., p. 33.
and time available to meet the demands of a specific lesson. In the particular instance of space, lack of room and the existence of immovable furniture cause concern when it comes to giving a live exhibition of an artistic technique. In many institutions, insufficient room also causes storage problems for the materials and tools used in these demonstrations as well as for prints and reproductions employed in displays.

The presence of a specific amount of time allotted to each subject - a restriction which remains unchanged regardless of the lesson to be taught - also causes concern. A teacher may either attempt to discuss too much material in an effort not to "run over" into the next period or may actually cover too little and have time still remaining which is not planned for.

From the previous discussion it would appear that a more effective teaching aid is needed in the art curriculum if the important role of art in society is to be maintained and if the growing number of students presently enrolled in art programs are to be given a meaningful education. It is the general objective of this study, therefore, to demonstrate that the film medium represents a more effective way of instruction from nearly every standpoint. First, the motion picture can be a more successful manner of teaching because it can supply a solution to many of the problems facing art education today. Specifically, it can teach a
large number of pupils at one time in situations where there are not enough instructors. The film can present leading experts in various fields of art in classroom circumstances where qualified personnel are limited. It can provide every student with a chance to study artistic techniques clearly and dramatically even where facilities are restricted. Finally, the motion picture, running a specified amount of time to cover a particular lesson, can fit into schedules that do not always allow the precise requirements of a course to be fulfilled.

Aside from mitigating the immediate problems facing art education, the motion picture medium can be a more effective way of teaching the visual arts because it can provide programs with new and better kinds of visual resource material necessary for the appreciation of artistic objects, processes, and individuals. The film can enable the student to see original art works as well as technical procedures, and to view and listen to artists which he might not otherwise have the opportunity of doing. The cinema allows a pupil to come into closer contact with artistic subject matter of a much higher quality than he could be exposed to in the ordinary classroom situation.

Finally, the motion picture can be a more effective manner of instruction because it can supply a unity of approach, combining all the goals inherent in other methods of teaching now being used. It can incorporate the aims
of the integrated approach by emphasizing the creative experience; the direct-teaching method by stressing the mastery of facts and skills essential for intellectual and physical growth; the core-centered approach by focusing on the social role of art; and the free-expressive method by emphasizing aesthetic and emotional development.

Although the film represents a more effective way of teaching the visual arts by solving many of the concerns facing art education today and by supplying a better form of resource material, this is, in itself, not the primary purpose of this dissertation. The cinema's ability to incorporate all other successful methods of teaching and thus fulfill the purposes of art instruction in a unified manner transcends other immediate needs of the art program. The main goal of this paper, therefore, will be directed toward this broader, more comprehensive utilization of the motion picture as an aid in the art curriculum.

With this objective in mind, the specific aim of this study is both theoretical and practical. First, the thesis that cinema can be used as an especially effective means of accomplishing the goals of a visual arts education will be supported by the establishment of a rationale for its employment in the classroom. Second, a list of criteria for the selection of appropriate films will be determined and demonstrated. For our purposes here, the development of a rationale and a set of standards will apply to any motion
picture, whether educational or commercial in nature, which might be relevant to the teaching of art history, appreciation and/or studio processes on all levels in the areas of painting, drawing, sculpture, and architecture.

Furthermore, this study will be addressed not only to art supervisors and instructors involved in the school systems but also to cinema-directors concerned with producing motion pictures on art. By acquainting themselves with the rationale and the criteria established, such film-makers will be able to obtain a clearer notion as to those elements which should be stressed and those which should be subordinated or eliminated for the effective communication of ideas and feelings.

While this study does support the general idea that film can be a successful method of teaching the visual arts, it does not advocate the theory that cinema should replace the art instructor entirely. Whether the motion picture is used as a supplement to the curriculum or as a basic source of instruction, it cannot and should not direct children in their daily activities. It is the teacher, not the motion picture, who must be responsible for a program of study which is flexible and fluid in nature, which allows room for unexpected conditions, explanations, and discoveries, and which enables the instructor to give concern and personal attention to each of his student's specific needs. It is also the educator, not the film, who must ultimately set the
tone for learning and creativity in the classroom by providing a pleasing physical environment for pupils with cheerful, colorful, and challenging surroundings, with a variety of tools and visual materials, and with interesting furniture arrangement. It is the instructor, too, who must stimulate the student by providing an atmosphere of cooperation and experimentation where ideas and opinions are respected by student and teacher alike.

A study such as the one just proposed here for the establishment of a rationale and a set of standards for the use of cinema in the art curriculum seems particularly relevant today, especially when it comes to criteria development. Because there are an increasing number of films presently being produced to answer the growing demand for motion pictures on art, certain inequalities appear which call for impersonal and objective evaluation guides. While it is true that there are many good films available, it is also true that many of these do not perform the function which one has the right to expect. From a theoretical point of view, some motion pictures do not enable the viewer to perceive works of art as sources of inspiration and enjoyment nor do they help the spectator to understand the meanings inherent in artistic subject matter. Ideas and situations not ordinarily accessible to the classroom teacher are rarely employed to exploit the relationship between the familiar and the unfamiliar, thus producing new
artistic insights.

From a practical point of view, many films on art do not adequately and fully use those visual and dramatic effects available to the medium. All too often, motion pictures have technical faults as well: focus is off; lighting quality is poor; color is incorrect. A set of standards is sorely needed which will take into account existing inconsistencies of quality present in many current productions and which will provide information as to those specific traits which contribute to an effective film.

A study concerning criteria development is relevant today in view of a second factor. The wide variety of appraisal forms which are now available appear to be ineffective and cannot be truly termed evaluation guides. Most of them contain very little reference to quality in indicating how a film presents or treats its message and instead deal primarily with what the motion picture is about in terms of subject matter only.

William G. Gnaedinger, former Director of the Audio-Visual Center at Washington State University, exemplifies the growing number of people who believe that present film evaluation forms are inadequate and that new guides are needed. He states:

One must look long and hard at the wide variety of "appraisal forms" or "film evaluations" to find any reference to
We'd go along on a campaign to insist that those who preview and evaluate with library-acquisition in mind be required to include a critical look at the way the material is presented, along with their votes on "relevancy," "technical quality" and other such criteria.6

There is another reason why a study involving criteria development is relevant. Many films on art are not being distributed by companies or employed in the school systems because there are no sources of impartial evaluations available. Obviously, it is difficult to recommend a particular motion picture to potential circulators and users which brings with it little information as to the effectiveness of its point of view, its technical quality, or its suitability to a specific lesson or objective. As a result, rather than take a chance on obtaining an unsuccessful one, many companies and school systems stay away from films on art altogether. The development of a list of criteria would enable motion pictures to be evaluated before they are offered to agencies and institutions so that the feasibility of using a specific film on art could be assessed in advance.

Finally, a paper on criteria development in particular

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is also relevant because there are relatively few studies presently available which deal with the subject. Those studies which do exist, both in the general field of educational films as well as in the specific area of motion pictures on art, deal with criteria development only in very broad terms.

One of the earliest surveys concerning standard evaluations for educational films was conducted by the Payne Foundation in 1929. Although many tests were made and a large amount of statistics were assembled involving the effectiveness of cinema in the learning process, only a few universal traits were named as contributing to that effectiveness. One such quality indicated in the study was the emotional character of action:

Action of a highly emotional character is apparently of more importance to the plot of the picture than is that of a more subdued type, and consequently receives a richer store of attention from observers young and old.7

Another study concerning criteria development in the area of instructional films was conducted by J. L. Limbacher for the Educational Film Library Association. This report also cited the quality of emotion as adding to the

effectiveness of a motion picture:

"... the programmer who shies away from any film involving an emotional reaction is cutting his audience off from all the best films.... Too many films made for schools or for public information seem to have removed all traces of human emotion, presumable because a straight catalog of facts cannot be criticized as biased. The result is a large number of films which fail to achieve their purpose because a viewer does not remember a movie which bores him." 8

Besides the quality of emotion, there are three other traits that have been mentioned in various studies which researchers feel contribute to the effectiveness of educational films. Limbacher, in the same report for the EFLA, notes the importance of technical quality:

The film user has a right to expect certain minimums of technical competency. Photography which is in focus, properly exposed, and well composed; a sound track which is clear and understandable even on a portable projector; the whole film put together to make its point without omissions or redundancy—the average film should be a reasonably professional job.... 9


9 ibid.
By considering the degree of creativity and universality of a motion picture on its rating sheet, The Council on International Nontheatrical Events, Incorporated (CINE) includes two additional traits that contribute to an effective instructional film:

Creativeness—How imaginative and creative is this film?
Unusual Appeal—Is there some quality of human interest or fascination that makes this film especially appealing?¹⁰

There have been other limited studies of educational motion pictures which have been concerned with criteria development, but the ones cited above represent the kind of generalities in the reports which are typical. For the most part, surveys made on the establishment of standards for films on art have also been limited and have dealt in similar generalities. One study, conducted in 1950-51 by the Canadian Department of Education, attempted to determine criteria for motion pictures on art shown in the Province of Ontario. The survey indicated merely that art teachers preferred deliberately-paced color films of short duration (approximately six minutes in length) which were

narrated by a cheerful and enthusiastic individual.11

Another study for the purpose of developing standards for motion pictures on art was made by the Department of Art Education in 1969 as part of their "Visual Curriculum Project." Again, the conclusions of the study were too general:

"... films should deal with specific ideas and concepts—to inform, document, explain, make aware of particular ideas and their relationships.

Films should provide specific instructions or directions—to illustrate or demonstrate particular techniques and/or procedures..."12

Because there has been little substantial research done on both rationale and criteria development in the specific area of films on art, the bulk of the information put forth and the resultant conclusions and proposals in this study are a direct result of (1) viewing fifty films on art; (2) a demonstration of the standards which are established in this paper with regard to a particular motion picture now available in the art curriculum; (3) a


survey conducted among members of the fine arts profession; and (4) personal experience.

It should be noted that personal observation by the author of a total of fifty films on art accounts for some of the ideas relating to rationale and standard development which are advanced in this paper. First, the viewing of thirty of these motion pictures provided much of the information pertaining particularly to the establishment of a rationale for the use of cinema in the art program. By looking at current as well as classic types of films, the writer acquired actual and significant examples of the ways in which certain filmic techniques were able to achieve specific aims of art education.

The additional viewing of twenty more currently available films about art served as background material for the determination of criteria. This observation supplied first-hand information as to what qualities already in evidence were instrumental in contributing to a successful motion picture. These twenty latter films were each projected twice to determine their general effectiveness. They were then repeatedly seen on a special viewer, frame-by-frame, to ascertain the number of camera movements used (pans, tilts, dolly shots, and zooms) and the amount of optical effects employed (wipes, fades, cuts, and dissolves).

Results of this last method of observation demonstrated that, for the most part, those films which were the most
interesting and exciting at an initial viewing also contained the most camera movements, optical effects, and the most varied forms of presentation when seen again through a viewer. Specific results showed that the most effective motion pictures seen were **Yankee Painter: The Work of Winslow Homer** (with 211 separate movements and optical effects), **Van Gogh: A Self Portrait, Part I** (with 193 movements and optical effects); **Michelangelo: The Last Giant** (with 193 movements and optical effects); **Bonnard** (with 79 movements and optical effects); and **Why Man Creates** (with 63 movements and optical effects including innumerable zooms throughout the entire film).

On the other hand, specific results indicated that those motion pictures which appeared to be the least interesting also contained the least amount of camera motion and optics. This was apparent in **Ceramic Art: The Coil Method** (with a total of only 22 movements and effects), and **Potters of the USA** (where all segments seemed equally boring except the second five minutes which contained more effects and motion than any of the other segments).

The writer noted that the use of too many camera movements and optical effects could be detrimental. Two films in particular illustrated this: **Cezanne**, with its employment of 14 complex multiple superimpositions, and **Chinese Painting Through the Ages**, which utilized a total of 214 movements and effects within a 19-minute time period.
A survey of the twenty films also demonstrated that the most effective films were those which were dramatic and varied in form, as apparent in *Van Gogh: A Self Portrait* (Parts I and II), *Michelangelo: The Last Giant*, and *The Reality of Karel Appel*. In the first two cases, excerpts from the dead artists' letters and writings in addition to the use of voices which represented other people in their lives added excitement and variety to the film biographies. The inclusion of the artist's own voice in the sound track of *Reality* enhanced this film's dramatic effect.

Three other research procedures were employed in the development of criteria and provide for many of the ideas advanced and the conclusions reached in this study. By applying the standards established in this study to a specific film on art entitled *Monet*, ideas concerning the suitability of the cinema to the objectives of art instruction were demonstrated in a concrete form. Results, both from a questionnaire submitted to 111 members of the fine arts profession and from observations based on the author's personal experience as a producer and director of motion pictures on art, also supplied conclusions reached dealing with the applicability of the standards to the needs of selection committees and film-makers.

Although extensive amounts and various kinds of research methods have been applied to this study, certain limitations relating to the procedures followed nonetheless
prevail and should be noted. First, the fact that some aspects of the criteria developed come directly from the personal observation and experience of a single person, in this case being the author himself, represents the kind of restriction which should be recognized. No one individual, no matter how objective he wishes to be when determining the effectiveness of several films, when applying the criteria he has established to one film, or when relating his experiences to the applicability of the standards in general, can truly be impersonal. An individual's own likes and dislikes, opinions, and attitudes are bound to affect his assumptions. Furthermore, in the particular case where the writer demonstrates the suitability of the standards to the needs of film-makers in general, it should be noted that the degree of imagination, creativity, and ambition possessed by a particular person is apt to determine the extent to which he can make use of those criteria.

Another limitation of the study concerns the questionnaire submitted to leading art supervisors, museum directors, and instructors. Results were somewhat restricted because of a moderately low (42%) return. Special circumstances may have accounted for the lack of a better response: surveys were sent during the Christmas holiday and some individuals may have been out of their office at the time, and many forms went to comparatively busy people who might not have felt it was important to answer the inquiry.
A third limitation involves the demonstration of the criteria to a particular film on art. Only one type of motion picture was used, dealing specifically with art appreciation and history. Obviously it would have been better if the standards had been applied to a second kind of film concerned with the illustration of an artistic process or technique. Again, certain circumstances made it difficult to include such a type in the study. In order to show the applicability of the criteria to a specific film, a scenario is needed for that motion picture. After much searching, the author concluded that scripts for demonstration films are almost non-existent.

Given, then, the objectives, justifications, research methods, and limitations of this study, the content and organization of this paper will include the following aspects. First, the thesis that film is an especially effective way to teach the visual arts in that it is particularly suited to the important goals of art instruction will be supported in Chapters II, III, and IV. In order to provide the reader with specific background information, Chapter II will define and demonstrate the objectives of a visual arts education as they relate to the development of an individual's personality and to his integration into society. Chapter III will identify and describe characteristics of the cinema and Chapter IV will illustrate the suitability of the motion picture medium to the goals of
art instruction. Once the study has presented a rationale for the use of cinema in the art curriculum, it will proceed in Chapter V. to develop a list of criteria for the evaluation of such films and to apply the standards to one specific example entitled Monet. (This film is presently being employed in the school systems throughout the United States). No matter how potentially effective a motion picture may be in helping to fulfill the aims of art education, some sort of practical guide needs to be established and demonstrated if cinema is to be used successfully. The final chapter of this paper will supply conclusions that may aid supervisors, instructors, and film-makers who would be interested in making use of the material provided in this study.
CHAPTER II

THE GOALS OF ART EDUCATION IN SCHOOLS
AT ALL LEVELS

Today the two most important goals of a visual arts education are to develop and enrich the personality of the individual student and to help that individual adjust to the society in which he lives. These objectives are closely related to the broad aims of education in general. In Education for All American Youth, a paper issued in 1948 by the National Education Association, "education" is described as the discovery and full development of the potential of all individuals and the teaching of those basic skills which will enable citizens to attack the problems that face them.¹

The history of art instruction in the United States reflects a gradual acceptance of these major purposes of a visual arts education. At first, there was no emphasis placed on the goals of human maturation and integration into society; from the seventeenth to the early nineteenth century the visual arts were not included in the curriculum

in American schools. An individual who wished to become an artist did so by apprenticing himself, engaging a tutor for private lessons, or by going to Europe to study.

When individuals did begin to realize the importance of art in the school system, they emphasized only its utilitarian purposes. In 1749 Benjamin Franklin in Proposed Hints For an Academy stressed the significance of drawing as a vocational aid in a general course of study. He stated:

> It is therefore proposed that they (students) learn such things that are likely to be most useful and most fundamental, regard being had to the several professions for which they are intended. All should be taught a fair hand, and swift, as that is useful to all. And with it may be learned something of drawing by imitation of prints and some of the first principles of perspective.

Drawing as a practical subject was established for the first time in the curriculum of a Philadelphia school, but it was private, not public, in nature as Franklin had intended. It was not until 1821 that an attempt was made (by William Bently Fowler in Boston) to incorporate

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composition into a public institution, and during the next forty years drawing was slowly introduced into other city school districts, such as those in Baltimore, Cleveland, Cincinnati, New York, and Philadelphia. In 1871, Massachusetts became the first state to adopt art as a part of its general educational program. At that time Walter Smith, the first director of art education in this country, wrote about the vocational or "Art for Technique's Sake" concept of the visual arts:

The movement in favor of art education in Massachusetts is distinctly traceable to the influence of a few men, who, from European experience, saw their country and state were behind the times in the promotion of art; that this materially affected the commercial prosperity of the nation, and its character as an educated people; whilst the natural progress of manufactures, and the accumulation of wealth by the people, required increased skill in the workmen, and the varied opportunities of art education generally.3

In keeping with Franklin's, Fowler's, and Smith's belief in the utilitarian merit of the arts to be fostered through a public educational program, the Massachusetts Normal Art School was founded in 1873, the first state-supported institution of its kind whose sole purpose was to

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3Walter Smith, Art Education, Scholastic and Industrial (Boston: Osgood and Company, 1872), V.
train teachers in "industrial drawing." Following the lead of the Massachusetts school, many similar colleges were established in New York, Chicago, and Pittsburgh.

Gradually, a philosophy stressing the idea that art could enrich the creative and appreciative aspects of an individual's personality as well as serve vocational ends developed in art education. Although the appearance of the Philadelphia Centennial of 1876, the World's Columbian Exposition of 1893, and the Child Study Movement led by American psychologist G. Stanley Hall in the late 1800's, contributed to an awareness that relatively uninhibited art activity could play an important part in the maturing of a child's personality, it was a National Education Association report and the works of three educators, Arthur Dow, John Dewey, and Franz Cizek which suggested in concrete ways the creative and appreciative powers of art instruction.

In 1899, the National Education Association officially laid down the following aims of a visual arts program:

1. To develop an appreciation of the beautiful
2. To develop the creative impulse

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It stated further:

3. To prepare pupils for manual industry is purely incidental.

4. The development of professional artists is in no sense the aim of art education in the public schools.

Arthur Dow advanced these same goals in two important works, Composition (first written in 1899 and then revised in 1913) and The Theory and Practice of Teaching Art (published in 1908), where he dealt with the structure and organization of plastic elements as a basis for the understanding, appreciation, and creation of true beauty in art.

Like Dow, John Dewey maintained in his book Art as Experience that art was important to the creative development of an individual. Taking his concept a step further, however, Dewey stressed the philosophy that all forms of expression, whether they be plastic, musical, dramatic, or literary, were significant in providing creative experiences for everyone not merely for those specifically interested or talented in art.

A contemporary of Dow and Dewey who also advocated the creative and appreciative goals of art instruction was an Austrian educator, Franz Cizek. In the art classes he taught during the early 1900's, Cizek helped children to

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5 ibid.

express, through visual form, their creative and appreciative responses to activities which they observed in daily life. Cizek maintained that it was never his objective to train professional artists but instead to develop the creative power which he found a part of all children.

A few years after the experiments of Cizek had become known in America, the theory that art education could also teach the proper emotional responses to art was included by the National Education Association as part of its position on the nature of art education. In 1918, the NEA issued a report entitled the **Cardinal Principles of Secondary Education** which stated:

> Education should equip the individual to secure from his leisure the re-creation of body, mind, and spirit and the enrichment and enlargement of his personality....

> Heretofore, the high school has given little attention to this objective. It has so exclusively sought intellectual discipline that it has seldom treated literature, art, and music so as to evoke right emotional response and produce positive enjoyment.

Since the 1920's there has been a continuing stress on the creative, appreciative, and emotional goals of art education advocated by the NEA, Arthur Dow, John Dewey, and Franz Cizek. In addition there has been a growing emphasis

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on the intellectual, physical, aesthetic, psychological, and social objectives as articulated in a number of important writings on the subject of art education. Margaret Mathias' *The Beginnings of Art in the Public Schools* published in 1924 reflected the author's concern for the use of art as a means of intellectual expression, or more specifically, for the employment of visual forms as a reflection of a child's ideas and his developing concepts of life. The basis for the effective utilization of such forms, according to Miss Mathias, lay in an individual's physical growth as he learned to manipulate and to handle shapes and various materials such as clay, wood, paint, and cloth which enabled him to express his ideas in concrete form.  

*Art in the School*, written in 1924 by Belle Boas, stressed the role which art could play in bringing about the development of aesthetic judgement and good taste. The author wrote:

> Probably no one who has been drilled in design will be content with chaos and discord. If he can be made profoundly miserable when in contact with them he will have gone a long way toward eliminating them... All a teacher can do is to produce dissatisfaction with evil; he cannot compel the attainment of good.

Three works in particular dealt with the relationship

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between art experiences and psychology. A group of magazine articles written by Natalie Robinson Cole in 1926 and anthologized in a 1932 volume, *Creative Expression*, demonstrated the merit of personal expression for a child who may feel persecuted because of poverty, an unpleasant family life, or a lack of love. Two other books, *Art and Education* published in 1929 and *Art in American Life and Education* published in 1941 also gave insights into the connection between art education and psychology. Contributed in part by Thomas Munro, these latter studies dealt with the role which the Gestaltists played in the development of artistic activities an individual engaged in.

In 1942 Victor D'Amico's *Creative Teaching in Art* provided a valuable summary of the achievements in art instruction which had taken place up to that point. Although D'Amico's chief philosophy centered around the concept that personality development as a whole could be greatly enhanced through experiences in art, he also advocated the social value of art instruction. D'Amico felt that a definite relationship exists between society and the creative person in which an artist is motivated to produce aesthetic projects for his own, as well as for the environment's benefit.10

Because of the high degree of tension present in the twentieth century, perhaps the most recent relevant goal of art education has been its emotional worth. This was suggested as early as the NEA report in the early 1900's. In 1947, Viktor Lowenfeld's Creative and Mental Growth referred to a child's level-by-level emotional development in terms of maturity and stability and suggested that this development could be reflected in the art works created by each student.

Other works written by Hager, Ziegfeld, and Conant, leading authorities in both the fields of art and general education, have also implied that art instruction could help the individual student find a means of emotional release. In their Course Requirements for Teachers of Art in Fifty Institutions published in 1941 the authors noted that schools had become increasingly aware of the pressures which homework and grades were bringing to bear on the average pupil, and that activities in art were being stressed for leisure-time purposes. James B. Conant agreed with this observation when he wrote that:

"... it might be that the bright-but-lazy boy or girl would concentrate attention on subjects which do not require homework, such as art and music, or typing, or shopwork, rather than elect a stiff academic program."\(^1\)

Conant also believed that "all students should be urged to include art and music in their elective program."^12

As they can be more carefully and fully defined today, the two chief goals of a visual arts education continue to be the development of an individual's personality and the integration of that individual into society. The first of these admittedly broad goals is concerned specifically with the growth of the intellectual, emotional, physical, aesthetic, and creative powers of a student whereas the second goal deals with social maturation. Because each of these objectives represents contemporary attitudes towards a visual arts education, they need to be considered in detail.

Art instruction today is aimed at aiding in the development of the human intellect. Champlin and Villemain, two students of John Dewey's philosophy, believe that creation of artistic works can help to stimulate the intellect by providing practice in fundamental problem-solving as it applies to all areas of human endeavor. To prove their thesis, these men draw upon Dewey's systematic procedure of inquiry involving the following steps: (a) the perception of a felt difficulty; (b) its location and definition; (c) suggestion of a possible solution; (d) the development by reasoning of the bearing of the suggestion; and

^12 ibid., p. 48.
(e) further observation and experimentation leading to its acceptance or rejection. Champlin and Villemain maintain that the artistic process is actually this same type of problem-solving, and by applying Dewey's formula, they see creative activity as (a) the perception of a felt difficulty or a presented relationship where the artist has a visual experience; (b) the location and definition of that relationship or substantive mediation where the artist chooses the materials with which he wishes to work; (c) the suggestion of a possible solution or determination of pervasive control where he organizes his qualitative means, or lines, colors, masses, light, and textures; (d) the development of the suggestion or qualitative prescription where he anticipates future steps in the creative method; and (e) observation and experimentation or experimental exploration where the artist tests his work as component qualities are thought out in relation to his desired intent.

Howard Conant, a prominent art educator, describes the nature of creativity in similar terms. He states that the first stage in artistic production (a) begins with the conception of an idea, ranging from flashes of inspiration

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to a slow perception of related ideological and/or pictorial factors; (b) proceeds to a consideration, reflection, and analysis of the idea's worth by the artist, whereby the projected idea may be altered or abandoned; (c) goes on to involve the selection of materials and a mode of expression which the artist feels are best suited to the production of his idea; and (d) finally concludes with the creation of an art object as the artist attempts to bring his work to a state reflecting his original concept.15

Although Conant's philosophy does not list the steps involved in the making of an artifact in the exact order as the one proposed by Champlin and Villemain, both theories concern themselves with similar elements and both represent a general consensus of what the nature of artistic production is supposed to be. Moreover, both concepts see creation as a somewhat ordered, although relative, step-by-step method which requires clear examination, organization, and formulation of ideas, emotions, materials, modes of expression, and artistic qualities such as line, color, light, mass, and texture.

A second benefit of art education includes emotional growth; release brought about by the production of art, and increased maturity and stability. Art educator Italio

de Francesco notes that "the visual arts provide an individual with an outlet through which tensions, suppressed feelings, and strain can find release as a student experiments and creates visual statements of his own concerns, fears, and anxieties and as he gains satisfaction through the art works of others."\(^\text{16}\)

Viktor Lowenfeld contributes detailed material advocating the merit of art in developing emotional maturity and stability. He believes that certain personality types manifest themselves in particular kinds of art work, and as a result, the art objects become a reflection of one's emotional growth and stability. He supports this notion with an extensive psychological analysis and study of children and with his own personal experiences as an art teacher. From his analysis and years of instruction, Lowenfeld comes to the conclusion that all pupils can be divided into two distinct personality groups: "visual" and "haptic."
The visual type, says Lowenfeld, is an observer and "usually approaches things from their appearance"\(^\text{17}\) while "the main intermediary for the haptic type of individual is the body-self-muscular sensations, kinesthetic experiences, touch impressions, and all experiences which place the self in


According to Lowenfeld, visual and haptic personality traits do not manifest themselves in the art works of very young children. Their symbols for the human body, whether visually or haptically stimulated, are so incomplete at an early age that one aspect of the human figure is usually emphasized over the other. As individuals develop, however, diverging tendencies appear noticeable when students become more interested in the completed art object and less interested in the processes involved. Visually-minded individuals gradually come to see a definite separate relationship between themselves and their environment, and they begin to depict subject matter in an objective manner. On the other hand, haptically-centered children eventually come to express their ideas and emotions about reality in a subjective way.

Emotional maturity and stability can be achieved through the production of art works, Lowenfeld believes, by an initiation of class activities which can bring out the potential visual or haptic traits inherent in each child. For example, the visually-oriented student can be aided in his development of maturity and stability by being provided with opportunities to learn composition, thus enabling him to better depict his surroundings and physical self in an

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18 ibid., p. 234.
objective manner. By the same token, the haptically-centered child can be helped toward emotional maturity and stability by being made to realize that he can use such things as line, mass, color, etc. to convey his personal feelings and attitudes about a particular subject.

A third goal of art instruction is to encourage physical development in the manipulation and control of materials, tools, and symbolic forms. Because activity in the visual arts concerns itself with some of the most potentially expressive media available through which an individual can obtain value, there are many opportunities for growth in the regulation and operation of such materials, implements, and symbols. Participation in artistic processes challenges a student as he learns to use materials, tools, and emblems; some of which are resilient, responsive, and malleable to the individual's efforts, while others offer resistance.

Physical maturation in the creation of art objects is a gradual process and involves three general stages. The first phase begins at a very early age and may be manifested in a few hesitant scratches with a crayon or pencil on the part of a one-year old. As a child develops intellectually as well as physically, the scratches become increasingly controlled and more purposeful as the individual attempts to attach a name to what he has drawn.

The control of these scratches which a student
achieves in his early pre-school years allows him to approach the second phase or the symbolic level of expression. This second stage usually occurs in the art activity of children in the first, second, and third grades, whereby marks and shapes can be reproduced at will. The first symbols to appear (such as pictures of people, flowers, or animals) generally reflect those objects in a child's environment which are most familiar to him. When a child can depict more than one symbol, related in thought, a second step has been taken in the symbolic stage of artistic expression. For example, an individual may create two human figures to which he gives the name, "Me and My Mother," or he may draw a picture of a flower growing on the ground.

During the third and last phase of expression which usually takes place when a child is in the fourth, fifth, and sixth grades, the individual usually has gained a sufficient knowledge of tools, materials, and symbols to produce more realistic examples of life. The older child's approach is more intellectual in nature as he develops artistic qualities that give his work not so much a feeling of emotion but which, rather, communicate a greater awareness of reality. Central figures, for example, are created with a large amount of detail and are often depicted in a three-dimensional rather than in a flat manner.

Another objective of art instruction is to enable an individual to undergo aesthetic experiences as he learns to
apprehend and appreciate objects of art. The belief that aesthetic experiences are of utmost importance in the whole of human development was supported by both Herbert Read and John Dewey who advocated that existence itself was only possible on an aesthetic level. Read, a noted educator, expressed this concept when he said that "life itself, in its most secret and essential sources, is aesthetic - that it only is in virtue of the embodiment of energy in a form which is not only material, but aesthetic."¹⁹

For Dewey life experiences were also aesthetic in nature. Dewey felt that any human perception of the environment through the senses which is consciously received and analyzed could be called "aesthetic." For example, if an individual going to mail a letter is aware only of his surroundings in terms of how many streets he must cross in order to reach the mail-box and in terms of what time the mail will be picked up, then there has not been an aesthetic reaction from him. If, however, another individual walking along the same route consciously sees and appreciates his immediate environment in terms of how sharp the glint of the sun is, for example, and how this sharpness compares with the roundness and fullness of the nearby trees and bushes, we can assume that this person is closer to realizing the

aesthetic potentials of his setting than the previous individual had been. Realizing aesthetic potentials is characterized by a unity and oneness of experience, where separate component qualities of a particular atmosphere, such as the sharpness of the sun's rays and the roundness of the bushes and trees, are recognized not as individual properties, but rather as complete pictures.

As Dewey suggested, aesthetic experiences in art, as in life, result from the apprehension and appreciation of a piece of work in its totality. Because one of the aims of art education is to increase one's aesthetic powers, it becomes necessary, then, to consider the growth of aesthetic experience in terms of understanding specific elements of design. Experts in the field of aesthetics generally agree that these elements include the following: line; mass and space; light and shade; texture; and color.20

Of all the design factors, line is the most revealing of an individual's thoughts and feelings about a particular subject.21 In depicting his emotions about the sea, an artist's use of line might be smooth and flowing while his feelings about war might be expressed in angular, harsh-looking lines. Realization that line can be a good indication of what a creator thinks and feels about a subject makes it

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possible for an individual to respond more effectively to a particular work of art.

The elements of mass and space refer to the shape and proportions of objects which are placed in composition, as well as to the areas which encompass these objects. The use of mass and space is most apparent in three-dimensional artifacts, such as sculpture and architecture, but they can also be employed to create and delineate three-dimensional forms in basic two-dimensional works like painting and drawing. As in the case of line, a comprehension of the potentials of mass and shape in expressing weight, delicacy, and power can allow an individual to be affected and moved aesthetically.

Light and shade are two other elements of design which, when perceived and understood, can be powerful aspects to which a person may react strongly. The control of light and shade to produce dramatic effects can be seen in terms of highlights and shadows cast upon various surfaces in pieces of sculpture and architecture. By adding black or white to a normal hue of paint, light and shade are regulated to create dynamic contrasts in paintings, while the amount of pressure applied to a particular medium, such as paper, controls the degree and quality of lightness and darkness of marks created in a drawing.

Apprehension and appreciation of texture in a work of art can also lead to aesthetic enjoyment. Artists often go to
great lengths to create texture, knowing full well its value as a tool for communicating ideas and emotions. Texture can be produced utilizing real or devised methods. Constructing texture in an actual way may involve the general selection of certain materials, such as burlap, paper, wood, stone, or glass which are used in paintings, drawings, graphics, sculpture, or architecture to create smooth or rough effects. It may involve the particular application of paint which is employed in paintings for silky or grainy purposes. For example, paint applied to a surface in a smooth fashion (or "brushed out") may give a glossy appearance, while paint put on in a thick manner may result in an uneven impression. Creating texture in an assimilated way may mean the making of criss-crossed lines and dot patterns which are utilized in drawings for rippled effects.

Of all the elements of design, color has often times been described as the most significant. According to color theorist Faber Birren, the understanding and appreciation of color is important because it is capable of eliciting a strong emotional reaction from an individual. He stated:

It should be recognized that man has strong emotional feelings about color and will react agreeably or disagreeably to what he sees. 22

Birren as well as M. E. Chevreul, another well-known color theorist, advanced the concept that the use of certain warm shades, such as red, orange, and yellow, can evoke a direct, impulsive response from an observer while certain cool colors, such as green, blue, and violet can produce a more passive reaction. Some "off-beat" colors, such as bright purples and olives, have even been known to repel a viewer.²³

A fifth purpose of art education is to aid an individual in increasing his powers of creation. Both Read and Dewey believed that creativity, like aesthetics, could play an important part in all man's experiences. Read noted:

From antiquity to our own time, it has been a habit of philosophers and moralists to frown on innovation in religion or in art... And yet, an unconscious desire for novelty is one of the strongest impulses in the average man or woman; a desire for new fashions in clothes or furnishings, or strange food and exotic scenery; and, is not the instinct of procreation the expression of a desire for the most original of all things....²⁴

Dewey echoed this need for creativity or originality in an individual's daily life when he said:

The live creature demands order in his

²³ Ibid., pp. 42, 78.
living, but he also demands novelty... the process of organic life is variation... Demand for variety is the manifestation of the fact that being alive we seek to live, until we are cowed by fear or dulled by routine.25

Although creativity is not indigenous to the arts alone but is present in many other kinds of human behavior where an individual can enjoy some measure of choice, freedom of movement, and demanding situations through which to work, experiences in the visual arts enable a person, as the sole and private creator of a particular object of art, to exercise a greater degree of selection, freedom, and control.

An education in the visual arts can, more specifically according to experts, provide opportunities for an individual to develop the qualities of fluency, originality, and flexibility. In 1950, J. P. Guilford was one of the first to advocate the theory that art instruction could foster the free flow of ideas, fluency of thought, originality, and adaptive and spontaneous flexibility. In a 1963 summary of research on teaching the visual arts, Jerome Hausman listed three studies which were also relevant to the ideas of Guilford:

Beittel and Lowenfeld (1959) compared

a listing of attributes identified in their own study with factors identified by Guilford (1950, 1954). Terms such as flexibility, closure, originality, sensitivity and fluency were common to both of the lists.

Maslow (1957, 1959) has projected what happens to cognition when it is involved in creative experience: the personality fuses into a fully functioning, idiosyncratic whole.... Through such involvement, perception becomes richer and more sensitive.... As such, cognition acquires a special flavor of wonder, of awe, and of humility before one's creative powers.

Mooney (1953) ... identified four "dimensions" for describing and accounting for creativity: (1) openness to the reception and extension of experience; (2) focusing of experience: movement toward differentiation and realization of self; (3) disciplined management and aesthetic forming; and (4) deriving significance from experience.26

Fluency, originality, and flexibility are developed in an individual as he strives to bring his ideas and his physical material into a compatible relationship. To be more specific, the quality of fluency is encouraged through art education as a person learns to easily and rapidly expand, alter, and/or deepen his concepts while preceding with the process of creation. Closely related to the element of

fluency, both flexibility and originality are achieved as an individual attempts to organize his ideas into a form which will communicate a particular meaning or emotion.

In the preceding discussion we have noted how the study of art can contribute to the development of an individual's intellectual, emotional, physical, aesthetic, and creative powers. In so doing, such maturation automatically prepares that individual to become a stronger member of society. In addition, a visual arts program can help a person adjust to the social patterns by which he must live in more specific ways: by allowing him to develop a sense of taste; by helping him to maintain a feeling for democratic ideals; and by enabling him to perpetuate a meaningful relationship with other people.

First, an education in the visual arts attempts to improve a person's sense of taste; that is, to give an individual the ability to discriminate between good and bad aspects of art which he may encounter in everyday life. Examples of art which abound in man's environment include not only fine art - sculpture, paintings, graphics, and the like - but also elements of design found in buildings, clothing, furniture, and automobiles. A knowledge of artistic principles can prove valuable to an individual in his selection and purchase of fine art as well as in his buying of personal items where good design means a more pleasing atmosphere in which to live. The individual is therefore able
to invest his money in products which are both functional and aesthetically pleasing. An understanding of artistic concepts can also provide practical values for an entire population. Community planning which fosters good design in its public buildings and housing complexes supplies an environment where people can work and produce more effectively.

Second, instruction in the visual arts serves to sustain a belief in democratic ideals. Today the principles of art have become almost identical with those of democracy, to the extent that both perpetuate the ideals of personal liberty, freedom from authority, and individualism. To be more specific, the idea that an individual should be allowed to select and be responsible for his own actions and aims in life is basic to the meaning of liberty or freedom of thought in both artistic endeavors and in a democratic society. Separation from state authority, or in other words, creative autonomy in both art and democracy, means that a person should be able to live and produce in an atmosphere free from political interference according to his own particular beliefs. Finally, individualism in artistic activities and in a democratic society connotes the concept that all individuals, because they are born with certain unique traits, should be recognized and encouraged as much as possible.

Art educator Harold Taylor reiterated the relationship
between creation in particular, the creative arts in
general, and a democratic society when he noted that:

They [the creative arts] take on
a political and social dimension
in which the individual asserts
his freedom of aesthetic perception
and his strength of critical judgment
against the inhibitions of
political or social force...An
understanding of the arts is the
straightest road to the knowledge
that the eccentricity and the idiom
and variety in men and women is often
the most important thing about them.27

Third, a visual arts education serves to encourage the
growth of an individual within his social group. Although
most of the activities in art are produced or participated
in by a single individual, many class endeavors are encouraged
as a means of developing good social habits; namely, the
ability to work cooperatively and harmoniously with others
and the capacity to share aesthetic experiences. According
to Italio de Francesco, a visual arts education develops
good social habits between students as they work together on
a single project. This project serves to stimulate
imaginative solutions to problems and to give pupils a
strong sense of satisfaction when they have solved a problem
successfully. It is through this planning, working, and mak­
ing decisions together that children learn to "give and take"

27 Harold Taylor, "The Creative Arts and Democratic
Values," Aesthetic Form and Education, ed. Michael F. Andrews
(Syracuse, N.Y.: Syracuse University Press, 1958), p. 95.
and to accept a better idea from someone else.\textsuperscript{28}

Instruction in the visual arts also fosters meaningful social relationships between students as they perceive and discuss particular works of art. Such discussions provide opportunities where an exchange and sharing of ideas and emotions among pupils can take place as each individual relates the degree of his identification with the art object, the various connotations that he attaches to the work, and his own personal opinions, concepts, and aesthetic judgments about the piece.

The foregoing discussion has attempted to demonstrate how the objectives of art instruction, like those of education in general, have evolved in America since the late 1800's (and in particular since the 1920's) to include the belief that children can be assisted in developing first, an organized, integrated personality and second, a consistent philosophy of life which can help them comprehend the society in which they live. It is important that these same goals be stressed and continued today as well as in the future. Through art education, pupils can be taught to think objectively and to reach decisions; express their feelings in a stable, mature manner and overcome tensions; react and adjust effectively to the physical properties of a given medium or material; respond sensitively to an object; produce

\textsuperscript{28}de Francesco, \textit{op. cit.}, pp. 209-210.
works of art with fluency, originality, and flexibility; and find the best means by which they can fulfill and maintain their particular roles in society.

Because a visual arts education is so important, new and more effective teaching methods are constantly being sought as researchers gain additional information about human development and fresh insights into the role of the arts in human affairs. The film is one such teaching method which can provide more effective instruction in the visual arts.
CHAPTER III

THE CHARACTERISTICS OF THE MOTION PICTURE MEDIUM

The motion picture can be an effective means of supplying instruction in the visual arts because of its unique ability to fulfill the significant goals of art education. This capacity becomes quite apparent when we consider an analysis of the inherent qualities of the film medium. In analyzing these cinematic characteristics, it will be the purpose of this chapter to first, compare the properties of the film to the related arts of drama, dance, music, fiction, painting, and photography, and second, to define and illustrate the techniques used in the production of a motion picture which allow it to function as a suitable means of teaching.

When we compare the cinema to the arts of drama, dance, music, and fiction, we see that the medium not only makes use of their capacity to produce special effects, but also gives these effects added dimension. First, in creating special effects, the film like live theatre has the ability to reproduce realism. The early history of cinema shows, in fact, that the first motion pictures made in America adapted
content material from realistic stage productions written by such men as Belasco, Hugo, and Dickens. As observers at the time commented, "Both in choice of themes and in the manner of staging - an emphasis on melodrama, a leaning toward realism - the theatre was preparing its audience for precisely the sort of thing that movies could do better."¹

The "thing that movies could do better" that Knight is referring to is the motion picture's ability to transcend the realistic effects of the drama. The stage's manner of presenting actuality had been somewhat limited. Film theorist Allardyce Nicoll noted that:

> When we go to the theatre, we expect theatre and nothing else. We know that the building we enter is a playhouse...Dramatic illusion is never (or so rarely as to be negligible) the illusion of reality; it is always imaginative illusion, the illusion of a period of make-believe.²

The film, however, was able to overcome this limitation with its special capacity to create reality in terms of mobility of space and manipulation of time. Discussing


D. W. Griffith's The Birth of a Nation, the New York Independent reviewer Dr. E. E. Slosson noted:

The film play, compared with its rival, the stage play has certain serious defects... But on the other hand, it has certain compensating qualities of its own... For instance, the film playwright can use all outdoors for the background instead of a painted and rumpled back-drop. He can change the scene oftener... He can dip into the future or the past as though he were in Wells' time-machine.

Rudolf Arnheim, another well-known film theorist, also described the advantages of the motion picture over the theatre in creating reality in terms of spatial and temporal mobility:

Film describes, but it describes swiftly. It leaps from one place to another, from small objects seen at close quarters to the encompassing survey of the whole, and thus in a few seconds records hundreds of things.

In different artistic terms, film can be compared to the art of dance because both look upon the special effect

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4 Rudolf Arnheim, "Epic and Dramatic Film," Film: A Montage of Theories, op. cit., p. 126.
of movement as an integral part of their own particular form. Movement is the essence of dance where meanings and emotions are conveyed through the dancer's use of fluidity, pacing, and rhythm as he creates a variety of line and shape with his body. Movement is also important to film in communicating thoughts and feelings.

Cinematic motion, however, offers certain advantages over that which is used in dance. In the latter art, the expression of movement depends solely on a single individual or a group of individuals, while in the motion picture motion can be basically achieved in two ways, thus allowing for possibilities of communication on more than one level. Fluidity, pacing, and rhythm in cinema can be obtained first, through the interaction between a camera and an object, or according to Haig Manoogian, Associate Professor of Film at New York University, when "...the subject moves and the camera moves, accordingly or in counterpoint, and when units such as these are juxtaposed and caused to flow freely one into another."5 Camera movement created in this case would include the physical maneuvering of the entire camera from one place to another in the form of dollies and trucks as well as the partial moving of the camera in the form of pans and tilts.

Second, movement in a motion picture can be produced by the way in which separate shots are related to each other. This process, known as editing, affects the flow of film motion by the type of transitions used between shots. For example, a "cut" made between two shots will create an instantaneous quick sense of movement, while a dissolve, wipe, or fade will produce a more gradual, slower result.

In its ability to manufacture the special effect of motion, or more specifically one of its elements, rhythm, film can be compared to the art of musical composition. Ingmar Bergman, the Swedish cinema director, has stated that "I would say that there is no art form that has so much in common with film as music." The use of rhythm in a motion picture can be related to the kind employed in music because both directly affect man's emotions.

Cinematic rhythm, however, has certain advantages over that which is used in music. Unlike music which relies solely on sound, cinema can produce emotions through both sound and visual images. It can communicate passion and sentiment using sound (in the form of spoken dialogue between actors) when qualities of tempo, tones, and tensions are accentuated by words and sentences. The film can, in

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6Ingmar Bergman, "Film Has Nothing To Do With Literature," Film: A Montage of Theories, op. cit., p. 144.
addition, convey feelings (in the form of visual pictures) through editing. Henry MacMahon noted:

Every little series of pictures [in a film], continuing from four to fifteen seconds, symbolizes a sentiment, a passion, or an emotion. Each successive series, similar yet different, carries the emotion to the next higher power, till at last, when both of the parallel emotions have attained the nth power, so to speak, they meet in the final swift shock of victory and defeat. 

The motion picture can be related to another art form — fiction; the moment that cinema went from the animation of stills to the telling of a story it was inevitable that it would be described in terms of literature. The novel and film can be compared on the basis of their ability to produce similar effects for both deal in descriptive detail, follow the single viewpoint of the writer, and study the reactions of single characters.

The motion picture in creating these effects can, however, communicate on two levels, one aural, the other visual, while the novel like music must rely on a single means of communication — in this case, words. The film has the power, for example, through visual images, to express a

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multitude of details in one shot, while the novel might take several pages to convey a similar impression. Marshall McLuhan, the communications theorist, commented:

In terms of other media such as the printed page, film has the power to store and to convey a great deal of information. In an instant it presents a scene of landscape with figures that would require several pages of prose to describe. In the next instant it repeats, and can go on repeating, this detailed information. 

The motion picture also has the capacity through visual imagery to communicate ideas and concepts directly, while the novel is only able to present thoughts indirectly. Film expert Andre Levinson explains this notion more explicitly when he noted:

The cinema is a visual language. It makes us see things. The graphic quality of a book is, let us say, equally visual; we read with our eyes. But the writer uses letters and words, conventional ideographic signs and not direct images. Words are concepts which evoke moral or material realities, suggest them by associating them with others. In a book, it is an image which arises from a significant formula; in the cinema, it is the sense of an image that we must decipher. In the cinema, one extracts the thought

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When we compare the motion picture to the arts of painting and photography, we see that film not only makes use of their processes of creation, but also utilizes these processes with more flexibility. The procedures involved in the artistic production of a painting and a motion picture are similar: an artist's employment of a brush as he applies the principles of selection, composition, organization, and arrangement of form, line, color, texture, light, and the dynamics of motion are much the same as the film-maker's use of the camera to apply related concepts. The cinema director also chooses, balances, arranges, and regroups forms, shapes, and masses (objects and people) as he juxtaposes these elements with other masses of varying lines, colors, and textures within a given frame and adds the properties of lighting, camera movement, and sound.

The creation of a film permits more flexibility in two distinct ways, however. First, the painter composes within his mind certain selected elements of his visual experience (although in the actual process of artistic activity he goes beyond experience, guided by imagination and intuition). The film-maker, on the other hand (in this

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case we are using the term to include the concept of film writer as well), may begin with a visual experience but he is bound to his material in a more concrete way. To make his experience more significant and clear, the director must break the continuity of his vision by transferring it to a film script.

Another difference between the painter and the filmmaker's art is that the creation of a film allows for more flexibility because a painter must confine himself to a "closed" form (form being determined by the frame and plane of the canvas) while the cinema director is essentially concerned with "open" form as he constantly works with space around and beyond that represented on the screen.

The motion picture can also be compared to still photography in terms of their similar processes of creation. In essence, the film is a form of photography because it records the physical world. Siegfried Kracauer said, "Film ...is uniquely equipped to record and reveal physical reality and, hence, gravitates toward it."\(^{10}\) However, though the pictures which tell the story in a motion picture are obtained by the science of photography, the recording of such separate images is not the camera's primary purpose: it is but one step in an entire operation whose objective

\(^{10}\) Siegfried Kracauer, Theory of Film (New York: Oxford University Press, 1960,) p. 28.
is to create a more flexible view of reality - one which involves "moving images." Rudolf Arnheim explained:

First of all, film is a visual art, which tells stories to the eyes - even when sound is also used. Second, the pictures that tell the story are obtained mechanically by photography... Third, these pictures can be made to follow each other in an uninterrupted sequence even though they may show the most different settings and actions taken at different times.\^11

Although the film can be compared to other art forms on the basis of its capacity to produce similar effects and employ common concepts in the process of its creation, the motion picture possesses certain unique characteristics which give it added dimension and flexibility, thereby enabling it to function more effectively as both a visual and aural means of art instruction. These characteristics, which have already been mentioned in the preceding discussion, include: (1) the visual image; (2) temporal and spatial mobility; (3) optical effects in the form of transitions between shots; (4) editing; (5) lighting; and (6) sound. An additional property of film not previously discussed includes the quality of animation.

When we define and illustrate the characteristics of

the motion picture, we see that they fall into two main categories. The first category — the visual aspects of the cinema — include the projected image, the uses of time and space, optical effects, editing, animation, and lighting. The second category is aural: it is sound, in the form of dialogue, special sound effects, and music.

Let us first consider the visual aspect of the motion picture, and more specifically the image which is projected upon the screen. Of all its unique powers, film's ability to produce reality through visual imagery is by far one of its most potent. In recreating physical events and human conditions, visual imagery can reflect, interpret, and/or distort actuality. First, the projected image serves to reflect reality not merely to record it exactly. Reality in the cinema exists in a very arbitrary way; the movie gives only an approximation of the real world because the camera, as a medium for recording external objects, possesses few of the powers of the human eye where one's retina has learned to focus continually, accommodate itself to light, and change angles of vision. The film viewer, therefore, has had to accustom himself to the oddities of camera vision. For example, because the camera supplies individuals with a two-dimensional picture of a three-dimensional world, images will not necessarily be recognizable on the screen regardless of how they are photographed. In reality one can observe an item, such as a cube, by
walking around it and comparing it to its surroundings. In a motion picture the spectator is outside the spatial framework of the objects he sees, and he is also stationary. The camera has to move for him, or the object itself has to move as it is photographed from a suitable three-dimensional angle if it is to approximate reality.

Second, the visual image in the cinema serves to interpret reality. It is able to accomplish this through the use of perspective. In nature, the size of subjects decreases in proportion to the square of their distance away from an individual. Thus, as far as the human eye is concerned, a man twenty feet away seems four times smaller than a man ten feet away. The camera, acting as a human eye, reproduces perspective in the same proportion as the retina so that the rule of the square of the distance operates. The camera alone, or with a combination of other elements, is able to affect perspective in a variety of ways: by employing a special type of lens (a wide angle lens of short focus will cover a wide visual field and give a greater sense of depth while a long focus or telephoto lens will cover a small visual field and provide a flattening effect to images); by stressing or avoiding contrast of scale; by using flat settings as a background; or by employing light (front light flattens an object while side lighting intensifies it).

Third, the visual image serves to deliberately change or distort reality through the employment of scale and shooting angle. As was noted in the case of the cube, the audience may fail to appreciate the size of an object on the screen; the lack of a scale of reference which one finds in reality accounts for the fact that tiny items may look large while large items may seem quite small. Often times, then, the camera will show what appears to be a sea battle between two great ships which in reality are merely tiny toy boats on a pond. Similarly, it may depict a huge prehistoric monster which in actuality is only a hand puppet.

The visual image can also alter, distort, or emphasize some specific feature of reality through the use of shooting angle. The camera's utilization of shooting angle allows a viewer to see an object on the screen, ascertain its physical properties, and observe its inherent nature. For example, the essential qualities of a train are its power and speed. Consequently, many films will shoot a locomotive from an "upward angle" as it rushes past the audience on the screen. In another case, crowd scenes in a motion picture are frequently photographed from a "downward angle" to emphasize the crowd's dominant feature of size.

The capacity of the visual image to reflect, interpret, or distort reality is also seen in another of the film's unique characteristics - its use of time and space, both of which not only add a sense of actuality to what is
occurring but also account for a second and third ability of the cinema - creation of motion and a sense of dramatic and aesthetic emphasis.

Primarily, six aspects of time are used in the cinema: continuous present; continuous time with frame movement; accelerated time; decelerated time; and parallel and past time. Continuous present represents the most usual form of reflecting reality as people and objects move about within a given frame as they would in real life. This type of time was especially prevalent in the early days of filmed stage plays where, as in the theatre, actors were confined to a small amount of space or box. As the motion picture developed, continuous time with frame movement became possible. Moving away from the idea of a fixed frame, film-makers discovered the "panorama shot" established by French and English newsreel photographers in the 1890's as they showed sweeping views of such places as Venice and Madison Square Garden. 13 Today, frame movement allows the director to interpret reality by eliminating unnecessary detail from shots through a gradual selective process. In this way, such camera movements as trucking (the moving of a camera horizontally from one place to another), tilting (the moving of a camera in an upward or downward motion), and

zooming (the bringing of a subject optically nearer to or farther away from the camera) can all express a growth of ideas and emotions and can be used by the film director as ways of focusing on action. Camera movement used in this manner can also serve to point up or emphasize action for dramatic and aesthetic purposes.

Accelerated motion, like the continuous present, was also utilized by the earliest of films. "Fast action," as it is sometimes referred to, was employed for comic effects in the pictures of Buster Keaton and Charlie Chaplin to sharpen the reality of a situation. "Fast action" was employed in adventure and action motion pictures as well to more realistically depict the wild galloping pursuits of the cowboys, the fist fights in the town saloon, and the chase by a band of Indians. Douglas Fairbank movies, in particular, utilize accelerated time as the star engaged in exciting swordplay or in thrilling gun battles.

Today, accelerated time is used to underline some dramatic effect: it may be used to point up the tensions in a mob scene or to express an important emotional moment. The "New Wave" and so-called "Underground" films contain many instances of accelerated time in the form of "jump cuts" which are used in this way. "Jump cuts" are affected by either eliptically omitting sequences in the otherwise chronological progression of the story line, by mechanically manipulating shutter speeds within the camera, or by
approximating rapid movements with traveling shots.

For the most part, decelerated time or "slow motion" was first used in films to depict dream and fantasy sequences and made its initial appearance in Claude Autant Lara's Fait Divers in 1923. Today, decelerated motion is still frequently used in dream sequences as well as in sporting events since prolonging a scene in these situations provides an increase in the emotional and aesthetic significance of an experience. Decelerated motion is generally achieved by the changing of the normal shutter speed of a camera (thus interrupting the flow of continuous action) or by the exaggeration of the timing of frame movements below normal with a camera action (such as zooms, trucks, and pans) so that a character's movement can be conveyed with greater emphasis. "Slow-motion" can also be created through editing by a process which separates a moment into many portions of action, thus repeating a section of the preceding shot or frame.

Implied in the idea of decelerated motion are "stopped motion" and reverse motion. "Stopped motion" or the "freeze shot" is used in many of the "avant-garde" films today for dramatic emphasis, although more than likely the concept was first employed in movies using still photographs to recreate a period of history. Reverse motion was utilized in early films for magic and comic effects as broken dishes suddenly mended themselves or as eggs sprang back into their shells.

14Stephenson and Debrix, op. cit., p. 94.
Parallel time was first employed in D. W. Griffith's *Intolerance* (1916) when events occurring in four separate countries were shown happening simultaneously in four different centuries. This allowed the viewer to experience a heightened sense of reality by being in two or more places concurrently and also at two or more different times simultaneously. Today, parallel time or "cross-cutting" can produce a dream-like unreality as time loses its dimension and one tense interwinds with another. This type of time is achieved through editing when the shots of two or more scenes are intermingled and fragments of each scene can be presented to the spectator's attention alternately.

Griffith also made initial use of past time or the "flash-back" to evoke memory in *The Birth of a Nation* as he changed the flow of continuous action by cutting to a previous time and place for dramatic emphasis. Today, the film employs past time not only to produce memory sequences, but also to convey information about a character's background which adds to the reality of the situation being enacted.

The manipulation of space, like time, is also a unique characteristic of the cinema which serves to give both a sense of reality and dramatic emphasis to people and objects through movement. Because the human eye is able to focus on images in varying degrees of close-ups and medium and long shots according to how a particular individual chooses to see an object in reality, the camera in depicting reality
possesses a similar capacity. Through the use of various lens which serve to function as the retina would, close-ups (the isolation of a specific object or subject so that the image fills the entire screen), long shots (the showing of an object in its entirety), and medium shots (the showing of an image which appears in size half-way between a close-up and a long shot) can also be affected. Furthermore, the employment of close-ups and medium and long shots can cause changes in spatial relations which often times contribute dramatic overtones to a film's content. This technique is used in two ways. First, a sudden quick cut from a long view of a subject to a close view of the same object may have an optical and kinesthetic impact upon a spectator as he attempts to readjust to the particular image's change in size. Second, the use of optical effects to alter spatial relationships frees an object from its apparent context and thus makes it available for new meanings, functioning much in the same way as a "poetic image" does in literature. For example, the motion picture Dial M For Murder employs many instances of a telephone in close-ups in order to build suspense. At first, the film merely focuses on a close shot of a telephone ringing to show the heroine answering a call. In later sequences, as the suspense mounts, the same close-up of the phone takes on an added meaning as the instrument becomes a symbol for murder.

Two other characteristics of the cinema also contribute
to the creation of a sense of realism and the production of
dramatic emphasis through movement: optical effects and
editing. Optical effects account for the means by which
plot action is advanced and scenes are changed, thus adding
a realistic touch to events as they unfold upon the screen.
In the early days of film optical effects in the form of
straight "cuts" (or the instantaneous transition from one
image to another) were utilized to further the story-line
and make possible the change of locale. For the most part,
the audience was not aware of these switches as directors
"cut on movement" when an actor moved from one position to
another or when dialogue went from one character to another.
D. W. Griffith was the first American to use a slower, more
gradual kind of transition to advance the plot and change
scenes in the form of dissolves (the appearance of a new
image upon the screen before the old one had completely
disappeared with a short time in between when both images
appear on the screen together); fades (the disappearance of
an old image and the appearance of a new one with a brief
period of darkness in between); wipes (a vertical pan
across the screen which removes a previous image and re­
places it with a new one); iris-ins (the gradual disappear­
ance of an image from the screen as it eventually compresses
itself into a small circle in the center of the frame);
iris-outs (the appearance of a small closed circle in the
middle of the screen which slowly widens out to reveal an
image filling the entire frame); and superimpositions (the overlapping of one image over another). Such optical effects as "cuts," dissolves, fades, wipes, and superimpositions, in particular, also give a sense of movement to film and allow it to disclose, enhance, and point up meanings, emotions, and subtleties of events and characters. For example, a quick-cut may be used to reveal the expression on an individual's face as he reacts to a situation or a comment. In another case, dissolves, fades, wipes, and superimpositions may be employed between dream sequences to enhance and heighten the dramatic quality of the moment.

Editing, like optical effects, also serves two similar purposes: It can create a sense of reality through motion by the assembling and combining of separate shots which produce a continuity of ideas and action, and it can accentuate the dramatic properties inherent in a motion picture script by the same assembling and combining of shots which create symbolic and psychological meanings.

In creating a sense of realism in a motion picture, editing like optical effects can advance the plot-line and further action. The growth of the silent "chase" and comedy films by Edwin Porter and the Keystone Cops, with their great emphasis on movement from one scene to another, contributed much to the use of this type of editing where individual shots are combined in chronological order for the purpose of telling a story and obtaining action continuity.
No attempt is made by the film-maker in this case to give shading or symbolic meaning to the arrangement and ordering.

In stressing the dramatic qualities of a film's content, editing in the form of a special process known as montage can express the tone and atmosphere of a situation and the emotions of a character. The most famous of all Russian cinema directors, Sergei Eisenstein, explained montage by comparing it to Japanese character writing in which the whole is the sum of all its parts. In other words, it was Eisenstein's belief that editing was not merely the assembling and combining of separate shots or the retelling of an idea by images which indiscriminately follow one another in order, but the production of a new idea by the association of elements independent of each other. Eisenstein offered proof of his philosophy in an analogy from Japanese hieroglyphics where two unrelated ideological symbols ("shots"), when placed in juxtaposition, made a new concept. For example:

Eye plus Water = to Weep

or

Mouth plus Birds = to Sing

Like Eisenstein, another Russian film director V. I. Pudovkin, stressed the associative qualities of editing or montage which made possible the effects of contrast, irony,

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and sympathy by the uniting of separate images. In a well-known passage taken from his book, he describes how the expression of an actor in identical shots was interpreted as grief, hunger, or tenderness according to the pictures just preceding and following him.\footnote{16}{V. I. Pudovkin, \textit{Film Technique} (London: George Newness, Limited, 1933), p. xvii.}

Perhaps more than any other single cinematic characteristic, special effects, specifically animation, relies totally on movement to create actuality and a sense of dramatic emphasis. Generally speaking, continuous movement is the essence of two types of animation: cartoons and diagrams. Although the process involved in animating cartoons can be very complex, it basically consists of "photographing frame by frame a combination of painted celluloid sheets and backings which, set by set, make up each phase of movement occupied by one twenty-fourth part of a second"\footnote{17}{John Halas and Roger Manvell, \textit{The Technique of Film Animation} (New York: Hastings House, 1968), p. 19.} - or in the case of television animation, one twenty-fifth part of a second.

Motion produced in this way can be employed to produce a sense of reality in cartoons as figures begin to assume human appearances and behavioral patterns. In assuming life-like qualities, cartoon characters bear a direct resemblance both in what they do and how they do it, as in the
Donald Duck and the Tom and Jerry series. These cartoon characters' actions always seem plausible because they conform to the physical laws of nature which take into account the problems of human weight and mass, gravity, and friction.

Animated motion also accounts for the creation of dramatic emphasis in cartoons, as abstract shapes and lines form various designs while assuming aesthetic values (this type of animation is especially utilized by Norman McLaren), and as highly stylized animals or human-like figures move about in space while creating characterization through caricature, distortion, and simplification.

The physical process involved in animating diagrams (drawings, sketches, maps, etc.) where arrows appear in time with narration, where rings encircle the center of interest, or where dotted lines animate themselves to define or illustrate a fact is, in most cases, not as difficult as the one procedure involved in animating cartoons. The basis for illustrating diagrams lies in the camera's ability to shoot in reverse. This capacity, combined with its facility to "scrape" off paint which is applied to clear acetate cells, makes diagramic animation possible. Movement of this kind, although primarily instructional and therefore realistic in nature, may well be used to dramatically emphasize a point of information: for example, diagramic animation, synchronized with well-timed narration and music, is often employed to show through slow motion the drama
involved in the revelation of complicated parts in a particular piece of apparatus.

Although not concerned with physical movement, per se, the element of lighting is another cinematic property which enhances realism and dramatic tension. In its practice of shooting stage presentations, the cinéma initially utilized light as the theatre did - i.e. in a flat, uncreative manner as a scene was illuminated from only one angle. Such directors as Cecil B. DeMille and Thomas Ince developed refinements that included lighting from more than one angle in order to give a more realistic feeling to objects seen on the screen and to make possible the creation of artistic effects.

Lighting today continues to realistically illuminate subjects and to create dramatic emphasis. In depicting realistically objects and characters, lighting performs two functions: it renders colors with the accuracy of the original subject, and it illuminates images from a multitude of angles. Lighting is able to accomplish the latter function by the use of three basic extreme positions: a frontal position where sources known as "key" lights are set in front of a subject; a side position where sources called "edge" lights are placed on the side of an object; and a back location where "back" lighting is positioned.

It is the employment of various lighting directions, in addition to a consideration of a light source's intensity,
quality, and distribution, which makes the production of dramatic effects possible. Lighting can enhance the meaning of objects and people by concentrating attention on what is important and leaving insignificant details in shade. It can provide the decor, accessories, actors, and costumes with an appropriate tone or atmosphere. For example, soft, filtered lighting would give a dream-like feeling to a "flash-back" or "memory-provoking" sequence while harsh, bright illumination would create the proper tone for a lively party scene. Lighting effects can also stimulate an emotional reaction from a viewer by reminding him of the particular sentiments he should be experiencing. For instance, dark, low key lighting would communicate a sense of danger and anxiety while bright illumination would affect an invigorating mood.

Now that we have considered the visual aspects of the motion picture - namely the projected image; the uses of time and space; optical effects; editing; animation; and lighting - let us look at the second set of filmic characteristics which deals with the purely aural aspects of cinema: dialogue, sound effects, and music.

The notion of sound has always been associated with the invention of the motion picture. An Englishman named Donisthorpe wrote as early as 1877 about the possibility of an aural machine which he called the "kinesigraph." In the very next year, his prediction became a reality with the
discovery of the phonograph by Thomas Edison and his assistant William Kennedy Laurie Dickson.\textsuperscript{18}

Sound as a technical achievement became important just before World War I when Lee De Forest produced the first so-called "audio-amplifier," and then later made a device called the phonofilm which photographed sound directly on film, itself. By 1923, De Forest was presenting his phonofilm in theatres across the country recording the vaudeville acts of such entertainers as Eddie Cantor and Phil Baker.

Although the motion picture has always been a visual experience, sound did not become part of the art of the cinema until 1927. Early in that year, William Fox secured the rights to a German-made Tri-Ergon patent, an independently produced sound-on-film machine that allegedly preceded the one invented by De Forest.\textsuperscript{19} In April, Fox introduced the first sound newsreel with his Movietone news, and by the end of the year, \textit{The Jazz Singer} with Al Jolson became the first feature-length dramatic film to use acoustical effects.\textsuperscript{20}

The introduction of sound brought many changes to the film industry as investment houses and banks got their

\textsuperscript{18}Knight, \textit{op. cit.}, p. 16.
\textsuperscript{19}\textit{ibid.}, p. 146.
\textsuperscript{20}\textit{ibid.}, pp. 146-147.
initial hold on the motion picture companies because of the studios' need for large sums of money to buy appropriate equipment. Soon such firms as RCA and Western Electric were sitting on the board of film corporations and were appointing their own sound experts who came to dominate the industry with their all-important knowledge of acoustics.

The introduction of sound also brought changes to the film medium itself as the possibilities of combining vision with music were explored. Sight and sound were combined in musicals based on Broadway plays, such as The Vagabond King, The Desert Song, and The Gold Diggers of Broadway,\(^{21}\) and in the musical series of Fred Astaire and Ginger Rogers in the mid-thirties. (The latter films permitting the closer integration of music with the plot-line as dance sequences came, not as interruptions, but as extensions to the storyline). Dramas such as Hitchcock's The 39 Steps (1935) and Ford's The Informer (1935)\(^{22}\) also began to use music to strengthen dramatic values.

Dialogue was altered to fit the new possibilities of combining sight and sound. In prison and gangster pictures such as Little Caesar (1930), The Public Enemy (1931), and Scarface (1932) long, irrelevant speeches were eliminated in the favor of such phrases as, "He Got Knocked Off," and

\(^{21}\text{ibid.}, \text{p. 160.}\)

\(^{22}\text{ibid.}, \text{pp. 168, 174.}\)
"We're Gonna Take You For A Ride." Newspaper films, such as *The Front Page* (1931) and *Street Scene* (1931) also were affected by the alteration in dialogue as conversations were staged at a vigorous speed. Later dramas, such as Wells' *Citizen Kane* (1941) and *The Magnificent Ambersons* (1942), used dialogue for a narration technique, producing an all-seeing, all-knowing commentator who provided the film with continuity in the form of information about changes of scenery and time.

Although the introduction of sound brought many alterations to both the industry and the medium, it also brought disadvantages as well. Rene Clair, the noted French film-director, commented on one of these disadvantages:

> There is almost universal agreement over the improvisations of a cinema orchestra, opinions vary as far as noises accompanying the action are concerned. The usefulness of such noises is often questionable. If at first hearing they are surprising and amusing, very soon they become tiresome. After we have heard a certain amount of sound films, and the first element of surprise has worn off, we are led to the unexpected discovery that the world of

24 *ibid.*, p. 162.
25 *ibid.*, p. 175.
noises seems far more limited than we thought.\textsuperscript{26}

Yet another disadvantage connected with the first sound pictures was that music, dialogue, and movement were generally all shot at the same time, thus necessitating the use of completely static sound instruments, cameras, and studio sets.

The advantages of sound, however, have proved through the years to more than make up for any of its early insufficiencies. The silent film had actually been so in name only; from their very beginning, silent films had been accompanied by music of some sort. Often these accompaniments were inappropriate, played badly, or just plain "hackneyed."\textsuperscript{27} One advantage of the sound movie was the opportunity for original, more appropriate music to be composed not only for entire pictures but for specific passages as well.

Today one of the most important advantages of sound, whether it is used alone or in combination with a visual image, is its employment as a realistic and dramatic tool. By utilizing sound effects alone, the cinema can produce a sense of actuality as the viewer is made aware of artificial as well as natural sounds in an environment - i.e. the wind


\textsuperscript{27}Stephenson and Debrix, op. cit., p. 181.
rustling in the trees, the cry of a newborn baby, etc.

By segmenting an effect in this way, the same natural and artificial sounds can take on dramatic and aesthetic symbolism as they are multiplied, intensified, transformed, and orchestrated like invented musical material.

By using sound (in the form of effects and/or dialogue) in association with a visual image, the film can, again, create realistic and dramatic emphasis. Siegfried Kracauer provides a rather complex analysis of the different sound-image relationships which are possible by distinguishing three sets of contrasts: (1) synchronism-asynchronism; (2) actual and commentative; and (3) parallelism-counterpoint.²⁸

In defining the first pair of contrasts involved in possible sound-image combinations, Kracauer describes synchronism as the same union of sound and image which one may experience in reality (we look at a person and we hear him talking), while asynchronism is defined as a merger of sound and image which one would not normally experience in the actual world. (We view an empty nursery and hear the children who have just been playing there).

In explaining the second pair of contrasts, Kracauer says that actual sound-image combinations are those which exist naturally in the real world (In a travelogue, actual sound-image associations come from people talking who are

present on the screen) while commentative linkages are those which create a disembodied effect (In the same travelogue, commentative associations come from a "voice-over" narrator, not from the individuals appearing in the shot).

Kracauer describes the third set of contrasts as consisting of parallelism where sound and image repeat one another and one of the two is redundant. Such parallelism may be either synchronous or asynchronous. (For example, a character talks about Paris while the image shows the Eiffel Tower - asynchronous parallelism - or an individual applauds silently with his hands as the image on the screen shows a pair of hands - synchronous parallelism). Counterpoint combinations, on the other hand, are those where both sound and sight make an important dramatic contribution to the total effect of a particular passage (We hear the sound of a child's voice crying before we see his mother appear in the room and again after we see her leave).

The motion picture as considered in the preceding discussion, is composed of two sets of unique characteristics; one visual, the other aural. Both these sets of traits (which include the projected image, the uses of time and space, optical effects, editing, animation, lighting, and sound) give the cinema the ability to reflect, interpret, and/or distort reality, approximate movement, and create dramatic emphasis. The application of these specific
abilities makes it possible for the film to function as an effective teaching aid in the study of the visual arts.
CHAPTER IV

A DEMONSTRATION OF THE SUITABILITY OF THE FILM MEDIUM TO THE GOALS OF ART EDUCATION

The presentation of reality, approximation of movement, and communication of dramatic symbolism enable the motion picture to serve as an effective method of teaching the visual arts because, when applied properly, all three facilities help fulfill the intellectual, emotional, physical, aesthetic, creative, and social goals of art education. More specifically, the unique abilities of the film allow it to aid in the development of critical thinking; expression and release of emotions; manipulation and control of materials, tools, and symbols; apprehension and appreciation of artistic qualities; flexibility, fluency, and originality; and taste, democratic ideals, and acceptable social habits.

Let us consider, in turn, how each of the specific capabilities of the film serves each of the aims of art instruction. The first of cinema's three abilities, revelation of reality, makes possible the fulfillment of the intellectual goal of art education because it allows the film to both magnify and multiply data for examination, observation, selection, analysis, formulation, and
experimentation.

Iris Barry, one of the pioneer advocates of the educational use of motion pictures, points out the film's power to magnify data (or things) and, when applied to artistic subject matter, to magnify things in a clearer, new, and better way:

The fact is that films always were and still in essence are simply a new means of seeing things... [The] medium itself remains predominantly a machine for seeing better, a remote cousin of the magnifying lens, a periscope, a pair of opera-glasses. Small wonder then that it should be used to enable more people in more places to see more painting and sculpture (and more painters and more sculptors, too) and to see them clearer or, at worst, at least to see them in a new and different way than heretofore...

Magnification of data presented in a film about artists and art works comes about because of the cinema's "larger-than-life" elaboration of objects and because of its elimination of all peripheral vision at the time of viewing. In this way, concentration in, and visual memory of, all the aspects of critical thinking can be developed and strengthened within the minds and sensibilities of the spectator as

\footnote{Iris Barry, "Pioneering in Films on Art," \textit{Films on Art}, \textit{op. cit.}, p. 1.}
he is forced to see and therefore to learn from the material projected upon the screen.

Multiplication or expansion of data occurs in film when the meanings and narrative content of artistic subject matter are brought out. In this way expansion of information for examination, observation, selection, analysis, formulation, and experimentation can be affected with penetration, demonstration, and discovery. Iris Barry notes:

There are generally two categories of motion pictures which serve to magnify and multiply visual data necessary for the development of critical thinking. The first category includes those films which provide specifically for an examination, observation, and selection of artistic facts concerning either a particular work in actuality, an artist, or a period of history. The second category deals with motion pictures which furnish analysis, formulation, and experimentation of factual material by presenting comparisons

\(^2\text{ibid.}, \text{p. 3.}\)
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Multiplication or expansion of data occurs in film when the meanings and narrative content of artistic subject matter are brought out. In this way expansion of information for examination, observation, selection, analysis, formulation, and experimentation can be affected with penetration, demonstration, and discovery. Iris Barry notes:

It is true, I think, that almost all films of any real quality...seem to furnish a particular sensation of delight in seeing something with a new depth and penetration, as if for the first time: which is, again, the particular property of the motion picture. It exhibits. It also discovers.²

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²Ibid., p. 3.
and contrasts.

In the first group of films, one of the initial motion pictures to deal with conveying information about a particular art object was The Mystic Lamb, produced in 1939 by Andre Cauvin for showing at the New York World's Fair. Through visual imagery employed to reveal the actuality of Van Eyck's triptych, the camera was able to demonstrate the sense of proportion and the size of various panels of the artifact as a whole in relationship to its surroundings. In this way, details of the object were pointed out and focused upon which the human eye alone might not otherwise perceive or penetrate.

One of the first films to deal with presenting facts about a particular artist was Curt Oertel's famous 1939 study of Michelangelo, The Titan. Its purpose was to recreate the life of the artist without the use of live actors or sets. Instead, Michelangelo was shown through a depiction of his works and the countryside he had once known. Like Oertel's The Titan, Henry Storck and Paul Haessaert's 1948 film, Rubens, also created a personal portrait of an artist through an illustration of his masterpieces, focusing on biographical facts with scenes from

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4 Ibid., p. 11.
Rubens' home and possessions. Other films like the shorts *Van Gogh* (1949) and *Gauguin* (1950) produced biographical accounts of the individual artists by exhibiting their paintings along with narrative drawn from their own personal letters and notebooks.

Also included in the first category of films which provides data for examination, observation, and selection is the historic motion picture. Specifically, historical films are those which illustrate the growth of an important artistic period, the maturation of a given artist's personality, or the association between art history and the history of a particular civilization. For example, in such pictures as *Art Survives the Times*, *French School of Painting*, and *Gallery of French Sculptors*, famous men are shown at work in their studio, suggesting and documenting the significant art objects created during a single period in history. In *A Visit to Picasso*, emphasis is placed on the artist's style, influence, achievements, and growth of personality. In other films, such as Storck's and Ferno's *Easter Island* and Victoria Mercanton's *1848*, an attempt is made to capture the spirit of a given society through

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5 *ibid.*, p. 13.
6 *ibid.*, p. 15.
7 *ibid.*, pp. 14, 15.
its art works. Fundamentally a sociological and anthropological look at a primitive people, Easter Island concentrates on the huge monoliths for which the island is famous. The motion picture *1848* recreates the life of a society and its native population through an illustration of contemporary art works, in the form of engravings, paintings, and prints.

The second category of films deals with the comparing and contrasting of particular works by two or more artists or a group of objects by the same artist and as such also provides for the analysis, formulation, and experimentation of data. In all these cases, the use of such cinematic techniques as editing or montage effects and animation can prove very effective. Showing certain carefully selected art objects for comparison and contrast in the same montage or in a series of montages, or showing certain details which have been dissected and animated, then become possible.

Two classic examples of motion pictures which have employed montages and animation for comparison purposes are Haessaert's *From Renoir to Picasso* and Storck's *Rubens*. In the first film, works by three artists (Renoir, Seurat, and Picasso) are juxtaposed against each other as a series of images, diagrams, and split screens illustrate the filmmaker's theory that there are basically three sources which

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9ibid., pp. 10, 13.

10ibid., pp. 13-14.
have served as inspiration for the French tradition of art. In the second example, split screens and masking effects are utilized to exhibit the characteristics of Rubens' compositions (including his focal points, divisions, and movements) and to show comparisons between his technique and those employed by other artists of his time.

In fulfilling the intellectual aim of art education through the magnification and multiplication of reality, the film can help an individual as he learns to see and to perceive data information projected upon the screen, and as he, more specifically, examines, observes, organizes, analyzes, formulates, and experiments with artistic concepts. Through the depiction of reality, the cinema can also help a viewer become more aware of what he sees and perceives on the screen, thus fulfilling the second goal of art instruction as he learns to feel and respond to emotional stimuli.

There are many ways in which the film's ability to present reality can aid in the development and release of feelings. In many instances, merely recording a visual image in its actuality (in the form of a painting, graphic, or piece of architecture or sculpture) may have great emotional impact upon a spectator. For example, the specific art object being shown may contain sufficient absorbing pictorial interest within itself that even a static shot can bring forth an emotional response from a viewer. There is an unusual excitement which comes from
seeing pieces of art work magnified upon the screen with all their drama and glory. Luciano Emmer's *The Drama of the Son of Man* represents the kind of film which concentrates attention on the formal beauty and stillness implicit in the composition of the art work and which illicits an emotional reaction.\(^\text{11}\)

In some instances, skillful lighting of an artifact for the purpose of showing its colors, forms, and surfaces more realistically can bring forth a feeling of emotion from a spectator as he is suddenly able to see and perceive an object with depth and clarity. The lighting in Oertel's *Stone Wonders of Naumberg* managed to convey so much of the actuality of the Gothic statuary in Naumberg's Cathedral that it was called "...the first film - at least, the first film to reach this country [the United States] - that suggested the possibility of granting an art experience through the medium of the motion picture."\(^\text{12}\)

Manipulation of time and space, narration, editing, optical effects, and music are other techniques used in a realistic fashion to prompt an emotional response from an individual. Andre Cauvin's study of the Van Eyck triptych, *The Mystic Lamb*, is one such motion picture where the realistic employment of camera movement and narration plays an

\(^{11}\text{ibid.}, p. 12.}\)

\(^{12}\text{ibid.}, p. 10.\)
important part in establishing an emotional mood. First, movement of the camera leads the spectator through the gates of the building which houses the triptych, pans the panels guarding the work, and then examines the object more closely as the panels swing open. This camera movement, with the addition of subtle commentary, contributes greatly to the emotional impact. Arthur Knight, in fact, states that:

In ten minutes camera and commentary together have explored the painting significantly, memorably. The Mystic Lamb is a true art experience on film.\(^\text{13}\)

In Emmer and Gras' *Earthly Paradise*, camera motion, manipulation of space, editing, optical effects, and music are utilized to develop the realistic and emotional content of a painting in filmic terms.\(^\text{14}\) By using copies of the original Bosch work, by working out in advance their camera movement (pans, tilts, and dollies), control of space (close-ups and long shots), and methods of editing and optical effects (dissolves), the film-makers were able, with recorded music and narration taken from the Book of Genesis, to reflect and communicate the emotion apparent in the original artist's

\(^{13}\text{ibid., p. 11.}\)

\(^{14}\text{ibid., p. 12.}\)
classic work.

Through the realistic use of similar cinematic devices as those described above, the film can also fulfill the physical aims of art instruction by demonstrating a particular artistic technique or process, and in so doing, illustrate the manipulation and control of materials, tools, and symbols necessary for the accomplishment of that method or procedure.

The recording of events as they occur in actuality allows the motion picture to bring great craftsmen and both complicated and simple processes into the classroom which students might never have the opportunity to see under normal learning situations. Two early films which attempted to bring famous artists at work into the classroom were Haessaert's A Visit to Picasso, made in 1950, and Clouzot's The Mysterious Picasso, produced in 1956. The former film, in particular, is a good example of the power of the cinema to present reality (using the element of time) when demonstrating the making of an art object. The film reaches its peak when Picasso walks to the camera and begins to draw on a piece of translucent plexiglass which has been stretched between himself and the audience. In this sequence, the artist produces a painting in natural time as the viewer sees its actual creation without interruption.

Both ordinary and complex artistic methods which the
students either have or have not had previously demonstrated to them in a live exhibition can be revealed and reinforced more clearly and with more realism by means of camera motion. (in the form of the close-up) and various kinds of time (in the form of stop and slow motion). The close-up can make known the details of a technique which, no matter how close a pupil may have been standing in an actual demonstration, might have been missed the first time around. The employment of stop and slow movement can exaggerate and enhance facets of a procedure which are particularly important or difficult to execute.

In fulfilling the physical goals of art education by showing realistically the manipulation and control of materials, tools, and symbols through an illustration of artistic processes, an effective film can also serve the aesthetic aims of art instruction. Although a specific motion picture may have as its chief objective the maturation of an individual's insight into the art production of others, it can also function as a stimulus for the apprehension and appreciation of artistic qualities, such as line, light, form, texture, and color at the same time. Charles Gaitskell, a well-known Canadian art educator, notes:

"...the belief which seems to be most currently held in educational quarters is that appreciation and
production of art forms go hand-in-hand, and cannot adequately be separated. In dealing with colour, for example, the pupil learns to appreciate a sensitive use of this element by employing it, himself. His appreciation is said to be heightened, however, if his attention is frequently directed towards the work of others dealing successfully with the same element...."15

Development of the motion picture as a realistic instrument for the main purpose of communicating an awareness and appreciation of artistic elements, however, was the work of a group of European artists and film-makers in the 1920's, known as the "experimentalists" or the "avant-garde." Although it was Leopold Survage, a Russian born painter living in France, who first carried an art experiment through to the motion picture in 1913 with his Le Rhythme Colore,16 Hans Richter and Viking Eggeling in Germany are credited with the official use of the film medium as a new means of conveying artistic qualities in 1921 with their works Rhythmus 21 and Symphonie Diagonale.17 Richter, in particular, was concerned with breaking the usual story patterns used by the commercial motion picture


17 ibid.
and exploring instead the possibilities of the camera in communicating the artistic values of shape and color. Employing the filmic techniques of superimposition, stop-motion, and cut-outs, he was able to examine the changing relationships of forms moving in space as he superimposed unexpected objects and distorted shapes together. He was also able to demonstrate through utilizing similar technical devices the effects of color on these shapes.

The desire to break away from the prevailing narrative concept employed by the conventional film form and the wish to explore the camera's potential for projecting the elements of shape, line, texture, and light led other artists in the 1920's to follow Richter's example, notably Germany's Walther Ruttmann, Oskar Fischinger, and Ladislaus Moholy-Nagy. Ruttman developed a stop-motion technique which could produce fluid, impressionistic designs and abstract shapes. Fischinger invented a special method for creating animated lines which would serve as accompaniment to standard musical composition. Moholy-Nagy made several films in which texture and forms were transformed by shifting lights and shadows.

The 1920's also brought film experiments by some of the leading artists and directors of the time: Dada's Man Ray and Rene Clair; Cubism's Fernand Leger; and Surrealism's Salvador Dali and Luis Bunuel. These men made use of the motion picture to demonstrate their own particular artistic
philosophies by calling attention to the qualities of texture, shape, line, and light.

The Dadaists employed the cinema to show, through the use of unusual filmic movement, their theory of absurdity. Ray, an American living in Paris, made *Le Retour à la Raison* (1923) by stretching strips of celluloid upon which he laid objects of varying textures and shapes, such as nails, tacks, and collar buttons. As their outlines appeared on the film stock, Ray developed the strips and pasted them together. By calling attention to texture and form, the resulting effect was an unusual manifestation of his philosophy as his home-made splices frequently fell apart while being projected. Clair's *Entr'acte* (1924) showed the mockery of death through the use of irrational movement of line formations. Clair's film begins with the appearance of a camel-drawn hearse, followed by a group of mourners who travel down the Paris streets in a slow, majestic way. Suddenly, the hearse breaks loose and the entire procession is seen racing through the city in hot pursuit.

The Cubists used the motion picture medium to illustrate through reflexive camera movement and light, their theory of

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19 *ibid.*, p. 102.
the formal beauty of machines as Leger created a mechanized type of motion and form for gears, levers, and pendulums in his _Ballet Mechanique_ (1924).[^20] His technique enabled the audience to experience a strong kinesthetic reaction as shadows and lights moved swiftly across the screen in a multitude of directions and as pendulums swung into the camera lens causing the dilation and contraction of the viewer's pupils.

The Surrealists employed the cinema to depict, by means of sensational visual imagery, their philosophy of the unexpected beauties of form in the irrational world. _Un Chien Andalou_ (1929) made by Dali and Bunuel presented somewhat horrifying images as a swarm of ants crawl out from a man's hand and as a razor falls from a ledge splitting the eyeball of a young girl.[^21]

The use of film for communicating aesthetic qualities did not become popular again until the 1940's, this time in America. Where the European experimentalists had been primarily concerned with the employment of cinematic techniques to convey certain aesthetic elements basic to the nature of their philosophy, the American film-makers utilized the conventional story-line to reflect a highly subjective view of

[^20]: _ibid._
[^21]: _ibid._, pp. 104-105.
reality through the use of lighting effects and various visual shapes, many of which were based on Freudian symbolism. For example, the early works of Maya Deren, such as *Meshes of the Afternoon*, *At Land*, and *Choreography for the Camera*, not only left a strong visual impression upon the spectator, but also produced and sustained moods and dream-like qualities through lighting effects.\(^{22}\) James Broughton's motion pictures showed characters of unusual shapes engaging in incongruous activities (such as adults playing children's games), and Curtis Harrington's projects placed individuals against broad, unbroken white backgrounds where every form depicted acquired a symbolic meaning.

Many of the same techniques used by the early European and American experimentalists to convey artistic traits in a realistic way can be employed, along with additional ones, to express the elements of line, form, light, texture, and light which are present in a work of art. For example, the manipulation of space and lighting effects were devices utilized to reveal the reality of artistic elements in Storck's *The World of Paul Delvaux*, as the film-maker created an awareness of texture and a knowledge of the artist's unique application of paint through close-ups and effective illumination.\(^{23}\) *Stone Wonders of Naumberg* was another film

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\(^{22}\) *ibid.*, p. 259.

which attempted to render the shapes of its sculptured figures in an actual way by means of various optical effects (dissolves) and close-ups.

William Novik's *Images Medievales* was able to reproduce on film a realistic portrait of life in the fifteenth century by stressing the element of color. To accomplish this task, the film-maker in recording the original illuminated manuscripts in the Paris Bibliothèque Nationale, transformed a regular black and white camera into a color one. As a result, by photographing each frame of a shot three times with various filters, *Images Medievales* has been called "one of the most beautiful, aesthetically satisfying of all art films."25

Although the creation of abstract shapes is the main purpose in many of Canadian film-maker Norman McLaren's films, color also plays a large part in such motion pictures as *Le Poulette Grise*, where the production of pastel drawings is shown through a series of dissolves, and in *Around is Around*, where the chief color is altered for each stage in the moving pattern of shapes.26

Besides fulfilling the aesthetic aims of art education through the realistic use of cinematic techniques, the

24 ibid., p. 15.
25 ibid.
26 Halas and Manvell, *op. cit.*, p. 291.
motion picture can further the creative objectives of art instruction by demonstrating the use of fluency, flexibility, and originality in an individual as he engages in the production of an art product. The film can do this by two methods. First, it can record, through visual imagery, a detailed account of an artist's manner of working and in this way illustrate the reasons that make him an accomplished professional in his field. Photographer Thomas Bouchard's cinematic records of the art and techniques of such Europeans as Jean Helion, Kurt Seligman, and Fernand Leger reveal the use of creative skills in action in an intimate and personal fashion. Second, the cinema can record, through the employment of commentary, an individual's own voice as he personally speaks about his background, thoughts, and inspirations which have aided him in developing the qualities which he has come to possess. There is nothing quite so realistic and vivid as hearing a person explain in his own words, intonations, and expressions the very sources for his creative abilities.

Because of the cinema's ability to present artists and the art objects which they produce in a realistic and personal way, it can also fulfill the social aims of art education by fostering an improvement in taste, a belief in democratic ideals, and an exchange of ideas between students.

There is little doubt that the motion picture can do much to influence a nation's populace when it comes to
standards of taste. In fact, the film as a mass medium can sway a multitude of individuals when it comes to many things. Early use of the cinema for purposes of influencing people on a wide scale in America was a direct result of two events. First, the depression created the social welfare film whose objective was to acquaint the public with the numerous issues facing the United States and hopefully to persuade them to act in a positive manner. In particular, the problem of land misuse provided material for such films in the 1930's as Pare Lorentz' *The Plow that Broke the Plains* and *The River* and Williard Van Dyke's and Ralph Steiner's *The City*, while unemployment and hunger supplied the theme for John Ford's *The Grapes of Wrath*. One of the most effective sources for conveying information and influencing opinion during the 1930's was *The March of Times* film series which dramatized the news as well as offered editorial comment.

World War II was the second event which accounted for the use of the motion picture as a tool for persuasion. In the years directly preceding America's entry into the war, the federal government produced hundreds of films to explain the purposes behind "lend-lease," the increased creation of

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27Knight, *The Liveliest Art*, op. cit., p. 250.
29*ibid.*, p. 249.
tanks and bombers, and the necessity for cooperation with Latin American countries. Once the nation entered the war, motion pictures for influencing public opinion were needed for training the multitude of servicemen involved in the war effort, including the famous "Why We Fight" series. Immediately following the war, general commercial films strove to acquaint the country with the concerns of post-war America: the problems of emotional and economic adjustment for newly discharged veterans in The Best Years of Our Lives of anti-semitism in Crossfire and Gentlemen's Agreement; of political corruption in It's a Wonderful Life, Boomerang, and State of the Union; and of the brutality of lynch law in Intruder in the Dust and The Lawless.

Since the war, particularly with the rising interest of cultural activities in general, the film has served as a medium for promoting and influencing artistic growth. Two very effective examples of documentaries which attempted to make a realistic and intelligent effort to direct the public toward a greater discrimination of art objects were England's Shapes and Forms and Looking at Sculpture. Fra Angelico

\(^{30}\)Ibid., p. 245.
\(^{31}\)Ibid.
\(^{32}\)Ibid.
\(^{33}\)Ibid., p. 247.
\(^{34}\)Knight, "A Short History of Art Films," Films on Art, op. cit., p. 16.
and Experience in Cubism represent two other examples of films, produced in Italy, which sought to popularize either the practice of museum-going or a modern art theory. Many recent motion pictures on art made in America have also attempted to communicate a sense of awareness and taste in art, particularly those broadcast on television. Some of the most effective — The Louvre, Michelangelo: The Last Giant, and last season's National Educational Television's production, In Search of Rembrandt — received warm response from viewers who, more than likely, had had little or no exposure to such subjects in the past.

The cinema can also fulfill a second social goal of art education by demonstrating in a realistic manner the preservation of democratic ideals as manifested in the artistic endeavor of a particular country. A good example of this use of the medium can be found in some of the French-made films produced immediately following World War II. Usually made from funds donated by the government, motion pictures presenting reconstruction attempts often concentrated on native artists and visits to museums in an effort to bind the present conditions of the nation to past traditions. In this way, films served to illustrate that the Nazi occupation period had not destroyed France's desire to maintain freedom of thought, creative autonomy, and

35 ibid.
individualism. Motion pictures such as French School of Painting, Gallery of French Sculptors, Maillol, and Braque recorded famous men at work demonstrating both through visual imagery and narration the philosophy that the spirit of democratic creation continues.36

In its ability to project reality, the film serves the final social goal of art education by providing an opportunity for the exchange of ideas among students when presenting subjects of an artistic nature. Because the viewing of a motion picture is a shared experience, where objects in their actuality appear to individuals at the same time and in the same way, impressions, ideas, and emotions can be received and transformed from the screen into a socially dynamic situation. Works of art seen in a film can be discussed as various opinions about the meanings, styles, techniques, and feelings conveyed are exchanged. In this way, not only can a student learn to appreciate another individual's ideas concerning a particular artifact, but he can expand his own concepts, emotions, and knowledge on the subject as well.

The cinema's unique capacity to approximate movement, like its ability to depict various forms of reality, also makes possible the fulfillment of all the goals of art education. First, the dynamics of motion serves the

intellectual aim of art instruction by presenting data (in the form of artistic works) for examination, observation, organization, analysis, formulation, and experimentation.

The film as a dynamic medium is an ideal instrument for communicating perception and understanding of artifacts because the very basis for this comprehension and awareness lies in the fact that objects can be viewed in motion. In the case of two-dimensional subjects (such as paintings and drawings), the moving camera has proven to be an effective tool in providing perceptual awareness by bringing art objects to life and by guiding the spectator's eye so as to focus his attention on an artifact's narrative content.

Filmic movement, such as the manipulation of space, frame motion, and optical effects, can make a series of two-dimensional objects appear more vivid by treating them as if they were part of an actual scene in life. By breaking down the subject matter into a series of long shots, medium shots, and close-ups, by adding pans, tilts, and zooms, and by linking various similar works together through dissolves, cuts, and fades, paintings and drawings can be depicted in a fluid and vital way. Movement used in this manner can make more "life-like" a composite of pictures by Degas, for example, which may deal with the subject of ballet dancers.

To be specific, individual long and medium shots can establish the details of a setting, while close-ups can reveal a dancer's facial expression as she engages in a
particular activity. In a series of long shots, medium shots, and close-ups, various dancers can be shown sitting down, standing up, or leaning over. Individual or a series of pans and tilts can travel over a dancer's entire body as well as across a leg or arm in suggesting the actual movement of dance.

Cinematic movement can also communicate the narrative content of two-dimensional objects by focusing on particular elements necessary for the proper interpretation of subject matter. In motion pictures such as Haessaert's *From Renoir to Picasso* and Emmer's *Earthly Paradise*, the rhythm established by the cutting tempo, the sudden use of a close-up showing some expression or facet of action, and the movement of the camera towards or away from some detail, all add to the visual clarity of an object's meaning.\(^{37}\) In much the same way, *The Drama of the Son of Man* (created in 1942 from the Giotto murals at Padua) and *The Demon in Art* (produced in 1950 depicting the work of Bosch, Grunewald, and Brueghel) all employed editing effects, close-ups, and frame movement to bring out and enhance the meaning of the works presented.\(^{38}\)

In the case of three-dimensional art objects (such as sculpture and architecture), the film can do much to provide

\(^{37}\)Knight, *The Liveliest Art*, op. cit., p. 266.

\(^{38}\)ibid.
examination, observation, organization, analysis, formulation, and experimentation of form and space through film movement. Because still photographs are monocular in nature, they seldom have the potential for communicating actual perceptual awareness of sculptural volume or architectural space as convincingly as the motion picture. Even if a series of still pictures attempts to illustrate the same object from different angles, the separate views would not be sufficient enough to contribute to a unified and understandable "whole" in the mind of an individual. Although the film camera, like the still photograph, represents the vision of a single spectator, it can approximate spacial perception more effectively.

For example, through the use of space contrast, optical effects, and camera movement, the film can reveal the evolution of form and show the inherent relationships between component elements of shape. Employing a church basillica as an example of both sculptural and architectural form, the utilization of close-ups can focus on its circular base, dissolves can illustrate the un-lit side of the upper hexagonal section of the structure, and both forward and backward trucking shots can emphasize and reveal further a different angle of the upper portion as well as the entire monument.

The film's ability to approximate movement, thus allowing it to convey intellectual perception of both two
and three-dimensional objects, also makes possible the fulfillment of a second goal of art education - the release and subsequent development of feelings and emotions through the presentation of artistic subject matter. All of the motion picture's unique capacities, in fact, play a large part in supplying the kinds of emotional experiences which lead to the release and maturation of feelings. These experiences include those which offer an essential escape and release from, and a supplement to, the intellectual concerns of society.

Many experts have commented on the film's general ability to furnish escape and release from various aspects of an individual's environment. According to Elizabeth Watson Pollard, a pioneer in the teaching of film appreciation, the cinema provides opportunities for escape from one's problems:

Most people are attracted to pictures in which a particular star appears; by a catchy title, an alluring picture, or a particularly extravagant description...Many go just to have some place to go, or to escape from their troubles and worries for an hour or two.  

Marshall McLuhan noted the role of film in supplying

relief from the complexities of standardization when he stated that:

Film...seemed to provide a deeply desired release from the mechanical world of increasing standardization and uniformity. Nobody ever felt oppressed by the monotony or uniformity of the Chaplin ballet.40

Charles Hoban commented on the importance of the cinema in providing escape from the tensions of fighting for the serviceman during World War II when he explained:

"...because all work and no play makes Joe a dull boy in war as in peace, films were made and used to bring him entertainment, scenes from home, and with them an escape for a few hours from the ennui of the barracks, the crushing fatigue of the combat zone, and the terror of waiting..."41

The film's particular ability to provide emotional experience through movement can be seen in its use of camera motion and editing. Oertel's Stone Wonders of Naumberg was one of the first examples of a film about art to employ dolly and montage effects to recreate the feeling of the


Gothic statuary in Naumberg's Cathedral, and in so doing furnished a satisfying emotional experience to all that initially viewed it. Cauvin's *The Mystic Lamb* was another early motion picture which, through slow trucking movements allowing the emotional content and subtleties of Van Eyck's work to be conveyed, provided for a profound emotional experience.

The dynamic use of sound can also play a particularly significant part in conveying the emotional content of an art object. Sound can bring a "forward-moving" quality to the visual portion of a motion picture through commentary and music, which, when combined with camera motion and editing effects, superimposes a rhythm upon the material being presented and communicates an emotional feeling to the spectator. This emotional treatment of sound is most apparent in Haessaert's motion picture *Rubens* and in Emmer's documentary of the painter Goya, in which the stirring music of Andre Segovia, in association with subtle narration, contributed to the emotional feeling conveyed.

The cinema also makes use of the dynamics of motion in serving the physical aims of art education through its ability to show in a clear and vivid way the exhibition of processes and technique. This unique capacity of the film

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43 Halas and Manvell, op. cit., p. 288.
was not immediately recognized as early examples of demonstration pictures featured an immobile camera existing solely for the purpose of recording material in a step-by-step analysis. Not only were these motion pictures uninteresting, but they were unable to motivate the especially talented student who might want to try a different approach to the making of an art product than the particular one represented on the screen. Specific examples of these demonstration films, which appeared generally in the school curriculum, dealt with such subjects as the "drawing of an oblong shape which was to become a radio" and the "making of three circles which was to represent a snowman," while films appearing in museum programs showed the production of such items as blankets, pottery, and baskets. Although during the latter part of the 1930's, commercial film libraries began to supply new and more professionally executed "how-to-do it" motion pictures including such titles as Elias Katz' Make a Linoleum Block, Lewis Jacobs' Tree Trunk to Head, and Leo Seltzer's The Technique of Fresco Painting, the film's potential for motion was not fully explored.\(^{44}\)

In recent years there has been a growing recognition that the use of such cinematic devices as frame movement, optical effects, and manipulation of time can give a clearer

\(^{44}\text{Knight, op. cit., p. 9.}\)
and more vivid concept of artistic methods. Frame movement can emphasize and focus on particular procedural details, thus giving a spectator the opportunity to notice and perceive all the events which are occurring. Through the utilization of pans, tilts, and dollies, the camera can follow the artist's hand as he reaches for tools and materials, and as he leaves the work area to obtain additional supplies. In this way, the viewer becomes a part of all the activities involved in the creation of an art product. Dissolves and cuts, and decelerated and accelerated motion can also bring to the student a clearer and more vivid impression of what is involved in an artistic process. A multitude of dissolves between procedural steps as well as time-lapse photography can produce a slowing-up kind of movement, thus allowing a particularly difficult section of a technique to be repeated. On the other hand, quick cuts and accelerated motion can hasten the completion of a process so that a pupil can see the finished product within a reasonable time period.

In serving all the aims of art instruction, filmic movement can also fulfill the aesthetic aims by communicating an apprehension and appreciation of artistic qualities. The dynamics of motion can either convey an awareness of one specific element of design (such as form) or it can encourage artistic sensitivity by presenting an awareness of the aesthetic unity present in an entire piece of work.
In making the viewer aware of a single aspect of design, the techniques of camera movement, manipulation of space, and animation can penetrate, juxtapose, and create an understanding of the meaning of line, the function of shape, the effects of light and texture, and the purpose of color in an artifact. The use of dolly shots, zooms, and close-ups can examine the artist's employment of each of the aesthetic qualities as the camera moves in and pauses to concentrate a viewer's attention on a specific facet. Split screens and diagrams can serve to penetrate and juxtapose single design elements within a given art object or within several artifacts by different artists as the camera compares and contrasts artistic qualities. In this way, animation creates an awareness and appreciation of how, for example, various lines are drawn, shapes are molded, light is reflected, paint is laid on, and color is blended.

In producing an apprehension and appreciation of specific facets of design, movement also conveys a sensitive perception of an art object as a whole. In practice, the perception of a work of art depends not on the understanding of any one single artistic quality but on the continuous comprehension of the relationships between various elements which, when viewed as a whole, constitutes an aesthetic unity. In short, no individual quality should be considered outside its context, and filmic movement which gives attention to one particular element for the purpose of analysis stands to
destroy aesthetic composition as a whole.

In its ability to convey an awareness and appreciation of the aesthetic components of an art object, cinematic movement can also serve in much the same fashion the creative aims of art education by penetrating the technical methods used by individual artists. Camera motion can follow the production of an art work from structural abstraction to concrete presence, made possible by the artist's employment of fluency, flexibility, and originality. In this way, utilization of present, past and parallel time, together with optical effects and close-ups can bring about cinematic reconstruction of an artifact, thus demonstrating the necessity for creative qualities essential for production. Present time used alone can give a sense of motion to the creation of an art object as the camera follows the basic movement of production from form to life. For example, the spectator can view the artist's employment of fluency, flexibility, and originality in action as he thinks about, plans, executes, and experiments with his art object. The use of past and parallel time with dissolves, cuts, and close-ups can illustrate the original source from which the artist obtained the first concrete idea about his creation. To illustrate this, a scene might show the artist watching a group of children at play. From this, there is a dissolve to the artist at work in his studio as a close-up shows his attempt at transferring his memory of the children to a
particular medium, such as a sketch. A quick cut to the same scene of the children in past time, followed by a dissolve to the artist again in his studio as he transforms his sketch to a piece of sculpture, not only give a sense of parallel movement as two scenes in two different locales and taking place at two different time periods are juxtaposed, but also give a sense of the extent to which fluency, flexibility, and originality are necessary for the creation of a piece of art.

Cinematic motion can also be used to fulfill the social goals of art instruction by dynamically conveying a sense of taste, maintenance of democratic ideals, and social interaction.

In communicating a sense of taste, techniques such as editing and optical effects can be used in an effective way to call attention to the artistic values inherent in a number of objects with which the viewer might come into contact during the course of his daily routine. Examples of various kinds of architecture found in public buildings, houses, and landscape, in addition to different types of design elements appearing in clothing, furniture, jewelry, and newspaper advertisements can be pointed out through a montage of visual images, where a sense of motion is created by dissolves, cuts, fades, and wipes between shots. In this manner, a broad and vivid perspective of the many artistic aspects which make up and influence an individual's
environment can be presented for judgment. In much the same way, editing and optical effects can provide a sense of flow as an equally large number of various artists are shown at work throughout the country, each pursuing their own particular ideas with complete freedom, creative autonomy, and according to their own particular talents, thus illustrating the maintenance of democratic principles.

This presentation of visual and dynamic perspective, allowing different and various art objects and artists to be communicated in an all-encompassing and rapid fashion, provides a good opportunity for group conversation. Because particular cinematic devices have not interfered with the general concepts being expounded and have played a secondary role, an interchange of ideas can take place among individuals with more facility and on a broader base as concerns for technical proficiencies become de-emphasized in the film.

The film's ability to reveal, interpret, and distort reality as well as to approximate motion gives it unique powers in fulfilling all the goals of art education. As we have seen, the motion picture can present for comprehension and appreciation a variety of great artists, artifacts, and artistic techniques which might not otherwise be seen during the life-time of an average individual. It can present these subjects in any real situation it chooses through, for instance, ordinary studio acting, animation, and montages of many different images, as it can also present material with
any preferred emphasis. Subject matter can be speeded up, slowed down, exaggerated, distorted, and combined in an infinite variety of ways. In this fashion, the film can communicate ideas and emotions in a literal, didactic, and matter-of-fact way. The cinema can also present artistic subject matter in any fanciful situation it selects through, for example, a series of processed shots in which the camera makes the impossible occur, and through the presentation of symbolic images, the poetic use of sound and dynamic lighting. In this way, film can convey artistic concepts and feelings in a figurative, bombastic, and dramatic manner and as such also serve all the aims of art instruction.

In particular, the cinema's potential for dramatic emphasis can fulfill the intellectual objectives of art education by presenting artistic facts and concepts for comprehension through the employment of all its techniques. Through the use of visual imagery, an artist's life can be re-enacted dramatically as an individual's home, immediate surroundings, and studio are authentically shown existing as they did during the life-time of a particular artist. As previously discussed, The Titan represents a good example of this type of dramatic recreation of the life and times of Michelangelo.

The symbolic use of sound (in the form of narration) can be added to dramatic recreations and serve to communicate facts for intellectual understanding and analysis. Both
letters and literature written by the artist, as well as assimilated dialogue representing the words and thoughts of the individual, can be spoken by actors over the visual portion of the motion picture. Sound effects can also be added to the recreation. Such effects as a native's laughter or the sound of the ocean, for example, might be used in the background of a film dealing with the life of Gaugin.

Editing effects, space manipulation, and camera movement can emphasize the dramatic content of a particular work as the dynamic continuity of montage, close-ups, and penetrating zoom effects reinforce a fuller view of a picture or piece of sculpture and architecture. The sudden quick cut to a close-up or a zoom effect, in particular, when it is used with force to show some aspect of action or expression, can create dramatic emphasis of great impact.

Lighting effects can also be employed in a dramatic way to highlight artistic data by rendering the essential colors, forms, lines, and textures of a given artifact as illumination plays upon and points out dynamic changes and relationships between artistic qualities.

Finally, animation effects utilized in a dramatic fashion can serve to emphasize artistic details for comprehension. Diagrams, dotted lines in motion, and circles drawn to call attention to a center of interest can be intercut between images of live-action so as to communicate an
interesting, vital, and fast-moving impression to the viewer of the significant elements inherent in a piece of work.

The motion picture's potential for dramatic emphasis can serve the emotional goals of art education as the employment, in fact, of all of the film's techniques makes possible the development and release of feelings within an individual. Rather than any single emotional response from a viewer, it is the combination of visual imagery, sound, lighting, camera movement, time manipulation, optical and editing effects, and animation which allows the spectator to experience an emotional reaction from a film on art.

Sound, in association with visuals, can enhance and highlight an art object as music, effects, and narration are interspersed between silent passages of a motion picture. Lighting can lend excitement and control to artistic elements. In the case of color, lighting can bring out the intersensory qualities used by an artist to arouse a specific emotional response. The expressionist painters, in particular, utilized color structure in this way to affect people's emotions, and proper illumination can serve the artist's objectives in this regard very effectively.

A variety of cinematic movements, as the camera pans, tilts, and dollies toward and away from a subject; manipulation of time, as the film goes freely from actual to past time and from accelerated to decelerated motion; and optical effects, as dissolves and cuts connect a multitude of visual
images, all contribute to a montage effect providing a feeling of rhythm, subtle timing, and pacing. In this way, the sensuous sense of motion created by all of the film's devices makes possible the inducement of emotion within an individual viewer. This feeling of movement is known as "kinesthetics." Although the scientific explanation of such a process can be very complex, for purposes here it is sufficient only to note that the observing of moving images projected upon the screen brings about a corresponding sensation of muscle movements within the body of an individual (specifically in the eyes, limbs, and head) which prompts an emotional reaction.45

The ability of motion to evoke an emotional response within a spectator can also be applied to serving the physical goals of art education as artistic procedures and techniques are demonstrated in a dramatic manner. Films showing the illustration of skills developed by others in their selected fields of production can, through the use of zooms, pans, and dollies, place theatrical emphasis upon certain facets of a technique. By so doing, an emotional sense of awe and wonder can be produced as the viewer witnesses the creation of an artifact.

Another emotion aroused by the dramatic use of movement

is a sense of intimacy which the spectator may feel as he sees the demonstration of an artistic procedure. The employment of various aspects of time may accomplish this, as some filmed sequences show the making of a product in actual time, while in other sequences techniques taking a longer period of time to complete can be illustrated dramatically in rapid or accelerated time of one, two, or three minute's duration. Past time can also be employed as "flash-backs" exhibit the artist selecting, buying, and assembling the various tools and materials which he will eventually use.

The dramatic use of optical effects can also create a feeling of intimacy. Cuts and dissolves can be used as intercuts between scenes of the artist working in his studio and scenes showing what takes place in the interim. Because most objects are not produced at one sitting, sequences joined together by optical effects can illustrate the artist's actions as he engages in other unrelated and related activities. Unrelated activities might include those dealing with the daily routine of the individual, while related ones might concern themselves with the artist's various returns to the work started.

In its capacity to show artistic techniques by dramatically reconstructing (through camera motion and space manipulation), the steps involved in the production of an art product, the film can also serve the aesthetic goals of art
education by demonstrating the actual creation of lines, forms, light, textures, and color. Again, dramatic use of pans, tilts, and zooms, with the addition of enlarged close-ups, can allow the spectator to view the precise way in which, for example, clay or paint is applied to produce texture, the manner in which the mixing of colors is created, and the method in which the juxtaposition of line and shadow is accomplished to affect mood and feeling.

Through a combination of optical effects, camera movement, and visual imagery, the comparison and contrast of artistic elements for purposes of comprehension and appreciation can be achieved within the same artifact. For instance, the use of a very minute line can be contrasted with a large one as quick cuts and superimpositions dramatically juxtapose the two details. In another case, contrast and comparison between artistic qualities can be achieved as the camera moves rapidly around a piece of sculpture and then calmly recedes to state proportion and scale.

Whereas rhythm for purposes of creating movement, per se, plays a large part in showing the artist's use of flexibility, fluency, and originality in the fulfillment of the creative goals of art education, rhythm for purposes of dramatic emphasis also makes possible the demonstration of these same creative qualities. Rhythm established by serial dissolves along phases of an artistic technique which ends in
the completion of a product, along with music which starts slowly and builds to a climax both at the termination of a procedural step and at the finishing of the entire object, can contribute to the excitement of seeing artistic abilities in action. The use of close-ups, in combination with the dissolves and music, showing the artist's face as he engages in various stages of production - planning, selecting, altering, and executing - can further produce a sense of drama as the viewer gets an intimate picture of the frustrations, set-backs, and exhilarations involved in the employment of creative qualities.

Rhythm, established by the alteration of visual imagery and narration, can also contribute to the drama of the same situation. Spoken words, employed by the artist himself or by a commentator - paced properly, slowly, and subtly to reveal insight into the use of creative abilities - can provide an exciting experience for a viewer in a way afforded by few other means.

Besides the element of rhythm, the film also makes use of a vast repertoire of dramatic effects to serve the social goals of art instruction. Visual rhythm (in the form of rapid cutting and dissolves between subject matter) can be used to help develop value judgments among a country's population by presenting a montage of visuals which represent a multitude of artists and artifacts. Sweeping broadly and dramatically across the screen in quick
succession, a wide panorama of artistic endeavors can be created for the spectator. In this way, the motion picture is able to communicate sequences of concepts upon which a viewer can base discriminatory judgments relating to art in general. In this manner, too, the film is able to provide a more absorbing approach to the presentation of principles because of the very dramatic nature of the visual montage.

Other cinematic techniques used for dramatic purposes can aid in developing an awareness of taste in an individual. Music, in particular, possesses emotion-stirring qualities which can be combined with visual montages in conveying a broad perspective of artistic objects and artists for evaluation. Optical effects (in the form of superimpositions) can further be employed to produce a wide panorama of simultaneous multiple images as a way of expanding a viewer’s scope and discriminatory ability.

The use of a variety of cinematic techniques for dramatic emphasis can also be applied to serving a second social objective of art education - that of illustrating the maintenance of democratic ideals in a free society. As pointed out in a previous discussion on the topic, one method of presenting these ideals - freedom of speech, creative autonomy, and individualism - is to document an artist at work as he creates in an atmosphere of freedom. The illustration of such a film record can be further enhanced through the use of highlighting techniques such as
music and lighting effects. Music serves as highlighting when, staying inconspicuously in the background during the quiet reflective moments of artistic creation, it comes to the foreground when more significant passages (like the completion of an object or the realization by the artist of an important artistic concept) need stressing.

Illumination effects can provide dramatic highlighting for a film documentation as close-ups, long shots, and medium shots show an artist at work in varying areas of shade and shadow which gradually become brighter as artistic production progresses.

Finally, the employment of all the various filmic devices for dramatic emphasis can fulfill the third social objective of art instruction by stimulating conversation among individuals who have just seen a particular motion picture on art. The continuously subtle use of optical effects as transitions between individual shots of dramatically composed visuals, combined with appropriate and emotion-stirring music, lighting effects, relevant animation techniques, dynamic camera and temporal movement, and thought-provoking commentary, all can provide a viewing experience which cannot help but prompt the interchange of ideas and emotions among spectators. Such experiences serve to enhance understanding and appreciation not often possible when an individual looks at an artifact or an artist in a museum, a studio, or in a book.
It is not only this special capacity to present dramatic emphasis which allows the film to function as a tool for the comprehension and appreciation of art objects and creative individuals, but as we have seen in the foregoing discussion, it is also its ability to convey reality and approximate movement which adds to its effectiveness as a teaching aid in art education. Through an appropriate use of all three of its unique powers, the film can serve the intellectual, emotional, physical, aesthetic, creative, and social objectives of the study of art by revealing, sharpening, and going beyond reality; by pointing out, prolonging, exaggerating, and repeating significant details through cinematic movement; and by heightening and enhancing both concepts and emotions through dramatic emphasis. Only one factor can hamper the motion picture's potential to accomplish these goals - by an inappropriate application of the very abilities which give it such power.
CHAPTER V

THE ESTABLISHMENT AND DEMONSTRATION
OF A SET OF CRITERIA FOR THE
SELECTION OF FILMS ON ART

The effectiveness of cinema as an aid in the teaching of art education depends upon an appropriate application of the unique abilities attributed to the motion picture. Specifically, this means that the successful film on art must bear a dual responsibility in its use of techniques to both the major goals of art instruction as well as to the art on which it is a film. In other words, an effective picture must contribute to a progression towards the awareness, understanding, and appreciation of the visual arts while at the same time direct attention toward, not away from, the artistic material being presented.

Obviously the question arises as to how one can determine if a particular motion picture on art has made an appropriate, and therefore responsible, application of its potentials by serving both the aims and artistic accomplishments of art education. The answer lies in the establishment and demonstration of a list of criteria which can be used to ascertain the effectiveness of a given film, and it is the purpose of this chapter to do just that.
In order to determine a specific set of standards which can be applied to any film on art, certain general guidelines, not included in such a list of criteria, must first be taken into consideration. These guidelines have to do with the initial selection of motion pictures which are to be judged by the standards and can be ascertained in a superficial manner.

The first guideline deals with a film's suitability to a particular age group. No one motion picture can possibly be appropriate for all grade levels, as research studies have pointed out on innumerable occasions. Basically, conclusions reached in such studies show that as an individual develops, depending upon his intellectual, emotional, physical, aesthetic, creative, and social phases of maturity, so too does his approach to film viewing. The specific selection of a film on art, therefore, needs to be based on the age and maturity of a given group of students.

A picture must maintain a relative balance between showing how to make art and illustrating how to see, understand, and appreciate art depending on the age level for which it is intended. Generally, this means that on the elementary level, while film instruction should concentrate some attention on looking at art objects, greater emphasis should be directed toward the learning of how to make art

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works. On the junior high level, film instruction should vary between producing and viewing art. On the high school level, while students are still very interested in creating their own artifacts, stress should also be placed on the intellectual comprehension of artistic endeavors as well.2

A second guideline to be considered in the initial selection of a film on art which can be determined in a superficial manner deals with its entertainment versus its educational value. Generally speaking, experts in the field agree that a motion picture should be chosen for both its entertainment and informative aspects.3 This means that a picture should never be selected either for its entertainment or its educational qualities alone. A film which devotes its sole efforts to trick photography and visual devices tends to direct attention away from the subject matter to be learned while a film which only stresses the comprehension of facts in a dull and uninteresting presentation promises to divert audience concentration as well.

Once a superficial consideration of both guidelines has been applied to the initial selection of films on art, a more specific and substantial set of standards can be


employed. The establishment of such a list of criteria can be based on eighteen points. These points directly relate to a particular usage of each of the film's abilities in serving each of the aims of art instruction.

The first group of criteria evolves from the motion picture's potential to present reality while satisfying all the goals of art education - the initial point in this group dealing with the film's power to communicate actuality as it fulfills the intellectual purposes of art instruction.

1. A film on art should call attention to some new information, data, or concept which can be observed in a clear, straight-forward, and understandable way or which can be analyzed, compared, or contrasted with other information, data, or concepts presented in the same motion picture.

In ascertaining if a film on art properly fulfills this particular criterion, evaluators should pay attention to the application of the following filmic techniques:

(a) In applying the standard generally to all films, individual shots of visual images should be in-focus, as well as be well-lit and well-composed to allow for the maximum in understanding and analyzation.

(b) In applying the standard to specific films depending on their subject matter, visual images should be employed in such a way as to reveal the actuality of the work being presented, or to show a realistic facsimile of a particular artist in terms of biographical data, or to demonstrate an individual's life or the development of a creative personality.
(c) Visual imagery should also be utilized to illustrate in a literal manner the growth of a significant artistic period in terms of showing pertinent examples, or to demonstrate the association between art history and the history of a specific civilization in terms, again, of exhibiting relevant and recognizable examples.

(d) Depending on subject matter, montage and animation effects should be used and juxtaposed in such a manner so as to reveal comparisons and contrasts between a single or a series of artistic works or individuals. Such techniques as the showing of a selected series of art objects within the same shot and the employment of diagrams and split-screens have proven especially effective for this purpose.

The second point in the list of criteria concerns itself with the film's presentation of reality in advancing the emotional aims of art instruction.

2. A film on art should evoke an emotional response as it records the actuality of an artistic work.

In deciding if this specific criterion is properly fulfilled by a film, evaluators should direct their attention toward the following use of cinematic devices:

(a) There should be moments in the motion picture when the camera stops and concentrates on a still picture of the artistic work or works being presented.

(b) Proper lighting should be apparent. The forms, surfaces, lines, textures, color, and shading of an artifact should be so illuminated as to call attention to particular emotion-stirring details.
Camera movement (in the form of pans, tilts, dollies, and zooms), editing and optical effects (cuts, dissolves, fades, wipes, and superimpositions), and space manipulation (close-ups, medium, and long shots) should be employed to concentrate on emotion-enhancing details.

Narration should be minimal, and when used, should be subtle and to-the-point.

The third point in the set of standards relates to the motion picture's presentation of reality in promoting the physical objectives of art education.

3. In demonstrating artistic techniques and processes, a film on art should use close-ups, stop, and slow motion techniques to concentrate on technical procedures in general.

The fulfillment of this particular criterion by a film should cause no problem to evaluators as the cinematic techniques to watch for are expressed in the standard itself.

The fourth point in the list of criteria deals with the cinema's communication of actuality to satisfy the aesthetic purposes of art instruction.

4. A film on art should call attention to the artistic qualities of line, form, light, texture, and color in a work of art.

In ascertaining if this criterion is fulfilled by a film, individuals should concentrate on the following use of filmic techniques in particular:

(a) An abundance of close-ups, as well as lighting
techniques, should be employed to reveal pertinent artistic elements of design.

(b) Color should be used at all times in a film which has as its subject matter the communication of artistic qualities present in an art object.

(c) Dissolves should be used between shots of various design elements to show the juxtaposition of qualities.

The fifth point in the list of criteria concerns itself with the presentation of reality in achieving the creative aims of art education.

5. In demonstrating artistic techniques and processes, a film on art should direct attention to an individual's use of fluency, flexibility, and originality as he creates an art object.

If a film is to be effectively fulfilled by this criterion, the following filmic devices should be looked for:

(a) Individual shots should record the working of an artist in an all-encompassing manner as an individual demonstrates his particular skill, through the use of long and medium shots.

(b) Narration should be in the form of the artist's own words and voice, either recorded directly on the film or as "voice-over."

The sixth point in the set of standards relates to the presentation of actuality in serving the social goals of art instruction.
6. Depending on the particular subject matter being presented, a film on art should direct individuals toward a greater discrimination of art objects, toward an awareness of democratic ideals, or toward social interchange.

Evaluators should look for the following manifestations to determine if a particular film has properly fulfilled this criterion:

(a) Subject matter in a film should concentrate attention on well-known artists, individual works of art, or collections with which the general public is most likely to be familiar. In this way an awareness of good art, along with a perception of how freedom of thought, creative autonomy, and individualism contribute to productive expression, can be presented in such a manner so as to stimulate group discussion after the viewing of a film.

The second group of criteria evolves from the motion picture's ability to approximate movement in serving all the various goals of art education. Specifically, the seventh point in the set of standards concerns itself with the film's potential to approximate motion in accomplishing the intellectual aims of art instruction.

7. A film on art should bring life to an art object and focus attention on its narrative content.

In deciding if this particular criterion has been effectively fulfilled by a given film on art, the following use of cinematic devices should be apparent:

(a) Filmic movement, in the form of long, medium,
and close-up shots, in addition to tilts, zooms, dissolves, cuts, and fades, should be employed to break down and separate component parts of an art object so as to make it appear as a fluid, dynamic entity.

(b) These same techniques should also be utilized to illustrate some dynamic detail of action or the evolution of form present in a work of art.

The eighth point in the list of criteria relates to cinema's approximation of motion in satisfying the emotional objectives of art instruction.

8. A film on art should impose a cinematic rhythm upon the material being presented.

The use of the following filmic techniques in particular establishes if a film fulfills this standard:

(a) Camera motion, in the form of trucking movements toward and away from a subject (which creates a rhythmic effect within an individual shot), as well as various editing effects (which produce a tempo between single shots) should be combined in such a way so as to provide an alteration between the presentation of both a rapid and a slow flow of images.

(b) Commentary and music should be employed to bring a "forward-moving" quality to the visuals by adding, at each significant phase in the film's development of material, new information or emphasis.

The ninth point in the list of criteria concerns the film's approximation of movement in serving the physical aims of art instruction.

9. In demonstrating a technical process or technique,
a film on art should use both dissolves and slow motion to concentrate on particularly difficult procedural steps or techniques and should employ cuts and accelerated motion to focus attention on completed processes.

Because the use of specific cinematic devices is explicit in the wording of the criterion itself, determining if a film effectively fulfills this standard should present no problem.

The tenth point in the set of standards deals with the motion picture's approximation of movement in advancing the aesthetic aims of art education.

10. A film on art should communicate an awareness of specific design elements with regard to their relationship to each other and to the entire piece of which they form a part.

In ascertaining if this standard is fulfilled by a specific film, either some or all of the following techniques should be in evidence:

(a) Camera movement in the form of dolly or trucking shots should concentrate first on the entire artifact being presented to show the inter-relationships of qualities and then move forward to concentrate on one particular detail or element.

(b) Animation effects can be used to juxtapose two or more elements of design within a given art object or within several works.

The eleventh point in the list of criteria has to do with the approximation of motion in promoting the creative
aims of art instruction.

11. When demonstrating an artistic technique or process, a film on art should, whenever relevant, employ a combination of actual time juxtaposed with "flash-backs" and simultaneous time.

In establishing if this point is properly fulfilled by a film, the following more specific use of the various aspects of time should be apparent:

(a) Actual or present time can be utilized to demonstrate an individual artist's execution of a particular art object, while "flash-back" scenes can be employed to illustrate the original source from which the artist gained his inspiration. Simultaneous or parallel time can be used to show the transition of an artifact from abstraction to concrete form as two scenes, in two different locales and taking place at two different time intervals, are juxtaposed.

The twelfth point in the set of standards concerns itself with the approximation of movement in satisfying the social goals of art education.

12. A film on art should present a broad and vivid perspective of various pertinent artifacts and artists.

To decide if this criterion is fulfilled by a film, evaluators should look for the following manifestations:

(a) A montage of dynamic visual images, joined together by a variety of optical effects and paced proportionately, should present either a series of art works prevalent in the average viewer's environment and/or a
collection of individual artists creating their own works.

The last group of criteria is developed from the film's ability to communicate dramatic emphasis in serving all the goals of art education. Specifically, the thirteenth point in the set of standards deals with the presentation of dramatic emphasis in satisfying the intellectual aims of art instruction.

13. A film on art should emphasize the dramatic content apparent in the life of an artist or in a piece of art.

In ascertaining if this particular criterion is fulfilled properly by a film, evaluators should look for the following manifestations of cinematic devices:

(a) In the case of a motion picture which deals with the life of an artist, visual imagery should be employed in the form of "on-the-spot" recording of an individual's living and working environment.

(b) Actors representing the artist's voice or the actual artist himself should be employed.

(c) Whenever possible, relevant sound effects should be employed as background noises to add to the authenticity of the dramatic recreation.

(d) In the case of a film which deals with a specific artifact or a group of artifacts, montage effects, close-ups, and zooms should be utilized for their forceful or shock values to show some aspect of action, expression, or detail.
(e) To add contrast, lighting should be employed to highlight form for the purpose of bringing out significant artistic values.

(f) Animation effects should be intercut between images of live-action to further emphasize artistic detail.

The fourteenth point in the list of criteria relates to the presentation of dramatic emphasis in achieving the emotional goals of art education.

14. A film on art should call attention to the sensual aspects of a work of art by highlighting particular details.

The following manifestations of filmic techniques should be in evidence for the proper fulfillment of this particular criterion:

(a) Sound, in combination with visual imagery, should be interspersed between silent passages so as to call attention to particularly significant aspects of an artifact's qualities.

(b) Lighting should be utilized specifically to call attention to the emotion-evoking elements present in a particular color.

(c) The use of a variety of camera movement, aspects of time, and optical effects should be employed to highlight and create a sensual sense of motion present in a particular art object.

The fifteenth point in the set of standards deals with the communication of dramatic emphasis in serving the physical aims of art instruction.
15. In demonstrating artistic techniques and procedures, a film on art should produce a sense of intimacy between the viewer and the artisan being presented.

To establish if this point is fulfilled by a particular film, some or all of the following devices should be apparent.

(a) Zooms, pans, and dollies should be employed to place dramatic emphasis upon certain selected and important facets of a technique.

(b) Various aspects of time should be utilized as intercuts between scenes of an individual artist working in his studio and between scenes showing what takes place in the interim. For example, scenes might show an artist as he selects and assembles his materials and tools and as he goes about his daily routine.

The sixteenth point in the set of standards relates to the film's use of dramatic emphasis to satisfy the aesthetic aims of art education.

16. In demonstrating techniques and processes, a film on art should allow the viewer to perceive the precise way in which elements of design are created in an art object.

The proper fulfillment of this particular criterion by a film depends on the following manifestations:

(a) Pans, tilts, zooms, and enlarged close-ups should focus concentration on an artist's hand as he demonstrates the actual creation of line, form, light, texture, and color.

(b) Quick cuts between artistic elements,
superimpositions of several qualities projected simultaneously, and camera movement leading the viewer's eye among a variety of details as the individual artist works, should be employed to juxtapose similar elements of design and to show contrast and comparisons between them.

The seventeenth point in the evolution of criteria concerns itself with the presentation of dramatic emphasis in accomplishing the creative objectives of art instruction.

17. In demonstrating artistic techniques and processes, a film on art should illustrate the use of internal rhythm and pacing as a work progresses from abstraction to concrete form.

In deciding if this criterion is fulfilled by a specific film, the following manifestations should be apparent:

(a) Serial dissolves, along with music, close-ups of an artist's face, and spoken commentary should be employed to connect and highlight particular phases in an artistic procedure.

The eighteenth point in the list of criteria relates to the presentation of dramatic emphasis in advancing the social goals of art education.

18. A film on art should highlight the presentation of a wide panorama of artifacts and artists by the use of dramatic dissolves, cutting between images, and the superimposition of multiple images.

In ascertaining if this particular criterion is
fulfilled by a particular motion picture on art, evaluators should concentrate on the following demonstration of dramatic dissolves, cuts, and superimpositions:

(a) The use of dissolves and cutting between visual images, in addition to superimpositions of art objects and artists, should be alternated so that the rapid flow of subject matter is balanced with a more even sweep of images.

As the eighteen points which make up the list of criteria stand now, it is apparent that a more practical, less arbitrary manner of application must be set forth if evaluators are to use the points effectively. Just as certain guidelines were considered to determine the proper initial selection of those films which were to be judged by the set of standards, a few observations must also be taken into account now regarding the organization of the criteria established here. Two guidelines in particular can determine two possible orderings of the eighteen points.

The first guideline can establish one ordering of the criteria, based on the nature of the material presented in a specific film on art. It is obvious from the standards evolved that not all points will be applicable to every motion picture which deals with the subject of art. In very general terms, films for educational purposes in an art curriculum will take one of two forms. They will either concentrate on material dealing with techniques and procedures or with artifacts and/or artists. This is not to
infer that a motion picture could not convey both kinds of subject matter and combine a demonstration of processes with the illustration of works and creative individuals. Many films do just this. For instance, a picture whose main purpose is to present an awareness and understanding of a particular object or artist could very conceivably do so in a demonstration film. On the other hand, a motion picture whose chief objective is to present the making of an artifact could do so in a film which devoted part of its scenes to communicating a manifestation of and an appreciation for various finished products.

The key factor to look for in ascertaining the subject matter of a particular motion picture should lie in a determination of the film's main purpose. If a picture's primary aim is to exhibit a process, then those criteria dealing with demonstration films and designated as such should be applied. If, on the other hand, a film's main goal is to communicate an awareness, understanding, and/or appreciation of an art object or artist and it devotes most of its scenes to doing this, then those points not otherwise designated should be applied.

If one were to apply this guideline to the set of standards established here, one possible ordering of the points could be listed in the following fashion:

1. In demonstrating artistic techniques and processes, a film on art should use close-ups, stop, and slow
motion techniques to concentrate on technical procedures in general.

2. In demonstrating artistic techniques and processes, a film on art should direct attention to an individual's use of fluency, flexibility, and originality as he creates an art object.

3. In demonstrating a technical process or technique, a film on art should use both dissolves and slow motion to concentrate on particularly difficult procedural steps or techniques and employ cuts and accelerated motion to focus attention on showing completed processes.

4. When demonstrating an artistic technique or process, a film on art should, whenever relevant, employ a combination of actual time, juxtaposed with "flash-backs" and simultaneous time.

5. In demonstrating techniques and processes, a film on art should allow the viewer to perceive the precise way in which elements of design are created in an art object.

6. In demonstrating artistic techniques and procedures, a film on art should produce a sense of intimacy between the viewer and the artisan being presented.

7. In demonstrating artistic techniques and processes, a film on art should illustrate the use of internal rhythm and pacing as work progresses from abstraction to concrete form.

8. A film on art should call attention to some new information, data, or concept which can be observed in a clear, straight-forward, and understandable way or which can be analyzed, compared, or contrasted with other information, data, or concepts presented in the same motion picture.

9. A film on art should evoke an emotional response as it records the actuality of an artistic work.

10. A film on art should call attention to the artistic qualities of line, form, light, texture, and color in a work of art.

11. Depending on the particular subject matter being presented, a film on art should direct individuals
toward a greater discrimination of art objects, toward an awareness of democratic ideals, and/or toward a social interchange.

12. A film on art should bring life to an art object and focus attention on its narrative content.

13. A film on art should impose a cinematic rhythm upon the material being presented.

14. A film on art should communicate an awareness of specific design elements with regard to their relationship to each other and to the entire piece of which they form a part.

15. A film on art should present a broad and vivid perspective of various pertinent artifacts and artists.

16. A film on art should emphasize the dramatic content apparent in the life of an artist or in a piece of art.

17. A film on art should call attention to the sensual aspects of a work of art by highlighting particular details.

18. A film on art should highlight the presentation of a wide panorama of artifacts and artists by the use of dramatic dissolves, cutting between images, and the superimposition of multiple images.

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A second guideline can determine another ordering of the criteria established here, based on a film's precise fulfillment of a specific objective or objectives of art education. Of the eighteen points indicated, the fulfillment of each of the goals of art instruction is represented by three specific criteria. For example, a determination of a film's ability to satisfy the intellectual aims of art instruction can be established by ascertaining if a motion
picture adheres to the following three points.

1. The film on art should call attention to some new information, data, or concept which can be observed in a clear, straight-forward, and understandable way or which can be analyzed, compared, or contrasted with other information, data, or concepts presented in the same motion picture.

2. A film on art should bring life to an art object and focus attention on its narrative content.

3. A film on art should emphasize the dramatic content apparent in the life of an artist or in a piece of art.

It is curious to note that a more careful look at the three criteria cited above will reveal the following observation. The first point deals in very general and perhaps obvious terms of how a film, if it is to be effective in the classroom, should fulfill the intellectual aims of art education. The second and third points deal in more specific terms, and indicate precisely how a motion picture can call attention to new information, data, and concepts - namely by concentrating both on the narrative and dramatic content of the subject matter being presented.

When they are grouped according to their particular application to a single goal of art education, the same observation can be made concerning the remaining points as they progress in concept from general to specific terms.

A determination of a motion picture's potential to serve the emotional objectives of the visual arts can be
established by ascertaining if a film effectively fulfills the following three points.

4. A film on art should evoke an emotional response as it records the actuality of an artistic work.

5. A film on art should impose a cinematic rhythm upon the material being presented.

6. A film on art should call attention to the sensual aspects of a work on art by highlighting particular details.

Applying the theory that the points advance from general to specific terms, one can see that the first criterion deals in universal terms and indicates merely that a film on art should evoke emotion. The second and third criteria state more particularly how a motion picture can accomplish this promotion of feeling - namely by the employment of cinematic rhythm and sensual highlighting effects.

A determination of a film's ability to effectively fulfill the physical goals of art instruction can be ascertained by the application of the next three points to a motion picture on art.

7. A film on art should use close-ups, stop, and slow motion techniques to concentrate on technical procedures in general.

8. A film on art should use both dissolves and slow motion to concentrate on particularly difficult procedural steps or techniques and employ cuts and accelerated motion to focus attention on showing completed processes.
9. A film on art should produce a sense of intimacy between the viewer and the artisan being presented.

Again, the first point indicated deals in universal terms as it cites the use of close-ups, stop, and slow motion to illustrate technical procedures in general. The second and third points go on, however, to state the employment of additional cinematic devices to demonstrate specific phases of technical processes.

A determination of a motion picture's facility to fulfill the aesthetic aims of art education can be ascertained by seeing if a film properly makes use of the next three points.

10. A film on art should call attention to the artistic qualities of line, form, light, texture, and color in a work of art.

11. A film on art should communicate an awareness of specific design elements with regard to their relationship to each other and to the entire piece of which they form a part.

12. In demonstrating techniques and processes, a film on art should allow the viewer to perceive the precise way in which elements of design are created in an art object.

The first point indicated here deals in non-specific terms, and states only that a film on art should draw attention to artistic qualities present in a work of art. The second and third points cite how, by one of two methods, this attention can be achieved.

In deciding if a motion picture has effectively ful-
filled the creative aims of art instruction, the next three points have been established.

13. In demonstrating artistic techniques and processes, a film on art should direct attention to an individual's use of fluency, flexibility, and originality as he creates an art object.

14. When demonstrating an artistic technique or process, a film on art should whenever relevant, employ a combination of actual time, juxtaposed with "flash-backs" and simultaneous time.

15. In demonstrating artistic techniques and processes, a film on art should illustrate the use of internal rhythm and pacing as work progresses from abstraction to concrete form.

The first point cited above deals in non-specific terms with an artist's use of creative abilities, while the second and third points indicate both particular and general cinematic devices which can be employed to illustrate these abilities to best advantage.

In ascertaining if a film has adequately served the final goal of art education, the following three points dealing with the social objectives of art instruction have been established.

16. Depending on the particular subject matter being presented, a film on art should direct individuals toward a greater discrimination of art objects, toward an awareness of democratic ideals, or toward social interchange.

17. A film on art should present a broad and vivid perspective of various pertinent artifacts and artists.
18. A film on art should highlight the presentation of a wide panorama of artifacts and artists by the use of dramatic dissolves, cutting between images, and the superimposition of multiple images.

As is apparent upon closer examination of these three points, one can see that the first point concerns itself with the general objectives of a film which attempts to fulfill the social aims of the visual arts. The second and third points suggest how these goals might be accomplished cinematically—namely through the use of a broad and relevant montage of images, joined together by specific filmic techniques.

Now that eighteen points have been determined for the effective selection of films in the art curriculum, the remaining part of this chapter will concern itself with an application of these points to a particular motion picture dealing with the life and work of the famous painter, Monet. Entitled *Monet*, this 17-minute color film was made in 1967 by a French production company and represents one of the better examples presently available for use in the art program.

For purposes of clarity, only those criteria relating to art history and/or appreciation, and numbered 8-18 according to the first suggested ordering of the standards indicated on pages 17-18 of this chapter, will be applied. Wherever possible, the specific application of a particular criterion will be marked, by number, in the script itself.
which is included here.  

The first point to be applied (designated by number 8 in the organization previously established) to the film Monet states that:

8. A film on art should call attention to some new information, data, or concept which can be observed in a clear, straight-forward, and understandable way or which can be analyzed, compared, or contrasted with other information, data, or concepts presented in the same motion picture.

In the view of this evaluator, Monet fulfills this standard most effectively. This opinion is based on the following previously indicated manifestations.

(a) First, all shots are well-composed, in-focus (except in situations where images out-of-focus are put there for a reason), and well-lit. Because the very nature of Monet's genius lies in his ability to re-create light, the fact that the film is well illuminated is especially important if students are to understand and appreciate the works presented.

(b) Extremely good lighting effects also account for the fact that visual images (in the form of Monet's paintings) are employed effectively to reveal the actuality of his work.

(c) Furthermore, the use of visual imagery (again in the form of various paintings) illustrates the growth of a significant artistic period known as Impressionism.

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4 Courtesy of Universal Education and Visual Arts Distributing Company.
Near the beginning of the film, a visual montage shows well-known examples from the Impressionistic School of Art as indicated both in the paintings of Monet and Manet. Later on in the motion picture, a particular work by Renoir is also seen.

(d) A visual montage is also used to show contrasts and comparisons between a series of paintings done by Monet dealing with the subject of flowers.

The second criterion to be applied (designated as number 9) to the film states:

9. A film on art should evoke an emotional response as it records the actuality of an artistic work.

The film Monet satisfies this standard successfully on almost all counts primarily because Monet's paintings, which deal with the beauty of nature, are in themselves capable of evoking emotion. Specific manifestations in the film demonstrate this.

(a) There are times when the unmoving camera focuses on a single painting for a specific amount of time. This is apparent near the middle of the film when two separate wide shots of a river scene are shown. For the most part, however, stills of a particular painting are not in abundance.

(b) Instead, proper lighting for the purpose of calling attention to emotion-stirring details is used a great deal, particularly in the case where it enhanced the Cathedral Series by Monet.

(c) A second emotion-stirring detail inherent in another of Monet's paintings was enhanced
by camera movement and optical effects. Near the beginning of the film, a slow pan along a meadow scene, a tilt up to and a pan across the sky to a close-up of the sun, and a match dissolve and a zoom out to a long shot of the same sun as in the previous shot, is a most effective and emotional use of a variety of movements and optics.

(d) Because of the overwhelming beauty of the paintings depicted, narration did not detract in any way from the visual material. The commentary was kept simple in that, for the most part, it was non-technical. A look at the script shows that many of the sentences and words written are rather long. As spoken subtly and paced correctly by the narrator, however, they did not seem so.

The third criterion to be applied (designated by the number 10) to the film Monet states that:

10. A film on art should call attention to the artistic qualities of line, form, light, texture, and color in a work of art.

Monet fulfills this point as evidenced by the following manifestations.

(a) Close-ups of the paintings were used in abundance when it came to showing the artistic qualities of light, texture, and color, for which Monet was known.

(b) The use of color itself in the film obviously played a large part in communicating these qualities.

(c) Dissolves were employed to show the specific quality of texture in a particularly effective passage near the beginning of the motion picture. The
camera pans across a textured-ladden sky, and the film dissolves as the camera again pans across some textured-painted grass in another painting.

The fourth criterion to be applied (designated by the number 11) to Monet states that:

11. Depending on the particular subject matter being presented, a film on art should direct individuals toward a greater discrimination of art objects, toward an awareness of democratic ideals, and/or toward a social interchange.

The film satisfies this point by illustrating the following manifestations.

(a) First, the motion picture provides for the greater discrimination of art works by the frequent showing of many of Monet's well-known paintings, such as his cathedral, waterlily, and picnic scenes.

(b) Second, the narration stresses the importance of democratic ideals (particularly freedom of expression) in the life of Monet. It makes two references to the alienation which the artist and others around him suffered as a result of their work.

The fifth criterion to be applied to the film (designated as number 12) states that:

12. A film on art should bring life to an art object and focus attention on its narrative content.

This standard is partially fulfilled by the motion picture as apparent in the following use of cinematic devices.
(a) Optical effects (in the form of cuts) are used to break down and illustrate the component parts of one of the artist's paintings. Cuts are employed in this way near the beginning of the film where a garden scene is shown in its totality and then various cuts are made to give the spectator a closer view of the figures in the garden. Similar utilization of cuts is not in abundance, however.

(b) Another optical effect (in the form of dissolves) is utilized as transitions between various paintings in Monet's Cathedral Series to show the progression of light patterns. (However, dissolves are not employed to illustrate the various stages in the evolution of one specific painting).

The sixth point to be applied to the film (designated as number 13) states that:

13. A film on art should impose a cinematic rhythm upon the material being presented.

The motion picture Monet fulfills this criterion because of the following uses of filmic techniques.

(a) Camera movement and optics are employed to present both a series of rapid and smooth flow of images. In one passage in particular, rather slow pans connected by cuts are used to travel across a series of three paintings of trees, while a series of still pictures of a cathedral, a skyline, a haystack, some trees, and finally another haystack is presented and connected by dissolves in a relatively rapid manner.

(b) In another particularly dramatic sequence, commentary and music together provide a forward-moving quality to the visuals by adding new emphasis. Narration indicates that Monet has gone blind, and music sets
the scene beforehand with drum-beat effects emphasizing each close-up view of the artist's eyes as seen in a black and white photograph. Music continues to sustain and carry the mood forward as the visuals represent Monet's fading efforts to see colors.

The seventh standard to be applied to the film (designated as number 14) states that:

14. A film on art should communicate an awareness of specific design elements with regard to their relationship to each other and to the entire piece of which they form a part.

The motion picture Monet does not adequately satisfy this point because none of the specific cinematic devices previously indicated in the initial determination of criteria are manifested.

(a) Camera movement is not employed to, first show a wide shot of an entire painting and then, to move forward in concentrating on a particular design element.

(b) No animation effects are utilized in this particular film, although obviously they would not be relevant.

The eighth criterion to be applied to the film (designated by number 15) states that:

15. A film on art should present a broad and vivid perspective of various pertinent artifacts and artists.

The film Monet satisfied this criterion by manifesting
the following uses of montage.

(a) Near the middle of the motion picture, the film makes use of two visual montages; one depicts the artist's famous Cathedral Series, each shot connected by a dissolve; while the other montage shows his well-known flower series, each shot joined together by a cut.

The ninth point to be applied to the motion picture (designated by number 16) states that:

16. A film on art should emphasize the dramatic content apparent in the life of an artist or in a piece of art.

This particular point is fulfilled extremely effectively by the film on the first count in particular as evidenced by the following manifestations.

(a) First, live-action scenes of the artist's living and working environment are shown in vivid abundance. Specifically, the river, the boats, the water lilies, and Monet's own house and garden are dramatically illustrated for the viewer and as such, he is able to see and experience those things which have contributed to the artist's genius.

(b) The narration contains quotes taken from Monet's as well as from Renoir's own words. Although these are not presented by a separate actor and are instead incorporated into the commentary itself, they are quite successfully used in providing variety.

(c) Sound effects are not used in Monet at all. Instead, music composed especially for the film supplies a flow and continuity which are most moving. Sound effects, in
the form of water lapping onto the shore and the rustling of wind through the flowers, might have been added.

(d) In this film, no cinematic devices were utilized for their shock value (in the form of a sudden quick cut or a zoom to a specific detail of action or expression). Monet's paintings do not lend themselves to this particular use of camera motion as they deal, for the most part, with serene settings and subjects.

(e) Lighting effects were not employed in the film to highlight form as this particular use of lighting would apply more to sculpture.

(f) Animation effects were not used in the film.

The tenth criterion to be applied to the film (designated as number 17) states that:

17. A film on art should call attention to the sensual aspects of a work of art by highlighting particular details.

The motion picture Monet satisfies this point by making use of the following cinematic devices.

(a) Sound is interspersed between silent passages to direct attention to a significant element of design near the end of the film. Music sets the scene as narration explains the manner in which Monet laid on texture in his paintings.

(b) Lighting is used most effectively in the film to evoke emotion when presenting the element of color. Near the close of the motion picture, light and color are superimposed over a shot of Monet's garden and again over a river-bank as a woman and flowers drift by. The entire sequence is
beautiful and exciting to watch.

(c) Near the close of the film, pans are successfully employed to give a sensual sense of flow to a painting depicting a meadow full of water lilies.

The final criterion to be applied to the film (designated by number 18) states that:

18. A film on art should highlight the presentation of a wide panorama of artifacts and artists by the use of dramatic dissolves, cutting between images, and the superimposition of multiple images.

The film fulfills this point by illustrating the following cinematic techniques.

(a) The utilization of dissolves between Monet's Cathedral Series, in addition to cuts between shots of his flower series, both contribute to the presentation of a broad perspective of artistic endeavors. The slow-moving cathedral sequence is preceded and proceeded by a series of quick cuts, which when alternated with the dissolves, give a sense of rapid and slow movement to the passage. Likewise, the very rapid flower sequence is preceded and proceeded by a series of slow cuts.

From the application of the criteria established in this study to a particular film on art, results appear to indicate that Monet satisfies all except one of the eighteen points either in their entirety or in part. This means that the motion picture Monet would be judged effective by the standards for use in the art curriculum.
FADE UP ON TITLE - MONET
FADE OUT ON TITLE
FADE UP ON WIDE SHOT OF A GARDEN (16a)
SUPERIMPOSED OVER THE WIDE SHOT ARE THE WORDS - WITH CLAUDE MONET PRESENTED BY ALBERT SKIRA
A FILM BY DOMINIQUE DELOUCHE
CUT TO A WIDE SHOT OF GARDEN FROM ANOTHER ANGLE, HOUSE IN BACKGROUND (16a)
SUPERIMPOSED OVER THE WIDE SHOT ARE THE WORDS - IMAGES - JEAN SERGE BOURGOIN EQUIPE AREADY MONTAGE - BELLA BRODSKY
CUT TO A WIDE SHOT OF HOUSE SUR-ROUNDED BY GARDEN (16a)
SUPERIMPOSED OVER WIDE SHOT ARE THE WORDS - MUSIC - MAURICE THIRIET
CUT TO A CLOSER VIEW OF HOUSE (16a)
SUPERIMPOSED OVER SHOT OF HOUSE ARE THE WORDS - A PRODUCTION OF SKIRA FLAG FILM DIRECTOR - SIMON SCHIFFRIN RIGHTS RESERVED S.P.A.D.E.M. FRANCE
VIDEO

CUT TO MEDIUM SHOT (MS) OF HOUSE AND PORCH (16a)

DISSOLVE TO DOOR. ZOOM IN THROUGH DOOR

INTERIOR SHOT OF HOUSE, OUT OF FOCUS. CAMERA PANS LEFT AS SHOT COMES INTO FOCUS. CAMERA PANS LEFT TO WINDOW, LOSES FOCUS (16a)

CUT TO WIDE SHOT OF GARDEN EXTERIOR, OUT OF FOCUS. FOCUS ON FLOWER. THERE IS A SLOW FOCUS AWAY FROM CAMERA (16a)

CUT TO A WIDE SHOT OF WAVES ROLLING ON TO SHORE (16c)

CUT TO A WIDE SHOT OF A PAINTING OF WATER

CUT TO A MS OF A MAN IN A BLACK AND WHITE PHOTOGRAPH

CUT TO A WIDE SHOT OF A RIVER. CAMERA PANS LEFT OVER RIVER, PULLS BACK TO REVEAL WIDE SHOT OF THE ENTIRE (16a) VALLEY

CUT TO A WIDE SHOT OF BOATS ON THE WATER (16a)

CUT TO A WIDE SHOT OF A PAINTING OF BOATS ON THE WATER (8c)

CUT TO A MS OF A PAINTING OF (8c) BOATS ON THE WATER

AUDIO

WHEN CLAUDE MONET BECAME A PAINTER, HE SAW THE WORLD OF COLOR AND LIGHT AS THOUGH NEWBORN WITH FRESH EYES. AS THOUGH NO ONE HAD SEEN THE WORLD BEFORE HIM.

MUSIC

BY THE OCEAN IN HIS NATIVE TOWN OF CALAIS, PAINTING LIFTED THE VEILS FROM HIS EYES.

IN THE 1860's HE BECAME A CENTRAL FIGURE IN THAT BAND OF INDEPENDENT PAINTERS WHO WENT TO THE OPEN FIELDS OF THE FRENCH COUNTRYSIDE TO FIND THE COLOR AND LIGHT THAT CHANGED THE WORLD OF PAINTING. THE WHOLE MOVEMENT THAT BECAME KNOWN AS IMPRESSIONISM.

MUSIC

THE HISTORIC BREAK WITH THE RIGIDLY ORGANIZED FORMULAS OF OFFICIAL ART
VIDEO

CUT TO A CLOSE-UP (CU) OF A PAINTING OF BOATS ON THE WATER (8c)

CUT TO A MS OF A PAINTING OF NUDES AT A PICNIC (8c, 11a)

CUT TO A MS OF ONE OF MONET'S PAINTINGS OF A PICNIC (8c, 11a)

CUT TO A CU OF THE PAINTING IN DETAIL (11a)

CUT TO ANOTHER CU OF THE PAINTING IN DETAIL (11a)

CUT TO A CU OF A PAINTING OF A GARDEN SCENE (12a)

CUT TO A CU OF A WOMAN IN THE GARDEN (12a)

CUT TO A CU OF TWO PEOPLE IN THE GARDEN (12a)

CUT TO A CU OF A PAINTING OF PEOPLE ON A MOORING

CUT TO A CU OF THE SAME SCENE FROM A DIFFERENT VIEW

CUT TO A CU OF A WOMAN SEWING

CUT TO A CU OF A PAINTING OF THE SKY. TILT UP TO SUN. (9c)

DISSOLVE TO A CU OF THE SUN. THERE IS A SLOW ZOOM OUT TO INCLUDE ENTIRE PAINTING (9c, 11b)

AUDIO

WAS MADE BY EDOUARD MANET'S PAINTING "PICNIC ON THE GRASS" IN 1863. THIS SPURRED MONET TO MAKE HIS OWN PICNIC AND OTHER COMPOSITIONS INVOLVING GROUPS OF FIGURES IN NATURAL SETTINGS.

MUSIC

AS THESE PAINTERS DREW TOGETHER, THEY SPENT THEIR SUMMERS IN THE SAME PLACES PAINTING THE SAME SCENES, THEIR EASELS PLANTED SIDE BY SIDE.

MUSIC

WHEN MONET PAINTED TWO IMPRESSIONS OF A SMOKY SUNSET ON THE DOCKS OF Le HAVRE, PARIS WAS (11b) SHOCKED. IT WAS A DECLARATION OF WAR ON THE ACADEMIES. THE TERM IMPRESSIONISM WAS BORN.
CUT TO A MS OF A PAINTING OF A WOMAN ON THE GRASS

CUT TO A WIDE SHOT OF A PAINTING OF A MAN IN A GARDEN (8c)

CUT TO A MS OF A PAINTING OF A MAN AT AN EASEL

CUT TO A CU OF THE FACE OF MONET IN A PAINTING

CUT TO A CU OF A HAND AND A PALLETT IN THE PAINTING

CUT TO A CU OF A HAND AND A BRUSH IN THE PAINTING

CUT TO A CU OF A PAIR OF EYES IN THE PAINTING (16b)

CUT TO A MS OF A PAINTING OF A WOMAN. CAMERA PANS UP TO SKY (10c)

DISSOLVE TO A PAINTING OF A WOMAN BY THE SHORE. CAMERA PANS GRASS RIGHT AND ZOOMS OUT (10c)

CUT TO A MS OF BOAT IN PAINTING

CUT TO A MS OF A PAINTING OF PEOPLE ON BOAT

CUT TO A MS OF A BOAT AND SAIL

CUT TO A MS OF SAME BOAT AND SAIL FROM ANOTHER ANGLE

MUSIC

WHEN RENOIR PAINTED THIS PICTURE OF MONET AT HIS EASEL, ABSORBED IN GREENERY AND SUNLIGHT, THEY WERE ALL IN THE FIRST FULL VIGOR OF THE STRUGGLE THAT SAW THEM DECIMATED BY POVERTY AND SCORN. EXCLUDED FROM THE GALLERIES, THEY STARVED. THEY PERSERVED. "IF IT HAD NOT BEEN FOR MONET WE WOULD NEVER HAVE MADE IT," SAID RENOIR. (16b)

MUSIC

THOSE GALLANT DAYS OF HAPPINESS, FULL OF ZEST FOR A NEW WORLD, WERE A DREAM FOR SUNFILLED DAYS. MONET FITTED UP A BOAT AS A STUDIO AND WAS PAINTED BY MANET, FLOATING ON THE STREAM AT ARGENTEUIL WITH CAMILLE, HIS WIFE AND MODEL. AS A GROUP THEY DEVELOPED THEIR DISCOVERY THAT EVERY OBJECT PRESENTS AN IMPRESSION DERIVED FROM
VIDEO

CUT TO A MS OF A PAINTING OF A RIVER, A BRIDGE, AND A BOAT

CUT TO A MS OF A PAINTING OF A HOUSE ACROSS THE RIVER

CUT TO A WIDE SHOT OF A PAINTING OF THE RIVER AND THE HILLS (9a)

CUT TO A WIDE SHOT OF THE SAME AREA FROM FARTHER AWAY (9a)

CUT TO A MS OF GRASS AND REEDS, OUT OF FOCUS. CAMERA PANS UP TO A FIELD OF POPPIES, IN FOCUS. THERE IS A LOSS OF FOCUS. (16c)

CUT TO A CU OF A BLACK-EYED SUSAN, FOCUSED AWAY FROM CAMERA

CUT TO A MS OF A BOAT GOING UP THE RIVER (16a)

CUT TO A MS OF A BOAT, CAMERA PANS LEFT AS BANK APPEARS (16a)

CUT TO A MS OF SAME SHOT AND CAMERA MOVEMENT FROM A DIFFERENT LOCATION (16a)

CUT TO A MS OF THE SAME SCENE FROM A DIFFERENT ANGLE (16a)

CUT TO A MS OF BOAT, OUT OF FOCUS. CAMERA PANS LEFT TO AND ALONG BANK (16a)

AUDIO

ITS OWN PROPER COLOR, FROM THE COLOR TONES AND REFLECTIONS OF ITS SURROUNDINGS, AND FROM THE ATMOSPHERIC CONDITIONS OF THE MOMENT. RENOIR LIVED THREE STEPS AWAY AND MANET WAS JUST ACROSS THE RIVER. AS MONET SAID AT THIS TIME, "WE ARE ON THE RIGHT WAY. WE MUST NOT LOSE HEART. WE NO LONGER HAVE THE RIGHT TO STOP." (16b)

MUSIC

VIDEO

CUT TO A MS OF CAMERA PANNING LEFT ALONG THE BANK, SHOWING A WOMAN'S REFLECTION IN THE WATER (16a)

CUT TO A WIDE SHOT OF THE VALLEY AND THE RIVER. CAMERA PANS LEFT (16a)

CUT TO A MS OF THE SAME SCENE, CAMERA PANS LEFT AS COLORS ARE SUPERIMPOSED OVER THE SCENE

CUT TO A MS OF A PAINTING OF A RIVER BANK (13a)

CUT TO A CU OF DETAILS OF THE PAINTING (13a)

CUT TO A CU OF DETAILS FROM ANOTHER PICTURE SHOWING A RIVER BANK (13a)

CUT TO A CU OF A PAINTING OF A CATHEDRAL (13a)

CUT TO A WIDE SHOT OF A CITY SKY-LINE (LONDON) (13a)

FADE TO A MS OF A PAINTING OF A HAYSTACK (13a)

DISSOLVE TO A CU OF A PAINTING OF TREES (13a)

DISSOLVE TO A MS OF A PAINTING OF A HAYSTACK (13a)

DISSOLVE TO A CU OF A PAINTING OF A CATHEDRAL (9b, 11a)

DISSOLVE TO A CU OF A PAINTING OF A CATHEDRAL SEEN IN DIFFERENT LIGHT (9b,11a,12b, 15a)

DISSOLVE TO A SIMILAR SHOT (9b,11a,12b,15a,18a)

DISSOLVE TO A SIMILAR SHOT

AUDIO

MUSIC


MUSIC

MUSIC

MUSIC

MUSIC

MUSIC

THUS BEGAN HIS GREAT SERIES. "IN ROUEN, I MOVED INTO A ROOM ON THE SECOND FLOOR ACROSS FROM THE CATHEDRAL."
VIDEO
(9b,11a,12b,15a,18a)
DISSOLVE TO A SIMILAR SHOT
(9b,11a,12b,15a,18a)
DISSOLVE TO A SIMILAR SHOT
(9b,11a,12b,15a,18a)
DISSOLVE TO A SIMILAR SHOT
(9b,11a,12b,15a,18a)
DISSOLVE TO A SIMILAR SHOT
(9b,11a,12b,15a,18a)
DISSOLVE TO A SIMILAR SHOT
(9b,11a,12b,15a,18a)
DISSOLVE TO A CU OF A PAINTING
OF A GARDEN
CUT TO A WIDE SHOT OF A PAINTING
OF A GARDEN
CUT TO A CU OF PAINTS ON AN EASEL.
THERE IS A ZOOM BACK
CUT TO A CU OF A PALLET
CUT TO A CU OF A PALLET FROM
ANOTHER VIEW
CUT TO A CU OF PAINT
CUT TO A CU OF PAINT
CUT TO A CU OF PAINT
CUT TO A CU OF FLOWERS
CUT TO A CU OF FLOWERS
CUT TO A CU OF FLOWERS,
OUT OF FOCUS. THERE IS THEN
A FOCUS AWAY FROM THE CAMERA
CUT TO A CU OF A PAINTING OF
FLOWERS (8d,15a,18a)

AUDIO
LIKE A BIOLOGIST WITH
HIS MICROSCOPE I
EXAMINED A MYSTERY.
EACH COLOR OF THE DAY
DISAPPEARED WHILE I WAS
PAINTING IT. HARDLY HAD
I MIXED THE COLORS THAN
I HAD TO TAKE THE NEXT
CANVAS AND CAPTURE ITS
NEW EMANATIONS OF AIR
AND COLOR. IN THIS WAY
MANY DAYS PASSED."(16b)
MUSIC
MUSIC
MUSIC
NOW NOTHING REMAINED
BUT COLOR. EXISTENCE WAS
A WAVELENGTH INTUITIVELY
FELT. LIFE CAME AS ONE CONTINUOUS AWARENESS OF COLOR. ONE HUE RELEASED THE OTHER IN VIBRATING ENERGY.

IN 1890, HE TOOK A PLACE IN THE COUNTY AT GIVERNY. HE DUG A POND TO HOLD A LITTLE STREAM AND MADE A POOL OF WATER LILIES WITH A JAPANESE FOOTBRIDGE.
VIDEO

CUT TO A CU OF MONET IN A BLACK AND WHITE PHOTOGRAPH

CUT TO A CU OF MONET IN ANOTHER PHOTOGRAPH

CUT TO A CU OF MONET IN ANOTHER BLACK AND WHITE PHOTOGRAPH

CUT TO A MS OF MONET IN ANOTHER BLACK AND WHITE PHOTOGRAPH

CUT TO A CU OF MONET IN ANOTHER BLACK AND WHITE PHOTOGRAPH

CUT TO A CU OF A BLACK AND WHITE DRAWING OF FEET

CUT TO A CUT OF A BLACK AND WHITE DRAWING OF MONET

CUT TO A CU OF A BLACK AND WHITE PHOTOGRAPH OF MONET

CUT TO A MS OF WATER LILIES.
CAMERA PANS RIGHT AND UP (16a)

CUT TO A CU OF WATER LILIES,
CAMERA PANS RIGHT (16a)

CUT TO A MS OF WATER LILIES
CAMERA PANS RIGHT AND UP (16a)

CUT TO A CU OF A BLACK AND WHITE PHOTOGRAPH OF MONET'S FACE (13b)

CUT TO A TIGHTER CU OF MONET'S FACE (13b)

CUT TO A TIGHTER CU OF MONET'S FACE (13b)

CUT TO A CU OF ONLY MONET'S EYES IN THE PHOTOGRAPH

AUDIO

MUSIC

THE CANVASES BECAME LARGER AND LARGER, FINALLY REACHING A GIANT SIZE.

MUSIC

MUSIC

THE IMMENSE FIGURE OF A CONSTITUTION FIT FOR A PEASANT HAD CARRIED HIM THROUGH TO THE FURTHEST ABSTRACTION. "WITH DAWN I BEGIN AT MY EASELS. I AM HAUNTED BY WHAT I MUST DO. THE RISING SUN GIVES ME COURAGE, BUT MY ANXIETY RETURNS WHEN I TAKE UP THE BRUSHES. I DON'T WANT TO DIE BEFORE I FINISH MY WORK."

(16b)

MUSIC

MUSIC

MUSIC

MUSIC
VIDEO

CUT TO THE COLOR BLACK, OUT OF FOCUS, AS IT FILLS THE ENTIRE SCREEN (13b)

CUT TO THE COLOR OF YELLOW, OUT OF FOCUS, AS IT FILLS THE ENTIRE SCREEN (13b)

CUT TO THE COLOR BLUE, OUT OF FOCUS, AS IT FILLS THE ENTIRE SCREEN (13b)

CUT TO THE COLOR YELLOW, OUT OF FOCUS, AS IT FILLS THE ENTIRE SCREEN. COLOR SLOWLY COMES INTO FOCUS TO REVEAL A MS OF A VASE (13b)

CUT TO A MS OF LIGHT, OUT OF FOCUS, AS IT FILLS THE ENTIRE SCREEN (13b)

CUT TO A MS OF WATER LILIES, OUT OF FOCUS. THEY SLOWLY COME INTO FOCUS (13b)

CUT TO A CU OF BRUSHSTROKES ON A CANVAS. CAMERA PANS LEFT, PULLS BACK

FADE TO BLACK (11a)

AUDIO

NOW BLINDNESS CAME, HOLDING HIS WORK AND SUSPENDING HIS EFFORTS.

HOLDING ONTO LIFE, HE RISKED AN OPERATION.

LIKE A TIGER, HE CAME BACK INTO THE LIGHT.

MUSIC

MUSIC

MUSIC

EACH BRUSHSTROKE OF VARYING COLOR SERVED AS ONE ATOM OF THE INTER-LOCKING CHROMATIC VIBRATIONS SET UP BETWEEN INFINITE GRADATIONS OF GREEN, AND YELLOW, AND BLUE, AND PINK.

PIGMENTATION LAID ON IN SOLID STROKES, CHANGING, BUILDING, SHIFTING A COLOR WORLD. AN ILLUSION OF THE INFINITY OF FEELING. THE APPEARANCE OF AN ENDLESS HOLE, A BOUNDLESS SHIMMERING SURFACE WITHOUT CONFINING LIMITS BECAME ITS OWN SHAPE BEYOND ANY SINGLE FRAME OF VIEW.
VIDEO

Dissolve to a MS of a garden, out of focus, with various colors superimposed over it (17b)

Cut to a MS of the same garden with colors superimposed over it, out of focus, from another angle (17b)

Cut to a MS of a woman on a river bank, out of focus. Camera pans left (16a, 17b)

Cut to a MS of flowers on river bank. Camera pans left past house (16a, 17b)

Cut to a MS of a museum

Cut to a MS of the museum

Cut to a MS of the interior of museum with waterlily painting and sculpture of Monet (11a)

Cut to a CU of the sculpture of Monet. Camera pans left to waterlily painting, which has been in background. Camera focuses on painting (11a, 17c)

AUDI0

Music

Claude Monet lived to the age of 84 at Giverny. The French Premier Clemenceau, when he saw the pallbearers covering Monet's bier in black shrouds, threw them off and pulled down a flower-covered drapery from the windows, crying "No! No! Not black! Only color," as he wrapped his old friend in a mass of rose and yellow. Old inhabitants still remember that other ceremonial procession - the transport of the huge frail waterlily paintings through the countryside he had loved. Past Giverny, Pontoise, Argenteuil to their installation in the Museum of the Orangerie.

Music

Music

Music

Time was halted under his brush, transmuted into life, held vibrating, suspended upon the luminous surface of floating color.
VIDEO
CUT TO A MS OF WATER

CUT TO A MS OF TREES. ZOOM INTO A GROUP OF WATER LILIES (16a)

DISSOLVE TO A MS OF A CLOSER VIEW OF THE WATER LILIES. CAMERA ZOOMS IN. (16a)

DISSOLVE TO A MS OF A CLOSER VIEW OF THE WATER LILIES. CAMERA ZOOMS IN TO ONE WATER-LILY (16a)

FADE TO BLACK

CUT TO THE WORDS -

THE END

FADE TO BLACK

AUDIO
MUSIC

MUSIC

MUSIC

MUSIC

MUSIC

MUSIC
PLATE I. -- An example of the film's use of color-overlays to evoke emotion in showing Monet's living and working environment.
PLATE II. -- An example of the film's use of a "focusing - defocusing" technique to depict cinematically how Monet saw colors in nature.
PLATE III. --An example of the film's use of dissolves to show the creation of Monet's cathedral series.
PLATE IV. --An example of the film's use of close-ups to show Monet's employment of the artistic quality of texture.
PLATE V. -- An example of the film's use of natural settings to depict Monet's sources of inspiration.
PLATE VI. --An example of the film's use of Monet's paintings to show the artist's love for natural settings.
CHAPTER VI

CONCLUSIONS

It is of utmost importance that the value of film as an effective teaching aid in the art curriculum be recognized and perpetuated in the future, and it is hoped that the list of criteria and the rationale thus devised in this study have in some way taken a step forward in promoting this recognition and perpetuation. This is not to infer, however, that the worth of motion pictures on art is absolute, or that the set of standards and the rationale developed here are not without their limitations.

It is obvious that if the merit of film is to be truly perceived, inherent limitations present in both the criteria and the rationale established must also be perceived and tested, whenever possible, to determine their extent. As the author of the study sees them, general restrictions involved first in the set of standards have to do primarily with how the criteria are applied by (1) members of an evaluation committee assigned to the task of selecting films, and (2) individuals commissioned to making films. In particular, initial limitations concern the evaluating team itself and deal with the wording or terminology used in the standards.
Although an explanation of the cinematic and technical expressions employed in the criteria has been the subject of an entire chapter in this study under the heading of "Characteristics of the Film," and although this explanation has been reinforced in another chapter involved with the suitability of filmic devices to the goals of art education, there is no guarantee that these terms will be clear to and understood by the majority of art supervisors and instructors who will be making up the evaluating groups. In order to test the extent to which a possible lack of knowledge on the part of such people could hamper the effective comprehension of the criteria, a study initiated by the author was made. Conducted among members of the fine arts profession, a questionnaire was submitted to a total of 111 national museum directors, leading art educators, and both local and state supervisors and teachers of art, all of whom represented a cross section of those individuals who might make use of a list of criteria such as the one developed here.

The survey attempted to evaluate the ability of persons to understand the terminology indicated in the standards in two ways. First, the questionnaire endeavored to determine the respondents' sense of observation and recall of specific filmic traits in a particular motion picture on art. Second, it tried to ascertain the amount of general knowledge which individuals might possess about the medium in general and the
Specifically, questions #5 - Was the program in color?, #7 - Was the program narrated?, #8 Which of the following did the program make use of? (Stills, Live Action, Animation, Optical or special effects), and #9 - Was music used? dealt with the respondents' degree of perception and recall of certain cinematic characteristics present in a particular film or television program which they had seen within the last year. Out of 48 surveys returned, 46 indicated that individuals had total recall of a motion picture's employment of color, narration, visual effects, and music.

Questions #16, 17, 18, 24, 25, and 26 on the questionnaire considered the overall interest and knowledge of the participants when it came to the film medium in general. In particular, question #16 - How many general interest films have you seen during the last year?, #17 - What was the title of the one you most enjoyed?, and #18 - Do you attend films as much as you make use of other cultural events? attempted to determine the respondents' degree of exposure to cinema. Results showed that a significant number (35) of people attended movies often, that they generally demonstrated what the author would consider good taste in indicating their favorite one of the year (30), and that they supported the motion picture as much as they did other cultural activities (32).

In answer to questions #24 - Which of these film critics
are you familiar with? (Judith Christ, Stanley Kaufman, and Andrew Sarris), #25 - Which of these directors are you familiar with? (Otto Preminger, Jean-Luc Goddard, and Luis Bunuel), and #26 - Are you familiar with the term "Cinema Verite?", results indicated that 42 of the total 48 responding were knowledgeable about at least one of the critics cited and one of the directors mentioned, while only 5 individuals were not acquainted with any of the names. A significant number (32) also showed familiarity with the term "Cinema Verite," a popular and often-used phrase employed today in connection with the medium.

Questions #19 and 27 dealt specifically with the participants' knowledge of the function and nature of the film on art in particular. To question #19 - Do you think the most important element in an effective film on art should be what is said about the subject or what is seen?, 36 answered "What is seen," 7 said "both," and no one indicated "What is said." To question #27 - Please indicate any specific factors you might like to see in a film on art (more or less narration; more or less music; more or less visual material; shorter or longer films; more or less filmic technique; and more or less dates and factual information), 24 specified that they wanted to see "more visual material," while only 9 indicated "less visual material."

Answers to both these latter questions indicated that a good proportion of respondents recognized the importance
of the visual aspect over narrative content in a film on art, and as such demonstrated that they understood the basic purpose and nature of a motion picture which deals with the subject of art. All in all it would appear, at least from results indicated in this particular survey that, although a list of criteria such as the one developed here might deal with specific cinematic terminology, there was still a good possibility that individuals in the art profession would possess an adequate knowledge of and interest in film to be able to use the standards effectively.

Four additional limitations of the criteria established in this study and of direct concern to members of an evaluating committee must also be pointed out. First, while the set of standards provides and identifies information which each individual of a planning and selection team should find useful, it does not suppose to supply all the material necessary for its utilization. For example, little attention has been paid in the criteria to the problem of choosing films for specific age levels. It has been previously noted that few motion pictures are applicable to every grade. It must be repeated here that films should be selected which take into account the various developmental steps found in childhood and youth. Effective employment of the criteria can only be realized by making sure that the right motion picture will be chosen for the correct grade level.
A second factor must be considered if standard limitations are to be recognized. Ideally, committees should arrange for consultation among art educators as well as local film-makers before selection of films takes place. In this manner, the evaluation of motion pictures can be based on both artistic and educationally sound principles, and films can be chosen which not only reach a high technical standard which a young movie-going and television-watching audience is accustomed to seeing but can also maintain the general aims of instruction suitable for the upbringing of a child in a democratic community.

A third limitation must be recognized in the set of criteria. Unfortunately, it is not always true that a particular film, judged effective by the standards at an initial evaluation, will maintain its effectiveness through the years. Therefore, all motion pictures which are kept in active use should be re-evaluated periodically. It is obvious that some can go out-of-date rapidly either because better ones become available, because certain information becomes obsolete, or because some teaching methods and goals change. Moreover, repeated showings of a film can cause scratches, thus distracting from a picture's photographic quality.

Finally, a fourth limitation of the criteria dealing directly with individuals of an evaluating team must be perceived. Almost any group of people will more than likely
select a film whose philosophy is the same as its own and will disapprove of one taking an opposite viewpoint. Ideally, committees should be constantly aware of their own trends of attitudes and opinions. They should recognize the fact that some planning teams will always be prone to accept a film which offers a more conventional approach to the visual arts, while others will be more critical of a motion picture's content than its technical quality. If conclusions of the committee are often at variance with other available reports or if individuals within a group cannot agree, members should attempt to find the causes of the differences of opinion. Such a realistic appraisal can only aid in the appropriate utilization of the criteria.

Certain criteria limitations must also be pointed out which would concern individual film-makers and/or artists who would be producing motion pictures for use in the art curriculum. The specific question arises as to whether cinema directors and/or artists could effectively employ the standards as guidelines while in the process of making a film. That is to say, would the eighteen points prove too restrictive or impractical to follow in terms of money, time, and availability of talent and equipment? The answer to such a question can be based on and tested by personal experience.

Looking back to the time when the author of this study both viewed a large number of films currently being used in the art curriculum as well as made a great many motion pictures
dealing with art himself, it would appear that the appliance of criteria was indeed feasible in terms of budget, time, talent, and facilities for both commercial and semi-professional producers. This feasibility is not readily evident. If films are to be judged effective according to the standards, obviously they must demonstrate the employment of a wide range of materials, locales, technical devices, and educational motivations all requiring a large budget as well as a lot of time, talented personnel, and equipment. Because of these factors, it would seem on the surface that only films of a more ambitious nature could qualify as being successful by the criteria.

This was found not to be the case, however. During the course of three years, the author produced and directed some thirty-one films on the arts in general (fourteen of these relating to the visual arts in particular) through the facilities of an educational television station associated with The Ohio State University. Although these motion pictures could be termed "small-scale" productions because of limitations in budget, time, personnel, and equipment, they nevertheless proved effective. Many were syndicated and aired throughout the central region of the country, while others were shown at a State's Arts Conference alongside higher-budgeted films made at a major East coast educational television station. One of these motion pictures in particular was bought by both the Columbus Gallery of
Fine Arts and the Columbus school system for use in their educational program. This is not to infer that the film-maker thinks himself to be a genius who possesses an enormous amount of knowledge in art and cinema. More times than not, the films' success lay instead in the particular talent of the specific artist or in the beauty of the art collection being presented. Most of the time, the motion pictures' success lay in the extraordinary ability of the station's photographer.

In more specific ways, limitations of money, time, talented personnel, and equipment also did not appear to hamper the making of effective films or the ability of the film director to follow, during the last year, a partial list of criteria which had been evolved up to that point.

A low production budget did not stand in the way of creating effective films made possible by adhering to the standards suggested. Most of the motion pictures, in fact, cost only about $300.00 to produce, which included primarily film stock and processing fees. Maintaining such a strict control over monies spent was possible because of three factors. First, the use of raw stock was restricted by keeping the shooting ratio low (for every one shot which was to appear on the screen, only two shots were actually filmed). Second, processing costs were cut by taking advantage of the special rates given to educational film producers by commercial processing companies. Finally, a minimal amount
of costly optical and animated effects was employed. When the criteria called for a particular use of an optic or animated effect, other means were found to accomplish the same purpose. When the criteria called for the employment of a dissolve, for example, a gradual defocusing of the lens or a slow traveling horizontal pan across the screen was utilized instead. When the standards suggested animation effects, quick cutting between individual shots and rapid reflexive camera movements were used to approximate the same motion achieved by animation.

Curtailment of production time, a problem faced by many cinema directors, also did not hamper the creation of effective films on art and the appliance of the standards. At one point in the production schedule of the film-maker, in fact, motion pictures were being made at the rate of one per week, a procedure not necessarily advocated but nevertheless possible. Again, strict control was maintained by the tight scheduling of production details and procedural steps and by the planning before-hand of the major sequences of shots and linkages suggested by the criteria.

Limited personnel did not appear to damage the quality of the motion pictures made or the ability of the film-maker to use the standards while in the process of working. Although it is generally true that a full production crew usually consists of a producer, writer, director, assistant director, script supervisor, various people who carry equipment and set up facilities on location, an audio director, a
lighting supervisor, an editor, and a sound mixer, in most instances small-scale production crews, such as the one with which the author was involved, can have as few as two individuals who effectively do the work of many. This becomes apparent when we consider that in the pre-planning stage of production, one individual can serve as a producer/director and writer. During actual filming, the same person can function as a director, script supervisor, and audio director, while the second individual can perform as cameraman and lighting director. Both can carry equipment and set up facilities. In the post-production activities, the producer/director/writer also can do the work of an editor and sound mixer.

Although extensive lighting, camera, and sound equipment were not always available to the author and film-maker, even this limitation presented no real obstacle when it came to making effective films on art and following the standards indicated. Whenever possible, natural illumination was utilized to cut down the need for expensive lighting facilities. Camera and sound equipment were kept at a minimum. Both a 16mm silent Bolex as well as a tape recorder were used quite often with good results.

What then, in terms of actual examples, were the chances for a less ambitious film to be judged worthy, and more to the point here, what limitations in terms of personal experience would the criteria impose upon the cinema director
and/or the artist faced with employing the standards as guidelines? Very few as far as this author could determine. Although it appeared to be true that many commercial and highly professional films on art which were viewed did make use of a variety of resources, scenes, cinematic devices, and educational principles and therefore would be judged by the criteria to be effective for instructional purposes, it was equally true that motion pictures produced on a much smaller scale could be deemed just as effective by the standards. This observation is most significant because many school systems are still at the stage where large amounts of monies are not allocated for renting or buying films on art, and "small-scale" motion pictures would more than likely represent the majority of those used in the art curriculum on a wide basis.

So far we have been considering possible limitations involved in the employment of the standards themselves as this employment directly relates to both members of an evaluating committee and to individuals who might use the criteria as guidelines while in the process of making films on art. There are also limitations inherent in the rationale established in this study which attempts further to determine the value of motion pictures in the art curriculum. No matter how strong the case may be for the utilization of cinema as a teaching aid, the fact remains that no rationale written down on paper can truly expect to speak for the merit of
motion pictures on art; that merit must really speak for itself. This means that if the worth of film is to be recognized and perpetuated, ample opportunities must be provided in the future for educational personnel, students, and the general public alike to see good examples of motion pictures on art and to learn the key to their effectiveness.

There have been some opportunities provided over the last several years for art educators and pupils to become acquainted with and exposed to the values and problems of films on art. Many cinema festivals now include motion pictures dealing with the subject of art as part of their regular program. The Council of International Nontheatrical Events (CINE) is one such American festival where pictures on art make up a special category, and prizes are awarded for outstanding achievements. Similarly on an international level, The International Film Festival held every two years in Venice, Italy, and The International Festival of Short Subjects held each year in Tours, France, both attach importance to the film on art and give several citations to meritorious examples. A third world-wide festival of films on art in Bergamo, Italy, appears to be one of the most interesting and all-inclusive. Awards are handed out in many categories, including those dealing with architecture, contemporary art, and examples made for the Italian Tourist Service.

During the past, special seminars have been organized
devoted specifically to discussing the values as well as
the problems involved with motion pictures on art. One of
the earliest conferences conducted on the subject took
place in Madrid, Spain, in 1961 under the auspices of
UNESCO. Its objective included the collecting and supple­
menting of previously scattered and fragmentary material
about films on art and the setting up of a possible inter­
national production and distribution company devoted to
pictures about artists, a given period of art history, or
particular works of art.

A second UNESCO sponsored seminar dealing with films
on art was held at the National Gallery of Canada (Ottawa)
in 1963. The aim of this conference was to continue the
discussions started earlier in Madrid and to allow
specialists from the United States, Canada, and other nations
to determine the merits of and problems faced by motion
pictures on art throughout the world.

The values and problems of films on art have also been
the topic, in part, of other seminars initiated during the
last few years on a local and state-wide basis. An example
of one such state-wide conference took place under the
sponsorship of the United States Department of Health,
Education, and Welfare in 1967 at The Ohio State University.
Although specifically organized to develop guidelines for
pilot programs related to teaching the concept of art
appreciation in general, motion pictures on art as one
possible method for advancing this cause was also discussed. In fact, the subject of films is often included as part of many art seminars which generally deal with other concerns.

Both commercial and educational television series as well as individual programs have, during the past several years, also provided opportunities for art educators, students, and the general public to recognize the merit in "live-action" situations, tapes, and films dealing with artistic themes. Many local commercial stations have pioneered in the live telecasting of various art series for children. One of the first to do so was NBC-New York, when in 1952-53 under the joint sponsorship of the Modern Museum of Art, they produced a twenty-six part program entitled Through the Enchanted Gate.

The format of the series was simple, yet effective in demonstrating the value of art. As the show opened, Ben Grauer as host described the theme of that particular program, the activities to be explored, and the materials to be used. The camera then followed a group of children as they went through a gate to a workshop set up in the NBC studios. The art teacher present then explained what was to be done and each child then went to a table where he began his project. This segment was completely unrehearsed and spontaneous, and it provided frequent artistic stimulation for those watching at home.¹ The camera then focused on the teacher

and Ben Grauer as they reviewed each student's work in progress and as the instructor explained the technical procedures which were being illustrated. While the children worked, the host gave advice to parents on how they could develop their own child's interest at home. The program closed with the children coming out through the gate carrying their completed works and Grauer announcing the project for the next week.

A survey was made of over 600 parents who were asked to evaluate the worth of the series. Results indicated that most of the children could learn both artistic techniques and concepts from what they saw and that many of them were able to produce their own works based on what they viewed on television.2

During the early part of the 1960's, other local commercial television stations throughout the country initiated live series of programs in art. Examples of some of these shows, as listed in a book called For the Young Viewer, included the following names and descriptions:

WONDERAMA (produced in New York City)

For four hours every Sunday, New York children are offered a major program that combines fun with serious exploration into the worlds of science, travel, and the arts. Guest experts from these fields appear with models or samples of their work.

2ibid.
ART WITH JUDY (Produced in Harrisonburg, Virginia)

This half hour weekly program has a very explicit purpose: to teach children how to draw. Its goal is to help those already interested, and it is presented without any extraneous production devices. Students sit at benches in a semicircle and the teacher sits in the center with a drawing board and model. Basic drawing is taught and the preliminary sketch emphasized.

CREATIVE CRAFTS (Produced in Oklahoma City, Oklahoma)

The Oklahoma City libraries conduct a six-part series in which subjects and skills are taught, such as finger painting, sculpture, modes of architecture, and ceramics. The instructor is an expert and comes from the city schools, the University, or the Art and Science Foundation.

CHILDREN'S THEATRE (Produced in New York City)

Youngsters in the studio participate in games, stories, and drawing. Films are used for the "how-to-make" programs.

GATEWAY TO CREATIVITY (Produced in Terre Haute, Indiana)

This show centers around a film of some specific classroom activity supplemented with studio demonstrations by fourteen students and an art teacher.3

During the last several years, besides being the subject of various live series on local commercial television,

the value of art has also supplied the theme for individual motion pictures on national commercial television. *Vincent Van Gogh: A Self Portrait* was one of the first documentary films on a major scale to deal with the life of a famous artist. Created by Lou Hazam in 1962, its importance lay in the fact that for the first time on a television program, the concept of "camera personification" was employed in which the camera's perspective represented that of a character (in this case being the artist himself).\(^4\) Other worthy examples of important television films on art have included *The Louvre*, *Michelangelo: The Last Giant*, and more recently, *The Secret of Michelangelo: Every Man's Dream*.

Both local and nation-wide educational television have also exposed art educators, students, and the general public to the value of tapes or films dealing with the subject of art. Local series on art have in the past been especially successful in Boston where the Boston Museum of Fine Art, with Station WGBH-TV, produces tapes programmed from its galleries. Much of the shows' effectiveness lies in the fact that the gallery situation (which employs original works of art) provides "profound emotional experiences for viewers."\(^5\) Brian O'Doherty, director of the series for three years, stated, in


fact, that:

Viewers write in a rather surprised fashion that they found the program not only about art but about life and the problems of living it. They had come to a fresh re-discovery of the cliche that art comes out of life.\(^6\)

Nation-wide educational programs on an individual basis have also in the past furnished opportunities for viewers to apprehend the merit of films on art. *In Search of Rembrandt* was one recent example and *New York Times* television critic Jack Gould noted the value of such programs when he said:

> By the simple act of turning on his television set, the average viewer was caught up in an experience otherwise unavailable. How many set-owners either could afford or would think of lingering in Amsterdam for one such express purpose?\(^7\)

While it is true that the past several years have brought some exposure to the value of films, tapes, or "live-action" situations on art through festivals, seminars, and television, it is equally true that this exposure has not been enough. More opportunities in the future must be supplied for all concerned if that value is to be truly recognized. In the author's opinion, there are several ways in

\(^6\) *Ibid.*

which art educators, students, and the general public can be provided with additional chances to see good motion pictures on art and therefore be exposed to their merits.

Obviously, there must be more festivals and seminars as well as societies organized whose sole purposes are to discuss and demonstrate the worth as well as the problems inherent in films on art. Obviously, there must be more commercial and educational television programs, both on a local and national level, devoted to motion pictures dealing with art themes.

In the future, there must be more productions of good motion pictures on art, coming not only as they do now from professional companies which rely heavily and sometimes solely on the skill of an individual film-maker, but also coming from museums and colleges as well. The museum-produced film would offer distinct advantages over the commercially-made one. Because famous art collections, art experts, and educational personnel are readily accessible, gallery-created motion pictures could show original art works produced in cooperation with art specialists, educators, and "free-lance" cinema directors in a most effective manner. Moreover, these museum-made pictures need not be expensive to make per se, and rental fees from their distribution could easily pay for costs incurred. Unfortunately, an inquiry by the author revealed that none of the major galleries in either New York, Boston, Philadelphia, or Washington was
aware of such advantages, and was not therefore engaged in making their own films.

The Detroit Institute of Art represents an exception. It has been creating its own motion pictures, distributed by Film Images, Incorporated, for over ten years. Made from pictures in its collections, the Detroit Institute is careful only to show subject matter which is general in appeal and in no way promotional.

Films produced in association with college art departments would also offer advantages where working artists, art educators, and more than likely motion picture departments, are available. Ohio State University is one institution which has been working on plans to create its own films on art. One artist, in particular, has devised a proposal for a series of twelve-minute motion pictures which would include, in part, the following ideas:

1. The difference between attending to art and attending to operational concerns.

2. Language appropriate to these two types of universe: e.g., value line, plane, color, volume, space, symbol, Art.

3. Versions of, approaches to, or accepted realities of the artist and the conceptual bases for creative decision-making.

4. Ambiguity as a key factor in all visual arts.

5. Relevance of, application of, and the generation of criteria. Legitimate alternatives to which these criteria can be applied.
In the future, there must be new and better ways of distributing good films on art so that their value may be recognized by the greatest number of individuals possible. Although public libraries, school systems, various adult education groups, and commercial distributing companies presently handle most of the circulation involved, additional and more effective outlets are needed for motion pictures on art.

One alternate system of distribution could be organized by individual federal governments in cooperation with national art and film agencies. For example, the National Gallery of Canada, The National Film Board, and the Canadian Film Institute could be used as a distributing arm in Canada, while here in the United States, a circulation agency could be formed by the National Art Education Association and the American Film Institute.

Another alternate system of distribution could be initiated by the United Nations under the auspices of UNESCO, which would be responsible for setting up an international "clearing house" of films on art with related

---

8William Krueger, "Proposal for a Series of 12-Minute Art Films," (personal copy in file of author, Ohio State University, Columbus, Ohio).
centers in other motion picture-producing countries. It would seem that UNESCO is an ideal cultural agency to do this because of the means it has at its disposal: It already has formed a group known as the International Film and Television Council (IFTC) involving two specific groups devoted to perpetuating an interest in films on art - the International Federation of Films on Art (IFFA) in Paris, and the International Institute of Films on Art (IIFA) in Florence.

A third alternative for the circulation of films on art could be supplied by television. After their initial broadcast on the air, television could provide motion pictures and programs on art to school systems through non-theatrical distributors. Such films previously viewed on television as Vincent Van Gogh: A Self Portrait, The Louvre, and Michelangelo: The Last Giant have, in fact, already been placed in syndication as well as a series made by John Read for the BBC. Additional syndication arrangements are needed, particularly those involving 8mm film loops for schools which do not have 16mm projection facilities. Re-edited and extracted, much of the material now employed on television as inserts could supply effective 8mm "single-concept" motion pictures for classroom use.

Besides being distributed by independent companies, television films could also be circulated by international groups, like UNESCO and the European Broadcasting Union.
These bodies could not only assist in forming a universal method for the more effective dispensing of television films, but could also (1) create a file of critical reviews on art programs made by various television organizations; (2) design a rate structure for copyrights; and (3) study the possibility of world-wide production of films on art.

So far we have been dealing only with the limitations present in both the list of criteria and the rationale as established in this study. There are also distinct possibilities offered by the standards and the rationale as they stand right now.

Experience demonstrates that many motion pictures on art have suffered from ineffectiveness both in technique and content because of a lack of knowledge concerning the qualities which contribute to a good film on art. Given the set of standards and rationale as suggested in this paper, world-wide, national, and/or regional study and research centers could be set up for the explicit purpose of providing preparatory plans and general scripts to institutions who wished to make a film on art. A museum, university, commercial production company, or television outlet, commissioned to make a motion picture dealing with art, could contact a specific center and state that it needed a film on such and such a subject, for such and such an audience, and to accomplish such and such an objective. The center could then, within a short period of time and at a minimum cost,
supply an appropriate scenario, and material about budgets, necessary equipment, and possible artistic advisors and educators. In the case of museums and universities which may not have their own production teams at hand, the center could also provide the names of available film-directors and photographers who might be particularly adept at making the kind of motion picture designated by the inquiring group.

It is possible that, given the set of standards and rationale from which to work, research and study agencies could also organize a program for the accelerated training of technicians and art educators for films on art. This instruction could be carried out in association with other institutions specializing in cinema and art education or within the central organization itself. In this way, centers could suggest their own production teams to clients desiring plans and information about motion pictures on art and thus be able to insure an effective production.

The vast possibilities available to films on art and to the criteria and rationale established for their more effective use in the curriculum have scarcely been exploited thus far, either here in this study or elsewhere. It is of utmost importance that research dealing with the value of cinema, therefore, be continued into the future. At no time in history does the prospect for further study look brighter than it does right now. The twentieth century, characterized
by a taste for the fine arts and a passion for the cinema, offers an excellent opportunity for an avid interest in the merit of motion pictures on art to take hold. It is fervently hoped by many concerned individuals throughout the world that it does so quickly in order to insure a more worthwhile and lasting education for all our children.
APPENDIX A

AUTHOR'S NOTES CONCERNING PRELIMINARY
EVALUATION OF TWENTY FILMS ON ART

Monet

1. Through the use of Monet's own words we gain new insights into both the artist and his work. Enough facts and specific information are presented without giving a feeling of slowness.

2. The narration is clear, understandable, and well presented.

3. Excellent research was conducted to obtain accurate and little-known information about the artist and his work.

4. This film would be appropriate for all age levels. It is not overly complex.

5. The pace of this film is good- 120 words per minute- w/p/m-was used.

6. The film takes into consideration the place of the artist in society, as well as Monet's relationship to his background and his civilization.

7. The design and composition of the visual images are excellent. As indicated below, there is a variety of optics and camera movement used.

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8. Details of the paintings are shown clearly.

9. N/A- Non-applicable.

10. The lighting is of a superior nature.
11. The rendition of color is as near perfect as possible.

12. This film is a good example of how a film can evoke emotion from the audience.

13. The free style and use of cinematic techniques in this motion picture serve the ends of creativity very well.
Cezanne

1. This film answers almost every question that could be asked with regard to Cezanne's work and life.

2. The commentary is clear and well presented.

3. Excellent research went into this film. It is accurate and well written.

4. The pace is good- 120 w/o/m.

5. There is an effort to define terms in a simple manner.

6. The relationship between the artist, his work, and his society is presented very well.

7. As may be seen below, there is very good use of filmic techniques. However, most of these techniques come within the first few sections of the film. The employment of 14 multiple superimpositions is not indicated below, but they seem to present confusion as one views the motion picture- they call attention to themselves.

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8. The use of close-ups to show detail is good.

9. N/A

10. Lighting is excellent.

11. The color rendition is good for both the artist's works
and the countryside.

12. The manner of presentation evoked a strong reaction from this writer.

13. The creative insights given about Cezanne provide good inspiration to the audience.
Bonnard

1. Commentary adds greatly to one's knowledge of both the artist and his work.

2. The narration is well presented. It is natural and excellent in quality.

3. Excellent research went into this film.

4. No age level is given in the promotional material for this film, but it would work well on all levels.

5. The pace, 120 w/p/m, is excellent.

6. The film made a point of showing Bonnard's relationship to his society through the content of his work.

7. There is a good use of cinematic techniques as seen below.

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8. There is a good use of close-ups.

9. N.A.

10. Lighting was good.

11. Perfect color rendition.

12. This film evokes a strong emotional response.

13. The film would add to the creative insight into the artist.
Michelangelo: The Lost Giant

1. This film presents a full account of the artist's life.
2. There is an excellent use of the writings of the artist in a clear and natural manner.
3. Excellent research of information.
4. It is not overly complex for any age group.
5. The pace is 90 w/p/m, which is slower than abnormal rate of speed. This pace was used for dramatic effect, however, and is effective.
6. Excellent documentation of the sociological implications of the artist's work and life.
7. Good use of visual techniques as indicated below.

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8. Excellent use of close-ups.
9. Excellent demonstration of the making of sculpture in progress.
10. The lighting is excellent.
11. Color is excellent, but a bit over-done in some places as gels are used to make intense colors seem out of place.
12. The film evoked a strong emotional response.
13. The film gave excellent creative insights into the artist.
Van Gogh: A Self Portrait, Part I.

1. This film added to the knowledge of the average viewer.
2. There is an excellent use of dramatic presentation.
3. Accurate information is presented.
4. Film is not overly complex or technical.
5. Pace is 120 w/p/m.
6. The artist's relationship to society is extremely well presented.
7. There is an excellent use of visual techniques as indicated below.

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8. There is good employment of close-ups.
9. N/A.
10. Lighting is very good and it added greatly to overall effect.
11. There is an excellent use of color.
12. A strong emotional reaction is evoked from the viewer.
13. Excellent insights into the artist's genius is shown.
Van Gogh: A Self Portrait, Part II.

1. Same as Part I.
2. Same as Part I.
3. Same as Part I.
4. Same as Part I.
5. Same as Part I.
6. Same as Part I.
7. The use of visual techniques was not as effective as Part I. In some instances, the visual portions called attention to themselves.

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8. Same as Part I.
9. N/A.
10. Same as Part I.
11. Same as Part I.
12. Same as Part I.
13. Same as Part I.
Potters of Japan, Part I.

1. This film adds to the knowledge of the viewer with regard to the techniques used and the artists' background.

2. Commentary is chatty and not particularly clear.

3. Information given in film is accurate.

4. The material is not too technical, and if anything, too simple.

5. The pace is 100 w/n/m. It was slow and not very interesting.

6. No implications of a sociological nature is presented.

7. The visual techniques are not very effective as far as composition goes. The content is excellent, however.

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8. The use of close-ups is average. More would have helped.

9. The film presented technical procedures clearly.

10. The lighting is good.

11. Color is good, although there are some minor problems in rendition.

12. This film does not evoke an emotional response.

13. The film does show creativity at work.
Potters of Japan, Part II.

1. Same as Part I.

2. Same as Part I.

3. Same as Part I.

4. Same as Part I.

5. Same as Part I.

6. Same as Part I.

7. There is a better use of visual techniques in this part.

**EFFECTS:**

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8. More close-ups are employed in this part, but more are still needed.

9. Same as Part I.

10. Same as Part I.

11. Same as Part I.

12. Same as Part I.

13. Same as Part I.
Chinese Painting Through the Ages

1. This film adds to the knowledge of the viewer, but at a great expense of the audience's time.

2. Narration is overly simple.

3. Accurate information is given.

4. The material is too complex for any level of audience.

5. The pace, at 130 w/o/n, is too rapid.

6. No sociological implications are presented.

7. There is a poor use of visual techniques. Too many fades add to the slow pace of the film.

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8. There is an average use of close-ups.

9. N/A.

10. Lighting is good.

11. Color is good.

12. The film does not evoke an emotional response.

13. It does not add greatly to a creative insight into the subject matter.
The Reality of Carol Appel

1. Material is presented through the artist's own voice.
2. Commentary is clear.
3. Information is accurate.
4. Information is not overly complex.
5. The pace, at 50 w/p/m, is good and well suited to this film.
6. Sociological implications of the artist's work are given.
7. There is no excellent use of visual techniques, but what is employed fits the style of the artist's work.

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8. There is a fair amount of close-ups used.
9. The film presents the painting techniques used clearly.
10. Lighting is good.
11. Color is good.
12. The film evokes an emotional response from the viewer.
13. It does give creative insights into the artist's work and life.
Battery of the USA, Part I.

1. The film presents only the barest of information dealing with the subject.

2. The commentary is clear and natural.

3. The information is accurate, but it needs more explanation.

4. Information which is given is too simple.

5. Pace of 100 w/p/n is too slow for this film.

6. No sociological implications are given in the film.

7. There is a fair use of visual techniques.

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8. The film needs more close-ups.

9. The film does show the execution of processes well.

10. There is good lighting, but it is not "professional."

11. There is good color.

12. No emotional response is evoked.

13. The film does give creative insight into the works and artists presented.
Potters of the USA, Part II.

1. Same as Part I.
2. Same as Part I.
3. Same as Part I.
4. Same as Part I.
5. Same as Part I.
6. Same as Part I.
7. As in Part I, there is a fair amount of visual techniques used.

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8. Same as Part I.
9. Same as Part I.
10. Same as Part I.
11. Same as Part I.
12. Same as Part I.
13. Same as Part I.
Yankee Painter: The Work of Winslow Homer

1. The information presented is clear and conclusive.

2. At times, however, the viewer cannot see what is being described.

3. The information is accurate.

4. Material is not overly complex.

5. Pace of 110 w/s/m is good. However, narrator has a monotonous presentation.

6. No sociological implications are given in the film.

7. Visual techniques are very effective. There are many examples of a fluid use of the visual image.

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8. There is a good use of close-ups to show detail.

9. N/A.

10. Lighting is excellent.

11. Color is excellent.

12. The film evokes a moderately good emotional response.

13. The works shown show a good deal of creative insight.
Archangel by Lipton

1. The information presented is superficial.

2. There is a clear interview with the artist, but it is stilted.

3. The information presented is accurate.

4. The material is too simple in conception.

5. Pace of 140 w/p/m seems effective for this film.

6. Some sociological implications given. However, not nearly enough are pointed out for those who are familiar with the artist.

7. The visual techniques are poorly executed and composed.

8. There is not enough close-ups.

9. M/A.

10. Lighting is poor.

11. This film is in black and white.

12. There is little emotional response evoked, although potential is there.

13. No creative insight into the artist is given, although, again, potential is there.
The American Realists, Part I.

1. A great deal of information is presented.

2. The presentation is clear, but not very natural.

3. Information given shows that a great deal of research was done.

4. The narration is too technical, and there are too many facts and titles presented.

5. Pace of 100 w/p is slow, and monotonous tone of the narrator tends to bore viewer.

6. No sociological implications are given in this film.

7. There is an excellent use of visual techniques used.

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8. A very large number of close-ups are presented.

9. N/A.

10. Lighting is excellent.

11. Color is excellent.

12. No emotional response is evoked, but potential is there because of the content of the works presented.

13. Shows creative insight into the artists through their work.
The American Enlists, Part II.

1. Same as Part I, with a great deal of repetition of information.

2. Same as Part I.

3. Same as Part I.

4. Same as Part I.

5. Same as Part I.

6. Same as Part I.

7. Same as Part I.

8. Same as Part I.

9. N/A.

10. Same as Part I.

11. Same as Part I.

12. Same as Part I.

13. Same as Part I.

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8. Same as Part I.

9. N/A.

10. Same as Part I.

11. Same as Part I.

12. Same as Part I.

13. Same as Part I.
Ceramic Art: The Coil Method

1. This film would be of use only to the most uninitiated.
2. Commentary is overly simple.
3. Information is accurate, but seemingly contradictory to what is being shown on the screen.
4. Narration is very simple.
5. Pace of 140 w/p/m would have been too fast if the content had been of substance.
6. No sociological implications given in this film.
7. The film makes very poor use of visual techniques.

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8. There are not enough close-ups.
9. The film shows every step in the technical process being demonstrated. This becomes repetitious.
10. The lighting is poor.
11. Color is not good.
12. No emotional response is evoked from the viewer.
13. Although there is potential, no creative insights are given.
Why Man Creates

1. The commentary adds to one's knowledge.

2. Narration is clear, but satirical in tone.

3. Information is accurate.

4. It is very complex in its presentation of visual and narrative relationships.

5. The film's pace of 140 w/p/m is too rapid.

6. Sociological implications are pointed out, and again in a satirical manner.

7. As this film is animated, there is a very complex use of visual techniques.

**EFFECTS:**

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8. There are many close-ups used.

9. N/A.

10. Lighting is excellent.

11. Color is excellent.

12. The film does evoke an emotional response.

13. It does provide many insights into creativity.
Ceramics: What, Why and How

1. This film very definitely adds to one's knowledge, no matter what degree of training the viewer has.

2. Commentary is clear.

3. Information is accurate.

4. The narration is not overly technical.

5. Pace of 100 w/m is effective for this film.

6. No sociological implications are drawn in the film.

7. Visual techniques are not used very effectively. Visuals tend to draw attention to themselves.

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8. More close-ups would have greatly added to the effectiveness of this film.

9. There is a clear presentation of processes.

10. Lighting is good.

11. Color is good.

12. The film does not evoke an emotional response due to the simplicity of the subject matter.

13. There is a very good presentation of the creative approach to ceramics and sculpture.
Mosaic Tiles

1. The information presented is very basic.
2. The commentary is clear.
3. Information is accurate.
4. The narration is too simple.
5. Pace of 90 w/p/m is too slow.
6. No sociological implications are drawn in this film.
7. There is a fair use of visual techniques.

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8. There are not enough close-ups.
9. There is a good presentation of technical processes.
10. Lighting is fair.
11. Color is fair.
12. No emotional response is evoked from the viewer.
13. There are good insights drawn with regard to the creative approach to artistic work.
Dear Sir:

I am in the process of conducting a study in the area of Art and the use of film for my doctorial dissertation. As a part of this study, I hope to compile a set of "Guidelines" for the evaluation of Films on Art for use by teachers of Art History, Art Education and Studio courses on the primary, secondary, and college level. Such a set of "Guidelines" would hopefully enable films to be employed in an effective and meaningful manner as part of an art curriculum.

In order to establish this set of "Guidelines" or criteria for evaluating art films, I am asking those people, such as yourself, who are experienced with education in art, and/or film-making for their opinions and ideas on the subject.

I would, therefore, greatly appreciate it if you would fill out the enclosed form and return it to me at your earliest convenience. I realize that some of the questions may seem elementary and may not be applicable to your particular situation, but I hope that you will answer as many as possible.

Thank you for your cooperation in this matter. I can assure you that you are contributing a great deal to the final study which hopefully will result in a significant use of film in education in art.

Sincerely,

[Signature]

Gene S. Weiss
3263 Tremont Road
Columbus, Ohio 43221

encl:
QUESTIONNAIRE

NAME:

SPECIALIZATION

ART EDUCATOR
MUSEUM DIRECTOR
FILM-MAKER
ARTIST
OTHER

FEEL FREE TO ADD YOUR OWN COMMENTS FOLLOWING ANY SPECIFIC QUESTION.

1. Have you had the opportunity of seeing a film or television program on art during the last year? ___ YES ___ NO

2. If so, what was the title? (or subject matter) __________________

3. If you have not seen such a film or program on art during the last year, when was the last time you remember viewing one and what was the title? __________________

4. If you have seen more than one such program on art during the last year, approximately how many have you seen? __________

(RELATE ALL FOLLOWING QUESTIONS TO ANSWERS GIVEN IN QUESTIONS 1, 2 and 3.)

5. Was the program in color? ___ YES ___ NO

6. How long was the program? __________

7. Was the program narrated? ___ YES ___ NO (other voices used) ___ YES ___ NO

8. Which of the following did the program make use of? ___ STILLS ___ LIVE ACTION ___ ANIMATION ___ OPTICAL OR SPECIAL EFFECT

9. Was music used? ___ YES ___ NO (did you like it) ___ YES ___ NO

10. Was the material covered difficult to understand? ___ YES ___ NO

11. Was the narration overwritten? ___ YES ___ NO

12. Was the show too visual for your taste? ___ YES ___ NO

13. Were you particularly interested in the subject matter discussed? ___ YES ___ NO

14. Did the program add significantly to your knowledge of the subject? ___ YES ___ NO

15. To what age level would this program be most important? __________

16. How many general interest films have you seen during the last year? __________

17. What is the title of the one you most enjoyed? __________________

18. Do you attend films as much as you make use of other cultural events? ___ YES ___ NO

19. Do you think the most important element in an effective film on art should be what is said about the subject or what is seen? ___ SAID ___ SEEN
20. Do you make use of films on art in your art curriculum? ___ YES ___ NO

21. How many films do you make use of during a year? ______

22. At what level do you think a child could most benefit from the use of films on art? ___ ELEMENTARY ___ SECONDARY ___ COLLEGE

23. What do you feel should be the background of a person making films on art?

24. Which of these film critics are you familiar with? ___ JUDITH CHRIST ___ STANLEY KAUFMANN ___ ANDREW SARRIS

25. Which of these directors are you familiar with? ___ OTTO PREMINGER ___ JEAN-LUC GODDARD ___ LUIS BUNUEL

26. Are you familiar with the term "Cinema Verite"? ___ YES ___ NO

27. Please indicate any specific factors you might like to see in a film on art:

___ MORE NARRATION
___ LESS NARRATION
___ MORE MUSIC
___ LESS MUSIC
___ MORE VISUAL MATERIAL
___ LESS VISUAL MATERIAL
___ SHORTER FILMS
___ LONGER FILMS
___ MORE FILMIC TECHNIQUE
___ LESS FILMIC TECHNIQUE
___ MORE DATES AND FACTUAL INFORMATION
___ LESS DATES AND FACTUAL INFORMATION

PLEASE MAKE USE OF THE FOLLOWING SPACE TO ELABORATE ON ANY OF THE ABOVE QUESTIONS OR TO INDICATE ANY RELEVANT OPINIONS OR IDEAS WHICH YOU FEEL WOULD AID THIS STUDY.
BIBLIOGRAPHY


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