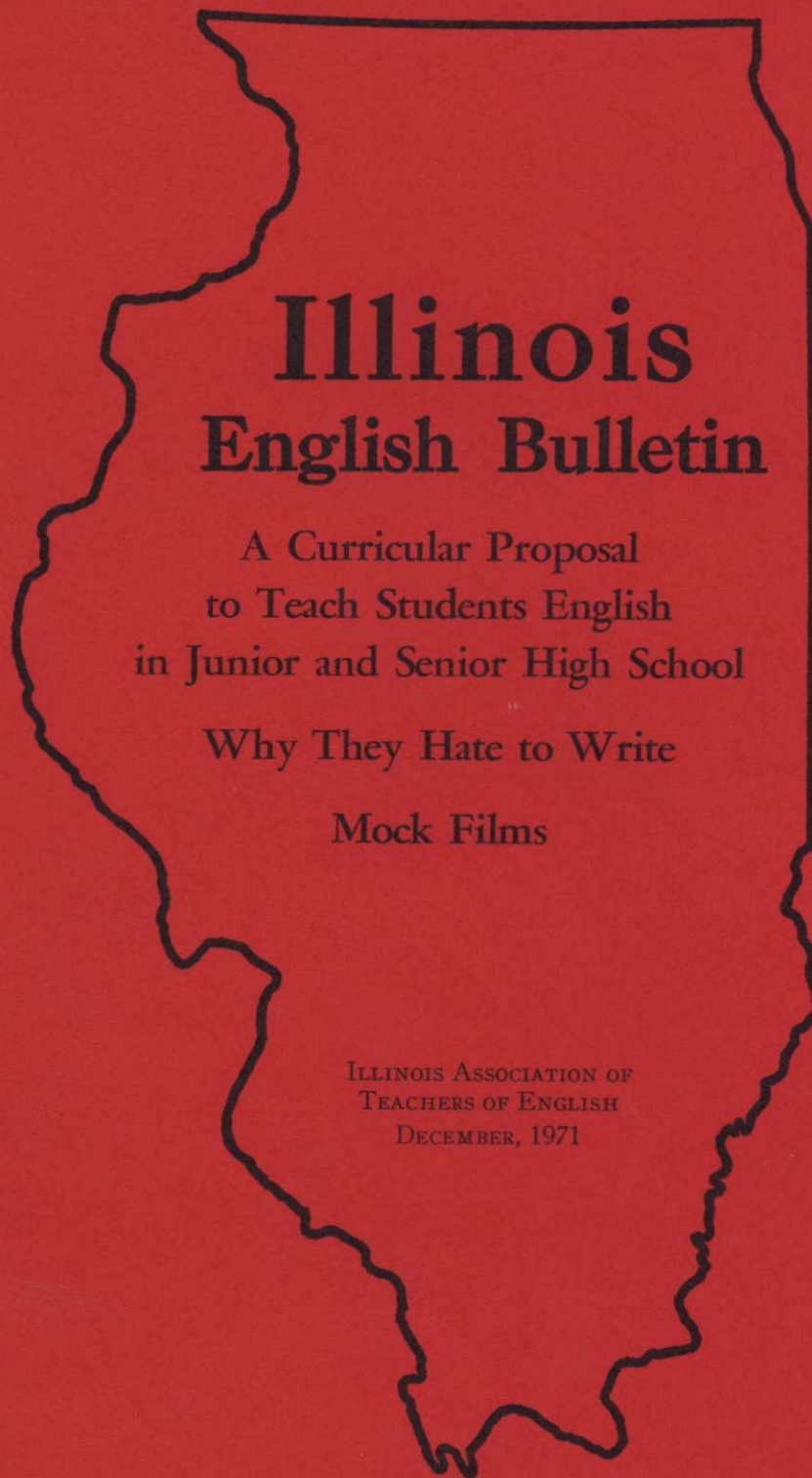


The entire cover features a large, black outline of the state of Illinois. The text is centered within this outline.

Illinois English Bulletin

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A Curricular Proposal to Teach Students English in Junior and Senior High School

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I speak with rage at the school subject called English at the junior and senior high school level, for I believe that it has shirked its responsibility. Indeed, school English has been trapped by the mystique of the scientific approach as well as by the computer mentality; it has become less human and less humane. And it is failing many, perhaps the majority, of America's youth.

If, in fact, as some believe, we are watching a nation die, if we are witnessing the death of the American republic, we have an obligation that transcends current formalistic classroom procedure.

We hardly endorse the idealistic suggestions made by Dr. Lindsey. We also recognize that teacher load, unfortunately, makes an individual approach to learning virtually impossible in many schools. It is well, then, to work constantly and consistently to reduce this load. The Illinois Association of Teachers of English and the National Council of Teachers of English have for years recommended that four classes and one hundred students be the maximum for each English teacher. In a resolution passed in the last annual meeting of IATE in October, the stand was reaffirmed. We urge you not to leave unchallenged the argument that no one has proved that class size makes little difference in the effective teaching of English. This article by Dr. Lindsey is evidence that if English is to be taught effectively, if it is to meet the needs of the individual student, it is a time-consuming job.

If, indeed the "new morality" is a signal, as many claim, that morality is dying, that the "new morality" is the "old immorality," we have province to demand more of the curriculum. If enemy soldiers are tortured and pushed from helicopters, if there is accountability for the wholesale murder of the aged as well as women and children, the obligation asserts itself. If this nation is becoming increasingly Marxistic or Fascistic, as many claim, the obligation cannot be denied. And is it not time to deliberate on a curriculum out of which increasing numbers of the youth are committed to non-rationality, violence, and revolution? Formalism be damned, attention must finally be paid. The humanities, particularly secondary school English, must boldly speak out in the process of educating youth. Democracy and the American tradition demand it; decency and common sense urge it. Empirical studies bear witness to it. Indeed, curriculum makers must reevaluate the subject English, and they must decide what can be accomplished to best meet the needs of adolescents in a world gone mad.

And if the needs of the adolescents are to be met, much of the "new English" is the wrong English for a majority of the youth. Only in rare instances are students receiving an adequate experience in school English, a situation best demonstrated by a glance at some of the unifying devices. Some schools — many more than generally supposed — continue to accomplish what they have done for decades: teach Latin grammar and formalistic literature, the former two days a week, the latter three days a week. Some schools, under the guise of the "new English," have made language or linguistics the central organizing principle. Still others have deified communication. Many more, tragically, have made formalism the organizing principle. It is the thesis of this article, however, that none of these approaches can be defended as the central organizing principle.

These approaches tend to bring focus to the fact that there is a myopia concerning the dual obligation of English. Certainly young people should be taught skills in reading, writing, listening, and speaking, as their abilities allow; and they should consider aesthetic and philosophic matters as they pertain to their lives. But the paucity of concern in the latter of these, particularly as the pendulum has swung in favor of the formalists, is apparent in most of the "new Englishes." A more practical and usable organizing principle is predicated on the primary concerns the youth have concerning their lives; further, in contemplating these concerns, youth should master skills as their abilities allow.

No one has verbalized the curricular ideal better than John J. DeBoer, past president of the National Council of Teachers of English:

To me, a . . . satisfying organizing principle is the body of human anxieties and aspirations. . . . It means that nothing human in our students is alien to us. We are 'concerned' in the Quaker sense about students' problems, attitudes and outlook upon the world of men and events. . . . We should honestly face the hypocrisies which repel the youth, and at the same time challenge the youth to produce their own brand of honesty and rationality.¹

I propose, then, that the central organizing principle in the teaching of junior and senior high English be the anxieties and aspirations of the students. In this way, we can get to their souls of souls; we can interest and satisfy them; we can teach communication skills; and we can help produce healthy, humane people. In short, we will be satisfying needs, teaching skills, and teaching a subject that will make a difference in lives. Such an optimistic eventuation will seldom take place from just the study of communication, language, the shortsighted triad theory, or the ill-advised deifying of formalism. Rather, the recommended approach is more personal and practical, and it is predicated on empiricism in both general and social psychology.

There are those, however, who will argue that much of the anarchy on the nation's campuses has resulted from teaching that is too effective, as it has focused on the hypocrisy apparent in the American culture. Such an argument's basic tenet is that too much has been said about the anxieties of students, and that the humanities should get students out of themselves and away from self-indulgence.

But I would contend that such an argument is fuzzy. The curricular plan recommended in this article will hopefully produce healthy people who are reading, writing, listening, and speaking about their aspirations and anxieties, a situation that will lead to diverse opinions built on information from many sides of an issue. Such an approach should eventuate in students with mature judgment, a far cry from the slogan-shouting anarchists on many of the campuses in the nation. A study of anxieties and aspirations should become an exercise in rationality based on wide reading and knowledge.

The program is based on the premise that each child should be allowed a favorable self-image predicated on success in a program

¹ John J. DeBoer, "The 'New' English," *The Educational Forum* (May, 1968):400-401.

that is professionally planned for him. It is exceedingly urgent to allow each student success in a program in which he sees value; this is basic to learning and to effective human motivation and endeavor. Research clearly indicates the validity of this philosophy. William Glasser, distinguished psychologist, has submitted:

When I started to work with the public schools, I found that every child who was brought to see me was failing in school. They were labeled as failures, and they were behaving the way failures behave. . . . Supposedly, if you fail a child, that will cause him to buckle down and work hard; it will make a new man of him. It just doesn't work that way. All you learn from failing is how to fail. . . . The way in which people — adults, kids, everybody — identify themselves is critical. Identity is the basic human need. . . . People who feel that they are failures behave as failures. They follow pathways that solidify their failure identity. They say, "I'm going to be antagonistic and go against the regulations of this school." They don't do it haphazardly; they do it because they need to keep fulfilling this identity, to keep saying, "at least, I'm someone; at least I'm a failure. And as a failure I'll say 'to hell with everybody else; I'll do what I want to do at any time.'" You cannot stop this unless you can help them toward a successful identification.²

Study after study, in both psychology and social psychology, can be cited to unequivocally illustrate that students must be allowed success in their endeavors. Curriculum planners who do not make such thinking central to their planning are failing a substantial number of the youth, and such educators lend authenticity to the claim that education remains in the dark age of its development.

Indeed, it is manifest that the student be vitally interested in worthwhile, useful programs in which he sees value and in which he is allowed grand success. Moreover, there must be a professionally planned program for each student, a situation that will be accomplished under the central organizing principle of the anxieties and aspirations that that student has. Such youthful concerns and dreams are not difficult to ascertain; let the student identify them and allow them to plan much of his curriculum. English education experts, however, have spoken out on the matter. According to John J. DeBoer:

At the moment, many young people are concerned about sex, LSD, the revolt of youth, "Black Power," and, overwhelmingly, our invasion of Viet Nam . . . , love, sex, romance and marriage,

² William E. Glasser, "The Effect of School Failure," *The Education Digest* (December, 1969):13-15.

adventure, exploration, sports, humor, problems of relations with older generations, problems of growing up, problems of personal decisions, problems of values. . . .³

Wolfe has pointed to school problems, family problems, personal problems, concern about the future, boy-girl relationships, recreation, moral issues, money, problems of appearance, and fears and restlessness.⁴

The program each semester should be based on one or several aspirations and anxieties, preferably chosen by each student. There is no reason whatsoever why an entire class should study the same aspiration or anxiety at the same time; there should be the widest latitude of choice. Then, as the student works in his area of vital interest, there will be a sequential program in reading, writing, listening, and speaking planned for him, given his ability, interests, and professional need. It could be, then, that in a given semester five students might be engaged in a unit on war; three students might be considering the generation gap; nine students might consider sports; four might consider another aspiration or anxiety; and four might be studying something else.

But someone will say that this is not the study of literature with a capital "L." Why not? Who said that the cult of the study of formalism in literature is legitimate? Certainly such an assumption would not be supported by legions of students who have gained wisdom in the best Faulknerian sense by enduring in spite of being bored. How the formalistic can be accommodated in these anxious days is beyond me. Such a stance is foolishness; further, it is naïve and cruel. Indeed, programs built on formalism, either in literature or language, are failing the youth. Literature, in fact, is didactic; it is anguish, joy, rage, enlightenment shared with a reader. And it is the relationship of this feeling to the student and his life that is, I submit, the defensible reason for making literature an important part of the secondary school curriculum. Certainly it is foolish to suppose that the public schools are in the business of preparing college English majors, that the bulk of the school population needs to know the mechanics of various literary devices — the cold rendering of formalism as we tragically endeavor to make our humanistic subject scientific. We are not in the business of preparing English majors, but human beings!

As each student concerns himself with the consideration of his

³ DeBoer, 400-401.

⁴ Don W. Wolfe, *Creative Ways to Teach English: Grades Seven to Twelve* (New York: The Odyssey Press, 1966), pp. 38-39.

anxieties and aspirations, he will also be following a sequential program in achieving communication skills that are set for him. In this regard, he will be competing only with himself, working to meet professionally-set objectives. It is important in such a plan, of course, not to have a child competing with his peers, because the social and psychological cost may be far too high. Instead, the student will be rewarded with superior grades if he meets the professional objectives set for him, considering his ability and special needs. If he has an intelligence quotient of 70 and meets the objectives, he will earn an "A"; if he has an intelligence quotient of 170 and meets the objectives, he will also earn an "A." Anything else is a desecration of the democratic ideal. All children have infinite worth and deserve the best education, one that will prepare them to live and one that will allow them a favorable self-concept. Democracy demands it.

But I am not urging that students be awarded success for non-production, that would be foolishness, and such educational procedure and philosophy could reinforce much of the utter insanity that has derogated reason and effort on the smoldering campuses of the nation. Youth must be taught responsibility; the work ethic, Christian and practical, is a societal necessity, no matter what latter-day anarchists would have us believe. Let us, then, give the student something for something, but let us make certain that the something is professionally planned for each child so that he will both learn and succeed. This dual curricular objective and obligation is central to the success of each student, and it is demanded of teachers and curriculum planners, many of whom now use the term "professional" much too casually.

After all, if teaching is a profession, and if English teachers claim to be professional, why don't they behave like professionals? In the final analysis, a professional is judged to be a professional by what he does, not what he says. Indeed, when a patient goes to a physician, there is every expectation that problems will be diagnosed and, when possible, cured. But are the majority of English teachers taking each student (patient) and prescribing and healing?

If this is to be answered affirmatively, I would urge further consideration of two concepts: teacher diagnosis and student responsibility. Careful records, both anecdotal and official, should be kept on each student. Comments should be in writing and/or on tape, and they should be accumulative, from grade seven through twelve. For average and above average students, there should be grid sheets listing typical errors in composition, both

written and oral, ability always being considered. The same is true with reading, listening, and speaking skills. At the same time, there should be carefully considered anecdotal records of a student's interests and strengths. All of this is part of teacher diagnosis. Based on teacher judgment over a period of years, objectives should be set up with each student, first to reinforce what the student does best so that he may be allowed a favorable self-image, and second, to master weaknesses in communication skills. This is sequential learning at its best. The student, however, must take responsibility or the plan fails. The teacher will meet with each student privately and make absolutely certain that the student will be reading, writing, listening, and speaking about a subject or subjects of his primary interest. Then the teacher will analyze certain areas in which the student, given his genetic ability, might improve. The student establishes a verbal or written contract and also agrees to help his peers in the areas of his strength. Strength is reinforced and particular weaknesses are worked with. And the success-oriented student will be rewarded with superior grades when he meets the professionally-set objectives.

The skills, though, are just one area of concern. As each student reads, writes, listens, and speaks about his anxieties and aspirations, he is excitedly involved with his English course. He is alive, and he is learning. As important, he is having fun. But more important, he is learning how to live. Can formalism claim such victories?

The program necessitates massive efforts in group work and peer leadership. Assume for the purpose of this article that six students who are interested in studying war are working together in a group, one of many in a given classroom. Two of these people may be studying the chronology of war in the United States. Two others may be studying American novels about war. One may be studying and writing war poetry. And still another may be producing a movie on war. As a group they will be pursuing areas of interest in war, but they will be reading, writing, listening, and speaking. On skill days other groups will be formed. Perhaps four young people are having trouble with paragraphing; one or two students who do well in paragraphing will be working with them. Four superior students may be working on style with the teacher. These are but two examples of many. Various kinds of learning will be going on as students are mastering skills, given their abilities and contractual obligations. This is learning, and this is building healthy people.

Again, however, someone will suggest that his language and literature texts have already been chosen, that the recommended approach is not possible. I would submit, however, that the plan is as possible as the teacher is clever. What about paperbacks? Novels in the library? The mass media, including wise use of television and the newspaper? What about adolescent music and poetry? The choices are, of course, limitless as we plan for the success of each youth.

An example suffices. A hypothetical classroom situation was suggested earlier in which six students were considering their anxiety of war. Assume that an eleventh-grade class has an American literature text. One or two might be interested in a chronological view of war in America. These students would consider such writings as Paine's *Common Sense*; Washington's "Farewell Address"; Sandburg's "Grass"; Lincoln's "Gettysburg Address"; and Lee's letter to his son. Examples abound in any literature book; such books already owned can be used—but selectively. But then there is the school library. Two other students are interested in great war novels. These students may choose *All Quiet on the Western Front*; *A Separate Peace*; *The Moon Is Down*; and *The Diary of Anne Frank*. One student is studying war poetry of the world as he writes war poetry. Another student is studying cinematography and he is producing a movie on war, based on wide reading, writing, listening, and speaking. The choices are, of course, legion, because there is no textbook gospel which has all students doing the same thing at a given time. One novel, one newspaper, becomes a valuable in-class teaching device. Hence, the quarrel that one already has a textbook or that materials are not available is not defensible.

A final point needs to be made. The curricular program advocated in this article cannot be accomplished without dedicated teachers who love children. In the year of his retirement, John DeBoer said this of the hopeful trends in education that he had seen:

Over the long period, the most hopeful thing that I have observed has been the stress upon the relationship of love between the teacher and the student. I am not talking about any sentimental kind of love. I am talking about the capacity of the teacher to understand, to be concerned. This concern is fundamental to good teaching.⁶

⁶ Grace Hutsing, "Considered Thoughts on English from One Retiring: Professor John J. DeBoer," *Christian Educator's Journal* (November, 1968):11-13.

In hiring English teachers, administrators would do well to make the evaluation of whether or not teachers love children foremost. In the field of English the following question is a good one: Do you consider that you are a teacher of English first or a teacher of students first, and why?

Earlier I asserted that more is demanded of the English curriculum than is now being accomplished. But this is a minority report, I fear. The formalists and the basic education crowd will, no doubt, sneer at the recommendations made here. That should not concern those of us who want to help the youth. Indeed, the formalists may produce some college English majors as well as scientists and math majors, but such objectives fall short of what is sorely needed. The recommendations made in this article will help us produce healthy, humane human beings who have mastered communication skills as their abilities allow and who have studied the great aspirations and anxieties of mankind, the essential business of literature. Surely this is what we strive for, and it stands as a statement of hope in a troubled time, in the shadow of the bomb and the deplorable mess man has made of himself and his world.

Why They Hate to Write

BY DONALD NEMANICH

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Almost every teacher in the elementary and secondary schools has taken a course or two in educational psychology and has learned about the value of positive reinforcement. We have all learned that rewards work better than punishment when we want improvements in behavior. Carrots achieve more than sticks do. But in the teaching of composition in the junior and senior high schools, it is never a carrot, always a stick. How many English teachers look for the good in their students' compositions? How many have discarded their red pencils as some of their more enlightened colleagues have been urging for a score of years?

One research study after another has revealed that the vast amount of time which goes into theme grading is largely wasted. Do students really stop making such errors when the teacher puts

"frag" or "punct" or "awk" in the bloodied margin? Most research indicates that such comments seldom lead to genuine improvements in writing.

But can the teacher ignore faults in spelling, punctuation, grammar? Why not? Why can't the teacher tell his students that he is really interested in what they have to say, not just in searching for flaws in mechanics? And, for the teacher who feels that mechanical errors absolutely must be marked, some plucky teachers have saved themselves thousands of hours, and probably in a few cases, their sanity, by letting groups of students point out to theme writers various weaknesses in their papers to be changed before the papers are submitted to the teacher. When students know that a group of their peers will be reading their papers, they usually take extra care to impress them.

Whenever I work with elementary school children, I am surprised to see just how well they can write, what wonderful stories they can tell, and how much they enjoy telling them. I seldom find such freshness, vitality, and interest in writing from high school students. What causes the change? Consider the child who creates a story that she is proud of, a really clever and original story. The teacher returns it with two spelling errors marked and a "C" at the top. This incident is real, and there are enough others like it to make writing painful for most of us. The red pencils of English teachers have contributed to the hatred which so many adults have to writing anything, even letters to friends. Tragic, but too often true.

Now and then appears an enlightened teacher of writing who really succeeds in teaching students to write well. He does not gloat demonically over each error he finds, but rather rejoices over a fine phrase, a clever idea, or a well-developed paper. He writes "good" often and "bad" seldom. He regards his students as fellow human beings and both they and what they write are considered worthy of respect. Such teachers find it easier to write "good" as time passes because their students try to improve their writing to show their teachers that they deserve the "good."

Students at all levels can write well, surprisingly well, if they are given the opportunity. For a few months I worked with third and sixth grade classes in Lincoln, Nebraska. The children wrote often and enjoyed the writing, partly because their papers were never graded; they wrote for their own pleasure and for the enjoyment of their teacher and classmates.

The following papers from third and sixth grade writers are excellent for a variety of reasons: word choice, sentence com-

plexity, freshness, honesty, humor, and emphasis. Most of the papers compare favorably with the work of writers several years older. In fact, I have had college students who could not write as well as some of these elementary school children.

Consider the following pieces of "personal" writing from two boys and two girls in third grade.

I would like to have a horse.

I really would. I would ride it every day.

I would keep it in my back yard.

I would name it Tracey. If I had two horses

It would not be as good because one is enough, eennoouugghh

I'd like to have a horse

A very tame one, but if somebody beat up on me, my horse would pound him. I would ride like the wind.

I would keep him in the pasture.

And I'd feed him apples oats and things horses like.

What do you do with two dollars? I do not know what to buy.

Do you buy a toy? Do you buy a model? What do you buy!

Would you buy something? What would you? I know what

I would do. I would put it in the bank.

Where is something to do? When I want something to do I can't and when I don't want something to do there is something to do. I don't know why this is. Can anyone tell me? I am so weary.

In these third grade papers are most of the qualities we seek in student writing at any level, good ideas and development, honesty, and freshness. And in the following story by the other third grader, we find all of these and more.

THE TURKEY HUNT

One day a hunter went hunting and found turkey but he mist and hit a tree. He found a deer family but he was all heart. He said mist a turkey was all heart for the deer. What next. He found a rabbit but he didn't mist it. I mist the turker and I mist the deer, but I didn't miss the rabbit. He went home and told his wife. She said go out tomorrow and get a other one and we'll be it for supper tomorrow night. The man said I don't feel like it. When his wife heard that blow her top. She said what don't want to well she said I'll go out tomorrow myself. And she went out in the meadow and shot herself.

Unfortunately, too many teachers would return this charming story to the author with only the errors in spelling and punctuation marked.

Finally, consider the following pair of compositions by a girl and boy in the sixth grade.

MELISSA

Melissa lay on the cool green grass, daisy in hand, gazing at the fluffy white cloud above her. "He loves me, he loves me not," she mused. Melissa had no one in particular in mind as she recited this verse. When the petals had all been plucked from the daisy she discarded it and concentrated fully on the cloud above her. As she studied it, it seemed to become a magnificent white horse. The horse began to float away. "Please take me with you," Melissa pleaded. "Melissa! Melissa, come," it was her mother. "Yes ma'am," called Melissa, jumping and whisking the petals off her skirt as she spoke. She looked up at the cloud and discovered that it had returned to its original form. "Coming," she called again. As she walked toward the house she looked back, catching a glimpse of the cloud once more. The cloud was again a horse and as she entered the house she thought she heard it whinny. "Goody-bye," she whispered. "Who are you talking to?" her mother asked gruffly. "No one," returned Melissa, smiling softly to herself. "Just know one at all."

"A HERO?"

Private John Williams was a new recruit, fighting with the Third Infantry Division in Viet Nam. He was only eighteen years old, although he told everyone he was twenty. He was fighting under Capt. Joe Ritson. His biggest ambition was to win the medal of honor.

Suddenly there was a loud whistle, more like a shriek. John awoke to the present and leaped out of his foxhole, yelling "Come on" to his friend Pete. Then the mortar shell exploded, squarely hitting the foxhole. While looking around for the communist emplacement, he said to Pete, "Boy, Charlie sure knows how to aim a mortar, doesn't he Pete?" No answer. "Pete?" he asked. No answer. "Pete!" he yelled, scared. Then he turned around. Pete was in the foxhole, dead.

John looked in terror at his dead buddy. He was too scared to move, too scared to scream. Then he fell to his knees, sobbing. This was his first week at war, and his first buddy. At that moment he saw someone standing beside him. It was Capt. Ritson. "Don't worry John," he said. "There's nothing we can do for him. Come on and get in my jeep. The battle's over, Charlie lost."

On the dusty road back to Saigon, John just sat and thought. Suddenly a land mine exploded beneath the jeep! It overturned, with John under it, unconscious. When he awoke, he crawled out

from under the jeep, bruised and scared, but not seriously wounded. "Captain," he murmured. No answer. "No, not again," he thought. But the Captain was gone.

He wandered into the marshes, following a trace of blood. Soon he came to a crude building. It was a communist prison camp!

John decided to free the prisoners. He waited until dark then moved closer, his knife in his hand. Then a guard walked by. John grabbed him and stabbed him in the neck. The prisoners were guarded by barbed wire only. He crawled over the wire. Then he woke the prisoners up, one by one, telling them to run over the fence when they heard an explosion. Capt. Ritson was one of the prisoners.

Then he took a grenade and tossed it in the guard-house. As soon as it exploded, they all ran, bullets tearing after them. All together more than fifty escaped. John was helping Capt. Ritson. Then, a bullet hit him. He fell, dead. He would win a Purple Heart, and, after all else, a grave and a Medal of Honor.

Even though these stories are excellent in different ways, they exhibit many of the same desirable qualities. Both have a mature style and include a fine variety of grammatical structures. Note especially the use of the absolute and the participial phrase in the opening sentence of "Melissa," and the many participles in "A Hero?"

Both stories are well told, begin and end well, and include what they do need and exclude what they do not need. "Melissa," for example, gives us just enough information to understand why the girl wants to escape, and the ending of "A Hero?" seems to use just the right emphasis.

Students at all grade levels can write well if they are given the opportunity and the encouragement, if the teacher will occasionally ignore spelling and punctuation and look instead at what students have to say. Students want to create poems and stories and to write about themselves and their feelings if the teacher will read with interest and compassion.

Mock Films

By MALCOLM E. STERN, CHAIRMAN

DEPARTMENT OF ENGLISH, BOLTWOOD SCHOOL
EVANSTON TOWNSHIP HIGH SCHOOL

"Hey, Mr. Stern, you seen 'Easy Rider'?" "Did you see 'Love Story' or 'MASH'?" On and on it goes. Today, if an English

teacher is not capitalizing on films and the accompanying student interest, he is missing a rare opportunity for involving his visually-oriented students. Certainly all of our students should learn about films and film-making; however, film-making can be quite expensive. Wishing to give all students the experience of learning as much as possible about films and film-making, but lacking the necessary money for cameras, projectors, film, and processing, our team decided to have the students make a mock film. Since our school did have tape recorders, record players, and opaque projectors — as most schools do — the mock film was a viable alternative for us.

To make a mock film, the student must first decide on the theme and/or mood and/or plot he wishes to use. Next, he can either collect, photograph, or draw pictures, cartoons, caricatures, which reinforce, contrast, or complement his intended goal. *Life*, *Look*, and *Ebony* are good sources. If the film-maker wishes music or narration, he then chooses appropriate selections. These can be tape recorded and the soundtrack is ready for synchronization. Now, he is ready to select, organize, and assemble his pictures into the desired sequence. Comments and dialogue can be written on the pictures in comic strips. When the pictures are in order, they can be stapled or taped to a long roll of paper which must be the size of the opaque table to facilitate easy movement of the film. A title and credits can be added to the reel.

The final product can be rolled and is now ready to be threaded through the opaque projector as the sound track is synchronized. A few practice runs will be needed before a flawless production can be expected. Since the showing of the film demands rather close cooperation, we have encouraged teams of two or three students to work on a film. This furnishes more imagination as well as extra hands.

Experience has shown that this very inexpensive method of film-making demands several of the same skills that making a real film does; students must write a script, determine if the shot should be black and white or color or mixed, select the type of shot needed (pan, close-up), edit the pictures, splice the film, organize the sequence, synchronize the sound, preview the final product, show it to a live audience, and finally, evaluate the success or failure of their film.

Student reaction has been most favorable, and a large number of our mock films have been excellent. Trying to persuade a student to give you his film as a sample for next year's classes is

a formidable task. In addition, several students become sufficiently interested in film-making that they purchased cameras and started making their own short films. These students credit the mock film with motivating their interest and with saving them time and money — for this exercise illustrates the necessity of planning and organizing before starting to shoot that expensive film.

