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THE CONTENT EVALUATION OF SELECTED MUSIC PROGRAMS PRODUCED FOR THE NATIONAL EDUCATIONAL TELEVISION AND RADIO CENTER

by
Donald Joseph Shetler

A dissertation submitted in partial fulfillment
of the requirements for the degree of
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CHAPTER I

INTRODUCTION

As a special feature of the Midwestern Conference on School Music held in Ann Arbor, Michigan in January, 1951, a panel discussed the topic "Radio and Television—Their Place in Music Education." The members of the panel included Mr. Don Gillis, producer of the NBC Symphony broadcasts; Dr. Joseph E. Maddy, president and founder of the National Music Camp and a man with a long-standing interest in music teaching by radio; and the writer, who was completing his master's thesis in music education, the first to deal with teaching music by television. The educational television station was then only an idea. Both the industry and educators approached the subject of systematic instruction by television with little urgency. The discussion, including the questioning by interested listeners, was of a general wishful-thinking sort.

Six years later the program for the 1957 Midwestern Conference listed as items to be shown in a previewing session "Children's Concerts—New Educational Films from Indiana University" (Midwestern Conference, 1957). The availability of these 16-mm sound films heralded the arrival of an agency that would soon become a well-known source of educational motion pictures. These films were from a series produced for the National Educational Television and Radio Center (hereafter referred to as the Center, or the NET). The program had completed its "run" on a small

circuit of educational television stations and had then been licensed for audio-visual use in classrooms.

Educational Television Today

Announcement that the Federal Communications Commission (FCC) had assigned television channels to 242 (now 258) communities exclusively for educational use was made on April 13, 1952. Prior to this announcement, a small but alert group of educators had a vision of what such channel reservations could mean for education by mass media. During the preceding months the FCC had been besieged with requests to set aside channels for education.

Faced with the dual problems of numerous applications for commercial licenses, and with the problem of color television becoming increasingly important to the industry, the commission was in a quandary. Acting in its role as "guardian of American radio and television," the Commission in 1948 invoked its famous freeze on all television channel assignments until a thorough study could be made. The freeze actually lasted until 1952. This gave educators time to prepare the way for serious consideration of the problems involved in the request for permission to utilize television as a tool for education.

Both the National Education Association and the United States Office of Education filed petitions to reserve channels for education. The National Association of Educational Broadcasters (NAEB) sought and obtained the help of several leading educational organizations in formulating strategy designed to insure a share of the new Ultra High Frequency channels for education. Until this time all operations in television broadcasting had been via Very High Frequency channels. The NAEB called representatives from each of these

organizations to Washington, D.C., and at this meeting the Joint Council on Educational Television (JCET) was formed as a liaison organization to represent education before the commission. For the first time, education presented a united front.

> J.C.E.T. served several functions: (1) it represented legally all of American education; (2) it organized educators' efforts for the allocation of channels; (3) it pleaded education's case before the F.C.C.; and (4) it served as a clearinghouse of information for all educational instituions planning to file brochures with the commission in support of the reservation of educational channels in their localities [Wigren, 1958, p. 4].

After holding open hearings on educational channel reservations for three months, the FCC made a tentative allocation in March, 1951, proposing that 209 of the 1900 frequencies still unassigned, both UHF and VHF, be set aside for education. The principal purpose of this action was to obtain the public's reaction to the idea. The debate became a lively one from coast to coast. Some felt that education should be given the channels. Others suggested that this would be a waste of "spectrum space" because educators could never afford the expensive facilities and would not know how to use them.

The chairman of the Commission invited immediate response to the Commission's proposal by the filing of sworn statements indicating intent to utilize television in education in the event that the Commission decided to make the reservations permanent. The result: 838 schools, colleges, and nonprofit organizations filed sworn statements that they would use television and presented plans showing how they would use it.

Witnesses and representatives came from many states for the hearings. As a direct result, 242 channels were set aside for

educational use, but again with a time limit. The channels had to be applied for by June 2, 1953, or they would be lost to education and be assigned to commercial applicants.

From this point, in rapid succession, the following events indicated how much interest was developing in the use of television for education.

The Joint Council for Educational Television became a permanent organization, financed by the Fund for the Advancement of Education. The National Association of Educational Broadcasters provided expert consultation services on equipment and facilities to schools contemplating the use of television. The JCET sponsored a programming conference at Pennsylvania State University for educational leaders to acquaint them with the possibilities and the problems of television. The National Citizens Committee on Educational Television (NCCET) was formed for the purpose of enlisting a broad base of public support for educational television. It was composed largely of outstanding business leaders and prominent citizens, and secured the direct support of residents in those communities which were granted channels for education.

In May, 1953, the NCCET and the JCET held their first national conference on educational television in Washington, D.C. They invited the total membership of the FCC. Progress reports were presented by representatives of many institutions planning to apply for channels. Shortly thereafter, the Commission announced that channels would be reserved temporarily and removed the deadline date previously established.

On May 25, 1953, KUHT-TV, sponsored by the University of Houston and the Houston Independent School District, Houston, Texas, went on the air to become the first educational television station. Nearly a year later (April, 1954), Pittsburgh started

programs, followed by San Francisco, Cincinnati, St. Louis, and Madison, Wisconsin.

By 1955 the Fund for the Advancement of Education had announced its intention of exploring television as a method of bringing the best teachers to more pupils. Its experiments in classroom television were organized into a nation-wide project known as the National Program in the Use of Television in the Public Schools. This program, in 1957, involved more than forty thousand students in over two hundred schools in thirteen cities.

The National Educational Television and Radio Center

Soon after the establishment of educational television stations, a plan was formulated by the Fund for Adult Education for the creation of an organization which would provide a national program service for noncommercial stations. The Fund envisioned that the organization would take a central role in the young educational television movement.

Thus it was that the Educational Television and Radio Center was established as a nonprofit educational corporation with initial financial grants from the Ford Foundation. In May, 1954, the Center began its program service to the five stations on the air. Programs were on film or kinescope recordings and distributed from Center headquarters in Ann Arbor, Michigan. Stations affiliated with the Center telecast programs bearing the National Educational Television signature. NET thus became an educational television network without cables or relay equipment.

Appendix A lists educational television stations that were on the air at this writing and includes a map with cities identified as

planning to enter educational television. Figure 1 indicates the location of cities having television stations on the air and cities with channels reserved for educational use.

The National Educational Television Program Package

At this writing all stations affiliated with the Center are offered eight hours of programs each week. All of these shows are on 16-mm film, kinescope recording, or magnetic tape. Of this total, five hours are new series never seen before, and three hours are comprised of reruns of popular programs shown in the past. This basic package always contains programs for children as well as adults.

The Center obtains its programs in one of three ways: by commissioning production under Center supervision to commercial producers and educational television stations; by selecting locally broadcast programs from educational stations, often planned with Center aid; and finally, by acquiring television rights to kinescopes and films of unusually high quality.

National Education Television programs are distributed in four ways: to educational stations as part of their regular program package; to institutions of higher education, school systems, and other nonprofit institutions in areas without educational channels for use on commercial channels under the Extended Services Plan, with rental rates ranging from $20 to $100 per half-hour program; to schools, adult education groups, and other organizations for use as educational films; and to schools and colleges for use over closed-circuit TV systems.

FIGURE 1

EDUCATIONAL TV STATIONS: JANUARY, 1959[a]
(In order of establishment)

Station	Channel	Location
KUHT	8	Houston, Texas
WQED	13	Pittsburgh, Pa.
WHA-TV	21	Madison, Wis.
KQED	9	San Francisco, Calif.
WCET	48	Cincinnati, Ohio
KETC	9	St. Louis, Mo.
KUON-TV	12	Lincoln, Nebr.
KCTS-TV	9	Seattle, Wash.
WTIQ	7	Birmingham, Ala.
WUNC-TV	4	Chapel Hill, N.C.
WBIQ	10	Birmingham, Ala.
WBGH-TV	2	Cambridge, Mass.
WILL-TV	12	Champaign-Urbana, Ill.
WTHS-TV	2	Miami, Fla.
WTTW	11	Chicago, Ill.
WTVS	56	Detroit, Mich.
WOI-TV	5	Ames, Iowa
KOMU-TV	8	Columbia, Mo.
WNDU-TV	46	South Bend, Ind.
KRMA-TV	6	Denver, Colo.
WOSU-TV	34	Columbus, Ohio
KETA-TV	13	Oklahoma City, Okla.

[a]Franklin Dunham, Educational Teleguide (Washington: U.S. Government Printing Office, 1959), pp. 28–33.

FIGURE 1 (Continued)

Station	Channel	Location
WKNO-TV	10	Memphis, Tenn.
WAIQ	2	Birmingham, Ala.
KLSE-TV	13	Baton Rouge, La.
WYES-TV	8	New Orleans, La.
KTCA-TV	2	St. Paul, Minn.
WHYY-TV	35	Philadelphia, Pa.
KOAC-TV	7	Corvallis, Oreg.
WMVS-TV	10	Milwaukee, Wis.
WIPR-TV	6	San Juan, Puerto Rico
KUED	7	Salt Lake City, Utah
WETV	30	Atlanta, Ga.
KNME-TV	5	Albuquerque, N.M.
WFPK-TV	15	Louisville, Ky.
WJCT	7	Jacksonville, Fla.
WEDU	3	St. Petersburg, Fla.
WUFT	5	Gainesville, Texas
KOED-TV	11	Tulsa, Okla.
KOKH-TV	25	Oklahoma City, Okla.
KVIE	6	Sacramento, Calif.
KUAT	6	Tucson, Ariz.
WMSB	10	East Lansing, Mich.
WQEX	16	Pittsburgh, Pa.
WNED	17	Buffalo, N.Y.
KDPS-TV	11	Des Moines, Iowa
WENH	11	Durham, N.H.

Since many Center programs are well suited for use by school and adult groups, the Center has devised a plan to make available to such audiences on a rental basis the films they wish to see. The NET Film Service of the Audio-Visual Department of Indiana University selects programs for this use and handles their promotion and distribution.

It was this feature of Center distribution which made possible the screening of music films at the Midwestern Conference in 1957. Continued life for these music features was thus assured. As a series of programs completed its run, and then became properly licensed for audio-visual use, it became available to teachers for classroom use in any locale, with or without an educational television station.

The Center has in the past six years distributed more than thirty series of music programs on film and magnetic tape for use on NET stations. Most of the programs are thirty minutes long. Some, on the other hand, like the Fine Arts Quartet and Boston Symphony productions, may run from one to two hours in length. Educational stations, free from the confines of the thirty-minute format standard to commercial radio and television alike, may run these shows without fear of interference with commercial pitches, or infringement on network program scheduling. Many of the programs are aired two or three times for the convenience of teachers and home viewers.

Philosophy of National Educational Television Programs

From the booklet Educational Television Today, published by NET, comes the following excerpt concerned with program philosophy from the Center's viewpoint.

Regardless of how the future alters the Center program service, the underlying philosophy of Center programming will remain the same—that is, that programs be in fact educational, that they transmit knowledge, alter attitudes, or increase understanding. The following paragraphs detail how this basic aim is translated into specific requirements for Center series.

First, NET programs must deal with the basic concepts, ideas, or issues that underly our national culture. It is felt that the power of this medium should not be frittered away on trivia but should be used to enlighten the American people and equip them to live more effective lives, both as individuals and as citizens.

Material presented in NET series must be accurate and authoritative, above all. To help insure this, the Center uses the services of outstanding specialists as program consultants. These men assist in identifying the broad areas of emphasis, suggest personnel to help with specific problems or to serve as talent, and at times review series for content quality.

Since learning requires a repeated stimulus, Center programs ordinarily are planned in series, with the number of programs being determined by the series subject. Of course, single programs are used when they are outstanding.

Authoritative content and repeated stimulus are not enough, however, if viewers do not absorb the material. Therefore, great importance is attached to the program's ability to capture audience interest. Just as a skillful teacher can hold his class spellbound with any topic from ancient Greek band instruments to the bones of the middle arch, so can an educational TV program make history more exciting than a cowboy saga. Indeed, perhaps much more so.

To help insure quality production, the Center issues periodically a production book for producers of NET programs. The Center also awards annual production contracts to several NET stations to allow them to invest in needed equipment and experienced production personnel. Training films on television directing, lighting and set construction have been produced for station use. And specialists in television production visit stations to conduct training seminars and working sessions.

Finally, NET series must cover a wide range of subjects. Research indicates that ETV viewers are selective. They tune in specific programs because they have a special interest in the subject matter being presented. They then devote their full attention to that program. This is in contrast to commercial

television in which a viewer may turn his set on in the morning and watch it casually all day long.

To insure variety the Educational Television and Radio Center plans its programs to cover six broad subject themes. Briefly, Center programs teach the viewer:

About himself as a human being, with programs covering anthropology, physiology, sociology, and psychology;

About his background, with programs covering the history of peoples, their cultures and countries;

About his values and institutions, with programs covering moral and ethical concepts, political science and economics;

About national and foreign policy, with programs covering national problems, foreign policy, geopolitics and institutions promoting world order;

About man's means of expression, with programs covering literature, music, fine arts, functional arts, communication and foreign languages;

About science, with programs covering the great scientific discoveries, scientific methods, and current research.

[NET, 1957, p. 8.]

The Role of NET in Research

By 1958 research in the utilization and effect of educational TV programs had become part of a broad program of TV research. The Center's interest in research began with a short conference held in Ann Arbor during the summer of 1954. At this date, when only seven educational television stations were on the air, the conference identified four areas of needed research: program evaluation and development, inventory of published and relevant research results, audience analysis and inventories, and survey of relevant educational needs and demands (Crary, 1958).

The second conference on research sponsored by the Center was also held in Ann Arbor late in the summer of 1956. The

conferees agreed on a four-point proposal which served as a guide to policy. These points were:

1. The Center should act as a clearing-house for research materials, such as complete studies, methods, instruments, and findings.
2. Small budget studies, making use of surveys and specific panels, should be done in as many ETV areas as possible to evaluate selected Center programs.
3. The Center, where possible, should offer grants-in-aid to help finance proposed studies arising out of the local areas.
4. The Center would be interested in special surveys related to the definition of the ETV viewer [Crary, 1958, p. 8].

On September 1, 1956, Dr. Ryland Crary became the Center's Director of Education with responsibilities which included the direction of the expanded research program. Dr. H. K. Newburn, then president of the NETRC, had announced the interest of the Center in assisting research in four significant areas.

1. Audience studies..
2. The identification and testing of unique or distinctive attributes of the medium in regard to its educational potential.
3. The relationship of various production techniques, methodologies, or format to certain designated educational purposes.
4. Program impact evaluation [Crary, 1958, p. 10].

By 1958 considerable research had been conducted and reported. The Center was at that time interested in these specific research activities.

1. Full-scale testing of instructional television.

2. Testing of student attitudes.

3. Testing the full range of the learning situation.

4. Testing of the relative merits of various patterns of instructional utilization.

5. Research into teacher attitudes toward instructional uses.

6. Research on special applications of the medium toward special students, e.g., the gifted.

7. Experimental programming.

Early in 1959 Dr. Crary called the writer's attention to some of the unsolved problems inherent in the rapidly growing body of films being produced in the area of music. He pointed out that the area of recommended utilization based on content evaluation had as yet been untouched in any research projects sponsored by the Center. Although a fairly large body of materials and data had been assembled as the result of research in other areas, this particular field had remained uninvestigated.

Survey of Previous Research in Program Evaluation

Statements found in a document published by the Center in 1958, titled An Instructional Utility Analysis of 319 Educational Television Programs raised the problem that led to this project. In order to identify properly the area of research undertaken for the book, I quote directly from its introduction:

> This analysis was conducted by the faculty of the College of Education of Indiana University. It was coordinated by Dean Wendell W. Wright and Mr. Edwin Cohen. The instructional programs listed and analyzed in this compilation are professionally selected and endorsed in terms of high instructional utility. The items included were selected from approximately 800 such programs produced originally for use on open broadcast on the National Educational Television stations. Their original primary purpose was systematic general education and an adult audience was envisaged for most. Although they were not planned for school use initially, the subject matter of many

> of these programs is directly related to the school curriculum; therefore it was decided to survey their usefulness as direct teaching materials. Most are suitable for the secondary school, although some are specified as elementary in level.
>
> It was known that the content was accurate, that the teaching was authoritative, and the production values often high. In many cases, intrinsic interest was very high, and programs contained resources simply unavailable to many schools.
>
> It was also realized that in many of these programs, the subject matter was not clearly related or was ill-adapted to the curriculum, that presentation or methods were inappropriate or ineffective for classroom use, or simply that the technical quality of some of the earlier productions could not be recommended [Wright and Cohen, 1958, p. 3].

This work, then, was the first attempting to assign specific programs from National Educational Television to specific grade levels and subject-matter areas on the public school classroom. The evaluative criteria and technique utilized to produce these recommendations were not described. From information the author had been able to gather from Cohen, he assumes that individual subjective evaluation was the system used. Subject-matter experts analyzed instructional content in a screening with Cohen and reported impressions and recommendations. This was not a new technique, nor was it the one most highly recognized among film and audio-visual experts as being reliable and valid. Earlier research in 16-mm educational film evaluation by some significant studies initiated at Indiana University, indicated that group evaluation by teachers, students, and subject-matter experts was more desirable. These studies will be surveyed later in this chapter.

An investigation of production principles is reported by Bundy in "An Experimental Study of the Relative Effectiveness of Television Presentational Techniques and Conventional Classroom Procedures in Promoting Initial Comprehension of Basic Verb Form Concepts in Elementary Spanish" (Bundy, 1959). Although this study

dealt entirely with the field of instructional television in a foreign language, the findings are of utmost importance to those concerned with presentational techniques and their relevance to television teaching.

A large number of audience studies, community reaction surveys, public relation studies, and administrative and faculty reaction studies are listed at the conclusion of this chapter. For a summary of early TV research prior to 1956 see Hideya Kumata, An Inventory of Instructional Television Research (ETRC, 1956).

The work by Wright and Cohen contains a section by Watson concerning the instructional utility of two series of programs in music—"Music for Young People" and "Music as a Language." Reference will be made in a later chapter to these comments.

Research in Educational Film Evaluation

Charles Hoban, in Focus on Learning (1942), discusses the implications of his study commissioned by the American Council on Education through the Committee on Motion Pictures in Education. This was the pioneer study in film evaluation which used empirical techniques, tested an objective evaluative instrument with teachers and students, and reported the results of the study in statistical summaries and tables.

Carolyn Guss has provided the definitive study of evaluative techniques in her dissertation, "A Study of Film Evaluation and Selection Practices in Twelve Universities and Colleges with Recommendations for Improvement" (1952). Her findings are important to the area of evaluation technique and instrument construction. Reference will be made again to this project in the following chapter.

The study that seemed to relate most directly to the present study is one reported in a dissertation by James E. Cockrum, "A Comparative Study of Selected Music Film Evaluations As Prepared by Selected Groups." In order that some implications of Cockrum's research may be understood, I list the problem as he identified it, and also report his recommendations.

> Problem: Identify similarities and differences as may appear in evaluations of music films made by five selected groups affecting or affected by music films; to determine the degree of unanimity within selected groups; to determine the degree of unanimity between selected groups; to draw conclusions concerning the strengths and weaknesses of selected educational music films used in the study; and to draw conclusions concerning the merit or lack of merit in the music film evaluations used in the study [Cockrum, 1955].

Cockrum utilized teachers and students in high school and college music and nonmusic classes as evaluating panels. He originally screened 124 films for the project. Eventually he selected nine films for evaluation. The experiment was conducted over a short period of time at eight colleges and universities. His list of recommendations are pertinent to the purpose and the scope of this research.

1. It is recommended that persons in charge of film evaluation and selection be made aware of the importance of further research in the area inasmuch as much remains to be learned before a satisfactory method of evaluation will be evolved, and that research and experimentation be encouraged.
2. Evaluation of audio-visual materials should be a function of all levels, and not be restricted to one or two persons. It is obvious that, if we are to have even a close approach to the way in which the average individual will react to a film, that film must be evaluated by many persons with many different perspectives.
3. It is felt that music evaluation forms should contain both restricted and free response items, inasmuch as the restricted

response items cause every individual to make a forced choice and the free response items allow individual expression. It is further recommended that music evaluation forms should be of a special type in order to include aspects which will not be found upon a generalized form.

4. It is extremely difficult to achieve objectivity in situations involving subjective judgments. Inasmuch as film evaluation is always affected by a multiplicity of factors determined by the experimental background of the evaluator, it is impossible to arrive at a scientifically objective measurement. With such being the case, it becomes obvious that the instrument for film evaluation should be kept simple in nature for all except highly specialized films which in themselves necessitate the use of specialized evaluation forms.
5. Inasmuch as the evaluations given by one individual will vary from those of another, it is recommended that all films should be evaluated by groups of persons from various educational, age, and experience backgrounds, in order that averages may be drawn from the recommendations of the groups [Cockrum, 1955, p. 170].

The criteria for this study were developed from Cockrum's recommendations and the implications of studies by Hoban and Guss, along with the questions raised by the Instructional Utility Analysis. A number of programs existed on film. They were being used as ETV programs and audio-visual aids in classrooms to teach directly or to enrich an existing instructional program in music. How could the programs be utilized in the best possible ways? Which production features were valid and acceptable, and which were not? Do certain types of programming appeal to specific grade levels? Was it possible to discover by means of an attitude scale the impact of content and to quantify the reaction of both students and teachers?

The ultimate direction of the project was set by the following facts—little previous research existed in the area of content evaluation of programs produced for ETV and used as part of an instructional program; but inasmuch as these programs were being

used, a means of evaluating them and of recommending on the basis of the evaluations was needed promptly.

The writer consulted with officials of the National Educational Television and Radio Center to request permission to use selected music programs in a research project. After permission was granted, officers of the National Music Camp, Interlochen, Michigan, were approached with the plan of utilizing the music classes in selected areas of instruction during the summer term of 1959 as evaluating panels. This plan was accepted.

In November of 1958 a meeting was called with members of the author's doctoral committee and officials of the NETRC present to discuss the implications of the proposed study for both the Center and the Music Camp. At this time the project was accepted as dissertation research. Shortly thereafter the Center awarded a research grant to support the printing of forms and statistical compilation needed for projection of the data in a summary report.

Objectives and Criteria

1. To provide a valid instructional content evaluation of selected music programs produced for the National Educational Television and Radio Center.

2. To develop experimentally, for this project, an instrument and evaluation technique, inasmuch as previous research indicated that no instrument designed for film evaluation fitted this specific use, and only one evaluation project utilized the feature of multiple evaluation.

3. To select populations of students and teachers, along with non-select panels of viewers and expert musicians, to be used as evaluation panels.

4. To report the results of the evaluation project in the dissertation, utilizing necessary statistical tables, projected data, and other stated implications for both producers of ETV programs and teachers of music in the schools.

The following chapters present the procedural techniques, the development of the evaluation instruments and technique, and the specific evaluations of more than forty programs from nine series by thirteen groups who viewed them as part of the project.

CHAPTER II

THE EVALUATION PROJECT

These are the questions which gave direction to the selection of both the evaluating population and the evaluation technique.

1. Who might contribute evaluations, and in what kind of learning situation? (Evaluating population and locale.)

2. Which type of evaluation form could draw from evaluators maximum information? How could the instrument be administered and the resulting data projected? (Instrumentation and data treatment.)

Evaluation of Program Content

In previous film evaluation projects and experiments selected production and concept features were measured. If a film was designed as a direct teaching aid in a specific subject-matter field, evaluators usually were directed to give maximum attention to those specific concepts covered in usual teaching of the subject. In some cases the number and frequency of the concepts were measured; in others, the technical quality of production and the utility of film techniques to speed up communication of ideas were measured. Recommendation was usually made that teachers, panels of experts, and students take part in evaluations.

The music films produced for educational television, however, were not designed for specific teaching utilization in a given music class or at a suggested age level. The purpose of the National Educational Television Center was to provide programs of excellent music performed by proficient musicians, and to broaden the understanding of the music by providing narrated commentary. The programs were produced and were designed to be telecast in serial order to give continuity to the exposition of both music and commentary.

The viewer, then, had the opportunity to hear and see more than a limited number of selections performed, and to gain information about the composer, the form of the music, and the time in which it was written. Such opportunities were in direct contrast to the usual format of the musical program produced for commercial television.

Classroom teaching of most courses in music, both in schools and colleges, might include recorded or live performance of music studied, a lecture or discussion of the music, and an organized sequence of concepts to be learned by students. Actually, the film itself could do no more.

The advantage of using the film or television program in class would be chiefly that it speeds up the process. In addition, the commentary and music are presented by highly skilled musicians and specially qualified authorities on the subject. This situation would not be possible in the majority of classrooms.

If these programs designed originally for open-channel educational television were to be used effectively in music classes at various grade levels, some means had to be devised to measure the attitudes of the students and teachers toward the content of the films. The list below includes most production features that any viewer

could perceive and evaluate, along with content factors which were especially significant for viewers in a classroom situation.

1. Fidelity of reproduced sound, both music and narration.
2. Level of performance of music.
3. Organization of concepts.
4. Degree of acceptance of specific film or television production techniques.
5. Identification of strongest and weakest features of the entire production.
6. Identification of features of the production unacceptable to teachers or students.
7. Attitude of teachers and students toward performers or speakers on the film.
8. Identification of unique contribution of film to specific subject-matter area.

The idea was to provide some evaluation by students and teachers of as many programs as possible from the NET series. Prior to the initiation of the evaluation project, films had been screened from all the series currently in distribution, and informal evaluations had been obtained from both teachers and students in screening sessions in schools and at educational conferences. It became apparent that the ultimate selection of the programs to be evaluated should be made by the teachers of the National Music Camp classes utilizing the films, and that the nature of the evaluating population would dictate the choice of programs.

The Evaluating Population

To assure the broadest application of the conclusions of the study, it was decided that an ideal evaluating population should conform to these criteria.

1. Age range from elementary school through college (8 to 21).
2. Regularly scheduled elective classes in music subjects found in schools and colleges.
3. Availability of evaluating panels for a given period of time.
4. A teaching staff willing to participate in the project.
5. Physical location in which evaluators would see the programs.
6. Enough time for evaluators to complete forms immediately after seeing films.
7. Meeting a regular schedule of music classes that could take advantage of broad subject-matter range available on film.
8. Opportunity for some evaluation of programs for open screenings.[1]

At first glance, the possibility of all criteria being met by one population in one location seemed rather unlikely. The possibility of utilizing classes in the Ann Arbor public schools and at the University of Michigan was considered. Difficulty in the transportation of projection equipment, narrow range of scheduled music

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[1] "Open screenings" would allow any interested viewer to evaluate the program. Students, teachers, visitors, etc., could attend if they wished.

classes in the public schools, and frequent interruption of the public school schedule excluded this possiblity. Eventually, however, such classes did participate in the pilot testing of the evaluation instrument and procedure.

During early discussions of the project with officials of NET, the students and teachers of the National Music Camp at Interlochen, Michigan, were suggested by the author as a potential evaluating population. The author had had some previous experience as a graduate student and a member of the staff during two earlier summer sessions, and was familiar with both the instructional program and the facilities of the Camp.

Executives of the Camp were approached informally concerning the project by both the author and his doctoral committee chairman, Professor Allen Britton, who at that time was director of the University of Michigan Division of the NMC.

Camp officials were invited to screen several of the filmed programs at NET headquarters in Ann Arbor. The formal proposal was then submitted to the executive board of the National Music Camp by Professor Britton. It was accepted and the schedule of proposed films and evaluating groups was developed with the assistance of Dr. George Wilson, vice president in charge of instruction at the Camp (see Figure 2, Proposed Screening Schedule).

A letter and the proposed schedule (Figure 2) was sent to teachers of all classes named in the proposed screening schedule. Individual program data was supplied along with the letter. Each instructor responded indicating the programs or series he wished to utilize and the number of programs he wished to have his classes see. It now became evident that the project would have the cooperation of instructors and and evaluating population conforming in all respects to the criteria previously stated.

FIGURE 2

PROPOSED SCHEDULE OF EVALUATION SCREENINGS, NATIONAL MUSIC CAMP, SUMMER, 1959

Film Series, Number of Films	Proposed Evaluation Groups: Classes	No. of Meetings
MUSIC AS A LANGUAGE (13) (Howard Hanson)	Beginning Music Composition (H.S.)	80
	Advanced Music Composition (H.S.)	40
	Composition 103n (College)	40
	All-State Theory or Lit. (H.S.)	30
MUSICAL FORMS (6) (Temianka)	Theory (H.S.)	360
	Music Lit. (H.S.)	80
	Music Lit. 11n (College)	40
	String Quartet (H.S.)	
MUSIC FOR YOUNG PEOPLE (13)	Junior Talent Exploration	80
	Intermediat Talent Exploration	40
	Music Education 170n (College)	40
	Music Education Workshop (2 weeks)	10
	Music Education 169n (College)	40
FINE ARTS QUARTET PLAYS BEETHOVEN (6) FINE ARTS QUARTET PLAYS BARTOK (6)	String Quartet (H.S.) Evening Programs for Junior, Int., and All-State Campers	16

FIGURE 2 (Continued)

Film Series, Number of Films	Proposed Evaluation Groups: Classes	No. of Meetings
FROM HAYDN TO HI-FI (8) (Stanley Quartet)	Music Lit. (H.S.)	80
	Music Lit. (All-State)	40
	String Quartet (H.S.)	
OPERA FOR TODAY (6) (Goldovsky)	Opera Workshop (College)	40–80
OPERA FOR TO-MORROW (10) (Goldovsky)	Radio and TV Music 179n (College)	40
HIGHLIGHTS OF OPERA HISTORY (10) (NBC—Lang)	Music Lit. 11n (College)	40
	Music Lit. (H.S.)	80
MUSIC AND THE RENAISSANCE (10)	Music Lit. 11n (College)	40
BOSTON SYMPHONY (2 complete programs)	Conducting 137n, 138n (College)	40
	Conducting (H.S.)	40

(Films available may be previewed at camp for use in classes not scheduled here. Program data is available on each film series for advance study by teachers.)

The information in Figure 2 is included in order to identify the unique characteristics of teachers and students as evaluators, and to define the course of study offered during the summer session of 1959.

The National Music Camp

The National Music Camp was established in 1928 as the summer home of the National High School Orchestra—a temporary organization of outstanding high school musicians chosen from all parts of the United States and brought together at Dallas, Texas, in 1927, for a demonstration at the national convention of the school superintendents of America. The 260 members of this orchestra, under the direction of its founder and director, Joseph E. Maddy, wished to have the opportunity to perform great symphonic music for an extended period of time—preferably all summer. Interlochen, Michigan, was chosen as the setting for this unique undertaking.

Once the Camp was in operation it became evident that the other creative arts related to music should be included in the educational offerings of the summer school. Programs in art, drama, and dance were developed along with the musical program.

Located in northern Michigan, the National Music Camp occupies a wooded campus of more than nine hundred acres bordering on two lakes. Established as a nonprofit corporation, the Camp is governed by a board of trustees composed of prominent educators, professional men, and business executives. The Camp is self-supporting financially. It operates from income derived from campers' fees and services provided for campers and visitors. It receives no financial support from state or national sources.

The physical facilities of the Camp comprise more than 350 buildings. These include classrooms, libraries, theaters, studios, recreation buildings, recreation facilities, an electronics laboratory, an instrument repair shop, broadcasting and recording studios, a museum, dormitories, a hospital, a hotel, guest cottages,

stores, and a service building. A large library of music, a number of pianos, organs, harps, band and orchestra instruments, and theatrical equipment are additional items to be found at the Camp.

The National Music Camp is affiliated with the University of Michigan, which offers as part of its summer session graduate and undergraduate courses at Interlochen under the auspices of the School of Music, Department of Speech, the College of Architecture and Design, and the School of Education.

To assure each camper of maximum benefits from group living, as well as from the instructional program in the arts, the Camp is divided into eight separate divisions, each with its own organization and guidance program. Campers live in modern dormitory cabins housing from eight to sixteen students, with highly qualified personnel in each division.

Appendix B includes a schedule of courses for campers in each division, as well as a map of the Camp grounds.

The stated educational purposes of the National Music Camp are as follows.

> The dominant educational purpose of the Camp is to provide the greatest possible opportunity to young people for individual development in the knowledge, practice, and appreciation of the fine arts. To assure this opportunity, the Camp is committed to three educational policies:
>
> 1. The selection for admission of students who are especially talented in one of the arts and who have demonstrated strong motivation in the development of this talent.
> 2. The systematic encouragement of the individual student to make as rapid progress as he is capable of making.
> 3. The public recognition and reward of superior accomplishment.
>
> Taking the realm of music as an example, the specific educational opportunities which are presented to the student of the Camp are of four kinds:

1. Private and group instruction in performance by carefully selected artist-teachers in voice, piano, organ, and all orchestral and band instruments.
2. Practice and public performance in a variety of ensemble organizations: symphony orchestra, band, choir, opera, and chamber music groups.
3. By means of private and group instruction in the theory and history of music, the acquisition of a thorough understanding of the "heart and mind" of music, of its unique character as a means of human expression and communication, of its unique media, namely its vocabulary, grammar, and its characteristic forms, of its past and present development and thus of its contributions to the cultural history of mankind.
4. The opportunity to hear an amount and variety of good music (some three hundred concerts during the eight weeks of Camp) far beyond that ordinarily available to students in their home communities. Appropriate and comparable educational opportunities are offered in the other fine arts [National Music Camp, 1959, pp. 5–6].

Date from Evaluation Project Form A

During the first week of scheduled classes at the Camp all teachers and students who were to take part in the project completed a questionnaire form (Form A; see Figure 3). The responses were helpful in classifying the potential evaluators as to age, parents' occupation, attitude toward educational and commercial television programming in music, attitude toward film as a teaching medium, background of musical training, amount of television viewed during the school year, and programs viewed during the year.

After being introduced by the teacher of a given class, the project director told the class of the nature of the evaluation project, explaining that all the programs they were to see had been produced for educational television. It was explained that many of the programs were becoming available to teachers of classes such

FIGURE 3

TELEVISION PROGRAM EVALUATION PROJECT **Form A**

Name _____ Date _____ Age ___

Home address _____

Grade in school (or year in college) _____

Occupation of parent or guardian _____

1. Do you watch TV at home?
   ☐ never ☐ occasionally ☐ quite often ☐ very often

2. Is there an educational TV station in your home town?
   ☐ yes ☐ no ☐ don't know ___ call letters

3. Do you watch programs on this channel?
   ☐ never ☐ occasionally ☐ quite often ☐ very often

4. Can you recall the names of programs you have seen on the educational channel?
   _____ _____
   _____ _____

5. Do you see films in your regular school classes?
   ☐ never ☐ occasionally ☐ quite often ☐ very often

6. Do you think seeing films helps you to understand the subject better?
   ☐ no ☐ somewhat ☐ yes

7. Do you see films in your school MUSIC classes?
   ☐ never ☐ occasionally ☐ quite often ☐ very often

8. Do you watch musical programs on TV at home?
   ☐ never ☐ occasionally ☐ quite often ☐ very often

9. List the names of any musical TV programs you have seen.
   _____ _____
   _____ _____

10. Do you think the music on these programs was generally
    ☐ very poorly performed? ☐ poorly performed? ☐ acceptably performed?
    ☐ well performed? ☐ very well performed?

11. Do you think that the narration on these programs was
    ☐ very poor? ☐ poor? ☐ acceptable? ☐ good? ☐ very good?

Form A Continued

12. Do you think commercial TV offers enough good musical programs?
☐ no ☐ yes ☐ no opinion comment_____

13. Have you ever written to a TV network or station commenting on a musical program?
☐ no ☐ yes name of program_____

14. Have you ever performed on TV? ☐ no ☐ yes

15. Has TV ever been used as a teaching aid in a class you have taken?
☐ no ☐ yes Comment_____

16. About how many years have you studied music in school? _____

17. About how many years have you studied music privately? _____

18. List the names (band, orchestra, chorus, etc.) of music classes you were in last school year.
_____ _____ _____

THE REMAINING QUESTIONS ARE TO BE COMPLETED BY THE INSTRUCTOR

1. Do you use films in your teaching during the school year? ☐ no ☐ yes

2. About how many times during the year? _____

3. Do you think that students can learn from film content? ☐ no ☐ yes

4. Have you ever seen a TV studio production? ☐ no ☐ yes

5. Have you ever used TV in classroom teaching? ☐ no ☐ yes

6. Do you think that a class in your subject area could be taught entirely by TV?
☐ no ☐ yes Comment_____

7. Have you ever appeared on TV as a performer? ☐ no ☐ yes

8. Have you taught on educational TV? ☐ no ☐ yes

9. If answer to previous question was "yes," comment.
_____

as those offered at the Camp, and that their teacher wished to have them see the programs as part of the course content. Some students said they had already seen some of the programs on educational television in their home towns. One question alerted the author to a problem that is well known to educational broadcasters and television people. This was the question, "Why can't I get the educational programs on my TV set?" In most cases the educational station is on UHF, or Ultra High Frequency band; channels 14 to 85. Most commercial stations operate on the VHF band, channels 2 to 13.

Information from Form A is reported in the following pages in tabular form. In order to group students according to age level and to ascertain the parents' occupations the first two questions were asked in the identification section of the form (see Tables 1 and 2).

TABLE 1

NUMBER OF STUDENTS IN EACH AGE GROUP[a]

Age	Number
Below 10 years	20
10 to 13 years	67
14 to 17 years	136
18 to 22 years	53

[a]Total students, 276; teachers, 12; total evaluators in classroom screenings, 288.

TABLE 2

OCCUPATION OF PARENT OR GUARDIAN[a]

Occupation	Number
Professional, technical, and kindred workers	135
Farmers	8
Managers, officials, and proprietors	64
Clerical and kindred workers	2
Sales workers	20
Craftsmen and foremen (incl. armed forces)	12
Operatives and kindred workers (truck drivers, etc.)	1
Private household and service workers	3
Laborers	0
Housewives	1
No occupation given (assume responses from teachers or graduate students)	28
No response	2
Total	276

[a]This item reported in actual numbers responding. NMC faculty members are not included.

Tables 4–21 present in percentages or actual numbers the responses of evaluators in regularly scheduled classes to the questions asked in Form A. Each table is titled with the appropriate question, numbered as it appears on the form.

TABLE 3

1. DO YOU WATCH TV AT HOME?

Response	Pct. under Age 10	Pct. between Ages 10–13	Pct. between Ages 14–17	Pct. between Ages 18–22	Pct. of Teachers
Never	0	0	4	9	17
Occasionally . .	10	36	60	75	58
Quite often . . .	35	51	26	13	25
Very often	55	13	9	2	0

TABLE 4

2. IS THERE AN EDUCATIONAL TV STATION IN YOUR HOME TOWN?

Response	Pct. under Age 10	Pct. between Ages 10–13	Pct. between Ages 14–17	Pct. between Ages 18–22	Pct. of Teachers
Yes	30	57	26	32	25
No	35	21	41	41	67
Don't know . . .	25	13	14	8	0
Call letters[a] . .	10	9	19	19	8

[a]Ability to recall and identify call letters.

TABLE 5

3. DO YOU WATCH PROGRAMS ON THIS CHANNEL?

Response	Pct. under Age 10	Pct. between Ages 10–13	Pct. between Ages 14–17	Pct. between Ages 18–22	Pct. of Teachers
Never	25	18	14	21	17
Occasionally . . .	15	39	30	26	17
Quite often	10	6	6	4	8
Very often	0	3	1	6	0
No answer	50	34	49	43	58

Question 4 was, "Can you recall the names of programs you have seen on the educational channel?" Response to this question was negligible. Most programs listed were not educational programs but occasional public service or local programs on commercial channels.

TABLE 6

5. DO YOU SEE FILMS IN YOUR REGULAR SCHOOL CLASSES?

Response	Pct. under Age 10	Pct. between Ages 10–13	Pct. between Ages 14–17	Pct. between Ages 18–22	Pct. of Teachers
Never	10	9	5	23	33
Occasionally . .	60	63	65	55	50
Quite often . . .	30	21	23	13	0
Very often	0	7	6	0	0
No answer	0	0	1	9	17

TABLE 7

6. DO YOU THINK SEEING FILMS HELPS YOU TO UNDERSTAND THE SUBJECT BETTER?

Response	Pct. under Age 10	Pct. between Ages 10–13	Pct. between Ages 14–17	Pct. between Ages 18–22	Pct. of Teachers
No	5	7	2	2	0
Somewhat	30	43	42	34	33
Yes	55	48	54	57	42
No answer	10	2	1	7	25

TABLE 8

7. DO YOU SEE FILMS IN YOUR SCHOOL MUSIC CLASSES?

Response	Pct. under Age 10	Pct. between Ages 10–13	Pct. between Ages 14–17	Pct. between Ages 18–22	Pct. of Teachers
Never	55	72	74	45	17
Occasionally . . .	30	21	21	32	50
Quite often	5	0	1	8	0
Very often	0	3	0	2	0
No answer	10	4	4	13	33

TABLE 9

8. DO YOU WATCH MUSICAL PROGRAMS ON TV AT HOME?

Response	Pct. under Age 10	Pct. between Ages 10–13	Pct. between Ages 14–17	Pct. between Ages 18–22	Pct. of Teachers
Never	10	6	3	9	17
Occasionally . . .	80	63	44	43	58
Quite often	5	21	37	23	17
Very often	0	10	13	23	8
No answer	5	0	3	2	0

TABLE 10

9. LIST THE NAMES OF ANY MUSICAL TV PROGRAMS YOU HAVE SEEN

Program	Per Cent[a]
Dinah Shore	11.0
Perry Como	12.5
Timex Jazz Show	4.0
Firestone Hour	25.0
Lawrence Welk	17.0
Pat Boone	3.0
Leonard Bernstein	30.0
Ernie Ford	1.0
Bell Telephone Hour	6.0
Hit Parade	1.0
Omnibus	9.0
Spectaculars	24.0
Symphony programs	10.0
Other (local)	25.0

[a]Per cent of all students and teachers.

TABLE 11

10. DO YOU THINK THE MUSIC ON THESE PROGRAMS WAS GENERALLY—

Response	Pct. under Age 10	Pct. between Ages 10–13	Pct. between Ages 14–17	Pct. between Ages 18–22	Pct. of Teachers
Very poorly performed?	0	2	0	0	0
Poorly performed?	0	2	0	2	0
Acceptably performed?	5	9	10	11	0
Well performed?	15	34	41	43	33
Very well performed?	55	46	41	34	42
No answer	25	7	8	10	25

TABLE 12

11. DO YOU THINK THAT THE NARRATION ON THESE PROGRAMS WAS—

Response	Pct. under Age 10	Pct. between Ages 10–13	Pct. between Ages 14–17	Pct. between Ages 18–22	Pct. of Teachers
Very poor?	0	0	0	0	0
Poor?	0	3	1	2	0
Acceptable?	10	12	10	13	9
Good?	10	46	37	45	33
Very good?	50	31	41	30	33
No answer	25	7	11	10	25

TABLE 13

12. DO YOU THINK COMMERCIAL TELEVISION OFFERS ENOUGH GOOD MUSICAL PROGRAMS?[a]

Response	Students	Teachers
No	146	10
Yes	34	1
No answer	44	1
Comment		
More classical music	17	0
More jazz programs	12	0
Enough good music	8	0
No comment	5	0
Other comments[b]	15	0

[a]Answers reported in actual numbers for students and teachers.

[b]"Caters to current popular tastes" (high school student); "I prefer radio music programs . . . better fidelity" (high school student); "More Leonard Bernstein" (high school student); "Too much popular music" (high school student); "Is there enough demand?" (high school student); "They are at the wrong time of day" (high school student); "The intelligence of the public is insulted by the poor programs and the singing commercials" (college student); "It [TV] would go out of business if more music were forced on the public" (college student); "Too much commercial music" (college student); "Not enough good all music shows" (college student).

TABLE 14

13. HAVE YOU EVER WRITTEN TO A TV NETWORK OR STATION COMMENTING ON A MUSICAL PROGRAM?[a]

Response	Students	Teachers
No	256	8
Yes	3	4
No answer	16	0

[a]Reported in actual numbers for students and teachers.

TABLE 15

14. HAVE YOU EVER PERFORMED ON TV?[a]

Response	Students	Teachers
No	175	3
Yes	94	9
No answer	7	0

[a]Reported in actual numbers for students and teachers.

TABLE 16

15. HAS TV EVER BEEN USED AS A TEACHING AID IN A CLASS YOU HAVE TAKEN?[a]

Response	Students	Teachers
No	206	10
Yes	35	1
No answer	1	—
Other[b]	6	1

[a]Reported in actual numbers for students and teachers.

[b]"I learned a lot from TV" (elementary student from Canada); "I wish it were used" (elementary student); "It didn't help much" (elementary student from Detroit); "Art on TV" (elementary student); "In science it was helpful" (elementary student); "Used in Latin classes" (high school student).

TABLE 17

16. ABOUT HOW MANY YEARS HAVE YOU STUDIED MUSIC IN SCHOOL?[a]

Number of Years	Students
0–1	1
2	34
3	26
4	26
5	30
6	24
7	32
8	39
9	18
No answer	35

[a]Reported in number of years for students.

TABLE 18

17. ABOUT HOW MANY YEARS HAVE YOU STUDIED STUDIED MUSIC PRIVATELY?[a]

Number of Years	Students
0–1	28
2	15
3	28
4	38
5	34
6	26
7	21
8	18
9	51
No answer	17

[a]Reported in number of years for students only.

TABLE 19

18. LIST THE NAMES (BAND, ORCHESTRA, CHORUS, ETC.) OF MUSIC CLASSES YOU WERE IN LAST YEAR[a]

Class	Pct. under Age 10	Pct. between Ages 10–13	Pct. between Ages 14–17	Pct. between Ages 18–22
Band	5	15	54	25
Orchestra	0	16	49	32
Chorus	5	43	35	34
Vocal ensemble	0	0	5	15
Instrumental ensemble	0	2	9	4
Theory	0	0	6	19
Composition	0	0	1	9
Music appreciation	0	0	0	4
Music education	0	0	0	4

[a]Some duplication in answers. Answers reported in per cent for students.

TABLE 20

QUESTIONS ANSWERED BY THE TEACHERS[a]

Question	Yes	No	No Answer
1. Do you use films in your teaching during the school year?	6	5	1
3. Do you think that students can learn from film content?	9	0	1
4. Have you ever seen a studio TV production?	10	0	1
5. Have you ever used TV in classroom teaching?	0	10	2
6. Do you think that a class in your subject area could be taught entirely by television?	1	8	3
7. Have you ever appeared on TV as a performer?	9	1	2
8. Have you taught on educational television	0	10	2
9. If answer to previous question was "yes," comment	—	—	12

[a]Answers reported in actual numbers.

The Evaluation Instrument

The development of an evaluation instrument was complicated by several factors. First, no previous content evaluation of music films produced for television had been attempted with a population of students and teachers acting as evaluating panels. Second, systematic evaluation by means of attitude scales had not been the customary means used in past research with educational films. Third, the evaluation instrument had to be designed specifically for the programs and population.

Previous research dealing with the educational film evaluation and selection practices commonly utilized indicated the following:

1. The earliest group experimental attempt to evaluate motion pictures was a project in connection with a short course in 1937. The group used a set of criteria which had been developed for evaluating textbook illustrations. Only nine of the 24 films screened were judged "excellent" or "good." The remaining films were considered "fair" or "poor."
2. The earliest individual experimental study to evaluate motion pictures was Molyneaux's in 1939 in which she evaluated the elementary science films in the Pittsburgh Public School Library. She concluded that the setting up of criteria for the interpretation of the scoring values on a score sheet was a definite aid in stating objectively the teaching value of a film [Guss, 1952, p. 303].

Cockrum's conclusions, after his study dealing with the evaluation of selected music films, were these:

1. Evaluation of audio-visual materials should be a function of all levels, and not be restricted to one or two persons. It is obvious that if we are to have even a close approach to the way in which the average individual will react to a film, the film must be evaluated by many persons with many different perspectives.

2. It is felt that music evaluation forms should contain both restricted and free response items, inasmuch as the restricted response items cause every individual to make a forced choice and the free response items allow individual expression. It is further recommended that music evaluation forms be of a special type in order to include aspects which will not be found upon a generalized form.
3. It is extremely difficult to achieve objectivity in situations involving subjective judgments. Inasmuch as film evaluation is always affected by a multiplicity of factors determined by the experimental background of the evaluators, it is impossible to arrive at a scientifically objective measurement. With such being the case, it becomes obvious that the instrument for film evaluation should be kept simple in nature for all except highly specialized films which in themselves necessitate the use of specialized evaluation forms.
4. Inasmuch as the evaluations given by one individual will vary from those of another, it is recommended that all films should be evaluated by groups of persons from various educational, age, and experiential backgrounds, in order that averages may be drawn from the recommendations of the groups [Cockrum, 1955, p. 170].

Evaluation instruments used by Cockrum were modified forms of the EFLA (Educational Film Library Association) evaluation sheet. These forms did attempt to obtain a response from viewers on musical content of the films. Open-end questions were included in addition to the structured response items.

Before attempting to devise the evaluation form, the author surveyed well-known audio-visual texts and film evaluation materials to discover various evaluation procedures and formats for evaluation instruments. Each source offered some help. Suggestions from personnel at the Institute for the Study of Human Behavior (Survey Research Center), and the Audio-Visual Center, University of Michigan, were of great assistance in pointing out valuable information.

From a currently used text in audio-visual education comes the following list of questions dealing with film selection.

1. Is the information authentic?
2. Is the film keyed to definite age groups?
3. Does the film contribute to group learning?
4. Is the film keyed to the curriculum or the unit?
5. Is the film well photographed? Does this make a difference in acceptance?
6. Can it be heard distinctly?
7. Is it well organized?
8. Would teaching aids help?
9. What is its outstanding contribution?
   [Wittich and Schuller, 1953, p. 397.]

In the above list of questions are several which found a place on the form developed for this study. The following pages include facsimiles of film evaluation forms. Each one is unique in at least one respect. The format of the instrument used in this study draws from each in physical structure of the form, type of questions asked, or factors to be evaluated.

In a chapter titled "Measuring the Results," from Teaching through Radio and Television, several evaluation forms are reproduced which indicate early attempts to evaluate live educational television programs. These forms are designed specifically for live telecasts and utilize checklists, four-point scales, acceptance-rejection scales, free-response items, multiple-choice questions, and forced-choice items. In a concluding paragraph to the chapter, the author states:

> The major difficulties in the field of program evaluation are much the same as those in other fields. The point at which the producer can end his investigations and the consumer can begin is a very indefinite one. The radio researcher also is liable to be disheartened at what seems to be indifference and a blind adherence to tradition. And in radio, too, the teacher in the classroom may question extensive research investigations which wind up either with obvious generalities or with conclusions so abstruse that a typically American response is evoked: "So what?" [Levenson and Stasheff, 1952, p. 300].

FIGURE 4[1]

National Commission on Safety Education * National Education Association
1201 Sixteenth Street, N. W. Washington 6, D. C.

EVALUATION REPORT FOR SAFETY EDUCATION FILMS

1. Title:_____ Length: Reel(s)_____ Min. _____

2. Subjectmatter Field: _____ Year Produced: _____

3. Producer: _____

4. Purchase Source: _____

5. So. _____ Si. _____ B&W _____ Color _____ Sale Price _____ Rental _____
Free _____ 8 mm. _____ 16 mm. _____ 35 mm. _____.

6. Synopsis: (About 75–100 words, as detailed as possible. Do not use producer's summary.)

7. List the possible audiences, and the purposes for which the film could be used. Rate probable value for each purpose.

	Audience	Purpose	Value Low High
1.			1 2 3 4 5
2.			1 2 3 4 5
3.			1 2 3 4 5

8. Recommended level for above purposes: primary _____ elementary _____ junior high _____ senior high _____ college _____ adult _____.

9. Evaluation:

	Value Low High
A. Technical Qualities	
(1) Photography	1 2 3 4 5
(2) Sound	1 2 3 4 5
(3) Organization and continuity	1 2 3 4 5

[1]Schofield, n.d.

FIGURE 4 (Continued)

	Value Low				High
B. Teaching and Learning Qualities					
(1) Accuracy and authenticity	1	2	3	4	5
(2) Suitable vocabulary	1	2	3	4	5
(3) Objectivity	1	2	3	4	5
(4) Prejudice	1	2	3	4	5
(5) Absence of advertising	1	2	3	4	5
C. Aesthetic Qualities					
(1) Good taste	1	2	3	4	5
(2) Artistry	1	2	3	4	5
(3) Up-to-dateness	1	2	3	4	5

10. Note special strengths or weaknesses:

11. Do you have any strong objections to this film? Yes _____ No _____ (if so, please specify)

_____

_____

12. Your general over-all estimate of the value of the film: Poor _____ Fair _____ Good _____ Excellent _____

_____ Date of Evaluation

_____ Evaluator

_____ Place of Evaluation (street, city, state)

FIGURE 5[1]

Appraisal Sheet for Films in Human Relations

1. Title .....
2. Content (Describe film accurately; do not give subjective evaluation here; PLEASE give complete data, using reverse side, if necessary) .....
3. What is the purpose of this film? .....
4. Is there any distortion? Describe .....
5. How can the film be used in human relations study? .....
6. (Check) Is film best as: Introduction ..... Fact presentation ..... Summary .....
7. (Check) Does film: Develop attitudes? ..... Provoke discussion?
8. (Check) Is the film up-to-date? ..... Interesting? .....
9. Grade level (Circle) 7 8 9 10 11 12 College Adult Other
10. Photography (Circle) Excellent Good Fair Poor
11. Sound (Circle) Excellent Good Fair Poor
12. General rating of film (Circle) Excellent Good Poor Fair
13. Please note special strengths or weaknesses of the film .....
14. Institution or agency reporting appraisal .....
15. Address .....
16. Name of previewing chairman .....
17. Date appraised .....

NOTE: If you wish, you may answer any of these questions more fully. Use the back of this appraisal sheet and additional paper as need requires.

---

[1]Schofield, n.d.

FIGURE 6[1]

EFLA EVALUATION

Length: Reel(s)____Min.____

Film Title

Date Produced_____

Subject Matter field:

Producer:

So.____Sound B & W____Colour____

Date of Evaluation_____

Evaluated:

Names and Position of Evaluators:

Synopsis: (Not over 150 words, as detailed as possible. Do not use producer's summary.)

I. List the possible audiences, and the purposes for which the film could be used. Rate each possible value for each purpose.

Audience	Purpose	Value Low				High
1.		1	2	3	4	5
2.		1	2	3	4	5
3.		1	2	3	4	5

II. Recommended age levels: primary____, elementary____, junior high____, senior high____, college____, adult____.

III. Sound Picture: Poor____ Fair____ Good____ Excellent____
Photography: Poor____ Fair____ Good____ Excellent____

IV. Comments and General Impression: (Note here any special points as to authenticity, bias, or attitude, also a brief statement of how the film affects you.)

V. Your estimate of the value of the film: Poor____ Fair____ Good____ Very Good____ Excellent____

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EDUCATIONAL FILM LIBRARY ASSOCIATION, INC.

[1]Allison et al., 1956.

FIGURE 7[1]

EVALUATION SHEET OF THE ENOCH PRATT FREE LIBRARY, BALTIMORE, MARYLAND, FILM DEPARTMENT

Title of film LIFTING AS WE CLIMB Name of previewer Minneapolis Public Library

Subject Club Work of coloured women's groups

Accuracy	___ inaccurate	___ substantially accurate	X accurate	
Fairness	X unbiased	___ somewhat biased	___ too biased	
	(If biased, tell how, giving particular scenes and/or commentary)			
Timeliness	___ dated	X useful though dated	___ not dated	
Regionalism	___ exotic	___ foreign universal	X national	___ local
Photography	___ poor	___ fair	X good	___ excellent
Sound	___ poor	___ fair	X good	___ excellent

Film is instructional [illegible]

will lead to discussion X it could
requires discussion ___
requires informed speaker to present and interpret it X it could very well

Experience level ___ limited X average ___ professional

Films will be specially useful to groups interested in:

Business and industry___
Civic and public affairs X
Education X
Family life and child study___
Fine arts___
Handicrafts___
Intercultural relations X
International relations___
Religion___
Social problems X
Work with youth X
Other___

What is your overall impression of the film; does it accomplish its purpose?
Comments
Its purpose is evidently to inform and inspire concerning the work of clubs of colored women. We felt that that had been accomplished. Several viewers had hoped to see a film to use in interracial education and felt this would have little value for that. Others differed, feeling it could be used for intercultural purposes.

[1]Allison et al., 1956.

FIGURE 8[1]

EASTERN ILLINOIS STATE COLLEGE, CHARLESTON, ILLINOIS, AUDIO-VISUAL CENTRE
EVALUATION FORM FOR EDUCATIONAL FILMS.

1. TITLE _____

2. SOURCE _____

3. YEAR PRODUCED____ BLACK AND WHITE ____ COLOUR ____ SILENT ____ SOUND____

4. RUNNING TIME ____ minutes

5. GENERAL INFORMATION:

   a. Level___Primary___Intermediate___Junior H.S.___High School___Col.___Adult___

   b. Subject Area_____

6. SYNOPSIS or SUMMARY OF CONTENT: _____

_____

_____

_____

_____

_____

7. EVALUATION

a. Technical Qualities	Excellent	Good	Poor
1. Photography	_____	_____	_____
2. Sound	_____	_____	_____
3. Organization	_____	_____	_____
b. Learning qualities			
1. Audience interest	_____	_____	_____
2. Suitable vocabulary	_____	_____	_____
c. Aesthetic qualities			
1. Creative approach	_____	_____	_____
2. Artistic treatment	_____	_____	_____

8. OUTSTANDING GOOD OR BAD QUALITIES: _____

_____

_____

9. EVALUATOR _____

---

[1]Allison et al., 1956.

FIGURE 9[1]

FILM EVALUATION FORM
UNIVERSITY OF MICHIGAN AUDIO-VISUAL EDUCATION CENTER

Name of Film: _____

Length of Film: _____ min. Sound _____ Silent _____ Color _____ Black and White _____

Producer of the Film: _____ Cost ____ Rental _____

Film Content: _____

_____

Film useful in the following subject matter areas _____

_____

Grade levels best served by the film: _____

_____

Specific teaching purposes of the film:

	Rating				
	Excel.	VG	Good	Fair	Poor
1. _____	1	2	3	4	5
2. _____	1	2	3	4	5
3. _____	1	2	3	4	5
4. _____	1	2	3	4	5

What specific strong points does the film have?

1. _____

2. _____

3. _____

What specific weak points were observed?

1. _____

2. _____

3. _____

(If you wish to record a detailed description of the film content, use the reverse side of this page.)

[1]Lemler, 1953.

Keeping in mind the foregoing comment by Levenson and Stasheff (1952), the eventual utilization of the data obtained by television producers and music teachers, and following the recommendations of Guss and Cockrum, the author began the final preparation of the evaluation form.

The decision to use the five-point attitude scale, forced-choice items, and a limited number of free-response items grew from the choice of IBM data processing requirements. In order to code and quantify the answers on several hundred evaluation forms in the shortest possible time, and to make clear the resulting data, the format for Form B was developed (see Figure 10).

The area at the top of the form was left blank so that titles of series and specific films could be added at the time of screening. This measure was devised to save time for those completing the form.

The construction of specific questions was not a simple matter. Although it was assumed that most of the evaluators were able to comprehend the meaning of the question, the author could not assume that all would understand the terminology used in describing technical factors of film production. Thus, alternate words in a parenthesis were added to clarify several of the questions.

Five-point scaled questions lend themselves to coding and listing techniques. Open-end, or free-response items may be coded in most cases. However, for the purpose of this study the decision was made to quote directly from both favorable and unfavorable responses.

In April, 1959, a pilot evaluation form was duplicated and used with two university music classes and four music classes from the Ann Arbor public schools. Few modifications were recommended by participating teachers and students. After a careful survey of

FIGURE 10

TELEVISION PROGRAM EVALUATION PROJECT **Form B**

Name _____

Class _____

Date _____

1. What was this program about?/What was the subject of this program?

_____

_____

2. Do you feel that this program contributed to your understanding of the subject?

☐ not at all ☐ very little ☐ some ☐ quite a bit ☐ very much

3. Did the program show anything that you could not have otherwise seen in this class?

☐ nothing ☐ very little ☐ some things ☐ many things ☐ very many things

Comment: _____

4. Do you think that the performance of the music was

☐ very poor? ☐ poor? ☐ acceptable? ☐ good? ☐ very good?

5. Was the fidelity of the music on the sound track

☐ very poor? ☐ poor? ☐ acceptable? ☐ good? ☐ very good?

6. Was the length of the music performed

☐ much too short? ☐ too short? ☐ about right? ☐ too long? ☐ much too long

7. Were the spoken parts of the program—(narration, conversation)

☐ very dull? ☐ dull? ☐ acceptable? ☐ interesting? ☐ very interesting?

8. Was the fidelity of the spoken parts of the program

☐ very poor? ☐ poor? ☐ acceptable? ☐ good? ☐ very good?

9. Did you especially notice any of the features listed? If so, indicates your feeling about each.

	favorably	unfavorably	did not notice
Camera angles			
Lighting			
Sound (music)			
Narration			
Movement			
Narrator's delivery			

Other features: _____

Form B (Continued)

10. Was the appearance of the performers on the program—(placement, movement)

☐ very poor? ☐ poor? ☐ acceptable? ☐ good? ☐ very good?

11. What was the outstanding strength of the program?

_____

12. What was the weakest feature of the program?

_____

THIS SECTION TO BE COMPLETED BY THE INSTRUCTOR OF THE CLASS

1. Did the content of the program pertain to the general subject matter, or material covered in this class?

☐ not at all ☐ very little ☐ some ☐ quite a bit ☐ very much

2. Was the subject matter organization of this program

☐ very poor? ☐ poor? ☐ acceptable? ☐ good? ☐ very good?

3. Would you use this program if it were possible to view it in your classroom during the school year? ☐ no ☐ yes ☐ only if it fit the schedule

4. Have you ever seen this program before?

☐ no ☐ yes

5. Have you ever used this program in teaching?

☐ no ☐ yes

6. Do you think the students enjoyed the program?

☐ no ☐ yes

7. Did the program give you any ideas for teaching?

☐ no ☐ yes Comment: _____

8. Was the narration (any other spoken parts) satisfactory?

☐ no ☐ yes

9. Was the music satisfactory?

☐ no ☐ yes

10. Your suggestions for improving the production or content of this film.

_____

_____

11. Do you feel that printed suggestions to help you prepare the class for this program would be valuable? ☐ no ☐ yes

the completed pilot forms by the author's doctoral committee members and by NET research personnel, several questions were clarified by a slight modification in wording. Question 1 was added. The area for answers to Question 9 was modified to allow for three possible responses, and Question 2 for the teacher was added.

The final corrected and modified form was submitted for final approval of all committee members. The forms were printed by the Goetzcraft Printers, Inc., Ann Arbor, Michigan.

Evaluation Project Form C

A final questionnaire form (Form C) was developed as an attempt to obtain summary information and opinions from participants in the eight-week classroom evaluation program. It was completed by all members of classes and the teachers who saw at least one film during the summer of 1959 (see Figure 11).

Nearly all items were of the free-response type. The form was completed after the final film had been seen and the final evaluation form had been completed.

The evaluation instrument as it was finally used dealt only with attitudes toward selected content factors of the films chosen by teachers as supplementary teaching aids for a specific class.

These specific evaluations, however limited and experimentally developed, are made more meaningful by careful study of the information made available from Form A and Form C.

The conclusions, implications for future research, and observations of the author as project director are based on a broad view of the information from each form separately and from all three forms as they relate to each other.

FIGURE 11

TELEVISION PROGRAM EVALUATION PROJECT **Form C**

You have seen several programs on film this summer as part of your class activity. Your answers to the following questions are important to the evaluation project. Please answer them as fairly as you can, and as completely as time allows. Thank you.

Name _____ Class _____

1. Do you think the programs were of any value in this class? In what way?

2. Do you recall a particular program you liked. Why?

3. Do you think programs such as these are valuable in this subject?

4. What was the strongest feature of the series you saw?

5. What was the weakest feature of the series?

6. Do you have any observation to note about the use of TV or films in music classes?

7. Did anything in the programs you saw make you want to know more about the subject?

8. How often would you like to see a program in connection with a class?

☐ not at all ☐ once a term ☐ once a month ☐ once a week ☐ when meaningful

9. Can you think of some things that you would like to see on a program that you did not see in this series?

10. Additional comments:

Figure 12 indicates the information to be found in the remaining chapters. Complete data on each individual program, the physical location of the equipment used, observations made by the author at each screening, special problems encountered, and comments on the screening are included.

Open Screening

Open screening of selected films was made possible by programming films as one of the programs presented to campers and visitors each Wednesday evening. Although other activities, such as recitals or rehearsals, were scheduled at this time, each film shown was seen by several people. Evaluation forms were completed by visitors, faculty members, staff members, and students.

During the week following the regular eight-week Camp sessions, several music conferences were held at the Camp: American String Teachers Association; Chamboree, Amateur Chamber Music Players; Civic Orchestra Workship; Guitar Teachers Workshop; and the National Association of College Wind and Percussion Instructors.

Arrangements were made to have some of the films screened for those in attendance. Included among these viewers were professional musicians, teachers, amateur musicians, and visitors. Evaluation forms were completed at each screening. Data from these forms is included in the following chapter.

Equipment and Technique

The screen and projector were set up in the classroom in advance of meeting time, which was always during daylight hours.

FIGURE 12

PROJECT OUTLINE

Class and Division	Teacher	Location	Series Title and Number	Code
Talent Exploration (junior), 3 classes, and intermediate	Muller Lint Chadderdon White Beebe	C 19	Music for Young People; 1, 2, 3, 5	MUSKID
Music Theory (high school) 3 classes	Rossel	K 7	Music As a Language; 1, 8, 10, 11 Musical Form; 2, 4	MAL
Music Theory (high school) 3 classes	Hartley	Beethoven C HC 4	Musical Form; 2, 4	MUSFORM
Survey of Music Literature (high school)	Nelson	HC 2	Music in the Renaissance; 1, 2 Spotlight on Opera; 1, 15	MUSREN SPOTOP
Beginning Music Composition (high school)	Hartley	K 7	Musical Form; 1, 5, 6 Music as a Language; 7, 12, 13	MUSFORM MAL

FIGURE 12 (Continued)

Class and Division	Teacher	Location	Series Title and Number	Code
Advanced Composition and Orchestration (high school)	Baker	HC 4	Music as a Language; 12, 13	MAL
			Musical Form; 5	MUSFORM
Music Education 169n, 170n (university)	Britton Monsour	C 18a	Music for Young People; 1, 3, 5, 6, 10	MUSKID
			Musical Form; 4	MUSFORM
Theory Xn, 11n (university)	Crumb Berry	K 6	Musical Form; 6	MUSFORM
Survey of Music Literature 149n (university)	Nelson	HC 2	Music in the Renaissance; 1, 2	MUSREN
			Spotlight on Opera; 1, 13, 15	SPOTOP
Conducting 137n, Section 1 (university)	Roller	K 7	Boston Symphony Orchestra; 1, 5	BOSYM
Conducting (high school)	Dalley	C 7a	Boston Symphony Orchestra; 5 (with the university class)	

FIGURE 12 (Continued)

Class and Division	Teacher	Location	Series Title and Number	Code
Opera Production (American Opera Workshop)	Gillis	C 14	Opera for Tomorrow; 1 through 10, complete series	OPTOM
			Spotlight on Opera; 13, 14, 15	SPOTOP
Open Screening		HC 2 Grunow Opera Bldg.	Fine Arts Quartet Plays Beethoven; 1, 6	FAQBEET
			Fine Arts Quartet Plays Bartok; 1	FAQBART
			Boston Symphony Orchestra; 2	BOSYM
			Music as a Language; 10	MAL
			Music for Young People; 9	MUSKID

The film was threaded and sound adjusted. No room was equipped with darkening apparatus. Lights were turned off after the forms were distributed.

The projection equipment was either Bell and Howell or Marcellus Miracle, Model I. The screen used was a 4 x 5 foot Dalite beaded screen. The sound source, an external speaker, was placed beneath the screen. The Marcellus projector was equipped with a tone control, 10-watt amplifier, and 12-inch speaker. The Bell and Howell projector was equipped with a 6-inch speaker, tone control, and an adequate amplifier.

The author, acting as project director and projectionist at all screenings, made a brief statement before the first screening in all regular classes and prior to each open screening:

> The film you are about to see was produced for use on educational television. It is one of a series of films titled [name of series]. Please watch the film carefully. Do not talk during the film. Complete the form before you at the end of the film showing. Do not ask questions. Raise your hand if you wish information about one of the questions on the evaluation form.

Described in the following chapters are observations of the project director of certain problems that arose during a few of the film screenings.

CHAPTER III

MUSIC FOR YOUNG PEOPLE

Series Description

The thirteen half-hour programs were produced by Dynamic Films for Arts and Audiences. The films introduce students to the instruments in each major family: strings, woodwinds, brass, percussion, and keyboard instruments. Violinist Yehudi Menuhin and conductor Thomas Scherman appear as commentators during the series. Elementary school children appear as spectators during all programs. Members of the Juilliard String Quartet, the New York Brass Quintet, the New York Woodwind Quintet, and the New York Percussion Trio discuss the instruments and perform many selections, either complete or in part (NET, 1960).

Evaluation by Classes

Four films from this series were chosen by the supervisor of talent exploration classes to present each instrumental family to students in junior division and intermediate division classes. Students in these classes could select an instrument in each family to study for a short period during the summer. In past seasons the instruments had been demonstrated by members of the faculty or staff during the early days of the season. The supervisor wished

to use the programs experimentally to save time and to discover possible ways of improving live demonstration of the instruments. The supervisor and his assisting teachers were all instrumental music teachers in elementary and secondary public schools during the regular school year.

Five films from this series were seen in the music education practicum by university division students and instructors. The instructors selected the programs to inform students of their availability and utilization for teaching instrumental and vocal music. The class also evaluated a film from another series. Students in the class were all teachers of school music who were taking the course for upper-level undergraduate credit, graduate credit, or as special students. Instructors were faculty members in the Department of Music Education, School of Music, University of Michigan.

Following is a list of the programs evaluated in the order in which they were seen.

Talent exploration: Three classes saw each program.

Program 1. Introducing the Woodwinds

Program 3. Introducing the Brasses

Program 2. The Voices of the String Quartet

Program 5. Percussion, the Pulse of Music

Music education practicum: One class saw each program.

Program 1. Introducing the Woodwinds

Program 3. Introducing the Brasses

Program 10. The Story of the String Quartet

Program 5. Percussion, the Pulse of Music

Program 6. The Elements of Composition

The code prepared for transposition of responses from Form B to IBM cards and the operational procedure for computing the data is included in Appendix C.

Program 1: Introducing the Woodwinds

This program describes and illustrates the musical characteristics and operating principles of the instruments of the woodwind quintet. Members of the New York Woodwind Quintet introduce a young audience to the flute, piccolo, bassoon, oboe, clarinet, and the French horn (present among the woodwinds because it is a "very friendly instrument—musically speaking"). Four compositions are performed to demonstrate the voices of the various instruments. Introductory remarks are by Yehudi Menuhin. The music includes: Milhaud, "The Hunting Scene"; von Weber, "Rondo in Hungarian Style"; Moussorgsky, "Ballet of the Unhatched Chickens"; and Reicha, Finale from the Quintet in E-flat, Opus 88, No. 2 (NET, 1960).

Each question on Form B is stated below in the order that it appeared on the printed form. Tables in this chapter indicate the responses of students and teachers. Wherever unanimity is expressed on a given item by one or more groups, a short paragraph or a sentence will substitute for a table. Most numerical data are expressed in percentages of those responding to each item.

It will be noted that the responses by evaluators to the questions about this series is almost total—the same holds true for the remaining program series which were evaluated. From this it may

be deduced that the instrument was suitable to the various age levels and classes represented in the evaluation population.

1. WHAT WAS THE PROGRAM ABOUT? WHAT WAS THE SUBJECT OF THE PROGRAM?

In more than 99 per cent of all cases the correct title of the program, or an augmented version of the title, was written. Less than 1 per cent omitted response.

TABLE 21

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

Response	Talent Exploration				Practicum	
	Pct. of Group 1 N = 25	Pct. of Group 2 N = 45	Pct. of Group 3 N = 16	No. of Teachers N = 4	Pct. of Students N = 8	No. of Teachers N = 2
Not at all	—	—	—	—	—	—
Very little	4	4	12	—	38	2
Some	20	34	62	1	25	—
Quite a bit ...	40	48	12	1	25	—
Very much	36	14	12	2	12	—

TABLE 22

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

Response	Talent Exploration				Practicum	
	Pct. of Group 1 N = 25	Pct. of Group 2 N = 45	Pct. of Group 3 N = 16	No. of Teachers N = 4	Pct. of Students N = 8	No. of Teachers N = 2
Nothing	8	2	6	—	—	1
Very little	16	18	19	1	25	—
Some things . . .	56	58	50	2	12	1
Many things . . .	16	14	19	1	38	—
Very many things	—	4	6	—	25	—

TABLE 23

4. DO YOU THINK THAT THE PERFORMANCE OF THE MUSIC WAS—

Response	Talent Exploration				Practicum	
	Pct. of Group 1 N = 25	Pct. of Group 2 N = 45	Pct. of Group 3 N = 16	No. of Teachers N = 4	Pct. of Students N = 8	No. of Teachers N = 2
Very poor? . . .	—	—	—	—	—	—
Poor?	—	2	—	—	—	—
Acceptable? . . .	4	8	12	—	12	1
Good?	28	40	50	—	12	1
Very good? . . .	68	48	32	4	76	—

TABLE 24

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Response	Talent Exploration				Practicum	
	Pct. of Group 1 N = 25	Pct. of Group 2 N = 45	Pct. of Group 3 N = 16	No. of Teachers N = 4	Pct. of Students N = 8	No. of Teachers N = 2
Very poor? . . .	—	2	6	—	—	—
Poor?	—	18	—	—	—	—
Acceptable? . . .	20	24	44	2	25	1
Good?	56	44	44	2	75	1
Very good? . . .	24	8	6	—	—	—

TABLE 25

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

Response	Talent Exploration				Practicum	
	Pct. of Group 1 N = 25	Pct. of Group 2 N = 45	Pct. of Group 3 N = 16	No. of Teachers N = 4	Pct. of Students N = 8	No. of Teachers N = 2
Much too short? . .	—	—	—	—	—	—
Too short?	—	9	6	—	—	—
About right? . . .	88	84	75	4	75	1
Too long?	12	7	19	—	25	1
Much too long? . .	—	—	—	—	—	—

TABLE 26

7. WERE THE SPOKEN PARTS OF THE PROGRAM (NARRATION, CONVERSATION)—

Response	Talent Exploration				Practicum	
	Pct. of Group 1 N = 25	Pct. of Group 2 N = 45	Pct. of Group 3 N = 16	No. of Teachers N = 4	Pct. of Students N = 8	No. of Teachers N = 2
Very dull?	—	—	—	—	—	—
Dull?	4	4	—	—	—	—
Acceptable?	8	20	—	—	13	2
Interesting?	56	62	62	2	75	—
Very interesting? .	32	14	38	2	13	—

TABLE 27

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

Response	Talent Exploration				Practicum	
	Pct. of Group 1 N = 25	Pct. of Group 2 N = 45	Pct. of Group 3 N = 16	No. of Teachers N = 4	Pct. of Students N = 8	No. of Teachers N = 2
Very poor? . . .	—	2	—	—	—	—
Poor?	—	13	11	1	12	—
Acceptable? . . .	28	49	38	3	63	2
Good?	48	36	18	—	12	—
Very good? . . .	16	—	12	—	12	—

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELING ABOUT EACH. (For possible answers, see Form B.)

More than 70 per cent of the students and 100 per cent of the teachers responded "Favorably" on all six items listed. Those who responded unfavorably listed "Sound" as the item. The possible answers were: Camera angles, lighting, sound (music), narration, movement, narrator's delivery, other features.

Comments: "Lack of synchronization between movement and speech somewhat disturbing"; "Would have liked more side and close-up camera angles"; "Needs more close-ups"; "Delivery of speakers all good except oboist. I felt that he was reciting rather than talking to the children."

TABLE 28

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

Response	Talent Exploration				Practicum	
	Pct. of Group 1 N = 25	Pct. of Group 2 N = 45	Pct. of Group 3 N = 16	No. of Teachers N = 4	Pct. of Students N = 8	No. of Teachers N = 2
Very poor?	—	4	6	—	—	—
Poor?	—	4	6	—	—	1
Acceptable?	12	20	25	—	38	—
Good?	56	44	63	2	25	1
Very good?	32	24	6	2	38	—

11. WHAT WAS THE OUSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

Students in both talent exploration classes and the music education class most often mentioned "The music," or "Demonstration of instruments." Other features mentioned were "Total production," Performance," "Hearing the music," "The instruments," and "Narration." Faculty members felt performance was the outstanding feature.

Comments: "Understanding not so advanced"; "Performance of high caliber to learn about instruments"; "The part about the tone varying with the length"; "Apparent interest of quintet members."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

Poor fidelity was most frequently mentioned. Six students indicated no weakness in the program. Teachers indicated both "Poor fidelity" and "Poor organization of content." Seven students cited "Dull narration."

Comments: "It didn't tell you how to play the instruments"; "Most of the spoken parts"; "They didn't tell much about how the instruments were started"; "The children's questions for the most part unnecessary"; "The insincerity of the actors"; "You couldn't ask questions"; "The children talking"; "Unequal presentation of each instrument"; "Repeating of part of music disturbing"; "Omission of the clarinet as a featured instrument"; "Programmatic nonsense"; "Editing."

The following questions were answered by teachers of the talent exploration classes and the students and teachers in the music education practicum.

TABLE 29

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT MATTER, OR MATERIAL COVERED IN THIS CLASS?[a]

Response	Talent Exploration Teachers N = 4	Practicum Students N = 8	Practicum Teachers N = 2
Not at all	—	—	—
Very little	—	—	—
Some	1	3	—
Quite a bit	1	2	—
Very much	3	3	2

[a]Responses in raw numbers.

TABLE 30

2. WAS THE SUBJECT MATTER ORGANIZATION OF THIS PROGRAM—[a]

Response	Talent Exploration Teachers N = 4	Practicum Students N = 8	Practicum Teachers N = 2
Very poor?	—	—	—
Poor?	—	—	—
Acceptable?	—	2	—
Good	2	4	1
Very good?	2	2	1

[a]Responses in raw numbers.

3. WOULD YOU USE THIS PROGRAM IF IT WERE POSSIBLE TO VIEW IT IN YOUR CLASSROOM DURING THE SCHOOL YEAR?

Possible answers: "Yes," "No," "Only if it fit the schedule." All talent exploration teachers stated "Yes." All but one practicum student responded "Yes." Only one person responding, a practicum teacher, said "No."

4. HAVE YOU EVER SEEN THIS PROGRAM BEFORE?

Only two students in the practicum class had seen it.

5. HAVE YOU EVER USED THIS PROGRAM IN TEACHING?

One student in the practicum class had used it.

6. DO YOU THINK THE STUDENTS ENJOYED THE PROGRAM?

All said "Yes."

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

Eight responding indicated "Yes."

Comments: "Introduction of instrument families"; "My own first chair players could stage such a demonstration on a similar scale"; "Teaching pitch and length relationships with the bassoon"; "Fine music to demonstrate instruments."

8. WAS THE NARRATION (ANY OTHER SPOKEN PARTS) SATISFACTORY?

All but one practicum student and a practicum teacher indicated "Yes."

9. WAS THE MUSIC SATISFACTORY?

All responding said "Yes."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THIS FILM.

Comments: "Why repeat a section? This was very distracting"; "Omit the story telling"; "Better synchronization";

"Better balance of time between the oboe, the bassoon, and the clarinet."

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

Three of the four talent exploration teachers said "Yes." All but two students from the practicum class said "Yes."

Program 2: The Voices of the String Quartet

The program introduces the instruments of the string quartet and indicates similarities and differences among them. It presents selections in a variety of moods, including musical imitations of brasses, organ, and harp. Musicians featured are members of the Juilliard String Quartet. Musical selections include the Finale from Ravel's String Quartet and from Haydn's Bird Quartet; the "Valse Ridicule" from Casella's Five Pieces, and the Fugue from Beethoven's String Quartet, Opus 59, No. 1 (NET, 1960).

The following section is presented in exactly the same form as the previous data from Program 1, Introducing the Woodwinds. Only talent exploration students and teachers evaluated this film.

As in Program 1, the first question was answered with the film title or a brief sentence using the words "the string quartet." This was true in all the remaining evaluations of programs from this series.

TABLE 31

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

Response	Talent Exploration			
	Pct. of Group 1 N = 25	Pct. of Group 2 N = 45	Pct. of Group 3 N = 16	No. of Teachers N = 4
Not at all	4	5	18	2
Very little	26	40	13	1
Some	48	32	50	1
Quite a bit	8	14	6	—
Very much	14	2	13	—

TABLE 32

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

Response	Talent Exploration			
	Pct. of Group 1 N = 25	Pct. of Group 2 N = 45	Pct. of Group 3 N = 16	No. of Teachers N = 4
Nothing	7	14	26	—
Very little	26	39	—	—
Some things	59	36	25	1
Many things	—	4	18	2
Very many things . . .	—	—	—	1

Comments: "Juilliard String Quartet"; "Different ways a string quartet can sound"; "Might not be able to hear an ensemble."

TABLE 33

4. DO YOU THINK THAT THE PERFORMANCE OF THE MUSIC WAS—

Response	Talent Exploration			
	Pct. of Group 1 N = 25	Pct. of Group 2 N = 45	Pct. of Group 3 N = 16	No. of Teachers N = 4
Very poor?	—	8	—	—
Poor?	8	18	12	—
Acceptable?	34	48	25	—
Good?	40	25	25	2
Very good?	18	8	38	2

TABLE 34

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Response	Talent Exploration			
	Pct. of Group 1 N = 25	Pct. of Group 2 N = 45	Pct. of Group 3 N = 16	No. of Teachers N = 4
Very poor?	—	24	—	3
Poor?	11	30	6	—
Acceptable?	50	25	35	—
Good?	27	8	35	1
Very good?	13	2	15	—

TABLE 35

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

Response	Talent Exploration			
	Pct. of Group 1 N = 25	Pct. of Group 2 N = 45	Pct. of Group 3 N = 16	No. of Teachers N = 4
Much too short?	—	—	—	—
Too short?	4	9	13	—
About right?	48	41	62	—
Too long?	41	45	13	3
Much too long?	7	5	13	1

TABLE 36

7. WERE THE SPOKEN PARTS OF THE PROGRAM (NARRATION, CONVERSATION)—

Response	Talent Exploration			
	Pct. of Group 1 N = 25	Pct. of Group 2 N = 45	Pct. of Group 3 N = 16	No. of Teachers N = 4
Very dull?	4	—	—	—
Dull?	11	34	6	2
Acceptable?	55	50	25	1
Interesting?	26	16	50	1
Very interesting? ...	4	—	19	—

TABLE 37

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

Response	Talent Exploration			
	Pct. of Group 1 N = 25	Pct. of Group 2 N = 45	Pct. of Group 3 N = 16	No. of Teachers N = 4
Very poor?	4	—	—	—
Poor?	—	20	6	1
Acceptable?	37	53	25	2
Good?	44	20	50	1
Very good?	11	2	19	—

TABLE 38

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELINGS ABOUT EACH

Response	Talent Exploration			
	Pct. of Group 1 N = 25	Pct. of Group 2 N = 45	Pct. of Group 3 N = 16	No. of Teachers N = 4
Favorable	37	29	75	2
Unfavorable	11	19	12	2
Did not notice	7	5	6	—
Split opinion	26	36	6	—

Responses indicate that this film attracted a significant number of unfavorable responses from this group. Almost all unfavorable checks were in the "Narration" or "Sound" spaces.

Comments: "Narration was dull, hard to understand"; "Instruments didn't sound like what they were"; "Bad camera angles and sound."

TABLE 39

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

Response	Talent Exploration			
	Pct. of Group 1 N = 25	Pct. of Group 2 N = 45	Pct. of Group 3 N = 16	No. of Teachers N = 4
Very poor?	—	11	—	—
Poor?	11	20	6	—
Acceptable?	33	36	25	1
Good?	44	16	44	3
Very good?	4	7	25	—

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

Students and teachers alike indicated the music and the demonstration of instruments as the strongest feature. Teachers also indicated performance as strong. Ten students indicated that the program had no strength. Only one teacher and a few students selected production technique.

Comments: "Showing what instruments strings could imitate"; "Good music, well performed"; "One child tried playing the violin"; "The part showing different moods."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

Twenty-six students did not answer this question. Five indicated "All weak." Eight students and two teachers indicated "Sound." Several students said "Production." Several students cited "Misleading continutiy" and "Personality of performer" as weaknesses.

Comments: "The little girl trying to play"; "They didn't tell enough about each instrument": "The length of the music"; "Good musicians but bad actors"; "The men looked like puppets, jerky"; "One could tell the audience was rehearsed"; "Coverage of make-up of instruments, many of the techniques of performance on string instruments, reasons for bow, how bow makes sound, etc., very poor"; "Too much music"; "Imitation, patronizing attitude toward students, not enough explanation of individual instruments and sound."

Teachers of the talent exploration classes answered the following questions as indicated.

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT MATTER, OR MATERIAL COVERED IN THIS CLASS?

Two teachers responded "Very little," and two responded "Some."

2. WAS THE SUBJECT MATTER ORGANIZATION OF THIS PROGRAM—

Two teachers responded "Acceptable," one responded "Poor," and one did not respond.

3. WOULD YOU USE THIS PROGRAM IF IT WERE POSSIBLE TO VIEW IT IN YOUR CLASSROOM DURING THE SCHOOL YEAR?

All four teachers responded "No."

4. HAVE YOU SEE THE PROGRAM BEFORE?

All four teachers responded "No."

5. HAVE YOU EVER USED THE PROGRAM IN TEACHING?

All four teachers responded "No."

6. DO YOU THINK THE STUDENTS ENJOYED THE PROGRAM?

Two teachers responded "No," and two responded "Yes."

Comment: "They seemed restless."

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

One teacher responded "No," and two did not respond.

Comment: "Explain more of how the instrument is played."

8. WAS THE NARRATION SATISFACTORY?

Two teachers responded "No," and two responded "Yes."

9. WAS THE MUSIC SATISFACTORY?

Two teachers responded "No," and two responded "Yes."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THIS FILM.

Comments: "Explanations about instruments, string technique, less music"; "Too much playing. Eliminate imitation of other instruments."

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

Two teachers responded "No," and two responded "Yes."

Program 3: Introducing the Brasses

The program presents each member of the New York Brass Quintet as he introduces his instrument and plays illustrative excerpts for a group of elementary children. Two trumpets begin with a duet. With the addition of the trombone, the French horn, and the tuba, a selection written for each successive ensemble is performed. Musical selections include Pezel, "Preludio e Fuga"; Bach, Two Chorales; and Ewald, Finale from the Quintet for Brass. Members of both talent exploration classes and the music education practicum saw the films.

TABLE 40

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

Response	Talent Exploration				Practicum	
	Pct. of Group 1 N = 25	Pct. of Group 2 N = 45	Pct. of Group 3 N = 16	No. of Teachers N = 4	Pct. of Students N = 8	No. of Teachers N = 2
Not at all . . .	4	1	—	—	—	—
Very little . . .	12	4	19	—	26	—
Some	18	34	50	—	62	—
Quite a bit . .	44	52	19	2	—	—
Very much . .	14	8	12	2	12	—

TABLE 41

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

Response	Talent Exploration				Practicum	
	Pct. of Group 1 N = 25	Pct. of Group 2 N = 45	Pct. of Group 3 N = 16	No. of Teachers N = 4	Pct. of Students N = 8	No. of Teachers N = 2
Nothing	4	4	6	—	—	—
Very little	18	16	32	—	12	—
Some things . . .	66	52	56	3	38	1
Many things . . .	12	20	6	1	38	—
Very many things	—	6	—	—	—	—

Comments: "It was very detailed about the instruments"; "I knew quite a bit about it anyway"; "We could do this if we had enough time."

TABLE 42

4. DO YOU THINK THAT THE PERFORMANCE OF THE MUSIC WAS—

Response	Talent Exploration				Practicum	
	Pct. of Group 1 N = 25	Pct. of Group 2 N = 45	Pct. of Group 3 N = 16	No. of Teachers N = 4	Pct. of Students N = 8	No. of Teachers N = 2
Very poor? . .	—	—	—	—	—	—
Poor?	—	—	—	—	—	—
Acceptable? . .	11	—	25	—	24	—
Good?	37	40	50	2	38	1
Very good? . .	52	60	32	2	38	—

TABLE 43

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Response	Talent Exploration				Practicum	
	Pct. of Group 1 N = 25	Pct. of Group 2 N = 45	Pct. of Group 3 N = 16	No. of Teachers N = 4	Pct. of Students N = 8	No. of Teachers N = 2
Very poor? . .	—	—	—	—	—	—
Poor?	—	2	6	2	12	—
Acceptable? . .	22	17	14	—	25	—
Good?	56	54	40	2	50	1
Very good? . .	22	20	12	—	12	—

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

Over 85 per cent of all students and teachers indicated "About right."

TABLE 44

7. WERE THE SPOKEN PARTS OF THE PROGRAM (NARRATION, CONVERSATION)—

Response	Talent Exploration				Practicum	
	Pct. of Group 1 N = 25	Pct. of Group 2 N = 45	Pct. of Group 3 N = 16	No. of Teachers N = 4	Pct. of Students N = 8	No. of Teachers N = 2
Very dull?	—	—	—	—	13	—
Dull?	4	2	6	—	13	—
Acceptable? . . .	22	24	18	1	25	1
Interesting? . . .	44	56	50	3	37	—
Very interesting?	26	18	25	—	13	—

TABLE 45

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

Response	Talent Exploration				Practicum	
	Pct. of Group 1 N = 25	Pct. of Group 2 N = 45	Pct of Group 3 N = 16	No. of Teachers N = 4	Pct. of Students N = 8	No. of Teachers N = 2
Very poor? . .	—	—	—	—	—	—
Poor?	4	2	6	—	—	—
Acceptable? . .	22	29	31	1	25	—
Good?	52	58	44	3	63	1
Very good? . .	22	9	19	—	12	—

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? (See Form B for possible answers.)

Almost 90 per cent of all teachers and students responded favorably. Some indicated an unfavorable reaction to the narrator who introduced the quintet. Reference to this appears later in another question.

Comments: "Good closeups of playing action"; "The players spoke well; the narrator wasn't too good"; "Narrator good, if you don't watch him."

TABLE 46

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

Response	Talent Exploration				Practicum	
	Pct. of Group 1 N = 25	Pct. of Group 2 N = 45	Pct. of Group 3 N = 16	No. of Teachers N = 4	Pct. of Students N = 8	No. of Teachers N = 2
Very poor? . .	—	—	—	—	—	—
Poor?	4	—	—	—	12	—
Acceptable? . .	18	20	19	2	12	1
Good?	52	51	44	1	63	—
Very good? . .	26	27	37	1	12	—

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

Talent exploration students cited "Demonstration of instruments" and "Music." Talent exploration teachers indicated "Music" and "Performance." Music education practicum students said "Music," and their teacher said "The performers." All but eighteen students responded.

Comments: "The different notes the instruments made"; "The ending when everyone played"; "Interested expression of players."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

Fourteen students stated "No weakness." Three said "Poor sound." Five cited "Weak closing." Several students again called attention to "Personality of narrator."

Comments: "A little too short"; "Tuba explanation was cut off"; "The person who introduced the players kept blinking his eyes. I didn't like it"; "Narrator was never looking toward the camera"; Insincerity of the audience"; "Poor master of ceremonies"; "Not enough coverage of the horn"; "No explanation of the use of valves."

The following questions were answered by teachers of both classes, and by the students in the music education practicum.

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT MATTER OR MATERIAL COVERED IN THIS CLASS?

Talent exploration teachers said "Very much." Practicum students were divided; four said "Some"; four, "Quite a bit. The practicum teacher said "Quite a bit."

2. WAS THE SUBJECT MATTER ORGANIZATION OF THE PROGRAM—

Four practicum students said "Acceptable," four talent exploration teachers said "Good"; Three practicum students said "Very good." The practicum teacher said "Very good."

3. WOULD YOU USE THIS PROGRAM IF IT WERE POSSIBLE TO VIEW IT IN YOUR CLASSROOM DURING THE SCHOOL YEAR?

All but three practicum students said "Yes."

4. HAVE YOU EVER SEEN THIS PROGRAM BEFORE?

No one had seen it.

5. HAVE YOU EVER USED THIS PROGRAM IN TEACHING?

No one had used it.

6. DO YOU THINK THE STUDENTS ENJOYED THE PROGRAM?

All said "Yes."

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

Comments: "Use music which specifically shows off instrument." "Diagram showing valve motion and use."

8. WAS THE NARRATION SATISFACTORY?

All teachers said "Yes." Three practicum students said "No."

9. WAS THE MUSIC SATISFACTORY?

All but one university student said "Yes."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THIS FILM.

Comments: "More fanfare type of brass playing, demonstration of orchestra type of playing, not concentrate on chamber music

style so much"; "Explanation of French horn embouchure"; "More sincere narration": "Avoid peculiar accents."

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

All but one practicum student said "Yes."

Program 5: Percussion, the Pulse of Music

The program describes and demonstrates the sounds, manner of playing, and uses of representative percussion instruments. A young audience, led by members of the New York Percussion Trio, illustrate that organized clapping can be music. Members of the trio show and demonstrate wooden, skin-covered, and metal percussion instruments. The audience joins the trio in a mambo demonstrating how music can be made with some percussion instruments without long practice. Music performed includes: Nagel, "Prelude and Dance"; Kabelevsky, "Dance of the Comedians"; Portal, "Sweet and Gentle"; and an excerpt from Saint-Saens' Samson and Delilah (NET, 1960).

This was the final film of the series seen by both talent exploration classes and the music education practicum.

TABLE 47

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

Response	Talent Exploration				Practicum	
	Pct. of Group 1 N = 28	Pct. of Group 2 N = 44	Pct. of Group 3 N = 16	No. of Teachers N = 4	Pct. of Students N = 8	No. of Teachers N = 1
Not at all . . .	4	—	—	—	—	—
Very little . . .	4	6	—	—	—	—
Some	10	26	50	—	66	1
Quite a bit . .	50	56	38	2	17	—
Very much . . .	32	12	12	2	17	—

TABLE 48

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

Response	Talent Exploration				Practicum	
	Pct. of Group 1 N = 28	Pct. of Group 2 N = 44	Pct. of Group 3 N = 16	No. of Teachers N = 4	Pct. of Students N = 8	No. of Teachers N = 1
Nothing	3	4	—	—	—	—
Very little	17	12	6	—	—	1
Some things . . .	36	41	82	—	34	—
Many things . . .	36	39	6	1	50	—
Very many things	8	4	6	3	16	—

Comments: "I enjoyed this movie very much"; "Our teacher most likely wouldn't have such a good collection of instruments"; "All these instruments are not available to us"; "Excellent description of all instruments."

TABLE 49

4. DO YOU THINK THAT THE PERFORMANCE OF THE MUSIC WAS—

Response	Talent Exploration				Practicum	
	Pct. of Group 1 N = 28	Pct. of Group 2 N = 44	Pct. of Group 3 N = 16	No. of Teachers N = 4	Pct. of Students N = 8	No. of Teachers N = 1
Very poor? . .	—	—	—	—	—	—
Poor?	—	—	—	—	—	—
Acceptable? . .	17	4	6	—	17	—
Good?	28	48	44	—	17	—
Very good? . .	65	42	50	4	66	1

TABLE 50

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Response	Talent Exploration				Practicum	
	Pct. of Group 1 N = 28	Pct. of Group 2 N = 44	Pct. of Group 3 N = 16	No. of Teachers N = 4	Pct. of Students N = 8	No. of Teachers N = 1
Very poor? . .	—	—	—	—	—	—
Poor?	—	6	4	—	—	1
Acceptable? . .	24	28	42	1	34	—
Good?	54	46	42	1	34	1
Very good? . .	28	24	12	2	17	—

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

Over 90 per cent of all students and 100 per cent of the teachers responded "About right?"

TABLE 51

7. WERE THE SPOKEN PARTS OF THE PROGRAM (NARRATION, CONVERSATION)—

Response	Talent Exploration				Practicum	
	Pct. of Group 1 N = 28	Pct. of Group 2 N = 44	Pct. of Group 3 N = 16	No. of Teachers N = 4	Pct. of Students N = 8	No. of Teachers N = 1
Very dull?	—	—	—	—	—	—
Dull?	4	2	—	—	—	—
Acceptable? . . .	28	14	13	—	—	—
Interesting? . . .	28	64	62	1	67	1
Very interesting?	39	20	19	3	33	—

TABLE 52

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

Response	Talent Exploration				Practicum	
	Pct. of Group 1 N = 28	Pct. of Group 2 N = 44	Pct. of Group 3 N = 16	No. of Teachers N = 4	Pct. of Students N = 8	No. of Teachers N = 1
Very poor? . .	—	—	—	—	—	—
Poor?	4	4	—	—	17	—
Acceptable? . .	28	35	25	—	—	—
Good?	39	43	69	2	67	1
Very good? . .	29	18	6	2	17	—

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELING ABOUT EACH. (Possible answers may be found in Form B.)

Over 85 per cent of the responses were favorable on all items. Remaining responses were divided between "Did not notice" and unfavorable reaction to "Sound." No pertinent comments or other features mentioned.

TABLE 53

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

Response	Talent Exploration				Practicum	
	Pct. of Group 1 N = 28	Pct. of Group 2 N = 44	Pct. of Group 3 N = 16	No. of Teachers N = 4	Pct. of Students N = 8	No. of Teachers N = 1
Very poor? . .	—	7	—	—	—	—
Poor?	2	—	—	—	—	—
Acceptable? . .	7	14	19	—	17	—
Good?	39	55	56	2	17	1
Very good? . .	46	27	25	2	67	—

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

Students and teachers alike mentioned music, demonstration of instruments, and multiple reasons including both music and narration. Several talent exploration students suggested "Contribution to understanding" as the strongest feature.

Comments: "The history of the instruments"; "They showed instruments from Africa"; "The part about making a group of simple rhythms sound complicated"; "Everything was just outstanding"; "The way the subject was presented"; "For the first time, children made it interesting"; "Good music—use of all percussion instruments, even those not well known"; "Evolution of percussion family"; "Excellent organization and presentation."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

Many students did not answer this question. Some students in the talent exploration classes cited a "Weak closing." Some students said "No weakness."

Comments: "They forgot the piano"; "The man who played the piano"; "The fidelity of the piano"; "None at all that I could see"; "Nasal quality of narrator (pianist)."

Following are the responses of teachers of both classes and students in the music education practicum to the concluding questions.

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT MATTER OR MATERIAL COVERED IN THIS CLASS?

Talent exploration teachers said "Very much." Practicum students and teachers said "Quite a bit."

2. WAS THE SUBJECT MATTER ORGANIZATION OF THIS PROGRAM—

All teachers and students said either "Good," or "Very good."

3. WOULD YOU USE THIS PROGRAM IF IT WERE POSSIBLE TO VIEW IT IN YOUR CLASSROOM DURING THE SCHOOL YEAR?

All teachers and two students responded "Yes."

4. HAVE YOU EVER SEEN THIS PROGRAM BEFORE?

All teachers and students responded "No."

5. HAVE YOU EVER USED THIS PROGRAM IN TEACHING?

All teachers and students responded "No."

6. DO YOU THINK THE STUDENTS ENJOYED THE PROGRAM?

All teachers and students responded "Yes."

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

Most teachers and students responded "Yes."

Comments: "Have the children play instruments"; "Musical illustrations for demonstration of percussion family."

8. WAS THE NARRATION SATISFACTORY?

All teachers and students responded "Yes."

9. WAS THE MUSIC SATISFACTORY?

All teachers and students responded "Yes."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THIS FILM.

Comment: "Better sound"; "This is the best of the series."

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

All but two teachers responded "Yes."

Program 6: The Elements of Composition

This program defines and explains melody, harmony, rhythm, and counterpoint to a young audience. Each element is illustrated by the New York Woodwind Quintet. The program emphasizes that melody is full of character, that the addition of harmony makes music complete, that rhythm is of many kinds and can be felt, and that listening to counterpoint is like following a conversation. The program summarizes and contrasts the elements of composition through the playing of a harmonic, rhythmic, and contrapuntal treatment of the melody, "Pop Goes the Weasel." Music includes the folk melody, "Watermelon Song"; Wilder, Fugue from the Quintet for Woodwinds; and excerpts from Dvorak's New World Symphony and Villa-Lobos, En forme de Choros, from the Quintet (NET, 1960).

This program was seen by the music education practicum class and one teacher. Responses to questions on the evaluation are reported in raw numbers.

TABLE 54

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

Response	Practicum	
	Students N = 6	Teacher N = 1
Not at all	1	1
Very little	3	—
Some	2	—

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

All students and the teacher indicated "Some things."

No comments.

TABLE 55

4. DO YOU THINK THAT THE PERFORMANCE OF THE MUSIC WAS—

Response	Practicum	
	Students N = 6	Teacher N = 1
Acceptable?	2	—
Good?	2	1
Very good?	2	

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Four students and the teacher responded "Very poor"; two students responded "Poor."

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

All studetns and the teacher indicated "About right."

TABLE 56

7. WERE THE SPOKEN PARTS OF THE PROGRAM (NARRATION, CONVERSATION)—

Response	Practicum	
	Students N = 6	Teacher N = 1
Dull?	1	—
Acceptable?	3	—
Interesting?	2	—

TABLE 57

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

Response	Practicum	
	Students N = 6	Teacher N = 1
Poor?	1	1
Acceptable?	3	—
Good?	2	—

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELING ABOUT EACH. (See Form B for possible responses.)

Of the four who answered two said "Favorably" on all but "Sound." The other two said "Unfavorably" on all items. The teacher was favorable on all but "Sound."

Comment: "Unspeakably bad sound."

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

Three students responded "Acceptable," three, "Good." The teacher indicated "Acceptable."

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

Comments: "The elements and simplified manner in which they were presented"; "They got the audience to react." All were impressed by the manner of presentation.

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

All indicated "Sound."

Comments: "Wow—terrible sound"; "Wrong concepts about counterpoint."

All students and the teacher completed the concluding questions.

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT MATTER OR MATERIAL COVERED IN THIS CLASS?

The teacher and three students responded "Some." Three students responded "Quite a bit."

TABLE 58

2. WAS THE SUBJECT MATTER ORGANIZATION OF THIS PROGRAM—

Response	Practicum	
	Students N = 6	Teacher N = 1
Poor?	1	1
Acceptable?	2	—
Good?	1	—
Very good?	2	—

3. WOULD YOU USE THIS PROGRAM IF IT WERE POSSIBLE TO VIEW IT IN YOUR CLASSROOM DURING THE SCHOOL YEAR?

Only one student indicated that he would use it. All others said "No."

4. HAVE YOU EVER SEEN THIS PROGRAM BEFORE?

All teachers and students responded "No."

5. HAVE YOU EVER USED THIS PROGRAM IN TEACHING?

All teachers and students responded "No."

6. DO YOU THINK THE STUDENTS ENJOYED THE PROGRAM?

All teachers and students responded "No."

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

Comments: "Good musical illustrations"; "How not to teach."

8. WAS THE NARRATION SATISFACTORY?

All teachers and students responded "No."

9. WAS THE MUSIC SATISFACTORY?

All responded "Good music but bad sound."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THE FILM.

Comments: "Correct the sound track, especially in music performance areas"; "Combine elements more"; "I question counterpoint as an element"; "Clearer explanation and definition of the elements."

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

Three students responded "Yes"; three, "No."

Program 10: The String Quartet and Its Music

This program presents a history of the literature for the string quartet. Paintings contemporary with musical selections played are shown. The Juilliard String Quartet is featured playing for an audience of grade school children. Music includes: Haydn, Lark String Quartet (first movement); Gibbons, Fantasia for Viols; and excerpts from final movements of string quartets by Mozart, Beethoven, Schubert, Bartok, and Piston.

Eight students and both teachers evaluated the film. All responses are presented here in raw numbers.

TABLE 59

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

Response	Practicum	
	Students N = 8	Teachers N = 2
Not at all	1	—
Very little	1	1
Some	3	1
Quite a bit	2	—
Very much	1	—

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

Four students responded "Some things," and three responded "Very many things." One teacher said "None"; the other, "Very many things." No comments.

4. DO YOU THINK THAT THE PERFORMANCE OF THE MUSIC WAS—

All teachers and students responded "Good," or "Very good."

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

The teachers responded "Acceptable." The students said "Good" or "Very good."

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

All teachers and students responded "About right."

TABLE 60

7. WERE THE SPOKEN PARTS OF THE PROGRAM (NARRATION, CONVERSATION)—

Response	Practicum	
	Students N = 8	Teachers N = 2
Acceptable?	3	1
Interesting?	1	—
Very interesting?	3	—

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

All but two responded "Good."

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELING ABOUT EACH. (See Form B for possible responses.)

All responded "Favorably," or "Did not notice."

Comments: "Good except for one pianissimo passage where sound seemed to fade away completely"; "Photographs of pictures need to be clearer."

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

All but two responded "Very good," or "Good."

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

All but one student responded "Performance," or "Performers."

Comments: "Variety and quality"; "Use of paintings"; "Art and music combination good."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

Comments: "Uncertainty of narrators"; "Pictures of the children not well chosen"; "Content of narration."

The final section was completed by all students and both teachers.

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT MATTER OR MATERIAL COVERED IN THIS CLASS?

Three responded "Some," and three students and the teachers responded "Quite a bit."

2. WAS THE SUBJECT ORGANIZATION OF THIS PROGRAM—

All responded "Acceptable," or "Good."

3. WOULD YOU USE THIS PROGRAM IF IT WERE POSSIBLE TO VIEW IT IN YOUR CLASSROOM DURING THE SCHOOL YEAR?

Four responded "Yes," and four responded "Only if it fit the schedule."

4. HAVE YOU EVER SEEN THIS PROGRAM BEFORE?

All responded "No."

5. HAVE YOU EVER USED THIS PROGRAM IN TEACHING?

All responded "No."

6. DO YOU THINK THE STUDENTS ENJOYED THE PROGRAM?

All responded "Yes."

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

Four responded "No"; four, "Yes."

Comment: "Use of artist paintings."

8. WAS THE NARRATION SATISFACTORY?

   All responded "Yes."

9. WAS THE MUSIC SATISFACTORY?

   All responded "Yes."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THE FILM.

   Comments: "Perhaps more talk about instruments or compositions rather than pictures of children through the ages"; "Better empathy with children."

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

   All responded "Yes."

Responses to Form C

Students and teachers were asked to complete the final questionnaire, Form C, almost a month after they had seen the films for Music for Young People. Talent exploration students had not seen other films. Students in the music education practicum had seen programs from one other series.

The forms were distributed during regular class time and completed immediately after the project director had read the statement printed on the questionnaire:

> You have seen several programs on film this summer as part of your class activity. Your answers to the following questions are important to the evaluation project. Please answer them as fairly as you can, and as completely as time allows [Form C].

The students completed the forms in approximately ten to fifteen minutes. There was no discussion at this time.

1. DO YOU THINK THE PROGRAMS WERE OF ANY VALUE IN THIS CLASS? IN WHAT WAY?

Responses of talent exploration students and teachers (eighty-nine students, four teachers): The teachers all responded "Yes." All but three students responded "Yes." The teachers commented: "These films were helpful in introducing the instruments of the orchestra to the class. Some of the coverage was quite good"; "They could become more acquainted with some of the orchestral instruments"; "Enabled students to hear artist performance on the instruments. They also heard some instruments they might not have heard otherwise"; "Live demonstration would have been better. Performance of the highest caliber seems to make little impression."

Students' comments: "They helped me to understand the instruments"; "They helped me pick an instrument to play"; "I learned something I didn't know before"; "I thought it was a good way of learning about the different instruments"; "I have remembered some of the things I was told in the movies"; "We saw how well the instruments could be played, and it gave us something to work for."

Responses of music education practicum students and teachers (eight students and two teachers): Teachers and students all responded "Yes."

Teacher's comment: "Familiarized teachers with programs of this type." Students' comments: "In regard to future lesson planning"; "It has added a new source of films for classroom teaching"; "They opened vistas."

2. DO YOU RECALL A PARTICULAR PROGRAM YOU LIKED? WHY?

All programs were mentioned, but the percussion film was mentioned most often. The brass film was also mentioned often.

Talent exploration teachers' comments: "Most evenly distributed coverage of the instruments and presented in such a way that the sequence made sense to the class." "Historical background and format of presentation."

Talent exploration students' comments: "Because it showed some very interesting instruments I had never seen"; "The woodwinds. I learned about the flute—because of that program I started to like the flute"; "The string movie answered all the questions I would have asked"; "The percussion because the narration seemed very animated and interesting"; "Percussion, because it added to my knowledge."

Music education practicum student's comment: "The elements of composition, good presentation."

3. DO YOU THINK PROGRAMS SUCH AS THESE ARE VALUABLE IN THIS SUBJECT?

All but four talent exploration students responded "Yes." Very few commented on this question.

Talent exploration student comment: "Yes, I do. If the teacher took time to explain all the instruments it might take twice as much time and it might not be as thorough."

Music education practicum student comment: "Yes. We often tend to forget the impact which visual materials have on the students."

4. WHAT WAS THE STRONGEST FEATURE OF THE SERIES YOU SAW?

Teachers' comments: "Probably the high caliber of performance and performers employed in making the films"; "Music for the most part, well selected and performed." Many talent exploration students did not respond to this question. Of those that did, many again named a particular program that impressed them. Students commented on the music and the performance. Intermediate students cited "The manner of presentation," or "Demonstration of instruments."

Comments from music education practicum students: "Generally good scripts and presentation." "The 'big name' performers who performed the music excellently."

5. WHAT WAS THE WEAKEST FEATURE OF THE SERIES?

Sound or fidelity was mentioned most often by both students and teachers.

Talent exploration teachers' comments: "Some of the films had a tendency to rush at certain points—not giving ample time to cover a particular instrument." "Sometimes—length of music." "Lack of explanation of some instruments." Many students in the talent exploration classes did not respond to the item. Some who did again mentioned a specific program they did not like. Some students cited the poor acting of the children in the film—a lack of spontaneity in their questions—or silly behavior.

Students' comments: "It was pitched at too low a level"; "Children took attention away from the important things in the movie."

Music education practicum students' comments: "I shall remember the stuttering narrator and some of the uninteresting

scripts"; "Music sometimes too academic, perhaps"; "Length of music sometimes."

6. DO YOU HAVE ANY OBSERVATIONS TO NOTE ABOUT THE USE OF TV OR FILMS IN MUSIC CLASSES?

Very few students responded to this item.

Teachers' comments: "This much presentation was good—Of course, past the stage of introduction we must employ participation on the part of students"; "Never use unless there is a pre- and post-explanation."

Students' comments: "Children get bored with a long speech, but this way if they see a movie it might not make them restless"; "I think they are valuable when they are not used too much"; "I think it would be nice to have them on TV"; "The sound is usually very poor"; "It gets more students interested in the subject"; "They should be used more often."

Music education practicum students' comments: "I believe films add a great deal to the classroom"; "I feel that one of the best uses of films is in the introduction of instruments"; "Good ones such as these would be valuable."

7. DID ANYTHING IN THE PROGRAMS YOU SAW MAKE YOU WANT TO KNOW MORE ABOUT THE SUBJECT?

Talent exploration students' comments: "The woodwind film made me want to play a woodwind instrument"; "Yes—I should like to know more about the percussion"; "Yes, I learned more about the instruments than I had known before, and I saw some instruments I had never even heard of"; "Yes, after they explained it I was anxious to try it for myself."

Many students responded "Yes" and named an instrument that they had seen. Music education practicum students were divided in their responses.

8. HOW OFTEN WOULD YOU LIKE TO SEE A PROGRAM IN CONNECTION WITH A CLASS?

Talent exploration teachers responded "When meaningful," and "Once a term." Talent exploration students indicated "When meaningful" most often. Many responded "Once a week." Music education practicum teachers and students responded "When meaningful."

9. CAN YOU THINK OF SOME THINGS THAT YOU WOULD LIKE TO SEE ON A PROGRAM THAT YOU DID NOT SEE IN THIS SERIES?

Comments: "A discussion of architecture in music. The approach to ensemble playing"; "Choral singing—not just instruments"; "Perhaps the whole symphony orchestra with short demonstrations of each instrument"; "Might throw in some short scenes from full orchestra and symphonic band performance"; "More explanations—less formality"; "The harp"; "More of the history of the instruments"; "Explaining the care of the instruments." Most students simply responded "No."

10. ADDITIONAL COMMENTS:

This opportunity was presented to evaluators for a comment or observation that was not included in previous questions. "My personal opinion is that unless a film is extraordinary it is just a waste of time that could be used for more important aspects of music teaching"; "I would rather have the teachers demonstrate the instruments so that we could ask our own questions"; "If it hadn't been for the films I wouldn't have known much about the instruments"; "I enjoyed it while I was learning."

CHAPTER IV

MUSICAL FORMS

Series Description

Henri Temianka, first violinist of the Paganini String Quartet (Gustave Rosseels, second violin; Charles Foidart, viola; Lucien Laporte, cello) serves as narrator on this series of six thirty-minute programs. The series was written and directed by Temianka, produced by the University of Southern California Department of Cinema, and released by NET in 1956. A program is devoted to each of the following forms: sonata, scherzo, rondo, theme and variations, fugue, and song form. Other outstanding musicians appearing on the series include Anton Torello, bassist, William Corbett Jones, pianist; Marilyn Horne, soprano; Miklos Rozsa, composer; Bert Gassman, oboist; Alice Ehlers, harpsichordist; Gabor Retjto, cellist; and Lillian Steuber, pianist. Narration explaining how famous composers used the six forms, and performance by the above-named artists, is included in the series (NET, 1960).

Evaluation by Classes

Five programs from the series were chosen for screening in six high school music theory classes and two high school composition classes. One film was seen by a university theory class and

a university music education class. Teachers of the high school classes selected these programs to supplement teaching of music theory. The classes did not usually discuss musical form. The two university classes saw the films as part of class work.

Following is a list of the programs evaluated by each of the classes in the order in which they were seen.

High school music theory: Classes listed.

Program 1. Theme and Variations, three classes

Program 2. The Scherzo, six classes

Program 4. The Fugue, six classes

Program 5. The Song-Form, three classes

High school beginning composition: one class

Program 1. Theme and Variations

Program 5. The Song-Form

Program 6. The Sonata

High school advanced composition and orchestration, one class

Program 5. The Song-Form

University theory Xn and 11n: one class

Program 6. The Sonata

Music education practicum: one class

Program 4. The Fugue

(Individual program descriptions precede each evaluation report.)

The following pages include responses of evaluating classes to the questions on Form B. Wherever unanimity is expressed as

an answer a paragraph substitutes for tabular form. Within tables all data is presented in percentages unless stated otherwise.

Program 1: Theme and Variations

Different types of variations are explained and illustrated through Temianka's narration and the use of excerpts from musical compositions. Schubert's Trout Quintet is presented as an illustrative selection, with the variations played separately and then the movement presented in its entirety. Musical excerpts are also included from Tartini, Beethoven, and Rozsa. William Corbett Jones, pianist, plays Rozsa's unpublished composition, "The Vintner's Daughter" (NET, 1960).

This program was evaluated by three high school theory classes and a beginning composition class. The teacher of these classes is a composer and teacher in music theory and composition at the college level.

As in the previous series, response to Question 1 was nearly 100 per cent correct, the title of the program was indicated.

TABLE 61

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT

Response	Pct. of Theory Class N = 45	No. of Composition Class N = 3	No. of Teachers N = 1
Not at all	—	—	—
Very little	2	—	—
Some	45	1	—
Quite a bit	45	2	—
Very much	8	—	1

TABLE 62

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

Response	Pct. of Theory Class N = 45	No. of Composition Class N = 3	No. of Teachers N = 1
Nothing	—	—	—
Very little	4	1	—
Some things	42	1	—
Many things	38	—	—
Very many things	12	1	1

Comments: "In class it would likely be done by less capable performers"; "The classroom hasn't the facilities"; "I could not have seen the instruments so closely"; "You do not get performers like that in your classroom very often."

4. DO YOU THINK THAT THE PERFORMANCE OF THE MUSIC WAS—

Over 70 per cent of all students responded "Very good," the remaining students, "Good." The teacher indicated "Very good."

TABLE 63

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Response	Pct. of Theory Class N = 45	No. of Composition Class N = 3	No. of Teachers N = 1
Very poor?	4	—	—
Poor?	22	—	—
Acceptable?	26	2	—
Good?	34	1	—
Very good?	14	—	1

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

Seventy per cent of the students said "About right"; so did the teacher. Nearly 30 per cent said "Too long."

TABLE 64

7. WERE THE SPOKEN PARTS OF THE PROGRAM (NARRATION, CONVERSATION)—

Response	Pct. of Theory Class N = 45	No. of Composition Class N = 3	No. of Teachers N = 1
Very dull?	—	—	—
Dull?	—	1	—
Acceptable?	20	—	1
Interesting?	56	2	—
Very interesting?	10	—	—

TABLE 65

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

Response	Pct. of Theory Class N = 45	No. of Composition Class N = 3	No. of Teachers N = 1
Very poor?	2	—	—
Poor?	4	2	—
Acceptable?	32	—	1
Good?	52	1	—
Very good?	8	—	—

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELING ABOUT EACH. (See Form B for possible responses.)

Those who responded said "Favorably" on all items but "Sound." The teacher did not respond.

Comments: "The picture kept jumping up and down"; "I couldn't understand the narrator all the time"; "The piano was so loud it drowned out the other instruments"; "Lighting was dark during narration, light during the playing"; "Microphone placed poorly"; "Narrator's accent might be difficult for some people to understand."

TABLE 66

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

Response	Pct. of Theory Class N = 45	No. of Composition Class N = 3	No. of Teachers N = 1
Very poor?	—	—	—
Poor?	2	—	—
Acceptable?	6	—	—
Good?	56	1	—
Very good?	36	2	1

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

Most of the students responded "The music," or "The performance." Many commented on the production of the film. Ten students responded "Both music and narration."

Comments: "The string quartet and their outstanding solos"; "Outstanding musicianship"; "The camera work and the explanation of the pieces"; "The narrator did a god job and I enjoyed his wonderful tone"; "Playing the whole piece"; "Completeness and diversity of musical examples"; "The music performed and the sound were both excellent."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

Responses of those answering the question indicated "Poor sound" and "Poor lighting" most often. Several students responded "Music too long." Many students responded "No weaknesses."

Comments: "The short glimpse of the score didn't mean anything"; "Not enough factual information"; "Nothing—except that it was too short"; "Not always able to understand the narrator"; "The music played was a little long and everyone seemed to get a little restless"; "Piano too loud, cello couldn't be heard in some places"; "The lighting made the film look old"; "Lighting from one scene to another."

The following are the teacher's responses to the concluding questions.

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT MATTER, OR MATERIAL COVERED IN THIS CLASS?

   The teacher responded "Quite a bit."

2. WAS THE SUBJECT MATTER ORGANIZATION OF THIS PROGRAM—

   The teacher responded "Very good."

3. WOULD YOU USE THIS PROGRAM IF IT WERE POSSIBLE TO VIEW IT IN YOUR CLASSROOM DURING THE SCHOOL YEAR?

   The teacher responded "Yes."

4. HAVE YOU EVER SEEN THIS PROGRAM BEFORE?

   The teacher responded "No."

5. HAVE YOU EVER USED THIS PROGRAM IN TEACHING?

   The teacher responded "No."

6. DO YOU THINK THE STUDENTS ENJOYED THE PROGRAM?

   The teacher responded "Yes."

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

   The teacher responded "Yes." He commented, "Similar to methods I use with recorded examples in class."

8. WAS THE NARRATION (ANY OTHER SPOKEN PARTS) SATISFACTORY?

   The teacher responded "Yes."

9. WAS THE MUSIC SATISFACTORY?

   The teacher responded "Yes."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THE FILM.

    No suggestions were offered.

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

    The teacher responded "Yes."

Program 2: The Scherzo

In this program, Temianka explains the meaning and origin of the word "scherzo," which refers to a sprightly, humorous instrumental composition or movement commonly used in quick triple measure. Illustrative compositions are selected from Mozart, Beethoven, Mendelssohn, Dvorak, and Schumann (NET, 1960).

This program was evaluated by five theory classes at the high school level. The same teacher taught three of the classes, and two were taught by another teacher. Classes are combined in two groups. The teacher of Group 1 teaches music theory and

instrumental music during the school year. Group 2's teacher teaches theory and composition at the college level during the school year.

TABLE 67

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

Response	Pct. H.S. Theory Group 1 N = 41	Pct. H.S. Theory Group 2 N = 30	No. of Teachers N = 2
Not at all	—	—	—
Very little	12	3	—
Some	22	27	—
Quite a bit	37	50	—
Very much	27	20	2

TABLE 68

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

Response	Pct. H.S. Theory Group 1 N = 41	Pct. H.S. Theory Group 2 N = 30	No. of Teachers N = 2
Nothing	—	—	—
Very little	—	6	—
Some things	32	43	—
Many things	48	34	1
Very many things	20	13	1

Comments: "Scores, the players, and the examples"; "More musical material in a short time than otherwise possible"; "The pictures of the composers."

4. DO YOU THINK THAT THE PERFORMANCE OF THE MUSIC WAS—

Over 80 per cent said "Very good," the remainder, "Good." Both teachers responded "Very good."

TABLE 69

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Response	Pct. H.S. Theory Group 1 N = 41	Pct. H.S. Theory Group 2 N = 30	No. of Teachers N = 2
Very poor?	3	—	—
Poor?	14	16	—
Acceptable?	29	36	—
Good?	41	34	—
Very good?	8	14	2

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

Over 82 per cent of the students responded "About right"; the rest indicated "Too long." Both teachers responded "About right."

TABLE 70

7. WERE THE SPOKEN PARTS OF THE PROGRAM (NARRATION, CONVERSATION)—

Response	Pct. H.S. Theory Group 1 N = 41	Pct. H.S. Theory Group 2 N = 30	No. of Teachers N = 2
Very dull?	2	—	—
Dull?	2	—	—
Acceptable?	15	23	—
Interesting?	56	54	1
Very interesting?	25	23	1

TABLE 71

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

Response	Pct. H.S. Theory Group 1 N = 41	Pct. H.S. Theory Group 2 N = 30	No. of Teachers N = 2
Very poor?	2	7	—
Poor?	10	10	—
Acceptable?	22	40	—
Good?	48	36	—
Very good?	18	7	2

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELING ABOUT EACH. (See Form B for possible responses.)

Nearly 70 per cent of all students were favorable on all items. The rest were divided between "Favorably" and "Unfavorably." Sound was designated "Unfavorably" most often.

Comments: "Narrator's accent difficult to understand"; "I liked the informality of both speech and dress of the narrator"; "The noise from the projector was too loud" (first time comment appears); "Blank screen too long between scene shifts"; "Sound better than most films." Teachers questioned the comment that all scherzos were instrumental.

TABLE 72

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

Response	Pct. H.S. Theory Group 1 N = 41	Pct. H.S. Theory Group 2 N = 30	No. of Teachers N = 2
Very poor?	—	—	—
Poor?	5	4	—
Acceptable?	25	4	—
Good?	39	64	1
Very good?	32	36	1

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

"Narration" and "Setting" were mentioned often by the students. "Hearing the music," "The music," and "The performance" were other comments most often mentioned. "Content" and "Organization of subject matter" were mentioned by eight students.

Comments: "More musical material in a short time than otherwise possible"; "The organization of the subject matter"; "Seeing the music played"; "Outstanding commentary"; "Pointing out the music itself"; "Discussion of various types of scherzi."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

Fifteen students responded "No weakness." "Poor sound" was mentioned by many responding. Quite a few students did not respond to the question.

Comments: "Poor fidelity"; "Lack of analysis": "Understanding the narrator"; "Lighting"; "Became dull, kept rambling"; "Not enough of music score shown"; "Microphone placement"; "Not well organized"; "The piano player had too much action"; "Piano too loud"; "Too much treble"; "The narration really didn't explain the music."

Following are the responses of both teachers to the concluding questions.

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT MATTER, OR MATERIAL COVERED IN THIS CLASS?

One teacher responded "Some," and one responded "Quite a bit."

2. WAS THE SUBJECT MATTER ORGANIZATION OF THIS PROGRAM—

One teacher responded "Good," and the other responded "Very good."

3. WOULD YOU USE THIS PROGRAM IF IT WERE POSSIBLE TO VIEW IT IN YOUR CLASSROOM DURING THE SCHOOL YEAR?

Both teachers responded "Yes."

4. HAVE YOU SEEN THIS PROGRAM BEFORE?

Both teachers responded "No."

5. HAVE YOU EVER USED THIS PROGRAM IN TEACHING?

Both teachers responded "No."

6. DO YOU THINK THE STUDENTS ENJOYED THE PROGRAM?

Both teachers responded "Yes."

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

Both teachers responded "Yes."

Comments: "Good for music literature classes and the like, as well as for young composers"; "Good narration."

8. WAS THE NARRATION (ANY OTHER SPOKEN PARTS) SATISFACTORY?

Both teachers responded "Yes."

9. WAS THE MUSIC SATISFACTORY?

Both teachers responded "Yes."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THE FILM.

No response.

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

Both teachers responded "Yes."

Program 4: The Fugue

In this program Mr. Temianka discusses the fugue and explains its construction with close-up pictures of scores. Compositions played in part or in entirety are: Mozart, Finale from the String Quartet in G major; Bach, Fugue for Harpsichord and Violin; Beethoven, Finale from Rasumovsky String Quartet; Bach, Fugue in Imitation of the Post Horn, performed on the harpsichord by Alice Ehlers (NET, 1960).

This program was seen by one theory class that had seen several other films from this series, by another high school theory class that saw only this film, and the music education practicum. Teachers of the classes were instructors of music in high schools and universities during the school year.

TABLE 73

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

Response	High School Theory			Practicum	
	Pct. of Group 1 N = 14	Pct. of Group 2 N = 17	No. of Teachers N = 2	Pct. of Students N = 8	No. of Teachers N = 1
Not at all	—	—	—	—	—
Very little	22	6	—	12	—
Some	22	30	1	63	1
Quite a bit	14	40	1	12	—
Very much	42	24	—	12	—

TABLE 74

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

Response	High School Theory			Practicum	
	Pct. of Group 1 N = 14	Pct. of Group 2 N = 17	No. of Teachers N = 2	Pct. of Students N = 8	No. of Teachers N = 1
Nothing	—	—	—	—	—
Very little	7	6	—	—	—
Some things	36	40	—	38	—
Many things	21	30	1	38	—
Very many things .	36	18	1	24	1

Comments: "Actual performance of works"; "It showed very plainly how the theme or idea is repeated by the different instruments"; "We couldn't have had good musicians to demonstrate."

4. DO YOU THINK THAT THE PERFORMANCE OF MUSIC WAS—

Students and teachers agreed that the performance was "Very good."

TABLE 75

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Response	High School Theory			Practicum	
	Pct. of Group 1 N = 14	Pct. of Group 2 N = 17	No. of Teachers N = 2	Pct. of Students N = 8	No. of Teachers N = 1
Very poor?	8	—	—	—	—
Poor?	—	18	—	12	—
Acceptable?	42	41	1	26	1
Good?	42	23	—	62	—
Very good?	8	18	1	—	—

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

Over 85 per cent of the students, and both teachers, responded "About right."

TABLE 76

7. WERE THE SPOKEN PARTS OF THE PROGRAM (NARRATION, CONVERSATION)—

Response	High School Theory			Practicum	
	Pct. of Group 1 N = 14	Pct. of Group 2 N = 17	No. of Teachers N = 2	Pct. of Students N = 8	No. of Teachers N = 1
Very dull?	—	—	—	—	—
Dull?	—	—	—	—	—
Acceptable?	14	12	—	12	—
Interesting?	36	64	1	38	1
Very interesting? .	50	24	1	50	—

TABLE 77

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

Response	High School Theory			Practicum	
	Pct. of Group 1 N = 14	Pct. of Group 2 N = 17	No. of Teachers N = 2	Pct. of Students N = 8	No. of Teachers N = 1
Very poor? . . .	8	—	—	—	—
Poor?	—	—	—	—	—
Acceptable? . . .	14	41	—	12	—
Good?	42	47	1	62	1
Very good? . . .	36	12	1	26	1

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELING ABOUT EACH. (See Form B for possible responses.)

Over 70 per cent of all students and both teachers responded favorably on all items. Twenty per cent did not respond.

Comments: "Some very witty remarks, entertaining, adding to my interest"; "Poor reproduction of sound of the piano."

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

Most of the students responded "Good," or "Very good." Five students responded "Acceptable." One teacher responded "Good," another "Very good," and the third responded "Acceptable."

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

Most students responded "The performance," or "The music." The teachers responded "The content," and "The performance."

Comments: "Presentation of the subject"; "Choice of music"; "The script was excellent"; "Virtuosity of the musicians"; "The harpsichordist"; "The whole movie was good. The outstanding strength would depend on which composer you favored"; "The narrator came across very well"; "Showing the players as they came in on the fugue"; "Being able to see the music as it is played."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

"Poor sound" was indicated on many responses. Four students responded "No weaknesses." One teacher responded "The sound," but the others did not respond.

Comments: "Some lack of continuity between the narrator and his performance"; "His suit—"; "Would have to be given to a class with a music background"; "No real explanation of the fugue—very academic music not made understandable"; "The lighting and sometimes the poor camera angles"; "The ending."

Following are the responses of the teachers to the concluding questions in Form B. Students in the music education practicum responded to these questions.

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT MATTER, OR MATERIAL COVERED IN THIS CLASS?

Two teachers responded "Quite a bit"; one responded "Some." Four university students responded "Some," two responded "Very much," and one responded "Not at all."

2. WAS THE SUBJECT MATTER ORGANIZATION OF THIS PROGRAM—

Two teachers responded "Very good"; one responded "Acceptable." Four students responded "Poor"; two, "Acceptable"; and one, "Very poor."

3. WOULD YOU USE THIS PROGRAM IF IT WERE POSSIBLE TO VIEW IT IN YOUR CLASSROOM DURING THE SCHOOL YEAR?

All teachers and four students responded "Yes." Two students responded "Only if it fit the schedule"; one did not respond. One student responded "No."

4. HAVE YOU EVER SEEN THIS PROGRAM BEFORE?

All teachers and students responded "No."

5. HAVE YOU EVER USED THIS PROGRAM IN TEACHING?

All teachers and students responded "No."

6. DO YOU THINK THAT THE STUDENTS ENJOYED THIS PROGRAM?

   All teachers and students responded "Yes."

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

   Comment: " Presentation of the fugue."

8. WAS THE NARRATION SATISFACTORY?

   All students and teachers responded "Yes."

9. WAS THE MUSIC SATISFACTORY?

   All students and teachers responded "Yes."

10. YOUR SUGGESTION FOR IMPROVING THE PRODUCTION OR CONTENT OF THE FILM.

    Only one comment was offered. "Sound reproduction of the music."

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

    All teachers and four of the students responded "Yes."

Program 5: The Song Form

In this program Mr. Temianka explains that this form is not necessarily music that is to be sung. The song form, he states, also embraces many types of music such as sonatinas, dances, trios, and galops. Marilyn Horne, soprano soloist, and the Paganini String Quartet are among the musicians featured. Illustrative works performed include Schubert's Sonatina in B major, Grieg's "Norwegian Dance," Brahms' Sonata in D major, and a minuet from a string quartet by Beethoven (NET, 1960).

This program was seen by three high school theory classes and their teacher, and by two classes in composition. The first composition class was taught by the teacher of the three theory classes. The second, an advanced class in composition and orchestration, was taught by another teacher. Both teachers during the year teach music theory and composition at the college level.

TABLE 78

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

Response	H.S. Theory	H.S. Composition		No. of Teachers N = 2
	Pct. of Students N = 44	Pct. of Students N = 9	No. of Students N = 4	
Not at all	—	—	—	—
Very little	10	22	2	1
Some	40	44	1	—
Quite a bit	44	34	1	1
Very much	6	—	—	—

TABLE 79

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

Response	H.S. Theory	H.S. Composition		No. of Teachers N = 2
	Pct. of Students N = 44	Pct. of Students N = 9	No. of Students N = 4	
Nothing	—	—	—	—
Very little	2	44	1	1
Some things	52	44	2	—
Many things	36	—	—	1
Very many things . .	10	12	1	—

Comments: "Performers ready to illustrate subject matter"; "The performances were beautiful."

4. DO YOU THINK THAT THE PERFORMANCE OF THE MUSIC WAS—

Over 80 per cent of all students and both teachers responded "Very good."

TABLE 80

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Response	H.S. Theory	H.S. Composition		No. of Teachers N = 2
	Pct. of Students N = 44	Pct. of Students N = 9	No. of Students N = 4	
Very poor?	7	—	—	—
Poor?	23	—	—	—
Acceptable?	20	12	1	—
Good?	38	44	3	1
Very good?	12	44	—	1

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

Over 82 per cent of the students and both teachers responded "About right."

7. WERE THE SPOKEN PARTS OF THE PROGRAM (CONVERSATION, NARRATION)—

Over 70 per cent of the students responded "Interesting." Twenty-five per cent responded "Acceptable." Both teachers responded "Interesting."

TABLE 81

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

Response	H.S. Theory	H.S. Composition		No. of Teachers N = 2
	Pct. of Students N = 44	Pct. of Students N = 9	No. of Students N = 4	
Very poor?	2	—	—	—
Poor?	5	—	—	—
Acceptable?	38	22	2	—
Good?	48	44	2	2
Very good?	7	34	—	—

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELING ABOUT EACH. (See Form B for possible responses.)

Close to 85 per cent of the students and both teachers responded "Favorably" on all items.

Comments: "The musicians were dressed very neatly"; "The piano tone seemed to waver occasionally"; "Narrators accent sometimes difficult to understand"; "Some information about the song form is incorrect."

TABLE 82

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

Response	H.S. Theory	H.S. Composition		No. of Teachers N = 2
	Pct. of Students N = 44	Pct. of Students N = 9	No. of Students N = 4	
Very poor?	—	—	—	—
Poor?	2	—	1	—
Acceptable?	14	22	1	—
Good?	56	44	2	2
Very good?	21	34	—	—

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

Students responded "The music"; "Quality of performance"; "Content"; "The performers." A teacher responded "Quality of the performance."

Comments: "Choice of material"; "The opening theme by Tartini"; "Good appearance of the performers"; "The fidelity"; "The vocalist"; "Factual description of the song form"; "Showing the similarity between vocal and instrumental song forms."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

Many students did not respond to this question. Those who did mentioned "Poor sound" most often. One teacher responded "Wrong information about the song form."

Comments: "The spoken parts"; "Not quite enough comments on what to look for"; "Did not sufficiently explain the subject"; "The pianist overacted"; "Almost too much playing, not as interesting as the program about the scherzo."

The following are the responses of both teachers to the concluding questions in Form B.

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT MATTER OR MATERIAL COVERED IN THIS CLASS?

   One responded "Quite a bit"; the other, "Very much."

2. WAS THE SUBJECT MATTER ORGANIZATION OF THIS PROGram—

   One teacher responded "Poor"; the other responded "Very good."

3. WOULD YOU USE THIS PROGRAM IF IT WERE POSSIBLE TO VIEW IT IN YOUR CLASSROOM DURING THE SCHOOL YEAR?

   One responded "No"; the other responded "Yes."

4. HAVE YOU EVER SEEN THIS PROGRAM BEFORE?

   Both teachers responded "No."

5. HAVE YOU EVER USED THIS PROGRAM IN TEACHING?

   Both teachers responded "No."

6. DO YOU THINK THE STUDENTS ENJOYED THE PROGRAM?

   Both teachers responded "Yes."

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

   Both teachers responded "No."

8. WAS THE NARRATION SATISFACTORY?

   Both teachers responded "Yes."

9. WAS THE MUSIC SATISFACTORY?

Both teachers responded "Yes."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THIS FILM.

Comment: "An advance view of the form before hearing the piece as well as after."

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

Both teachers responded "Yes."

Program 6: The Sonata Form

In the final program of this series Mr. Temianka discusses the sonata form and its construction, emphasizing the first main section and the exposition. He compares the exposition to the basic ternary scheme. Temianka explains how the exposition comprises two subjects embodying two tonal areas connected by a "bridge" called the transition. By means of musical selections by Schumann, Schubert, Haydn, and Franck, he illustrates the characters of the two subjects, the nature of the transition, and the common thematic organization of the expository section of the movement (NET, 1960).

This program was evaluated by two university theory classes during one screening. Their teachers also evaluated the film. The high school beginning composition class and their teacher also evaluated the film. All three teachers are instructors in theory and composition at the college level during the school year. Data from the evaluation by the university theory students is reported in

percentages. Evaluations of the composition class and the teachers is reported in raw numbers.

TABLE 83

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

Response	University Theory		H.S. Composition	
	Pct. of Students N = 15	No. of Teachers N = 2	No. of Students N = 4	No. of Teachers N = 1
Not at all	14	2	—	—
Very little	7	—	1	—
Some	27	—	2	1
Quite a bit	40	—	1	—
Very much	14	—	—	—

TABLE 84

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

Response	University Theory		H.S. Composition	
	Pct. of Students N = 15	No. of Teachers N = 2	No. of Students N = 4	No. of Teachers N = 1
Nothing	6	—	—	—
Very little	27	—	—	—
Some things	54	2	4	—
Many things	6	—	—	1
Very many things . .	—	—	—	—

Comments: "It seems more geared to the music lit. approach than to theory or composition"; "The playing of the sonatas with correct instrumentation"; "The experienced players and the pointing out of things on the score."

4. DO YOU THINK THAT THE PERFORMANCE OF THE MUSIC WAS—

Nearly 100 per cent of the students and all teachers responded "Very good."

TABLE 85

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Response	University Theory		H.S. Composition	
	Pct. of Students N = 15	No. of Teachers N = 2	No. of Students N = 4	No. of Teachers N = 1
Very poor?	14	—	—	—
Poor?	20	1	—	—
Acceptable?	52	1	—	—
Good?	14	—	3	—
Very good?	—	—	1	1

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

All teachers and nearly 90 per cent of all students responded "About right."

7. WERE THE SPOKEN PARTS OF THE PROGRAM (NARRATION, CONVERSATION)—

All teachers and the students of the composition class responded "Interesting." Students of the theory class responded as follows: 20 per cent, "Acceptable"; 46 per cent, "Interesting"; and 34 per cent, "Very interesting."

TABLE 86

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

Response	University Theory		H.S. Composition	
	Pct. of Students N = 15	No. of Teachers N = 2	No. of Students N = 4	No. of Teachers N = 1
Very poor?	—	—	—	—
Poor?	14	—	1	—
Acceptable?	34	1	—	—
Good?	26	1	2	—
Very good?	26	—	1	1

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELING ABOUT EACH. (See Form B for possible responses.)

All teachers, all students of the composition class, and 50 per cent of the students in the theory class replied "Favorably" on all items. Those remaining were favorable on all items but "Sound."

Comments: "It was sort of hard to understand his speaking"; "I liked the way the camera would focus on whichever voice had the importance at the moment, much as one's attention would shift to the speaker in a play"; "The music was excellent. It was like a narrated concert."

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM—

All but three students responded "Very good." All three teachers responded "Very good."

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

Nearly all students responded "The music," or "The performance." Teachers responded "The examples of music."

Comments: "Clarity in general"; "Illustrating the form and feeling of the sonata"; "Material given by the narrator"; "The narrator's discussion was at a good level"; "The entire program."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

Those students who responded indicated "Poor sound."

Comments: "Solos, especially the pianist. There wasn't enough expression in her body"; "Not enough explanation of the music"; "Musical fidelity"; "It lacks substance as a teaching aid. The film lacked presence"; "Should have subtitles to keep younger

students' attention"; "Not enough narration for the length of the music"; "Relation of narrative content to the performance"; "Better suited to a music literature class than a composition or theory class."

Following are the responses of all three teachers to the concluding questions.

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT MATTER OR MATERIAL COVERED IN THIS CLASS?

   All teachers responded "Quite a bit."

2. WAS THE SUBJECT MATTER ORGANIZATION OF THIS PROGRAM—

   One teacher responded "Poor," one responded "Good," and one responded "Very good."

3. WOULD YOU USE THIS PROGRAM IF IT WERE POSSIBLE TO VIEW IT IN YOUR CLASSROOM DURING THE SCHOOL YEAR?

   Two teachers responded "Yes," and one responded "No."

4. HAVE YOU EVER SEEN THIS PROGRAM BEFORE?

   All teachers responded "No."

5. HAVE YOU EVER USED THIS PROGRAM IN TEACHING?

   All teachers responded "No."

6. DO YOU THINK THE STUDENTS ENJOYED THE PROGRAM?

   All teachers responded "Yes."

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

   All teachers responded "No."

8. WAS THE NARRATION (ANY OTHER SPOKEN PARTS) SATISFACTORY?

   Two teachers responded "Yes," and one responded "No."

9. WAS THE MUSIC SATISFACTORY?

All teachers responded "Yes."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THE FILM.

Comments: "The discussion of the tonal aspect of the sonata form"; "Narration more pertinent to the works played. Better discussion of the sonata form."

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

Two teachers responded "No," and one responded "Yes."

Responses to Form C

Students and teachers of the evaluating classes completed Form C after screening the final film they were to see from the series Musical Forms. Three of the high school theory classes had seen other films from another series. Their evaluations will be found in a later chapter.

The forms were distributed and completed during a regular class period. The project director read out loud the statement printed on the questionnaire.

> You have seen several programs on film this summer as part of your class activity. Your answers to the following questions are important to the evaluation project. Please answer them as fairly as you can, and as completely as time allows [Form C].

The students completed the forms in approximately ten minutes. Following are the responses to the questions as they appeared on the completed form.

1. DO YOU THINK THE PROGRAMS WERE OF ANY VALUE IN THIS CLASS? IN WHAT WAY?

All students responding except sixteen stated "Yes." All teachers stated "Yes." Those responding "No" felt that the programs were only indirectly related to the theory classes.

Comments: "Yes. I now have a better understanding of music forms and structure"; "They provided information that we otherwise would not have received in this class"; "Increased my knowledge of certain subjects and introduced me to some things I never knew"; "Clarified some things for me"; "Yes. Forms of music and composition of it are part of theory."

2. DO YOU RECALL A PARTICULAR PROGRAM YOU LIKED? WHY?

Many students did not respond to this question. Quite a few who did, responded "I liked them all." The programs mentioned most frequently in responses were Theme and Variations and The Fugue.

Comments: "Theme and Variations—it was very good and I liked the music performed"; "Theme and Variations—it had good balance between narration and music"; "The Fugue. I didn't realize that a fugue could be so interesting"; "The Fugue. Performance of the music and narration was the best of all the films."

3. DO YOU THINK PROGRAMS SUCH AS THESE ARE VALUABLE IN THIS SUBJECT?

The teachers responded "Yes." The majority of students responded "Yes," but a few had reservations about the use of films on form in a theory class. Those few who responded "No" did not comment.

Comments: "Yes, they are in a form more interesting than a textbook and more practical than records"; "They help to vary

the work in class and make it more interesting"; "It is important to illustrate a subject in as many ways as possible."

4. WHAT WAS THE STRONGEST FEATURE OF THE SERIES YOU SAW?

Almost every student who responded, and the teachers who responded, said one or more of the following: "The music"; "The performance"; or "The presentation of the subject." "The music" was in nearly every response.

Comments: "The organization and choice of subject matter, with good narration"; "Perfect performance of great music"; "The information"; "Facts about the form of music"; "The narration was geared to our age group."

5. WHAT WAS THE WEAKEST FEATURE OF THE SERIES?

Without exception, students and teachers responded "The fidelity of the music." A few added "The narrator's accent made it difficult to understand him."

6. DO YOU HAVE ANY OBSERVATIONS TO NOTE ABOUT THE USE OF TV OR FILMS IN MUSIC CLASSES?

Many students did not respond to this question.

Comments: "I think they are valuable for demonstration purposes, but as for really teaching a great deal, the films I've seen could not be used for this"; "I believe they can be of great benefit if there is a relation to the subject taught"; "A very good way of bringing a professional performance to a class. A way of having musical selections played by other instruments than the piano"; "They are good but there should be a discussion after"; "There should be more films shown"; "The fidelity should be improved"; "More valuable in this course if they had been about triads, etc."; "You remember longer."

7. DID ANYTHING IN THE PROGRAMS YOU SAW MAKE YOU WANT TO KNOW MORE ABOUT THE SUBJECT?

The majority of the students responded "Yes." Some responded "Not particularly." Nearly 20 per cent did not respond to this question.

Comments: "Yes—it got my curiosity aroused"; "Yes. I want to play the Beethoven and Mozart string quartets now"; "The film on the song form did not seem to be complete. I looked up some things about it"; "Yes, but I wish they had played and shown more music"; "The film was more of a preview than a real study of the subject."

8. HOW OFTEN WOULD YOU LIKE TO SEE A PROGRAM IN CONNECTION WITH A CLASS?

Over 90 per cent of the students responded "When meaningful." The rest responded "Once a week."

9. CAN YOU THINK OF SOME THINGS THAT YOU WOULD LIKE TO SEE ON A PROGRAM THAT YOU DID NOT SEE IN THIS SERIES?

Very few students responded to this question.

Comments: "Guest composers, conductors, modern music"; "Different instruments used"; "The rest of the programs in the series"; "Some films on the origin of instruments would be interesting"; "Italian opera"; "Good jazz illustrated"; "A film on the chords and melody."

10. ADDITIONAL COMMENTS.

Those responding to the item said: "In many sections the program dragged. Something should be done to even it up"; "Use English-speaking narrator without bad accent"; "I think it would be very helpful, if these films were used in classes, to have a discussion period afterward to enable better understanding of the subject."

CHAPTER V

MUSIC AS A LANGUAGE

Series Description

This series, comprised of thirteen half-hour programs on film, shows how a composer communicates to his audience through his music. Demonstrating the many aspects of composition, orchestration and instrumentation, Howard Hanson explains how he and other composers use consonant and dissonant rhythms and harmonies. Most of the material used in the series is a result of many years of research and performance by Hanson. On the basis of its tonal sonorities and their interrelationships, Hanson shows how music, from the time of Palestrina to the present, can be roughly categorized into periods in our history. The essence of the series is the authority given to what is said and done by the composer himself. Members of the faculty of the Eastman School of Music and the members of the Eastman-Rochester Orchestra perform excerpts or complete movements from Hanson's Fifth Symphony and his opera Merry Mount. The series was produced for NET by the University of Rochester, and was directed by Don Lyon, who is director of television. Lyon serves as interviewer and commentator during the series (NET, Individual Program Data, 1956).

Evaluation by Classes

Programs were selected from this series by the teacher of three high school music theory classes, and by the teachers of the beginning and advanced compositions classes. All teachers wished to use the programs to broaden the understanding of students in the area of composition. The fact that Howard Hanson visited the National Music Camp during the summer of 1959 and conducted several performances of his own music made the films even more meaningful to teachers and students alike. One program was evaluated during the open screening sessions. Those evaluations may be found in Chapter X.

Following is a list of the programs from this series that were evaluated by high school theory and composition classes.

Program 1. Music and Emotions

Program 7. Six Basic Categories

Program 8. Meter and Rhythm

Program 10. The Romantic Symphony

Program 11. Merry Mount

Program 12. Colors in Music

Program 13. An Essay in Sound

Program 1: Music and Emotion

In the first program of the series Hanson demonstrates how composers use consonance and dissonance to provoke particular emotional responses from their listeners. He also gives his

"prescription for disturbance" and examines the "psychiatric problems" that are musically illustrated by Wagner's Tristan und Isolde. Hanson plays excerpts from Palestrina, Beethoven, Haydn, popular music, and jazz to demonstrate his ideas.

Students from one high school theory class evaluated the program. The teacher did not complete an evaluation form for this program. As in previous reports of evaluations of other series, Question 1 in Form B was answered correctly (with program title) by over 99 per cent of the evaluators. In future reports of evaluations of programs from this series the question is omitted.

TABLE 87

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

Response	Pct. of H.S. Theory Students N = 15
Not at all	—
Very little	14
Some	33
Quite a bit	20
Very much	33

TABLE 88

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

Response	Pct. of H.S. Theory Students N = 15
Nothing	—
Very little	13
Some things	34
Many things	40
Very many things	2

Comments: "Our teacher would not have had the time to go into the subject as thoroughly as the film did"; "Dr. Hanson, of course."

TABLE 89

4. DO YOU THINK THAT THE PERFORMANCE OF THE MUSIC WAS—

Response	Pct. of H.S. Theory Students N = 15
Very poor?	—
Poor?	—
Acceptable?	26
Good?	46
Very good?	20

TABLE 90

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Response	Pct. of H.S. Theory Students N = 15
Very poor?	14
Poor?	54
Acceptable?	26
Good?	—
Very good?	—

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

All students but one responded "About right."

TABLE 91

7. WERE THE SPOKEN PARTS OF THE PROGRAM (NARRATION, CONVERSATION)—

Response	Pct. of H.S. Theory Students N = 15
Very dull?	—
Dull?	6
Acceptable?	60
Good?	6
Very good?	26

TABLE 92

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

Response	Pct. of H.S. Theory Students N = 15
Very poor?	6
Poor?	14
Acceptable?	46
Good?	34
Very good?	—

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELINGS ABOUT EACH. (See Form B for possible responses.)

All students responded "Favorably" on all items except "Lighting" and "Sound."

Comments: "Some words blurred"; "Some camera shots focused too fast"; "The scene was too dark."

TABLE 93

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

Response	Pct. of H.S. Theory Students N = 15
Very poor?	—
Poor?	6
Acceptable?	60
Good?	34
Very good?	—

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

The students responded "Personalities"; "Organization of subject matter"; "Contribution to understanding."

Comments: "Information brought out"; "The examples he played were very good"; "The casual manner of presentation"; "Howard Hanson knowing what he was talking about"; "Mr. Hanson's speech about music."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

Six students responded "Poor sound," and two cited "Poor lighting."

Comments: "The studio setting"; "Over-all technical production"; "The piano sounded out of tune and fuzzy"; "It could have been longer."

Program 7: Six Basic Categories

Hanson shows a chart that he has been tabulating over the past thirty years. The conclusion is that much of our music can be grouped into six basic categories: perfect intervals, mild dissonance, major intervals, minor intervals, dissonance, and the tritone category. On this program, Hanson uses his music category chart to show how nearly all music fits into the six classifications. Bartok, Schönberg, Moussorgsky, Palestrina, Ravel, Haydn, and Mozart are some of the men whose music is illustrated on the program (NET, 1960).

The high school beginning composition class, comprised of four students and their teacher, evaluated this program. Responses will be reported in raw numbers rather than in percentages since the group is small. This class has already evaluated other programs. Scales and possible answers may be found on Form B.

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

Three students responded "Quite a bit"; one responded "Very much"; the teacher responded "Some."

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

Two students responded "Many things," and the teacher, along with two students, responded "Some things.

4. DO YOU THINK THAT THE PERFORMANCE OF THE MUSIC WAS—

Both students and the teacher responded "Good."

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Two students responded "Poor"; one student and the teacher, "Good"; and one student responded "Very good."

6. WAS THE LENGTH OF THE MUSIC—

All students and the teacher responded "About right."

7. WERE THE SPOKEN PARTS OF THE PROGRAM—

The teacher and two students responded "Very interesting," one student responded "Interesting," and one responded "Acceptable."

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

The teacher and one student responded "Very good," one student responded "Good," and one responded "Acceptable."

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELING ABOUT EACH.

Two students and the teacher did not respond to this question. One student said "Favorably" on all items, and one student said "Favorably" on all items but "Sound" and "Lighting."

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

The teacher and two students responded "Good," one student responded "Very good," and one responded "Acceptable."

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

The teacher and one student did not respond. Two students responded "The subject," and one student responded "Everything."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

The teacher and one student did not respond. One student responded "The fidelity of the music," and the other student responded "The music was too short."

Following are the responses of the teacher to the concluding questions.

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT MATTER OR MATERIAL COVERED IN THIS CLASS?

   The teacher responded "Very much."

2. WAS THE SUBJECT MATTER ORGANIZATION OF THIS PROGRAM—

   The teacher responded "Very good."

3. WOULD YOU USE THIS PROGRAM IF IT WERE POSSIBLE TO VIEW IT IN YOUR CLASSROOM DURING THE SCHOOL YEAR?

   The teacher responded "Yes."

4. HAVE YOU EVER SEEN THIS PROGRAM BEFORE?

   The teacher responded "No."

5. HAVE YOU EVER USED THIS PROGRAM IN TEACHING?

   The teacher responded "No."

6. DO YOU THINK THE STUDENTS ENJOYED THE PROGRAM?

   The teacher responded "Yes, all but one did."

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

   The teacher responded "No."

8. WAS THE NARRATION (ANY OTHER SPOKEN PARTS) SATISFACTORY?

   The teacher responded "Yes."

9. WAS THE MUSIC SATISFACTORY?

   The teacher responded "Yes."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THE PROGRAM.

    No suggestions were offered.

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

    The teacher responded "Yes."

Program 8: Meter and Rhythm

In this program, Howard Hanson shows the meaning of tempo, pulse, rhythm, meter, and accent. Using folk dances, the "Wedding March" from Lohengrin, and compositions by Grieg, Hoffman, Mozart, Beethoven, Handel, and Stravinsky, Hanson demonstrates the different responses produced by regular, irregular, and dissonant rhythms. Hanson uses jazz, popular music, and his own "Pan and the Priest" to explore metric and rhythmic characteristics, and to show how rhythm is the punctuation of music (NET, Individual Program Data, 1956).

This program was evaluated by nine members of a high school theory class and their teacher. Since this is the only evaluating group, and it is a small one, responses are reported in raw numbers.

TABLE 94

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

Response	No. of H.S. Theory Students N = 9	No. of Teachers N = 1
Not at all	—	—
Very little	—	—
Some	4	—
Quite a bit	2	—
Very much	3	1

TABLE 95

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

Response	No. of H.S. Theory Students N = 9	No. of Teachers N = 1
Nothing	1	—
Very little	—	—
Some things	1	—
Many things	5	1
Very many things	2	—

TABLE 96

4. DO YOU THINK THAT THE PERFORMANCE OF THE MUSIC WAS—

Response	No. of H.S. Theory Students N = 9	No. of Teachers N = 1
Very poor?	—	—
Poor?	—	—
Acceptable?	1	—
Good?	6	1
Very good?	2	—

TABLE 97

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Response	No. of H.S. Theory Students N = 9	No. of Teachers N = 1
Very poor?	1	—
Poor?	4	—
Acceptable?	3	—
Good?	1	1
Very good?	—	—

6. WAS THE LENGTH OF THE MUSIC PERFORMED?

The teacher, and all but one student, responded "About right." The remaining student responded "Too short."

7. WERE THE SPOKEN PARTS OF THE PROGRAM (NARRATION, CONVERSATION)—

The teacher responded "Very interesting," seven students responded "Interesting," and two students responded "Acceptable."

TABLE 98

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

Response	No. of H.S. Theory Students N = 9	No. of Teachers N = 1
Very poor?	—	—
Poor?	—	—
Acceptable?	4	—
Good?	4	1
Very good?	1	—

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELING ABOUT EACH. (See Form B for possible responses.)

All students and the teacher said "Favorably" on all items but "Sound." All but two said "Unfavorably" on "Sound."

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

All students and the teacher responded "Good."

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

All students responded "The discussion," or "Mr. Hanson." The teacher responded "How composer uses rhythm and meter."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

All students responding, and the teacher, answered "The fidelity of the sound track."

Following are the responses of the teacher to the concluding questions.

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT MATTER OR MATERIAL COVERED IN THIS CLASS?

The teacher responded "Very much."

2. WAS THE SUBJECT MATTER ORGANIZATION OF THIS PROGRAM—

The teacher responded "Very good."

3. WOULD YOU USE THIS PROGRAM IF IT WERE POSSIBLE TO VIEW IT IN YOUR CLASSROOM DURING THE SCHOOL YEAR?

The teacher responded "Yes."

4. HAVE YOU EVER SEEN THIS PROGRAM BEFORE?

   The teacher responded "No."

5. HAVE YOU EVER USED THIS PROGRAM IN TEACHING?

   The teacher responded "No."

6. DO YOU THINK THE STUDENTS ENJOYED THE PROGRAM?

   The teacher responded "Yes."

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

   The teacher responded "No."

8. WAS THE NARRATION (ANY OTHER SPOKEN PARTS) SATISFACTORY?

   The teacher responded "Yes."

9. WAS THE MUSIC SATISFACTORY?

   The teacher responded "Yes."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THIS FILM.

    The teacher responded "The picture moves too much."

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

    The teacher responded "Yes."

Program 10: The Romantic Symphony

In Program 10 Hanson likens musical form to a mural stretching between two cities, or the complicated architecture of a building. It can also be likened to a well-planned public speech. To illustrate, he plays at the piano his own familiar Symphony No. 2, (Romantic), and goes through its construction theme by theme and movement by movement, from introduction to closing coda. Through

the use of this double analogy of building a house, or delivering a speech, Hanson makes an interesting exposition of musical form (NET, 1960).

This program was evaluated by two high school theory classes and their teacher. It was also shown at an open screening for campers and staff members during the same week that Hanson visited the National Music Camp. Responses to questions in Form B are in percentages for the students; raw numbers for the teacher.

TABLE 99

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

Response	Pct. of H.S. Theory Students N = 29	No. of Teachers N = 1
Not at all	14	—
Very little	4	—
Some	20	—
Quite a bit	31	—
Very much	31	1

TABLE 100

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

Response	Pct. of H.S. Theory Students N = 29	No. of Teachers N = 1
Nothing	14	—
Very little	6	—
Some things	20	—
Many things	38	—
Very many things	20	—

Comments: "Dr. Hanson explaining his own music"; "The composer gave very poor explanations"; "Able to see the manuscript copy and the composer playing the music"; "Personal ideas of the composer."

TABLE 101

4. DO YOU THINK THAT THE PERFORMANCE OF THE MUSIC WAS—

Response	Pct. of H.S. Theory Students N = 29	No. of Teachers N = 1
Very poor?	—	—
Poor?	6	—
Acceptable?	—	—
Good?	38	1
Very good?	52	—

TABLE 102

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Response	Pct. of H.S. Theory Students N = 29	No. of Teachers N = 1
Very poor?	4	—
Poor?	10	—
Acceptable?	34	—
Good?	52	1
Very good?	—	—

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

Over 85 per cent of the students, and the teacher, responded "About right."

TABLE 103

7. WERE THE SPOKEN PARTS OF THE PROGRAM (NARRATION, CONVERSATION)—

Response	Pct. of H.S. Theory Students N = 29	No. of Teachers N = 1
Very dull?	6	—
Dull?	6	—
Acceptable?	32	—
Interesting?	28	1
Very interesting?	28	—

TABLE 104

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

Response	Pct. of H.S. Theory Students N = 29	No. of Teachers N = 1
Very poor?	6	—
Poor?	20	—
Acceptable?	48	1
Good?	24	—
Very good?	—	—

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELING ABOUT EACH. (See Form B for possible responses.)

Four students responded "Unfavorably" to more than four of the six items listed. The teacher and the remaining students responded "Favorably" to all items but "Sound."

Comments: "The narrator interrupted Dr. Hanson"; The music should have been played by an orchestra"; "I thought they talked too fast"; "For an educational program it was excellent"; "The camera was only on one man most of the time so that when the other man talked the camera was not on his face."

TABLE 105

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

Response	Pct. of H.S. Theory Students N = 29	No. of Teachers N = 1
Very poor?	6	—
Poor?	6	—
Acceptable?	34	—
Good?	34	1
Very good?	18	—

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

Many students responded "Content," or "Contribution to understanding." Some students responded "Personalities." Only a few responded "The music."

Comments: "Analyzing the symphony"; "Hanson's comments on his own symphony"; "It seemed very spontaneous and real."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

Many students responded "Personality of narrator"; others indicated "Poor fidelity of music." Some students responded "Poor lighting again." Several students did not respond.

Comments: "The narrator isn't a good straight man"; "The conversation dragged at the end"; "The man who asked the questions"; "The lamp in the picture seemed to glare at times."

The responses of the teacher to the concluding questions follow.

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT MATTER OR MATERIAL COVERED IN THIS CLASS?

   The teacher responded "Some."

2. WAS THE SUBJECT MATTER ORGANIZATION OF THIS PROGRAM—

   The teacher responded "Very good."

3. WOULD YOU USE THIS PROGRAM IF IT WERE POSSIBLE TO VIEW IT IN YOUR CLASSROOM DURING THE SCHOOL YEAR?

   The teacher responded "Only if it fit the schedule."

4. HAVE YOU EVER SEEN THIS PROGRAM BEFORE?

   The teacher responded "No."

5. HAVE YOU EVER USED THIS PROGRAM IN TEACHING?

   The teacher responded "No."

6. DO YOU THINK THE STUDENTS ENJOYED THE PROGRAM?

   The teacher responded "Yes."

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

   The teacher did not respond.

8. WAS THE NARRATION (ANY OTHER SPOKEN PARTS) SATISFACTORY?

   The teacher responded "Yes."

9. WAS THE MUSIC SATISFACTORY?

   The teacher responded "Yes."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THIS FILM.

The teacher responded "Improve the level and balance of narration (sound)."

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

The teacher responded "Yes."

Program 11: Merry Mount

After briefly describing his opera's characters and action, Howard Hanson demonstrates how he tells his story in music. Hanson illustrates how he works out character "themes" and descriptive settings for the opera Merry Mount, how he communicates musically the thoughts and emotions for the characters, and how their personal relationships are expressed in music (NET, 1960).

This program was the final one from the series evaluated by members of high school theory classes. The class asked to see the program because many students were rehearsing for appearances in an operetta program. They wished to learn how Hanson, a contemporary composer, went about writing music for the characters in the opera Merry Mount. Responses for the teacher and students are reported in raw numbers.

TABLE 106

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

Response	No. of H.S. Theory Students N = 13	No. of Teachers N = 1
Not at all	—	—
Very little	—	—
Some	1	—
Quite a bit	6	—
Very much	6	—

TABLE 107

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

Responses	No. of H.S. Theory Students N = 13	No. of Teachers N = 1
Nothing	—	—
Very little	1	—
Some things	2	—
Many things	6	1
Very many things	4	—

Comment: "Naturally—we would never have a chance to talk with Dr. Hanson for a class period."

TABLE 108

4. DO YOU THINK THAT THE PERFORMANCE OF THE MUSIC WAS—

Response	No. of H.S. Theory Students N = 13	No. of Teachers N = 1
Very poor?	—	—
Poor?	—	—
Acceptable?	1	—
Good?	6	1
Very good?	6	—

TABLE 109

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Responses	No. of H.S. Theory Students N = 13	No. of Teachers N = 1
Very poor?	—	—
Poor?	3	—
Acceptable?	5	—
Good?	4	1
Very good?	1	—

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

The teacher and eleven students responded "About right." Two students responded "Too short."

TABLE 110

7. WERE THE SPOKEN PARTS OF THE PROGRAM (NARRATION, CONVERSATION)—

Response	No. of H.S. Theory Students N = 13	No. of Teachers N = 1
Very dull?	—	—
Dull?	1	—
Acceptable?	1	—
Interesting?	4	—
Very interesting?	7	1

TABLE 111

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

Response	No. of H.S. Theory Students N = 13	No. of Teachers N = 1
Very poor?	—	—
Poor?	1	—
Acceptable?	6	1
Good?	6	—
Very good?	—	—

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELING ABOUT EACH. (See Form B for possible responses.)

The teacher and over 70 per cent of the students responded "Favorably" on all items except "Sound." Several students commented "Unfavorably" with reference to the lighting once again.

TABLE 112

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

Response	No. of H.S. Theory Students N = 13	No. of Teachers N = 1
Very poor?	—	—
Poor?	—	—
Acceptable?	2	—
Good?	9	1
Very good?	2	—

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

Students responded to this question much the same as they had to the same question asked about other programs from this series. Many simply stated "Hanson," or "Hanson discussing his music." Some students responded "The subject matter," or "The content. The teacher responded "Hanson's personality and authority."

Comments: "Seeing the composer in an informal setting"; Mr. Hanson's explanation of his music"; "Hanson's enthusiasm is contagious."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

Almost half of the students stated "The narrator," and the other half responded "The sound track."

Following are the teacher's responses to the concluding questions.

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT OR MATERIAL COVERED IN THIS CLASS?

   The teacher responded "Some."

2. WAS THE SUBJECT MATTER ORGANIZATION OF THE PROGRAM—

   The teacher responded "Good."

3. WOULD YOU USE THIS PROGRAM IF IT WERE POSSIBLE TO VIEW IT IN YOUR CLASSROOM DURING THE SCHOOL YEAR?

   The teacher responded "Only if it fit the schedule."

4. HAVE YOU EVER SEEN THIS PROGRAM BEFORE?

   The teacher responded "No."

5. HAVE YOU EVER USED THIS PROGRAM IN TEACHING?

   The teacher responded "No.. .

6. DO YOU THINK THE STUDENTS ENJOYED THE PROGRAM?

   The teacher responded "Yes."

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

   The teacher responded "No."

8. WAS THE NARRATION (ANY OTHER SPOKEN PARTS) SATISFACTORY?

   The teacher responded "Yes."

9. WAS THE MUSIC SATISFACTORY?

   The teacher responded "Yes."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THIS FILM.

    No suggestions were offered.

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

    The teacher responded "Yes."

Program 12: Colors in Music

On Program 12, eleven faculty members of the Eastman School of Music join Howard Hanson to demonstrate the "Colors in Music." Hanson points out why he and other composers use the particular tone colors of instruments and groups of instruments to achieve desired musical effects. Concentrating on the woodwind and brass sections of the orchestra, Hanson shows why he, as well as Debussy, Wagner, Beethoven, Tchaikowsky, Rimsky-Korsakov, Stravinsky, and Dukas have used particular colors in the orchestra

to express their musical ideas. All of the instrumentalists are members of the Rochester Philharmonic and the Eastman Symphony Orchestra, and each is given an opportunity to demonstrate his instrument (NET, 1960).

Both the beginning and advanced composition classes evaluated this program. The advanced class included some students who were composing for chamber ensembles and full orchestra. The teacher of the beginning class selected the program to introduce his students to the color instruments in the orchestra. Since each of these classes is small, responses are reported in raw numbers.

TABLE 113

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

Response	H.S. Composition		
	No. of Advanced Students N = 9	No. of Beginning Students N = 4	No. of Teachers N = 2
Not at all	—	—	—
Very little	—	—	—
Some	6	3	1
Quite a bit	3	1	—
Very much	—	—	1

TABLE 114

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

Response	H.S. Composition		
	No. of Advanced Students N = 9	No. of Beginning Students N = 4	No. of Teachers N = 2
Nothing	—	—	—
Very little	—	—	—
Some things	5	1	1
Many things	3	3	—
Very many things . .	1	—	1

Comments: "The question of colors discussed by the composer"; "All the instruments together"; "We couldn't have had those expert players here in our classroom."

4. DO YOU THINK THAT THE PERFORMANCE OF THE MUSIC WAS—

All the students and both teachers responded "Very good."

TABLE 115

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Response	H.S. Composition		
	No. of Advanced Students N = 9	No. of Beginning Students N = 4	No. of Teachers N = 2
Very poor?	1	1	—
Poor?	1	—	1
Acceptable?	2	2	—
Good?	3	1	1
Very good?	2	—	—

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

All teachers and both teachers responded "About right."

TABLE 116

7. WERE THE SPOKEN PARTS OF THE PROGRAM (NARRATION, CONVERSATION)—

Response	H.S. Composition		
	No. of Advanced Students N = 9	No. of Beginning Students N = 4	No. of Teachers N = 2
Very dull?	—	—	—
Dull?	—	—	—
Acceptable?	3	—	—
Interesting?	2	4	—
Very interesting? . .	4	—	2

TABLE 117

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

Response	H.S. Composition		
	No. of Advanced Students N = 9	No. of Beginning Students N = 4	No. of Teachers N = 2
Very poor?	1	1	—
Poor?	—	2	—
Acceptable?	3	—	1
Good?	4	1	1
Very good?	1	—	—

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELINGS ABOUT EACH. (See Form B for possible responses.)

All students responded "Favorably" on all items but "Sound," "Lighting," and "Camera angles." On these items nearly 50 per cent responded "Unfavorably."

Comments: "Sound and picture not synchronized"; "Some instruments did not sound realistic."

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

Only two students indicated "Acceptable"; the rest responded "Good," or "Very good."

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

Response to the question was so scattered that all comments are reported.

Comments: "As usual, Howard Hanson"; "The whole thing was good"; "They played passages from selections that everyone knows"; "The different sounds of the instruments"; "Competence of the players"; "Informal, casual discussion"; "The comparison of tone colors"; "The scope of Hanson' musical mind and his vast experience."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

Many students did not respond to the question. Those who did responded "The poor sound on some instruments."

Comments: "Some speaking mannerisms of the musicians"; "Some of the sound was muffled"; "The presentation was sort of slow-moving at times"; "The narrator interrupted Hanson again"; "Dr. Hanson seemed lost for words sometimes."

Reported below are the responses of both teachers to the concluding questions.

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT MATTER OR MATERIAL COVERED IN THIS CLASS?

Both teachers responded "Very much."

2. WAS THE SUBJECT MATTER ORGANIZATION OF THIS PROGRAM—

Both teachers responded "Very good."

3. WOULD YOU USE THIS PROGRAM IF IT WERE POSSIBLE TO VIEW IT IN YOUR CLASSROOM DURING THE SCHOOL YEAR?

One teacher responded "Yes"; the other, "Only if it fit the schedule."

4. HAVE YOU EVER SEEN THIS PROGRAM BEFORE?

Both teachers responded "No."

5. HAVE YOU EVER USED THIS PROGRAM IN TEACHING?

Both teachers responded "No."

6. DO YOU THINK THE STUDENTS ENJOYED THE PROGRAM?

Both teachers responded "Yes."

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

Both teachers responded "No."

8. WAS THE NARRATION (ANY OTHER SPOKEN PARTS) SATISFACTORY?

Both teachers responded "Yes."

9. WAS THE MUSIC SATISFACTORY?

One teacher responded "No"; the other responded "Yes."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THIS FILM.

One teacher did not respond; the other responded "Fidelity of sound track."

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

Both teachers responded "Yes."

Program 13: An Essay in Sound

In the final program of this series Howard Hanson compares his Symphony No. 5 (Symphonia Sacre, The Story of the First Easter) to both a painting and an austere essay. He shows how he works in the background of his painting, how he accents particular highlights, and what his essential figures are. Hanson selects the last seven minutes of his symphony for analysis purposes, and for nearly twenty minutes, presents a detailed orchestral illustration of his compositional ideas and orchestral effects. He conducts fifty players from the Eastman Symphony Orchestra in this program (NET, 1960).

This program was evaluated by the beginning and advanced high school composition classes and their teachers. Responses to the question in Form B are reported below in raw numbers.

TABLE 118

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

Response	H.S. Composition		
	No. of Advanced Students N = 8	No. of Beginning Students N = 4	No. of Teachers N = 2
Not at all	—	—	—
Very little	—	1	—
Some	6	1	1
Quite a bit	1	1	—
Very much	1	1	1

TABLE 119

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

Response	H.S. Composition		
	No. of Advanced Students N = 8	No. of Beginning Students N = 4	No. of Teachers N = 2
Nothing	—	—	—
Very little	—	1	1
Some things	5	—	—
Many things	1	3	—
Very many things . .	2	—	1

Comments: "Fascinating music well presented"; "It would be difficult to rehearse an orchestra just for this class."

TABLE 120

4. DO YOU THINK THAT THE PERFORMANCE OF THE MUSIC WAS—

Response	H.S. Composition		
	No. of Advanced Students N = 8	No. of Beginning Students N = 4	No. of Teachers N = 2
Very poor?	—	—	—
Poor?	—	—	—
Acceptable?	1	—	—
Good?	1	1	1
Very good?	6	3	1

TABLE 121

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Response	H.S. Composition		
	No. of Advanced Students N = 8	No. of Beginning Students N = 4	No. of Teachers N = 2
Very poor?	—	—	—
Poor?	2	2	1
Acceptable?	4	2	—
Good?	1	—	1
Very good?	1	—	—

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

All students but one, and both teachers responded "About right."

TABLE 122

7. WERE THE SPOKEN PARTS OF THE PROGRAM (NARRATION, CONVERSATION)—

Response	H.S. Composition		
	No. of Advanced Students N = 8	No. of Beginning Students N = 4	No. of Teachers N = 2
Very dull?	—	—	—
Dull?	1	—	—
Acceptable?	3	—	—
Interesting?	4	4	1
Very interesting? . .	—	—	1

TABLE 123

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

Response	H.S. Composition		
	No. of Advanced Students N = 8	No. of Beginning Students N = 4	No. of Teachers N = 2
Very poor?	—	—	—
Poor?	2	—	—
Acceptable?	3	3	—
Good?	2	—	1
Very good?	1	1	1

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELING ABOUT EACH. (See Form B for possible responses.)

Most of the students and both teachers responded "Favorably" on all items but "Sound" and "Camera angles."

Comments: "As usual inconsistent speed in the sound track detracted from an otherwise good performance"; "I think that the camera angels should show more of the orchestra"; "Movement seemed a little jerky."

TABLE 124

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

Response	H.S. Composition		
	No. of Advanced Students N = 8	No. of Bevanced Students N = 4	No. of Teachers N = 2
Very poor?	—	—	—
Poor?	—	—	—
Acceptable?	4	1	—
Good?	3	1	1
Very good?	1	2	1

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

Because of no unanimity all responses are presented.

Comments: "Organization"; "Performance and the music"; "Enriching knowledge of the orchestra"; "The composition performed was good for demonstrating orchestra colors"; "The entire program."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

Most of the students responding, and both teachers, responded "Poor fidelity of sound."

Comments: "Technical limitations of the film itself": "The music on the sound track."

Following are the responses of the teachers to the concluding questions.

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT MATTER OR MATERIAL COVERED IN THIS CLASS?

One teacher responded "Quite a bit," and one responded "Very much."

2. WAS THE SUBJECT MATTER ORGANIZATION OF THIS PROGRAM—

One teacher responded "Good," and one responded "Very good."

3. WOULD YOU USE THIS PROGRAM IF IT WERE POSSIBLE TO VIEW IT IN YOUR CLASSROOM DURING THE SCHOOL YEAR?

One teacher responded "Yes," and one responded "Only if it fit the schedule."

4. HAVE YOU EVER SEEN THIS PROGRAM BEFORE?

Both teachers responded "No."

5. HAVE YOU EVER USED THIS PROGRAM IN TEACHING?

Both teachers responded "No."

6. DO YOU THINK THE STUDENTS ENJOYED THE PROGRAM?

Both teachers answered "Yes.

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

One teacher responded "Yes," and one responded "No."

8. WAS THE NARRATION (ANY OTHER SPOKEN PARTS) SATISFACTORY?

Both teachers responded "Yes."

9. WAS THE MUSIC SATISFACTORY?

Both teachers responded "Yes."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THIS FILM.

Neither teacher responded to the question.

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

Both teachers responded "Yes."

Responses to Form C

Students in several high school theory and high school composition classes, and their teachers, had seen programs from the series Music as a Language. Although these same students had seen programs from another series, their responses to the questions on Form C indicated that the programs featuring Howard Hanson had impressed them highly.

These questionnaires were administered during the final week of the season. The forms were distributed and completed during a regular class period. The project director read aloud the statement printed on each questionnaire.

> You have seen several programs on film this summer as part of your class activity. Your answers to the following questions are important to the evaluation project. Please answer them as fairly as you can, and as completely as time allows [Form C].

Students completed the questionnaires in approximately ten minutes. Following are the responses of students and teachers to the questionnaire, as they appeared on Form C.

1. DO YOU THINK THE PROGRAMS WERE OF ANY VALUE IN THIS CLASS? IN WHAT WAY?

Students in the theory and composition classes were almost unanimous in responding "Yes." Only five students from this group responded "Of little value," or "No."

Comments: "It helped me to understand the subject matter more than other ways would have"; "Promoted interest in the topic"; "We couldn't get this education in the class without the programs"; "I think they would be of more value in a music literature class"; "They brought more variety to the class. Instead of just taking notes, we learned about feelings and emotions in music"; "I understand more about what goes into composing a piece now"; "They added many things we could not have had if we had not had the films."

Comments from teachers: "Illustration of consonance and dissonance"; "A meeting of minds with some first-class musicians in a way impossible otherwise."

2. DO YOU RECALL A PARTICULAR PROGRAM YOU LIKED AND WHY?

Many students responded "The Howard Hanson Romantic Symphony Program," but reasons were not given for the response. The students also commented on Hanson's narration and personality.

Comments: "It showed an approach to composition"; "It was appropriate since Dr. Hanson was visiting camp"; "The Howard Hanson programs because he explains things well."

3. DO YOU THINK PROGRAMS SUCH AS THESE ARE VALUABLE IN THIS SUBJECT?

Almost every student responded "Yes." Very few students qualified the answer at all.

Comments: "It actually shows the composer's problems and his solutions to them"; "In music it helps to demonstrate some things that could not be done in class"; "It covers new ideas that we would never think of."

Teachers' comments: "The relation of harmony to music as a whole"; "Extremely valuable in composition."

4. WHAT WAS THE STRONGEST FEATURE OF THE SERIES YOU SAW?

The students responded "The music and the personalities" most often. Some responded "The narration of Howard Hanson."

5. WHAT WAS THE WEAKEST FEATURE OF THE SERIES?

Many did not respond to this question. Those who did cited "Sound" or "Lighting."

6. DO YOU HAVE ANY OBSERVATIONS TO NOTE ABOUT THE USE OF TV OR FILMS IN MUSIC CLASSES?

Comments: "It brings the performers into the classroom—otherwise unavailable"; "Better than records"; "They can be good if they are well done and carefully selected"; "I think highly of it because you can see masters illustrating in a way, making things understandable"; "I think it is an excellent teaching method"; "I think it would be an interest catcher."

Teachers' comments: "Used in proper proportion it is very valuable"; "Good in moderation"; "An economical way to teach. Valuable so long as no distortions of truth are admitted."

7. DID ANYTHING IN THE PROGRAMS YOU SAW MAKE YOU WANT TO KNOW MORE ABOUT THE SUBJECT?

Most students responded "Yes" to the question.

Comments: "It made me very curious about how music is made up"; "The various subjects were covered briefly, which leaves some empty spaces in my mind."

8. HOW OFTEN WOULD YOU LIKE TO SEE A PROGRAM IN CONNECTION WITH A CLASS?

Most students responded "When meaningful." Teachers responded likewise.

9. CAN YOU THINK OF SOME THINGS THAT YOU WOULD LIKE TO SEE ON A PROGRAM THAT YOU DID NOT SEE IN THIS SERIES?

Comments: "Construction of instruments and necessity of color in the complete orchestra"; "Other contemporary American and European composers discussing and dissecting their works"; "More explanatory-type films"; "How about going into jazz and its development."

Teachers' comments: "Craftsmanship in composing music—Beethoven's notebook—Developing themes—Selecting the best materials to use—The importance of intelligent musical judgment in constructing a piece of music"; "Technical analysis of forms with specific information."

10. ADDITIONAL COMMENTS:

No comments were offered.

CHAPTER VI

MUSIC AND THE RENAISSANCE

Series Description

Music and the Renaissance introduces viewers to the effect life in the Renaissance period had on the musical compositions of that era, with particular emphasis on the court, church, art, and literature of the time. Colin Sterne, assistant professor of music history and literature at the University of Pittsburgh, presents the music of the Renaissance played on authentic instruments used during that period (recorder, viola da gamba, lute tenor viol, virginals, harpsichord, etc.). The performing musicians are members of the Saturday Consort, a group of six professional performers of music of the Medieval, Renaissance, and Baroque periods. Mr. Sterne is the founder and director of the group. Dr. Walter Hovey, head of the Frick Fine Arts Department, University of Pittsburgh, appears as a guest on two of the programs. The series of ten kinescope recordings was produced by WQED-TV, Pittsburgh, with Sterne as producer (NET, 1960).

Evaluation by Classes

The first two programs of the series were selected by the instructor of both high school and university music literature classes

to be evaluated. Since he taught both classes, he felt that he could discuss the same material relating to the programs in each class. Both classes also evaluated films from another series after seeing programs from this series. The teacher is an instructor of music literature at the college level during the school year. The instructor wished to use the programs to enrich his own discussion of early music and to broaden the knowledge of the students about performance of music from the Renaissance period.

Program 1: Music and Art—Italy

Italian paintings and etchings on musical subjects are shown and music from the Italian Renaissance is performed by the Saturday Consort. During the program Sterne introduces the viewers to the instruments used during the programs of the series. Dr. Walter Hovey appears as a guest commentator on the program. Music by Isaac is performed (NET, 1960).

Following are the responses of students of both music literature classes, and those of their teacher, to the questions in Form B.

1. WHAT WAS THIS PROGRAM ABOUT? WHAT WAS THE SUBJECT OF THE PROGRAM?

As in the responses to the same question asked of other students, the answers all included the program title or an augmented version of the title.

TABLE 125

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

Response	Music Literature		
	Pct. of High School Students N = 22	Pct. of University Students N = 19	No. of Teachers N = 1
Not at all	—	—	—
Very little	14	—	—
Some	36	16	1
Quite a bit	40	52	—
Very much	10	32	—

TABLE 126

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

Response	Music Literature		
	Pct. of High School Students N = 22	Pct. of University Students N = 19	No. of Teachers N = 1
Nothing	—	—	—
Very little	4	—	—
Some things	36	10	1
Many things	22	48	—
Very many things . .	36	42	—

Comments: "Actual performance and the instruments"; "I particularly noticed the harpsichord solo and the recorder ensemble"; "I had never seen many of the instruments before"; "I especially enjoyed combining the paintings and the music"; "Dr. Hovey's comments."

TABLE 127

4. DO YOU THINK THAT THE PERFORMANCE OF THE MUSIC WAS—

Response	Music Literature		
	Pct. of High School Students N = 22	Pct. of University Students N = 19	No. of Teachers N = 1
Very poor?	—	—	—
Poor?	4	—	—
Acceptable?	40	10	—
Good?	40	42	1
Very good?	14	48	—

TABLE 128

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Response	Music Literature		
	Pct. of High School Students N = 22	Pct. of University Students N = 19	No. of Teachers N = 1
Very poor?	—	10	—
Poor?	36	16	—
Acceptable?	40	16	1
Good?	14	32	—
Very good?	10	26	—

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

The teacher and over 90 per cent of the students responded "About right."

TABLE 129

7. WERE THE SPOKEN PARTS OF THE PROGRAM (NARRATION, CONVERSATION)—

Response	Music Literature		
	Pct. of High School Students N = 22	Pct. of University Students N = 19	No. of Teachers N = 1
Very dull?	—	—	—
Dull?	32	16	—
Acceptable?	40	31	—
Interesting?	22	31	1
Very interesting? . .	4	22	—

TABLE 130

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

Response	Music Literature		
	Pct. of High School Students N = 22	Pct. of University Students N = 19	No. of Teachers N = 1
Very poor?	—	6	—
Poor?	32	16	—
Acceptable?	45	42	1
Good?	14	10	—
Very good?	9	26	—

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELING ABOUT EACH. (See Form B for possible responses.)

Most of the students and the teacher responded "Favorably" to all items but "Sound." Many students also responded "Unfavorably" to "Narrator's delivery."

Comments: "At times it was difficult to distinguish some of the instruments shown in the paintings"; "The background was distracting"; "Very well put together"; "Good dovetailing of the comments on music and art"; "I liked the close-up shots of the hands of the players"; "The narrator seemed nervous"; "Bad contrast in lighting."

TABLE 131

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

Response	Music Literature		
	Pct. of High School Students N = 22	Pct. of University Students N = 19	No. of Teachers N = 1
Very poor?	4	—	—
Poor?	—	—	—
Acceptable?	46	26	—
Good?	46	52	—
Very good?	4	22	—

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

Students responded "Hearing and seeing the music performed," "The performance," and "Demonstration of instruments" most often. The teacher responded "The use of actual Renaissance instruments for performance and the correlation of music with paintings."

Comments: "The instruments we could never have seen otherwise"; "Presentation of material unknown to me"; "Authoritative comments."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

The teacher and most of the students (nearly 90 per cent) responded "The poor sound." Some students responded "The conversation."

Comments: "The narration is stilted and unnatural"; "Bad panning of the camera"; "Somewhat rambling organization of material"; "At times I felt that the guest was not interested in what the narrator was saying"; "The paintings were difficult to see"; "Sound track often wavered"; "Poor voice quality of the guest"; "The title of the program should have been Music and Art in the Renaissance."

The teacher's responses to the concluding questions follow.

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT MATTER, OR MATERIAL COVERED IN THIS CLASS?

The teacher responded "Quite a bit."

2. WAS THE SUBJECT MATTER ORGANIZATION OF THIS PROGRAM—

The teacher responded "Good."

3. WOULD YOU USE THIS PROGRAM IF IT WERE POSSIBLE TO VIEW IT IN YOUR CLASSROOM DURING THE SCHOOL YEAR?

The teacher responded "Yes."

4. HAVE YOU EVER SEEN THIS PROGRAM BEFORE?

The teacher responded "No."

5. HAVE YOU EVER USED THIS PROGRAM IN TEACHING?

The teacher responded "No."

6. DO YOU THINK THE STUDENTS ENJOYED THE PROGRAM?

   The teacher responded "Yes."

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

   The teacher responded "No."

8. WAS THE NARRATION (ANY OTHER SPOKEN PARTS) SATISFACTORY?

   The teacher responded "Yes."

9. WAS THE MUSIC SATISFACTORY?

   The teacher responded "Yes."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THIS FILM.

    Comment: "Better fidelity on music and narration."

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

    The teacher responded "Yes."

Program 2: Music and Art—Germany

This program follows the same format as the first program of the series. Dr. Walter Hovey again is a guest, and Colin Sterne again converses with him on the comparison of German paintings and the music of the Renaissance period in Germany. Members of the Saturday Consort perform music on authentic instruments of the period (NET, 1960).

Both music literature classes and the teacher viewed the program on the same day. Responses are reported as in the previous section.

TABLE 132

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

Response	Music Literature		
	Pct. of High School Students N = 22	Pct. of University Students N = 19	No. of Teachers N = 1
Not at all	—	—	—
Very little	10	—	—
Some	28	28	1
Quite a bit	48	58	—
Very much	14	14	—

TABLE 133

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

Response	Music Literature		
	Pct. of High School Students N = 22	Pct. of University Students N = 19	No. of Teachers N = 1
Nothing	10	—	—
Very little	4	—	—
Some things	28	21	1
Many things	42	37	—
Very many things . .	14	42	—

Comments: "The instruments that were played during that period of history"; "Seeing the paintings of the period"; "Actual performance on the instruments impossible in any class."

TABLE 134

4. DO YOU THINK THAT THE PERFORMANCE OF THE MUSIC WAS—

Response	Music Literature		
	Pct. of High School Students N = 22	Pct. of University Students N = 19	No. of Teachers N = 1
Very poor?	—	—	—
Poor?	—	—	—
Acceptable?	33	14	1
Good?	48	42	—
Very good?	19	42	—

TABLE 135

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Response	Music Literature		
	Pct. of High School Students N = 22	Pct. of University Students N = 19	No. of Teachers N = 1
Very poor?	4	7	—
Poor?	28	22	1
Acceptable?	52	42	—
Good?	14	7	—
Very good?	—	22	—

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

Over 90 per cent of all students and the teacher responded "About right."

TABLE 136

7. WERE THE SPOKEN PARTS OF THE PROGRAM (NARRATION, CONVERSATION)—

Response	Music Literature		
	Pct. of High School Students N = 22	Pct. of University Students N = 19	No. of Teachers N = 1
Very dull?	—	7	—
Dull?	14	14	1
Acceptable?	52	22	—
Interesting?	28	57	—
Very interesting? . .	4	—	—

TABLE 137

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

Response	Music Literature		
	Pct. of High School Students N = 22	Pct. of University Students N = 19	No. of Teachers N = 1
Very poor?	—	8	—
Poor?	20	14	1
Acceptable?	66	36	—
Good?	14	28	—
Very good?	—	14	—

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELING ABOUT EACH. (See Form B for possible responses.)

The majority of the students who responded said "Favorably" on all items but "Sound." Some responded "Unfavorably" on narration.

Comments: "Hard to understand Dr. Hovey at times"; "The singer was sort of hammy"; "Style of music same as first program. It became boring."

TABLE 138

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

Response	Music Literature		
	Pct. of High School Students N = 22	Pct. of University Students N = 19	No. of Teachers N = 1
Very poor?	4	—	—
Poor?	—	—	—
Acceptable?	48	36	—
Good?	42	36	—
Very good?	—	28	1

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

There was no unanimity on any feature. Many students commented on the music performed. Many students did not respond to the question.

Comments: "Presentation of instruments and paintings," "The variety of instruments shown"; "I enjoyed this program more than the one last week"; "Seeing rarely played instruments."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

Most students responded "The sound." Some responded "Narration dull."

Comments: "Microphone placement and the bad camera angles"; "Some of the narration was bad"; "Shots of the paintings were pretty bad"; "The pictures that were being discussed should have been shown to the audience more"; "Lack of relationship of musical art to modern times"; "Poor synchronization of picture and sound"; "The information was good but presentation was so dull'; "Too many little scraps of information."

Following are the teacher's responses to the concluding questions.

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT MATTER, OR MATERIAL COVERED IN THIS CLASS?

The teacher responded "Some."

2. WAS THE SUBJECT MATTER ORGANIZATION OF THIS PROGRAM—

The teacher responded "Acceptable."

3. WOULD YOU USE THIS PROGRAM IF IT WERE POSSIBLE TO VIEW IT IN YOUR CLASSROOM DURING THE SCHOOL YEAR?

The teacher responded "Yes."

4. HAVE YOU EVER SEEN THIS PROGRAM BEFORE?

The teacher responded "No."

5. HAVE YOU EVER USED THIS PROGRAM IN TEACHING?

The teacher responded "No."

6. DO YOU THINK THE STUDENTS ENJOYED THE PROGRAM?

The teacher responded "Yes."

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

The teacher responded "No."

8. WAS THE NARRATION (ANY OTHER SPOKEN PARTS) SATISFACTORY?

The teacher responded "No," and commented "Somewhat halting in spots; some important words blurred in delivery."

9. WAS THE MUSIC SATISFACTORY?

The teacher responded "Yes," and commented "Except for the tenor."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THIS FILM.

No suggestions were offered.

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

The teacher responded "Yes."

Responses to Form C

The Form C questionnaire was completed by the class during the final week of the season. Since evaluating the two programs from Music in the Renaissance they had seen programs from a series titled Spotlight on Opera. A survey of the completed forms indicates more comment pertaining to the latter series than to the first. Although the answers to the questions in Form C result from the total evaluation experience, they are included at the conclusion of Chapter VII.

CHAPTER VII

SPOTLIGHT ON OPERA

Series Description

The series features Dr. Jan Popper, professor of music at the University of California, who has served as guest director of the famed opera school at the Berkshire Music Festival in Tanglewood, Massachusetts, and as a guest conductor for the opera concerts at the Hollywood Bowl. Dr. Popper has an effusive, warm approach to his students, and an enthusiastic love of opera. He is active as a lecturer in the field of music literature. In this series of sixteen thirty-minute programs on film, Popper spells out through commentary, interview, and demonstration at the piano, both a historical survey of opera and a lively discussion of some well-known misconceptions about opera. Soloists appear on many of the programs. The series was produced by the Motion Picture Production Department, Extension Division, University of California at Los Angeles, in 1955. It was originally produced as a telecourse for KNXT-TV, Channel 2 in Los Angeles (NET, Individual Program Data, 1957).

Evaluation by Classes

The teacher of both high school and university division music literature classes selected three programs from the series for

evaluation. Since the American Opera Workshop at the camp was performing contemporary operas almost every night during the season, and the high school campers were producing a Gilbert and Sullivan operetta, he selected programs that would relate to these activities.

The director of the American Opera Workshop selected two programs for evaluation during the final week of the season. Opera production was completed and students were discussing the impact of the American opera on themselves and the American musical scene.

Following is a list of the programs that were selected for evaluation.

Programs evaluated by the music literature classes.

Program 1. Introduction, Opera in America

Program 13. The Singer and the Opera

Program 15. Operetta

Programs evaluated by the American opera workshop

Program 13. The Singer and the Opera

Program 15. Operetta

Responses to the questions in Evaluation Form B are reported in percentages for the students and raw numbers for the teacher. If agreement is expressed on a given item by more than 70 per cent responding, a short explanatory paragraph or sentence will appear.

Program 1: Introduction, Opera in America

Dr. Popper explains why opera is not popular in America and discusses the changes that are necessary before opera will be accepted by the public. He points out that modern operatic performances are in two areas: grand opera and new opera experiments; and that there is considerable variety in the different periods of the history of opera. A tenor sings in English an aria from the dagger scene of Verdi's opera Macbeth (NET, 1960).

1. WHAT WAS THIS PROGRAM ABOUT? WHAT WAS THE SUBJECT OF THIS PROGRAM?

Response to this question was the program title, or an augmentation of the program title in more than 99 per cent of the cases reported. This question will be omitted in reports of evaluations.

TABLE 139

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

Response	Music Literature		
	Pct. of High School Students N = 22	Pct. of University Students N = 20	No. of Teachers N = 1
Not at all	—	—	—
Very little	—	15	1
Some	10	10	—
Quite a bit	40	45	—
Very much	50	30	—

TABLE 140

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

Response	Music Literature		
	Pct. of High School Students N = 22	Pct. of University Students N = 20	No. of Teachers N = 1
Nothing	—	—	—
Very little	4	5	—
Some things	22	25	1
Many things	28	25	—
Very many things . .	46	45	—

Comments: "We can hear records of opera, but not see it in this class"; "A demonstration of why opera should be done in English"; "A scene being performed in understandable language"; "It was much clearer as an introduction to opera than any teacher could possibly teach"; "This guy has a real personality."

TABLE 141

4. DO YOU THINK THAT THE PERFORMANCE OF THE MUSIC WAS—

Response	Music Literature		
	Pct. of High School Students N = 22	Pct. of University Students N = 20	No. of Teachers N = 1
Very poor?	—	—	—
Poor?	—	—	—
Acceptable?	10	15	1
Good?	45	20	—
Very good?	45	65	—

TABLE 142

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Response	Music Literature		
	Pct. of High School Students N = 22	Pct. of University Students N = 20	No. of Teachers N = 1
Very poor?	—	—	—
Poor?	4	5	—
Acceptable?	36	20	1
Good?	36	35	—
Very good?	22	40	—

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

Over 80 per cent of the students, and the teacher, responded "About right."

TABLE 143

7. WERE THE SPOKEN PARTS OF THE PROGRAM (NARRATION, CONVERSATION)—

Response	Music Literature		
	Pct. of High School Students N = 22	Pct. of University Students N = 20	No. of Teachers N = 1
Very dull?	—	—	—
Dull?	—	—	—
Acceptable?	4	10	—
Interesting?	32	20	1
Very interesting? . .	64	70	—

TABLE 144

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

Response	Music Literature		
	Pct. of High School Students N = 22	Pct. of University Students N = 20	No. of Teachers N = -
Very poor?	—	—	—
Poor?	—	—	—
Acceptable?	27	10	—
Good?	55	50	1
Very good?	18	40	—

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELING ABOUT EACH. (See Form B for possible responses.)

Nearly 80 per cent responding to this question were "Favorable" on every item listed.

Comments: "The narrator had some humor and personality"; "Good explanation of the subject"; "The speaker used his hands too much"; "The sound was much better than I expected."

TABLE 145

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

Response	Music Literature		
	Pct. of High School Students N = 22	Pct. of University Students N = 20	No. of Teachers N = 1
Very poor?	—	—	—
Poor?	—	—	—
Acceptable?	14	15	—
Good?	36	45	1
Very good?	50	40	—

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible response.)

Many students responded "The narrator and the music"; "His personality."

Comments: "Entertaining and intelligent discussion by the narrator of the problems of opera in contemporary society"; "Acquainting you with the problems of translation"; "The subject was new to me"; "The delivery of the commentator"; "Interesting presentation of subject matter" "The method of presentation"; "The singing was very good"; "Popper's realistic evaluation of the situation of opera in America."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

Many students did not respond to the question. Only three responded "Poor sound." Six students responded "No weakness." The teacher responded "No weakness except perhaps the sound."

Comments: Some of the words were sung too fast and it was difficult to understand them"; "Aimed too low for a college class"; "The singer should have been in costume"; "Sometimes hard to understand the narrator"; "Not enough music."

Following are the responses of the teacher to the final questions.

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT MATTER OR MATERIAL COVERED IN THIS CLASS?

The teacher responded "Some."

2. WAS THE SUBJECT MATTER ORGANIZATION OF THIS PROGRAM—

The teacher responded "Good."

3. WOULD YOU USE THIS PROGRAM IF IT WERE POSSIBLE TO VIEW IT IN YOUR CLASSROOM DURING THE SCHOOL YEAR?

   The teacher responded "Yes."

4. HAVE YOU EVER SEEN THIS PROGRAM BEFORE?

   The teacher responded "No."

5. HAVE YOU EVER USED THIS PROGRAM IN TEACHING?

   The teacher responded "No."

6. DO YOU THINK THE STUDENTS ENJOYED THE PROGRAM?

   The teacher responded "Yes."

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

   The teacher responded "No."

8. WAS THE NARRATION (ANY OTHER SPOKEN PARTS) SATISFACTORY?

   The teacher responded "Yes."

9. WAS THE MUSIC SATISFACTORY?

   The teacher responded "Yes."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THE PROGRAM?

    The teacher responded "The singers should be the best you can get."

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

    The teacher responded "No."

Program 13: The Singer and the Opera

This program features Dr. Popper interviewing Lotte Lehman on the subject of her association with Richard Strauss. Popper

and Lehmann discuss Strauss's music, illustrating his compositional style with an aria from Der Rosenkavalier. Madame Lehmann discusses the requirements of an opera singer and demonstrates how she teachers her students to put expression into their singing roles, stressing its importance in opera (NET, 1960).

Program 13 was seen by the university music literature class and by students from the American opera workshop class in opera production. Only the teacher of the music literature class completed an evaluation questionnaire.

Although the title of the program was The Singer and the Opera, most students responded to Question 1 ("What was this program about?") with the statement "An interview with Lotte Lehmann."

TABLE 146

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

Response	Music Lit.	Workshop	No. of Teachers N = 1
	Pct. of Students N = 18	Pct. of Students N = 24	
Not at all	—	4	—
Very little	6	8	—
Some	28	33	—
Quite a bit	33	25	—
Very much	33	30	1

TABLE 147

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

Response	Music Lit. Pct. of Students N = 18	Workshop Pct. of Students N = 24	No. of Teachers N = 1
Nothing	—	4	—
Very little	6	4	—
Some things	28	38	—
Many things	38	33	—
Very many things	28	17	1

Comments: "Such an interview impossible otherwise"; "Spontaneity of Lehmann was wonderful"; "I wish we had had more of this all through the summer in this workshop"; "The value of this medium is in allowing us to see and hear great personalities we might not otherwise meet"; "A real pleasure to view these fine artists."

TABLE 148

4. DO YOU THINK THAT THE PERFORMANCE OF THE MUSIC WAS—

Response	Music Lit.	Workshop	No. of Teachers
	Pct. of Students N = 18	Pct. of Students N = 24	N = 1
Very poor?	—	—	—
Poor?	—	—	—
Acceptable?	22	33	1
Good?	39	54	—
Very good?	39	13	—

TABLE 149

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Response	Music Lit.	Workshop	No. of Teachers
	Pct. of Students N = 18	Pct. of Students N = 24	N = 1
Very poor?	—	—	—
Poor?	22	17	1
Acceptable?	6	46	—
Good?	44	33	—
Very good?	28	4	—

TABLE 150

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

Response	Music Lit. Pct. of Students N = 18	Workshop Pct. of Students N = 24	No. of Teachers N = 1
Much too short?	1	3	—
Too short?	22	29	—
About right?	72	54	1
Too long?	—	1	—
Much too long?	—	—	—

7. WERE THE SPOKEN PARTS OF THE PROGRAM (NARRATION, CONVERSATION)—

The teacher and over 80 per cent of the students responded "Very interesting."

TABLE 151

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

Response	Music Lit. Pct. of Students N = 18	Workshop Pct. of Students N = 24	No. of Teachers N = 1
Very poor?	—	1	—
Poor?	—	1	—
Acceptable?	22	33	—
Good?	61	50	1
Very good?	17	9	—

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELING ABOUT EACH. (See Form B for possible responses.)

Over 25 per cent of the students did not respond to the question. Those who did responded "Favorable" on all items except "Camera angles" and "Sound."

Comments: "Some strong shadows"; "Monotonous camera angle"; "Wonderful feeling of unrehearsed interview"; "More work on interpretation by Lehmann would have been appreciated."

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

More than 80 per cent of those responding indicated "Good," or "Very good."

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

Almost every student who responded said "Lotte Lehmann." Some cited "Content" or "Contribution to understanding."

Comments: "New information about the artist"; "Personality of the performers"; "The demonstration voice lesson."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

No one feature was cited more than three times. "Poor sound" was the response of two students. Several students responded "None."

Comments: "More music would have been effective"; "Accents impeded understanding some of the conversation"; "The interview was not the subject I expected from the title"; "Too many still pictures of Lehmann"; "The singing"; "Singers not costumed."

Following are the responses of the teacher of the music literature class to the questions at the conclusion of Form B.

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT MATTER OR MATERIAL COVERED IN THIS CLASS?

   The teacher responded "Some."

2. WAS THE SUBJECT MATTER ORGANIZATION OF THIS PROGRAM—

   The teacher responded "Very good."

3. WOULD YOU USE THIS PROGRAM IF IT WERE POSSIBLE TO VIEW IT IN YOUR CLASSROOM DURING THE SCHOOL YEAR?

   The teacher responded "Yes."

4. HAVE YOU EVER SEEN THIS PROGRAM BEFORE?

   The teacher responded "No."

5. HAVE YOU EVER USED THIS PROGRAM IN TEACHING?

   The teacher responded "No."

6. DO YOU THINK THE STUDENTS ENJOYED THE PROGRAM?

   The teacher responded "Yes."

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

   The teacher responded "No"

8. WAS THE NARRATION SATISFACTORY?

   The teacher responded "Yes."

9. WAS THE MUSIC SATISFACTORY?

   The teacher responded "No" and added "There should be a better soprano used to demonstrate."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THIS FILM.

    The teacher referred to the comment on Question 9 above.

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

The teacher responded "No."

Program 15: Operetta

In this program Dr. Popper discusses the characteristics of the operetta, how it emerged out of various opera types in the eighteenth century, and summarizes the more important works of this type and their composers. He discusses some of the highlights of the operettas of Gilbert and Sullivan and presents two vocal solos and a duet from The Mikado. Popper describes the productions of Johann Strauss and explains why his music is still popular today (NET, 1960).

This program was evaluated by students from three classes; American opera workshop, university music literature, and high school music literature. The same teacher taught both music literature classes. The teacher of the opera workshop class did complete an evaluation Form B for this program.

The teacher of the music literature classes teaches music literature at the college level during the school year. The teacher of the American opera workshop class is a former professional singer and opera coach.

TABLE 152

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

Response	Music Literature			Workshop	
	Pct. of H.S. Students N = 22	Pct. of Univ. Students N = 19	No. of Teachers N = 1	Pct. of Students N = 16	No. of Teachers N = 1
Not at all	—	—	—	—	—
Very little	—	—	1	36	—
Some	4	11	—	38	1
Quite a bit	68	42	—	19	—
Very much	28	47	—	5	—

TABLE 153

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

Response	Music Literature			Workshop	
	Pct. of H.S. Students N = 22	Pct. of Univ. Students N = 19	No. of Teachers N = 1	Pct. of Students N = 16	No. of Teachers N = 1
Nothing	—	—	—	6	—
Very little	—	—	—	25	—
Some things	18	16	1	44	1
Many things	64	42	—	44	1
Very many things . .	18	42	—	—	—

TABLE 154

4. DO YOU THINK THAT THE PERFORMANCE OF THE MUSIC WAS—

Response	Music Literature			Workshop	
	Pct. of H.S. Students N = 22	Pct. of Univ. Students N = 19	No. of Teachers N = 1	Pct. of Students N = 16	No. of Teachers N = 1
Very poor?	—	—	—	—	—
Poor?	—	—	—	12	—
Acceptable?	14	—	1	50	—
Good?	50	32	—	19	—
Very good?	36	68	—	19	1

TABLE 155

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Response	Music Literature			Workshop	
	Pct. of H.S. Students N = 22	Pct. of Univ. Students N = 19	No. of Teachers N = 1	Pct. of Students N = 16	No. of Teachers N = 1
Very poor?	—	—	—	—	—
Poor?	9	—	—	31	—
Acceptable?	28	21	1	44	1
Good?	54	32	—	19	—
Very good?	9	47	—	—	—

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

Close to 100 per cent of the students, and both teachers responded "About right."

TABLE 156

7. WERE THE SPOKEN PARTS OF THE PROGRAM (NARRATION, CONVERSATION)—

Response	Music Literature			Workshop	
	Pct. of H.S. Students N = 22	Pct. of Univ. Students N = 19	No. of Teachers N = 1	Pct. of Students N = 16	No. of Teachers N = 1
Very dull?	—	—	—	—	—
Dull?	—	—	—	—	—
Acceptable?	4	5	—	62	—
Interesting?	54	27	1	19	—
Very interesting? .	40	68	—	19	1

TABLE 157

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

Response	Music Literature			Workshop	
	Pct. of H.S. Students N = 22	Pct. of Univ. Students N = 19	No. of Teachers N = 1	Pct. of Students N = 16	No. of Teachers N = 1
Very poor?	—	—	—	—	—
Poor?	—	—	—	13	—
Acceptable?	23	5	1	50	—
Good?	68	42	—	31	1
Very good?	9	53	—	6	—

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELING ABOUT EACH. (See Form B for possible responses.)

Over 80 per cent responded "Favorable" on all items. Some students responded "Unfavorable" to "Sound" and "Lighting."

Comments: "Lighting poor on the final scene"; "The narrator does a terrific job"; "The movement of the singer detracted"; "The piano drowned out the singers sometimes."

TABLE 158

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

Response	Music Literature			Workshop	
	Pct. of H.S. Students N = 22	Pct. of Univ. Students N = 19	No. of Teachers N = 1	Pct. of Students N = 16	No. of Teachers N = 1
Very poor?	—	—	—	—	—
Poor?	—	—	—	6	—
Acceptable?	18	16	1	37	—
Good?	68	47	—	19	1
Very good?	14	37	—	25	—

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

Most students responded "Both the narration of Popper and the music performed." One teacher responded "The atmosphere created by Popper."

Comments: "Performance of some good excerpts from operettas"; "The difference between serious opera and operetta"; "The historical background"; "Well organized and well produced"; "The tempo of the whole production"; "The whole program was good."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

Fourteen students responded "No weakness." Some students cited "Poor sound." A few of the American opera workshop students responded "Poor male singers."

Comments: "Skimpy treatment of the subject"; "Sketchy information"; "He really didn't compare opera and operetta"; "Too much in a short time resulted in confusion."

The following are the responses of both teachers to questions at the conclusion of Form B.

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT MATTER, OR MATERIAL COVERED IN THIS CLASS?

One teacher responded "Some" (music literature). The teacher of the opera workshop responded "Very much."

2. WAS THE SUBJECT MATTER ORGANIZATION OF THIS PROGRAM—

The music literature teacher responded "Acceptable," and the opera workshop teacher responded "Good."

3. WOULD YOU USE THIS PROGRAM IF IT WERE POSSIBLE TO VIEW IT IN YOUR CLASSROOM DURING THE SCHOOL YEAR?

The music literature teacher responded "No." The opera workshop teacher responded "Yes."

4. HAVE YOU EVER SEEN THIS PROGRAM BEFORE?

Both teachers responded "No."

5. HAVE YOU EVER USED THIS PROGRAM IN TEACHING?

Both teachers responded "No."

6. DO YOU THINK THE STUDENTS ENJOYED THE PROGRAM?

Both teachers responded "Yes."

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

Both teachers responded "No."

8. WAS THE NARRATION (ANY OTHER SPOKEN PARTS) SATISFACTORY?

Both teachers responded "Yes."

9. WAS THE MUSIC SATISFACTORY?

Both teachers responded "Yes."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THIS FILM.

The music literature teacher responded "Secure better singers."

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

Both teacher responded "No."

Responses to Form C

Students from the high school and university music literature classes completed Form C questionnaires during the final week of the season. American opera workshop students did not complete forms because it was impossible to get them together again at the end of the season.

The music literature students had seen two programs from Music in the Renaissance, but comments indicated that the programs from Spotlight on Opera left a more favorable impression. Some comments below refer to the Music in the Renaissance programs.

1. DO YOU THINK THE PROGRAMS WERE OF ANY VALUE IN THIS CLASS? IN WHAT WAY?

All students and the teacher responded "Yes."

Comments: "They augmented our studies in the class"; "They gave us some insight into the realms of old music and opera, particularly opera"; "It helped me in the evaluation of filmed programs"; "I think the programs were of much value because of the unusual instruments that were played and the fine performances"; "They gave us quite a good history of music and also some ideas on the way music should be listened to"; "I believe that I learned a lot that this subject did not include"; "Made a nice change from listening to a teacher every day"; "These programs gave us a chance to hear operatic works done in English"; "Yes. We could not see these programs in my town"; "The programs brought performances and personalities to the class that would have otherwise not been available."

2. DO YOU RECALL A PARTICULAR PROGRAM YOU LIKED AND WHY?

The programs from Spotlight on Opera were mentioned more frequently than the programs from Music in the Renaissance. The program mentioned most often in response to the question was Operetta; no particular program was cited from Music in the Renaissance.

Comments: "Opera series programs were best. They were more interesting and better produced"; "Dr. Popper presented his material in an easily understood and enjoyable manner"; "I enjoyed the films on opera tremendously. The announcer's enthusiasm transmitted to me"; "The opera series are more usable in our schools and communities"; "Lotte Lehmann, because of her personality"; "I liked all the Renaissance music films because they explained something about music which we hardly ever hear"; "The programs on opera were interesting. I usually do not like opera, but the way the subject was approached was quite interesting."

3. DO YOU THINK PROGRAMS SUCH AS THESE ARE VALUABLE IN THIS SUBJECT?

Responses from the students and the teacher were favorable. Many students responded "Yes. It added to my understanding of the subject."

Comments: "They add variety to a class"; "One can see and hear music instead of just reading about it"; "These programs are to me equal to several days of ordinary teaching."

Teacher's comment: "These programs have definite value in introducing general subject areas and in awakening students' interest in more unfamiliar areas of music."

4. WHAT WAS THE STRONGEST FEATURE OF THE SERIES YOU SAW?

All but a few students responded "The music and the performance"; "The narrator (Popper)"; "Musical illustrations of the subject matter."

Comments: "The strongest feature was Popper's compelling personality"; "The fine performance of the music"; "Made us rise to their level, rather than coming down to ours."

5. WHAT WAS THE WEAKEST FEATURE OF THE SERIES?

Almost all students and the teacher responded "Poor sound." Some students responded "The singers left a lot to be desired."

Comments: "Music in the Renaissance was extremely stilted. The narration was boring and the movement was poor"; "The performers didn't seem natural. I found myself watching the peculiarities the personnel rather than paying attention" (Music in the Renaissance); "Some of the camera angles and the lighting in some programs was poor"; "The relationship to classroom work in some of the films was not as good as that in others"; "Sound track was poor most of the time."

6. DO YOU HAVE ANY OBSERVATIONS TO NOTE ABOUT THE USE OF TV OR FILMS IN MUSIC CLASSES?

Comments: "They should never entirely take over from the teacher"; "If the right films are used to demonstrate points learned in the classroom; otherwise, difficult to use"; "An excellent way of presenting music that a student would probably never see otherwise"; "I think visual instruction is an interesting way to learn and I think people remember things that they see and hear longer."

7. DID ANYTHING IN THE PROGRAMS YOU SAW MAKE YOU WANT TO KNOW MORE ABOUT THE SUBJECT?

Most students responded "Yes." A number of students did not respond to the question.

Comments: "Yes. I would like to see a classic opera again, and give it another chance"; "I would like to learn more about American opera"; "Now I want to watch more operas in English"; "I would like to see all of the programs on opera"; "I want to know more about Gilbert and Sullivan."

8. HOW OFTEN WOULD YOU LIKE TO SEE A PROGRAM IN CONNECTION WITH A CLASS?

Most students and the teacher responded "When meaningful." A few students responded "Once a week."

9. CAN YOU THINK OF SOME THINGS THAT YOU WOULD LIKE TO SEE ON A PROGRAM THAT YOU DID NOT SEE IN THIS SERIES?

Comments: "Lives of the composers"; "More symphony orchestras"; "Contemporary operas"; "More about the history of instruments"; "World music festivals"; "The development of the orchestra"; "I would like programs with major artists and musical personalities."

10. ADDITIONAL COMMENTS:

Only a few students responded to this question.

Comments: "I think that music is one of the most difficult subjects to teach on TV. When taught thus music gains a sort of superficiality"; "Why not have tests after each program? That way a more practical use could be made of the programs."

CHAPTER VIII

OPERA FOR TOMORROW

Series Description

The purpose of this series of ten thirty-minute programs is to depict, through illustration and demonstration, the creative processes in the production of an opera. Each program describes a particular phase of this process. The final program of the series presents the finished product. The opera around which the series is based is The Meeting. The work is the second in a five-act opera entitled Eastward in Eden written by Dorothy Gardner with music by Jan Meyerowitz. The opera tells the story of the poet Emily Dickinson. The particular act presented in Opera for Tomorrow concerns the meeting of Emily and Charles Wadsworth, a minister in Philadelphia. Miss Gardner is a recognized authority on Emily Dickinson, and her libretto is based on factual material about the poet's life. Boris Goldovsky is the host of the series. Also participating are students of the Chatham College Opera Workshop, which is under Goldovsky's direction, and members of the Pittsburgh Symphony Orchestra. The series was produced as kinescope recordings at WQED-TV, Pittsburgh (NET Individual Program Data, 1957).

Evaluation by Classes

This entire series of ten programs was selected by the teacher of the course in materials of American opera to use as part of the course of study. The class evaluated a program once each week. Although the teacher did not preview any of the programs, he used available data supplied by the project director to prepare the class for each program. The students were all singers or members of the American opera workshop production staff. The heavy schedule of performances took many students from the classes for rehearsals. Class size varied between twelve students and three students. The teacher was a former producer for network radio programs, and a composer of numerous works for both orchestra and band. He had composed at least one opera and was composing another during the camp season.

Since the number of students evaluating the programs was not consistent, or large, the responses are reported in raw numbers.

The response to Question 1 in all evaluations was uniform. In all cases the students and the teacher wrote the name of the program, or an augmented version of the program title. Reference to this question is omitted in the rest of this chapter.

Program 1: Selecting the Opera

Boris Goldovsky discusses the over-all plan of the series and is then joined by Dorothy Gardner and Jan Meyerowitz, who discuss with him how they came to collaborate on the opera. This program acquaints the viewer with the forces behind the selection of

a new opera for public performance and describes the interrelation between the words and the music as envisioned by the composer, the author, and the producer. Once certain revisions and rearrangements are discussed, it is made clear that the viewer will be able to follow the production of The Meeting until the presentation of the finished performance (NET, Individual Program Data, 1957).

The program was evaluated by twelve students and the teacher during the first week of the season. Responses are reported in raw numbers.

TABLE 159

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

Response	American Opera Workshop	
	No. of Students N = 12	No. of Teachers N = 1
Not at all	1	—
Very little	1	—
Some	3	1
Quite a bit	6	—
Very much	1	1

TABLE 160

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

Response	American Opera Workshop	
	No. of Students N = 12	No. of Teachers N = 1
Nothing	—	—
Very little	2	—
Some things	5	1
Many things	5	—
Very many things	—	—

4. DO YOU THINK THE PERFORMANCE OF THE MUSIC WAS—

The teacher responded "Poor." Eight students responded "Acceptable," and four responded "Good."

TABLE 161

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Response	American Opera Workshop	
	No. of Students N = 12	No. of Teachers N = 1
Very poor?	2	—
Poor?	4	1
Acceptable?	6	—
Good?	—	—
Very good?	—	—

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

All students and the teacher responded "About right."

TABLE 162

7. WERE THE SPOKEN PARTS OF THE PROGRAM (NARRATION, CONVERSATION)—

Response	American Opera Workshop	
	No. of Students N = 12	No. of Teachers N = 1
Very dull?	1	—
Dull?	3	—
Acceptable?	3	1
Interesting?	4	—
Very interesting?	1	—

TABLE 163

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

Response	American Opera Workshop	
	No. of Students N = 12	No. of Teachers N = 1
Very poor?	1	—
Poor?	6	—
Acceptable?	3	1
Good?	2	—
Very good?	—	—

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELING ABOUT EACH. (See Form B for possible responses.)

Only one student responded "Favorably" on all items. Most students and the teacher responded "Unfavorably" to "Sound," "Narrator's delivery," and "Narration."

Comments: "Goldovsky's piano playing leaves much to be desired. A successful producer, yes; a narrator and convincing conversationalist, emphatically, NO"; "Accents made participants impossible to understand"; "Sound quite muffled—off microphone."

TABLE 164

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

Response	American Opera Workshop	
	No. of Students N = 12	No. of Teachers N = 1
Very poor?	1	—
Poor?	—	—
Acceptable?	6	1
Good?	3	—
Very good?	1	—

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

Both the students and the teacher responded "The subject matter." One student responded "Boris Goldovsky."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

Comments: "Superficial manner of presentation"; "Fidelity of narration"; "Too much small talk"; "Goldovsky's voice."

Following are the teacher's responses to the questions at the conclusion of Form B.

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT MATTER OR MATERIAL COVERED IN THIS CLASS?

The teacher responded "Quite a bit."

2. WAS THE SUBJECT MATTER ORGANIZATION OF THIS PROGRAM—

The teacher responded "Acceptable."

3. WOULD YOU USE THIS PROGRAM IF IT WERE POSSIBLE TO VIEW IT IN YOUR CLASSROOM DURING THE SCHOOL YEAR?

The teacher responded "Yes."

4. HAVE YOU EVER SEEN THIS PROGRAM BEFORE?

The teacher responded "No."

5. HAVE YOU EVER USED THIS PROGRAM IN TEACHING?

The teacher responded "No."

6. DO YOU THINK THE STUDENTS ENJOYED THE PROGRAM?

The teacher responded "Yes."

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

The teacher responded "Yes," and commented "Continued use of series."

8. WAS THE NARRATION (ANY OTHER SPOKEN PARTS) SATISFACTORY?

   The teacher responded "Yes."

9. WAS THE MUSIC SATISFACTORY?

   The teacher responded "No."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THE PROGRAM.

    The teacher responded "Eliminate trite narration."

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

    The teacher responded "Yes."

The teacher's responses to Questions 3, 4, 5, and 6 were the same for the remaining programs as those above. In the evaluations of the rest of the series these questions, and the teacher's responses, will be omitted.

Program 2: Casting the Opera

Boris Goldovsky discusses the requirements for singing in opera. He auditions two singers for the role of Emily Dickinson and selects the singer for the leading role in The Meeting. The reasons for the final selection are thoroughly discussed, and then other singing assignments are made. The orchestra is selected, and the initial rehearsal and production schedules are outlined (NET, Individual Program Data, 1957).

TABLE 165

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

Response	American Opera Workshop	
	No. of Students N = 9	No. of Teachers N = 1
Not at all	1	—
Very little	2	—
Some	1	1
Quite a bit	5	—
Very much	—	—

TABLE 166

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

Response	American Opera Workshop	
	No. of Students N = 9	No. of Teachers N = 1
Nothing	—	—
Very little	3	—
Some things	2	1
Many things	4	—
Very many things	—	—

Comments: "We are being subjected to this in our workshop"; "The intimacy of the audition"; "The attitude of the producer toward casting."

4. DO YOU THINK THE PERFORMANCE OF THE MUSIC WAS—

Six students and the teacher responded "Good," and three students responded "Acceptable."

TABLE 167

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Response	American Opera Workshop	
	No. of Students N = 9	No. of Teachers N = 1
Very poor?	1	—
Poor?	3	—
Acceptable?	3	1
Good?	2	—
Very good?	—	—

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

All students and the teacher responded "About right."

7. WERE THE SPOKEN PARTS OF THE PROGRAM (NARRATION, CONVERSATION)—

The teacher and all but two students responded "Acceptable."

TABLE 168

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

Response	American Opera Workshop	
	No. of Students N = 9	No. of Teachers N = 1
Very poor?	—	—
Poor?	2	—
Acceptable?	6	1
Good?	1	—
Very good?	—	—

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELING ABOUT EACH. (See Form B for possible responses.)

Five students responded "Favorably" on all items. Two students responded "Unfavorably" on more than four items.

Comments: "The informality is rehearsed"; "The narration seems labored"; "The sound is pretty bad at times. I suppose that is because it is a kine."

TABLE 169

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

Response	American Opera Workshop	
	No. of Students N = 9	No. of Teachers N = 1
Very poor?	—	—
Poor?	2	—
Acceptable?	2	1
Good?	5	—
Very good?	—	—

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

Comments: "The music"; "Showing what a singer actually goes through"; "Boris Goldovsky"; "Good voices"; "First-hand knowledge of auditions"; "Pertinent to our problems in the workshop."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

Two students responded "Narration dull." The teacher responded "Apparent lack of spontaneity."

Comments: "Seems very slow getting started": "Narrator's delivery"; "Organization of material"; "The sound track"; "He took too much time to say too little"; "Pace and timing too slow."

Following are the teacher's responses to the concluding questions.

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT OR MATERIAL COVERED IN THIS CLASS?

The teacher responded "Quite a bit."

2. WAS THE SUBJECT MATTER ORGANIZATION OF THIS PROGRAM—

The teacher responded "Good."

3, 4, 5, 6. (Same as Program 1.)

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

The teacher responded "Yes."

8. WAS THE NARRATION (ANY OTHER SPOKEN PARTS) SATISFACTORY?

The teacher responded "Yes."

9. WAS THE MUSIC SATISFACTORY?

   The teacher responded "Yes."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THIS FILM.

    No suggestions were offered.

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

    The teacher responded "Yes."

Program 3: Training the Singers

During this program Goldovsky assembles the entire cast for the first time. He explains to them the story background, and the various implications of the plot which will have to be brought out in their roles as singers. He answers questions that the singers themselves have about the meaning of the opera. He then discusses the new techniques for accurate coaching procedure based on use of the Goldovsky-Kanner Tempometer with one of the singing coaches. He also coaches the singer who acts as Dr. Wadsworth's secretary in the opera (Net, Individual Program Data, 1957).

TABLE 170

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

Response	American Opera Workshop	
	No. of Students N = 10	No. of Teachers N = 1
Not at all	1	—
Very little	3	1
Some	3	—
Quite a bit	2	—
Very much	1	—

TABLE 171

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

Response	American Opera Workshop	
	No. of Students N = 10	No. of Teachers N = 1
Nothing	—	—
Very little	—	1
Some things	5	—
Many things	4	—
Very many things	1	—

Comments: "It was interesting to see the performers chosen for particular roles"; "Discussion of characterizations interesting"; "The Tempometer was a new device to me."

TABLE 172

4. DO YOU THINK THAT THE PERFORMANCE OF THE MUSIC WAS—

Response	American Opera Workshop	
	No. of Students N = 10	No. of Teachers N = 1
Very poor?	—	—
Poor?	—	—
Acceptable?	6	1
Good?	4	—
Very good?	—	—

TABLE 173

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Response	American Opera Workshop	
	No. of Students N = 10	No. of Teachers N = 1
Very poor?	—	—
Poor?	3	—
Acceptable?	6	—
Good?	1	1
Very good?	—	—

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

The teacher and three students responded "Too short." Seven students responded "About right."

TABLE 174

7. WERE THE SPOKEN PARTS OF THE PROGRAM (NARRATION, CONVERSATION)—

Response	American Opera Workshop	
	No. of Students N = 10	No. of Teachers N = 1
Very dull?	—	—
Dull?	1	1
Acceptable?	6	—
Good?	2	—
Very good?	1	—

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

The teacher and all students responded "Acceptable."

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELING ABOUT EACH. (See Form B for possible responses.)

Six students responded "Favorably" on all items. Two students responded "Unfavorably" on "Narration" and "Narrator's delivery."

TABLE 175

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

Response	American Opera Workshop	
	No. of Students N = 10	No. of Teachers N = 1
Very poor?	—	—
Poor?	1	—
Acceptable?	6	1
Good?	3	—
Very good?	—	—

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

The students responded "Narration of Goldovsky," and "Contribution to understanding." The teacher responded "Subject matter."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

The students responded "Narration dull," and "Poor sound." The teacher responded "Goldovsky."

Following are the teacher's responses to the concluding questions.

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT MATTER OR MATERIAL COVERED IN THIS CLASS?

   The teacher responded "Some."

2. WAS THE SUBJECT MATTER ORGANIZATION OF THIS PROGRAM—

   The teacher responded "Acceptable."

3, 4, 5, 6. (See Program 1 responses.)

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

   The teacher responded "No."

8. WAS THE NARRATION (ANY OTHER SPOKEN PARTS) SATISFACTORY?

   The teacher responded "No."

9. WAS THE MUSIC SATISFACTORY?

   The teacher responded "Yes."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THIS FILM?

    The teacher commented "Too much hokey stuff."

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

    The teacher responded "Yes."

Program 4: Designing the Scenery

Boris Goldovsky discusses the scenery and the costumes with the scenic designer and the production facilities coordinator. Together they demonstrate the new fiberglass flat which is more durable and flexible than the canvas and wood flat customarily used. Goldovsky comments on physical staging requirements and their

relationship to movement of the singers. Several members of the cast move through the set to demonstrate his point. The lighting director is called in to discuss special lighting effects (NET, Individual Program Data, 1957).

TABLE 176

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

Response	American Opera Workshop	
	No. of Students N = 8	No. of Teachers N = 1
Not at all	—	—
Very little	1	—
Some	3	—
Quite a bit	3	1
Very much	1	—

TABLE 177

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

Response	American Opera Workshop	
	No. of Students N = 8	No. of Teachers N = 1
Nothing	—	—
Very little	1	—
Some things	3	—
Many things	2	1
Very many things	2	—

Comments: "Facets of lighting and the fiberglass flat"; "The amount of work that goes into props and stage design"; "We do most of these things in productions here."

4. DO YOU THINK THAT THE PERFORMANCE OF THE MUSIC WAS—

Five students and the teacher responded "Acceptable." Three students responded "Good."

TABLE 178

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Response	American Opera Workshop	
	No. of Students N = 8	No. of Teachers N = 1
Very poor?	—	—
Poor?	3	1
Acceptable?	4	—
Good?	1	—
Very good?	—	—

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

All students and the teacher responded "About right."

7. WERE THE SPOKEN PARTS OF THE PROGRAM (NARRATION, CONVERSATION)—

Four students responded "Acceptable," and four students and the teacher responded "Interesting."

TABLE 179

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

Response	American Opera Workshop	
	No. of Students N = 8	No. of Teachers N = 1
Very poor?	—	—
Poor?	1	—
Acceptable?	4	—
Good?	3	1
Very good?	—	—

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELING ABOUT EACH. (See Form B for possible responses.)

The teacher and all except two students responded "Favorably" on all items. Two students responded "Unfavorably" on "Sound," and one responded "Unfavorably" on "Narrator's delivery."

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

The teacher and all except one student responded "Good."

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

The students and the teacher responded "Personalities," and "Contribution to understanding." No additional comments.

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

Comments: "The discussion of comments"; "The lighting was not as good as it usually is in the other programs"; "Some of the conversation is meaningless."

Following are the teacher's responses to the concluding questions.

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT MATTER OR MATERIAL COVERED IN THIS CLASS?

The teacher responded "Quite a bit."

2. WAS THE SUBJECT MATTER ORGANIZATION OF THIS PROGRAM—

The teacher responded "Very good."

3, 4, 5, 6. (See Program 1 responses.)

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

The teacher responded "Yes."

8. WAS THE NARRATION (ANY OTHER SPOKEN PARTS) SATISFACTORY?

The teacher responded "Yes."

9. WAS THE MUSIC SATISFACTORY?

The teacher responded "Yes."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THIS FILM.

The teacher responded "No, not this time."

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

The teacher responded "Yes."

Program 5: Rehearsing the Orchestra

Goldovsky discusses new techniques in operatic accompaniment and why the producer chose an orchestra for the performance rather than two pianos. One of these new techniques is demonstrated by placing the performer in a rehearsal hall with the accompanist in another studio. The artist and the pianist communicate by means of an intercom system. The second portion of the program is concerned with actually rehearsing the orchestra. As Mr. Goldovsky rehearses various passages in the opera, he points out what is involved in the reproduction of an orchestral score and how the conductor achieves the desired tonal effect for the final performance (NET, Individual Program Data, 1957).

Although only four students evaluated this program along with the teacher, the responses are reported as in the other programs of the series.

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

The teacher responded "Some." Two students responded "Very much," and one responded "Not at all."

TABLE 180

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

Response	American Opera Workshop	
	No. of Students N = 4	No. of Teachers N = 1
Nothing	—	—
Very little	—	—
Some things	1	—
Many things	2	1
Very many things	—	—

4. DO YOU THINK THE PERFORMANCE OF THE MUSIC WAS—

The teacher and two students responded "Acceptable." Two students responded "Many things."

TABLE 181

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Response	American Opera Workshop	
	No. of Students N = 4	No. of Teachers N = 1
Very poor?	—	—
Poor?	2	—
Acceptable?	1	1
Good?	1	1
Very good?	—	—

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

The teacher and three students responded "About right." One student responded "Too long."

7. WERE THE SPOKEN PARTS OF THE PROGRAM—

The teacher responded "Dull." Two students responded "Acceptable," and two responded "Interesting."

TABLE 182

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

Response	American Opera Workshop	
	No. of Students N = 4	No. of Teachers N = 1
Very poor?	—	—
Poor?	1	—
Acceptable?	1	1
Good?	2	—
Very good?	—	—

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELING ABOUT EACH. (See Form B for possible responses.)

All students and the teacher responded "Favorably" to all items except "Narrator's delivery."

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

Three students and the teacher responded "Acceptable"; one student responded "Good."

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

All students and the teacher responded "Subject matter."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

Comments: "The effect was phony"; "The phony orchestra rehearsal."

Following are the teacher's responses to the concluding questions.

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT MATTER OR MATERIAL COVERED IN THIS CLASS?

The teacher responded "Quite a bit."

2. WAS THE SUBJECT MATTER ORGANIZATION OF THIS PROGRAM—

The teacher responded "Acceptable."

3, 4, 5, 6. (See Program 1 for responses.)

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

The teacher responded "No."

8. WAS THE NARRATION (ANY OTHER SPOKEN PARTS) SATISFACTORY?

The teacher responded "No."

9. WAS THE MUSIC SATISFACTORY?

The teacher responded "Yes."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THIS FILM.

The teacher responded "Eliminate the hoked-up quality of the narration."

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

The teacher responded "Yes."

Program 6: Acting for Opera

Boris Goldovsky discusses acting as a relatively new concept in opera. He compares acting in opera to acting on the legitimate stage. Opera requires new approaches to acting, and an actor must feel the meaning of the music and be sensitive to it. Goldovsky demonstrates with examples from the scene involving Emily Dickinson and Dr. Wadsworth. He shows that acting in opera is a search to justify the event in action in relationship to the event in music (NET, Individual Program Data, 1957).

Three students and the teacher evaluated this program. Responses to questions on Form B are reported in raw numbers.

2. DO YOU FEEL THAT THE PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

The teacher responded "Very little." One student responded "Not at all," and two responded "Quite a bit.

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

The teacher and one student responded "Some things," one student responded "Nothing," and one responded "Many things."

4. DO YOU THINK THAT THE PERFORMANCE OF THE MUSIC WAS—

One student and the teacher responded "Acceptable." Two students responded "Good."

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

The teacher responded "Acceptable." Two students responded "Poor," and one responded "Good."

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

Two students and the teacher responded "About right"; one student responded "Too long."

7. WERE THE SPOKEN PARTS OF THE PROGRAM (NARRATION, CONVERSATION)—

One student and the teacher responded "Dull," and two students responded "Acceptable."

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

One student and the teacher responded "Acceptable." One student responded "Very poor," and one responded "Poor."

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELING ABOUT EACH. (See Form B for possible responses.)

One student and the teacher responded "Unfavorably" to all items but "Camera angles." Two students responded "Favorably" to all items listed.

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

One student and the teacher responded "Acceptable." One student responded "Poor," and one responded "Good."

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

All three students and the teacher responded "Subject matter."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

One student responded "The sound"; the others responded "Organization of subject matter." The teacher responded "Goldovsky."

Following are the teacher's responses to the concluding questions.

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT MATTER, OR MATERIAL COVERED IN THIS CLASS?

The teacher responded "Some."

2. WAS THE SUBJECT MATTER ORGANIZATION OF THIS PROGRAM—

The teacher responded "Poor."

3. WOULD YOU USE THIS PROGRAM IF IT WERE POSSIBLE TO VIEW IT IN YOUR CLASSROOM DURING THE SCHOOL YEAR?

The teacher responded "No."

4, 5, 6. (See responses to Program 1.)

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

The teacher responded "Yes."

8. WAS THE NARRATION (ANY OTHER SPOKEN PARTS) SATISFACTORY?

   The teacher responded "No."

9. WAS THE MUSIC SATISFACTORY?

   The teacher responded "Yes."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THIS FILM.

    No suggestions were offered.

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

    The teacher responded "Yes."

Program 7: Directing the Singers

In Program 7 Goldovsky explains the role of the stage director in opera as being responsible for the smooth working of the whole production. Special attention must be paid to orchestral interludes, and the timing of various sections of the opera must be fully coordinated by the director. The importance of the stage director in working with music, the stage, and the singer is demonstrated in the program (NET, Individual Program Data, 1957).

Seven students and the teacher evaluated Program 7. Responses to the questions in Form B are reported in raw numbers.

TABLE 183

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

Response	American Opera Workshop	
	No. of Students N = 7	No. of Teachers N = 1
Not at all	1	—
Very little	2	—
Some	—	1
Quite a bit	4	1
Very much	—	—

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

Three students and the teacher responded "Some things." Four students responded "Many things."

4. DO YOU THINK THAT THE PERFORMANCE OF THE MUSIC WAS—

Three students and the teacher responded "Acceptable"; four students responded "Good."

TABLE 184

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Response	American Opera Workshop	
	No. of Students N = 7	No. of Teachers N = 1
Very poor?	2	—
Poor?	1	—
Acceptable?	2	1
Good?	2	—
Very good?	—	—

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

Five students and the teacher responded "About right." One student responded "Too short," and one responded "Too long."

TABLE 185

7. WERE THE SPOKEN PARTS OF THE PROGRAM (NARRATION, CONVERSATION)—

Response	American Opera Workshop	
	No. of Students N = 7	No. of Teachers N = 1
Very dull?	—	—
Dull?	3	—
Acceptable?	3	1
Good?	1	—
Very good?	—	—

TABLE 186

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

Response	American Opera Workshop	
	No. of Students N = 7	No. of Teachers N = 1
Very poor?	—	—
Poor?	3	—
Acceptable?	2	1
Good?	2	—
Very good?	—	—

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELING ABOUT EACH. (See Form B for possible responses.)

Three students did not respond to the question. One student responded "Unfavorably" on all items, and one responded "Favorably" on all items. The teacher responded "Favorably" on all items except "Lighting."

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

All students except one responded "Good." The teacher responded "Acceptable."

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

Comments: "Seeing Goldovsky in action as a director"; "The acting of the artists"; "Using an actual scene for demonstration purposes."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

Comments: "The sound track"; "The haphazard system of directing"; "The organization of subject matter."

Following are the responses of the teacher to the concluding questions.

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT MATTER OR MATERIAL COVERED IN THIS CLASS?

The teacher responded "Some."

2. WAS THE SUBJECT MATTER ORGANIZATION OF THE PROGRAM—

The teacher responded "Acceptable."

3. WOULD YOU USE THIS PROGRAM IF IT WERE POSSIBLE TO VIEW IT IN YOUR CLASSROOM DURING THE SCHOOL YEAR?

The teacher responded "Yes."

4, 5, 6. (See responses to Program 1.)

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

The teacher responded "Yes."

8. WAS THE NARRATION (ANY OTHER SPOKEN PARTS) SATISFACTORY?

The teacher responded "Yes."

9. WAS THE MUSIC SATISFACTORY?

The teacher responded "Yes."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THIS FILM?

No suggestions were offered.

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

The teacher responded "Yes."

Program 8: Dressing the Opera

In this program Boris Goldovsky is concerned with the props, the costumes, and the details of the whole production. The costumes are checked not only for attractiveness, but also for authenticity, mobility, and effectiveness. He shows how the props and the furniture must become a working part of the performer's presentation, and the proper use of these props and costumes is demonstrated by singers from the opera cast (NET, Individual Program Data, 1957).

This program was evaluated by seven students and the teacher of the class. Responses are reported in raw numbers.

TABLE 187

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

Response	American Opera Workshop	
	No. of Students N = 7	No. of Teachers N = 1
Not at all	1	—
Very little	1	—
Some	2	—
Quite a bit	3	1
Very much	—	—

TABLE 188

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

Response	American Opera Workshop	
	No. of Students N = 7	No. of Teachers N = 1
Nothing	1	—
Very little	1	—
Some things	3	—
Many things	2	1
Very many things	—	—

TABLE 189

4. DO YOU THINK THAT THE PERFORMANCE OF THE MUSIC WAS—

Response	American Opera Workshop	
	No. of Students N = 7	No. of Teachers N = 1
Very poor?	—	—
Poor?	—	—
Acceptable?	2	—
Good?	4	1
Very good?	1	—

TABLE 190

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Response	American Opera Workshop	
	No. of Students N = 7	No. of Teachers N = 1
Very poor	—	—
Poor?	2	—
Acceptable?	2	—
Good?	3	1
Very good?	—	—

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

Six students and the teacher responded "About right." One student responded "Too short."

7. WERE THE SPOKEN PARTS OF THE PROGRAM (NARRATION, CONVERSATION—

The teacher and four students responded "Interesting." Two students responded "Acceptable," and one responded "Dull."

TABLE 191

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

Response	American Opera Workshop	
	No. of Students N = 7	No. of Teachers N = 1
Very poor?	—	—
Poor?	3	—
Acceptable?	3	—
Good?	1	1
Very good?	—	—

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELING ABOUT EACH. (See Form B for possible responses.)

All students and the teacher responded "Favorably" on all items but "Sound."

TABLE 192

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

Response	American Opera Workshop	
	No. of Students N = 7	No. of Teachers N = 1
Very poor?	—	—
Poor?	1	—
Acceptable?	3	1
Good?	3	—
Very good?	—	—

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

Comments: "The singers and the singing"; "Program content"; "Little jewels of wisdom from Boris Goldovsky."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

Several students did not respond to this question. Those who did responded "The sound," or "Narrator's delivery."

Following are the teacher's responses to the concluding questions.

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT MATTER OR MATERIAL COVERED IN THIS CLASS?

The teacher responded "Quite a bit."

2. WAS THE SUBJECT MATTER ORGANIZATION OF THIS PROGRAM?

The teacher responded "Good."

3, 4, 5, 6. (See Program 1 responses.)

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

The teacher responded "Yes."

8. WAS THE NARRATION (ANY OTHER SPOKEN PARTS) SATISFACTORY?

The teacher responded "Yes."

9. WAS THE MUSIC SATISFACTORY?

The teacher responded "Yes."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THIS FILM.

No suggestions were offered.

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

The teacher responded "Yes."

Program 9: Rehearsing the Opera

This program is concerned with the final dress rehearsal of The Meeting. Great attention is paid to small details. It is in this rehearsal that many of the aspects discussed in prior programs are pulled together to make the final production move smoothly. Even at this late date Goldovsky makes a few changes to mold the production into a unified performance of narrative and music (NET, Individual Program Data, 1957).

The program was evaluated by seven students and the teacher. All responses to questions in Form B are reported in raw numbers.

TABLE 193

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

Response	American Opera Workshop	
	No. of Students N = 7	No. of Teachers N = 1
Not at all	—	—
Very little	1	—
Some	2	1
Quite a bit	4	—
Very much	—	—

TABLE 194

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

Response	American Opera Workshop	
	No. of Students N = 7	No. of Teachers N = 1
Nothing	—	—
Very little	1	—
Some things	4	1
Many things	2	—
Very many things	—	—

TABLE 195

4. DO YOU THINK THAT THE PERFORMANCE OF THE MUSIC WAS—

Response	American Opera Workshop	
	No. of Students N = 7	No. of Teachers N = 1
Very poor?	—	—
Poor?	—	—
Acceptable?	2	1
Good?	3	—
Very good?	2	—

TABLE 196

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Response	American Opera Workshop	
	No. of Students N = 7	No. of Teachers N = 1
Very poor?	1	—
Poor?	2	1
Acceptable?	3	—
Good?	1	—
Very good?	—	—

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

All students and the teacher responded "About right."

TABLE 197

7. WERE THE SPOKEN PARTS OF THE PROGRAM (NARRATION, CONVERSATION)

Response	American Opera Workshop	
	No. of Students N = 7	No. of Teachers N = 1
Very dull?	—	—
Dull?	—	—
Acceptable?	4	1
Interesting?	3	—
Very interesting?	—	—

TABLE 198

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

Response	American Opera Workshop	
	No. of Students N = 7	No. of Teachers N = 1
Very poor?	1	—
Poor?	2	—
Acceptable?	3	—
Good?	1	—
Very good?	—	—

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELING ABOUT EACH. (See Form B for possible responses.)

All students and the teacher responded "Favorably" to all items listed except "Sound."

TABLE 199

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

Response	American Opera Workshop	
	No. of Students N = 7	No. of Teachers N = 1
Very poor?	—	—
Poor?	—	—
Acceptable?	2	1
Good?	4	—
Very good?	1	—

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

Only one student responded "Performance." The teacher and six students responded "Program content."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

Comments: "The interruptions by Goldovsky"; "Repetition made it a dull show to watch"; "The camera work was amateurish"; "Poor sound."

Following are the teacher's responses to the concluding questions.

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT MATTER OR MATERIAL COVERED IN THIS CLASS?

The teacher responded "Some."

2. WAS THE SUBJECT MATTER ORGANIZATION OF THIS PROGRAM—

The teacher responded "Acceptable."

3, 4, 5, 6. (See responses to Program 1.)

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

The teacher's response was "Yes."

8. WAS THE NARRATION (ANY OTHER SPOKEN PARTS) SATISFACTORY?

The teacher responded "Yes."

9. WAS THE MUSIC SATISFACTORY?

The teacher responded "Yes."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THIS FILM.

Teacher's comment: "Bad cross-fading—too long."

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

The teacher responded "Yes."

Program 10: Performing the Opera

Boris Goldovsky meets once again with the author and the composer. They retire to a small theater for the premiere performance of the opera. The series is completed with the performance of the opera The Meeting, on television (NET, Individual Program Data, 1957).

Four students and the teacher evaluated the final program of the series. Their responses to questions in Form B are reported in raw numbers.

TABLE 200

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

Response	American Opera Workshop	
	No. of Students N = 4	No. of Teacher N = 1
Not at all	2	—
Very little	—	—
Some	—	—
Quite a bit	2	1
Very much	—	—

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

One student responded "Nothing." The remaining students and the teacher responded "Many things."

TABLE 201

4. DO YOU THINK THAT THE PERFORMANCE OF THE MUSIC WAS—

Response	American Opera Workshop	
	No. of Students N = 4	No. of Teachers N = 1
Very poor?	1	—
Poor?	—	—
Acceptable?	1	—
Good?	1	1
Very good?	1	—

TABLE 202

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Response	American Opera Workshop	
	No. of Students N = 4	No. of Teachers N = 1
Very poor?	—	—
Poor?	1	1
Acceptable?	1	—
Good?	1	—
Very good?	1	—

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

Three students and the teacher responded "About right." One student responded "Too short."

7. WERE THE SPOKEN PARTS OF THE PROGRAM (NARRATION, CONVERSATION)—

Two students and the teacher responded "Acceptable." Two students responded "Interesting."

TABLE 203

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

Response	American Opera Workshop	
	No. of Students N = 4	No. of Teachers N = 1
Very poor?	—	—
Poor?	1	1
Acceptable?	1	—
Good?	2	—
Very good?	—	—

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELING ABOUT EACH. (See Form B for possible responses.)

Two students did not respond to this question. One student responded "Favorably" to all items. The teacher responded "Favorably" to all items. One student responded "Did not notice" to all items except "Movement." He commented "Faulty footwork by the minister."

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

Two students and the teacher responded "Good." One student responded "Acceptable" and one "Poor."

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

All students and the teacher responded "The content."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

Two students and the teacher did not respond to the question. One student responded "The sound." The other student responded "Poor performance of good music."

Following are the responses of the teacher to the concluding questions.

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT MATTER OR MATERIAL COVERED IN THIS CLASS?

The teacher responded "Very much."

2. WAS THE SUBJECT MATTER ORGANIZATION OF THE PROGRAM—

The teacher responded "Good."

3, 4, 5, 6. (See responses for Program 1.)

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

   The teacher responded "Yes."

8. WAS THE NARRATION (ANY OTHER SPOKEN PARTS) SATISFACTORY?

   The teacher responded "Yes."

9. WAS THE MUSIC SATISFACTORY?

   The teacher responded "Yes."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THIS FILM.

    No suggestions were offered.

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

    The teacher responded "Yes."

Responses to Form C

The final questionnaire, Form C, was completed by all students who saw more than four programs from the series. The students had seen two programs from the series Spotlight on Opera after seeing the final program of Opera for Tomorrow. The form was distributed and completed during a class period. The project read a statement that was printed on each form.

> You have seen several programs on film this summer as part of your class activity. Your answers to the following questions are important to the evaluation project. Please answer them as fairly as you can, and as completely as time allows [Form C].

1. DO YOU THINK THE PROGRAMS WERE OF ANY VALUE IN THIS CLASS? IN WHAT WAY?

Many students responded "No," or "Yes," but with reservations. Nine students and the teacher responded "Yes."

Comments: "To get supplementary information in this subject"; "In a limited way when examples of opera were given"; "Yes, but they tried to cover too much"; "Movies are usually more appealing than lectures"; "Brought many facets of opera into focus."

Teacher's comment: "Several films were of great value when they did correspond with class subject matter."

2. DO YOU RECALL A PARTICULAR PROGRAM YOU LIKED? WHY?

The interview with Lotte Lehmann was mentioned most often. The final program from Opera for Tomorrow was mentioned several times. No reasons were given for the responses.

3. DO YOU THINK PROGRAMS SUCH AS THESE ARE VALUABLE IN THIS SUBJECT?

Over 60 per cent responded "Yes" with few comments. The remainder responded "No" with no comments at all.

Comments: "It is good to hear words from the wise"; "When more good examples of production are used."

Teacher's comment: "Yes, if not used as a series for 'series' sake, but rather in a selective way."

4. WHAT WAS THE STRONGEST FEATURE OF THE SERIES YOU SAW?

Many students did not respond to this question. The teacher mentioned only the music. Most students responded "The personalities were the strongest feature."

Comments: "The introduction to famous personalities"; "Especially Madame Lehmann"; "Variety."

5. WHAT WAS THE WEAKEST FEATURE OF THE SERIES?

Almost every student and the teacher responded "The personality of Boris Goldovsky," or "Content of some programs not specific." Only one student responded "Poor sound."

6. DO YOU HAVE ANY OBSERVATIONS TO NOTE ABOUT THE USE OF TV OR FILMS IN MUSIC CLASSES?

Very few students responded. Of those who did, most responded "They add interest to the class," or "They make good supplementary material."

Teacher's comment: "Very much for it. I wish more films were available."

7. DID ANYTHING IN THE PROGRAMS YOU SAW MAKE YOU WANT TO KNOW MORE ABOUT THE SUBJECT?

Most students responded "Yes" but failed to add comments.

8. HOW OFTEN WOULD YOU LIKE TO SEE A PROGRAM IN CONNECTION WITH A CLASS?

All students except one responded "When meaningful." One student and the teacher responded "Once a week."

9. CAN YOU THINK OF SOME THINGS THAT YOU WOULD LIKE TO SEE ON A PROGRAM THAT YOU DID NOT SEE IN THIS SERIES?

Comments: "Comparison of grand opera and operetta"; "Production of tone, how to achieve good phrasing, etc."; "Set construction and costume design."

10. ADDITIONAL COMMENTS:

"More discussion. I cannot ask questions and therefore the facts don't stick"; "Films should be aimed at particular audiences"; The teacher commented "I appreciate the opportunity of having the films available."

CHAPTER IX

BOSTON SYMPHONY ORCHESTRA

Series Description

Programs featuring full-length concerts by the Boston Symphony Orchestra are not part of a regular series produced for NET. These concerts on film are classified by NET as "specials." The programs were made available to the Center for national distribution as individual kinescopes of a series of regular concerts presented by the orchestra at the Sanders Theatre, Memorial Hall, Harvard University. The only commentary is the usual program description and introduction of the conductor or guest artists customarily a part of any broadcast of a symphony concert. The program utilizes several camera locations to lend visual variety. The sound track is not as good as FM broadcast quality, but better than most optical sound tracks. The programs do not have audio-visual rights and thus are not available for classroom use. Television station WGBH, Boston, produced the programs.

Evaluation by Classes

Two programs were evaluated by the university conducting class. For the second evaluation, students in the high school

conducting class were invited to join the university class. These students also completed evaluation questionnaires. The teacher of the classes wished to take advantage of the films to allow students to see Charles Munch conducting a symphony that was being studied in the class, and to see his conducting technique while the orchestra was furnishing the accompaniment for a piano soloist. During the year the teacher conducts a semi-professional orchestra.

Program 1: Boston Symphony Orchestra

Charles Munch conducts the orchestra. The complete concert program is: Brahms, Academic Festival Overture; Mendelssohn, Symphony No. 5 in D major; and Beethoven, Symphony No. 3, in E-flat major (NET, Individual Program Data, 1959).

Ten students and the teacher of the university conducting class evaluated this program. Responses are reported in raw numbers.

TABLE 204

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

Response	University Conducting	
	No. of Students N = 10	No. of Teachers N = 1
Not at all	—	—
Very little	—	—
Some	—	—
Quite a bit	3	—
Very much	7	1

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

The teacher and five students responded "Many things." Four students responded "Very many things." One student responded "Some things."

4. DO YOU THINK THAT THE PERFORMANCE OF THE MUSIC WAS—

All the students and the teacher responded "Very good."

TABLE 205

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Response	University Conducting	
	No. of Students N = 10	No. of Teachers N = 1
Very poor?	1	—
Poor?	1	—
Acceptable?	4	1
Good?	3	—
Very good?	1	—

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

All the students and the teacher responded "About right."

7. WERE THE SPOKEN PARTS OF THE PROGRAM (NARRATION, CONVERSATION)—

Five students responded "Acceptable." Four students and the teacher responded "Interesting." One student did not respond.

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

All students and the teacher responded "Good."

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELING ABOUT EACH. (See Form B for possible responses.)

All students responded "Favorably" to all items but "Camera angles." Two students responded "Unfavorably" on "Sound."

Comments: "Would like to have seen more of the conductor"; "Better synchronization of movement and sound"; "Relationship between orchestra and conductor well shown."

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

Six students and the teacher responded "Very good." Four students responded "Good."

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

Most students responded "Relationship between conductor and the orchestra," or "Production technique." The teacher responded "Conductor-orchestra relationship."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

Very few students responded to this question. Some said "No weakness"; others said "Shots of the conductor from the front."

Following are the responses of the teacher to the concluding questions on Form B.

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT MATTER OR MATERIAL COVERED IN THIS CLASS?

   The teacher responded "Very much."

2. WAS THE SUBJECT MATTER ORGANIZATION OF THIS PROGRAM—

   The teacher responded "Good."

3. WOULD YOU USE THIS PROGRAM IF IT WERE POSSIBLE TO VIEW IT IN YOUR CLASSROOM DURING THE SCHOOL YEAR?

   The teacher responded "Yes."

4. HAVE YOU EVER SEEN THE PROGRAM BEFORE?

   The teacher responded "No."

5. HAVE YOU EVER USED THIS PROGRAM IN TEACHING?

   The teacher responded "No."

6. DO YOU THINK THE STUDENTS ENJOYED THE PROGRAM?

   The teacher responded "Yes."

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

   The teacher commented "Yes, to strengthen points covered in class."

8. WAS THE NARRATION (ANY OTHER SPOKEN PARTS) SATISFACTORY?

   The teacher responded "Yes."

9. WAS THE MUSIC SATISFACTORY?

   The teacher responded "Yes."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THIS FILM?

No suggestions were offered.

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

The teacher responded "No."

Program 5: Boston Symphony Orchestra

This concert features pianist Gary Graffman as soloist with the Boston Symphony Orchestra in a performance of the Concerto No. 1 in D minor for piano and orchestra by Johannes Brahms. Charles Munch is the conductor. The complete program included the following selections: Handel, Suite from the "Water Music" (arr. Harty); Mozart, Symphony No. 36 in C; Brahms, Concerto No. 1 in D minor for piano and orchestra (NET, Individual Program Data, 1959).

Both high school and university classes evaluated this program. Responses from the high school class are reported in percentages. Responses from the university class are reported in raw numbers.

TABLE 206

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

Response	Conducting		
	Pct. of High School Students N = 43	No. of University Students N = 10	No. of Teachers N = 1
Not at all	3	—	—
Very little	9	—	—
Some	53	3	—
Quite a bit	21	4	1
Very much	9	3	—

TABLE 207

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

Response	Conducting		
	Pct. of High School Students N = 43	No. of University Students N = 10	No. of Teachers N = 1
Nothing	2	—	—
Very little	16	—	—
Some things	44	4	—
Many things	26	3	1
Very many things . .	12	3	—

Comments: "The physical setup of conductor and soloist"; "Seeing a real conductor in action"; "Close-up view of artist and conductor in collaboration"; "Munch taught more than anyone in the class about conducting"; "The conductor is second in importance to the soloist."

4. DO YOU THINK THE PERFORMANCE OF THE MUSIC WAS—

Over 80 per cent of the students and the teacher responded "Very good." The rest responded "Good."

TABLE 208

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Response	Conducting		
	Pct. of High School Students N = 43	No. of University Students N = 10	No. of Teachers N = 1
Very poor?	12	3	—
Poor?	44	1	—
Acceptable?	37	5	—
Good?	7	1	1
Very good?	—	—	—

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

Over 80 per cent of the students responded "About right." The teacher and two university students responded "Too long."

TABLE 209

7. WERE THE SPOKEN PARTS OF THE PROGRAM (NARRATION, CONVERSATION)—

Response	Conducting		
	Pct. of High School Students N = 43	No. of University Students N = 10	No. of Teachers N = 1
Very dull?	—	—	—
Dull?	5	—	—
Acceptable?	39	3	1
Good?	44	6	—
Very good?	7	1	—

TABLE 210

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

Response	Conducting		
	Pct. of High School Students N = 43	No. of University Students N = 10	No. of Teachers N = 1
Very poor?	—	—	—
Poor?	5	1	—
Acceptable?	35	3	1
Good?	46	5	—
Very good?	9	1	—

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELING ABOUT EACH. (See Form B for possible responses.)

Nearly 90 per cent of the students and the teacher responded "Favorably" on all items except "Sound" and "Camera angles." These two features received the response "Unfavorably" from over 50 per cent of those responding.

Comments: "Not enough variety in camera angles"; "More close-ups of the conductor"; "One camera was out of focus all of the time"; "Poor sound, but better than most films I have seen"; "The conductor taps his foot."

TABLE 211

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

Response	Conducting		
	Pct. of High School Students N = 43	No. of University Students N = 10	No. of Teachers N = 1
Very poor?	—	—	—
Poor?	7	—	—
Acceptable?	20	—	—
Good?	42	3	1
Very good?	28	7	—

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

Most students responded "The performance of the music," or "Seeing and hearing the performance." The teacher responded "The content."

Comments: "A great orchestra in performance"; "The great conducting"; "Camera shots of the soloist and the conductor."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

Most students responded "The poor fidelity." Some students cited the "Blurry picture from one camera."

Comments: "Poor sound most of the time"; "Where was the microphone?"; "More shots of the conductor."

Following are the teacher's responses to the concluding questions.

1. DID THE CONTENT OF THE PROGRAM PERTAIN TO THE GENERAL SUBJECT MATTER OR MATERIAL COVERED IN THIS CLASS?

The teacher responded "Yes."

2. WAS THE SUBJECT MATTER ORGANIZATION OF THIS PROGRAM—

The teacher responded "Good."

3. WOULD YOU USE THIS PROGRAM IF IT WERE POSSIBLE TO VIEW IT IN YOUR CLASSROOM DURING THE SCHOOL YEAR?

The teacher responded "Yes."

4. HAVE YOU SEEN THIS PROGRAM BEFORE?

The teacher responded "No."

5. HAVE YOU EVER USED THIS PROGRAM IN TEACHING?

The teacher responded "No."

6. DO YOU THINK THE STUDENTS ENJOYED THE PROGRAM?

The teacher responded "Yes."

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

The teacher responded "Yes. I would like to have some programs like these to use at home."

8. WAS THE NARRATION (ANY OTHER SPOKEN PARTS) SATISFACTORY?

The teacher responded "Yes."

9. WAS THE MUSIC SATISFACTORY?

The teacher responded "Yes."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THIS FILM.

The teacher commented "More shots of the conductor's and soloist's faces; more close-ups."

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

The teacher responded "No."

Responses to Form C

The students and teacher of the university conducting class completed Form C during the final week of the summer. Most students had seen programs in another class. The second of two Boston Symphony Orchestra programs had been evaluated two weeks earlier. Following are comments written in response to the questions in Form C.

1. DO YOU THINK THE PROGRAMS WERE OF ANY VALUE IN THIS CLASS? IN WHAT WAY?

All students and the teacher responded "Yes."

Comments: "Observing the workmanship of a great conductor is extremely helpful"; "Good shots of the conductor"; "Showed phases of conducting we couldn't get in regular class."

2. DO YOU THINK PROGRAMS SUCH AS THESE ARE VALUABLE IN THIS SUBJECT?

Most students responded "Yes."

Comments: "Yes. If the movies are made with the intention of being used in a class"; "Seeing a great conductor is instructive and inspiring."

4. WHAT WAS THE STRONGEST FEATURE OF THE SERIES YOU SAW?

Comments: "The presentation of the music"; "The revealing shots of the orchestra and the conductor."

5. WHAT WAS THE WEAKEST FEATURE OF THE SERIES?

"Poor sound" and "Monotonous camera angles" were cited by most students responding. The teacher commented "Limited number of shooting angles."

6. DO YOU HAVE ANY OBSERVATION TO NOTE ABOUT THE USE OF TV OR FILMS IN MUSIC CLASSES?

Very few students responded to the question.

Comments: "Very helpful if the films cover the material we are studying in class."

Teacher's comment: "Frequent commentary pointing out certain aspects pertaining to pertinent problems."

7. DID ANYTHING IN THE PROGRAMS YOU SAW MAKE YOU WANT TO KNOW MORE ABOUT THE SUBJECT?

Most students responded "Yes."

8. HOW OFTEN WOULD YOU LIKE TO SEE A PROGRAM IN CONNECTION WITH A CLASS?

All students and the teacher responded "When meaningful."

9. CAN YOU THINK OF SOME THINGS THAT YOU WOULD LIKE TO SEE ON A PROGRAM THAT YOU DID NOT SEE IN THIS SERIES?

No students responded to the question. The teacher commented "For conducting class, more close-up shots of the conductor and the soloist."

10. ADDITIONAL COMMENTS:

None were given.

CHAPTER X

PROGRAMS EVALUATED DURING OPEN SCREENING AND POST-CAMP SESSIONS

Open Screening Evaluations

Four programs from four different series were evaluated at open screening programs open to any student or staff member who wished to attend. The title of the program to be shown was placed on duplicated posters and displayed on six bulletin boards two days prior to the screening.

Visitors to the Camp attended some of the programs. The evaluators had seen some of the programs from several series during class periods. Several students commented that the programs should be shown to as many students as possible while they were available. Evaluators completed Form B immediately after seeing the program. The project director acted as program chairman and projectionist at each session. The projection equipment used in the classroom evaluations was used for these screenings.

Prior to each screening the project director read the following statement.

> You are about to see a program on film that was produced for educational television. Programs like these are being evaluated by students during regular classes this season. Please complete the form that has been distributed at the completion of the screening. I will answer any questions you have at the conclusion of the program. Thank you.

On July 14, Program 1 of the series The Fine Arts Quartet Plays Bartok was evaluated in the first open screening program. All programs in the series follow the same general format. This series centers around six compositions by Bela Bartok for the string quartet. Members of the Fine Arts String Quartet analyze and perform one quartet during each hour-long program. The musicians comment on the composer's musical idiom, and the social and political life about him. Emphasis throughout the series is on helping the listener "hear" more in the music and on enhancing his enjoyment of good music. Each program concludes with a complete performance of the work under consideration. Members of the quartet are Leonard Sorkin, Abraham Loft, Irving Ilmer, and George Sopkin. The producer is Vincent Park. WTTW-TV in Chicago produced the series of six kinescope recordings.

Program 1 features a discussion and performance of Bartok's String Quartet No. 1, Opus 7. During the first half-hour the members of the quartet discuss the music with the program's producer, Vincent Park. Members of the quartet play excerpts from each movement and chart some of the rhythmic and melodic ideas found in the music (NET, Individual Program Data, 1959).

Six faculty members and three high school students evaluated this program. Three of the faculty members were college teachers of violin and members of professional string quartets during the year. Responses are reported in raw numbers.

1. WHAT WAS THIS PROGRAM ABOUT? WHAT WAS THE SUBJECT OF THIS PROGRAM?

All evaluators responded by stating the program title, or an augmented version of the title.

TABLE 212

2. DO YOU FEEL THAT THIS PROGRAM CONTRIBUTED TO YOUR UNDERSTANDING OF THE SUBJECT?

Response	No. of Students N = 3	No. of Teachers N = 1
Not at all	—	—
Very little	—	—
Some	2	2
Quite a bit	1	1
Very much	—	3

3. DID THE PROGRAM SHOW ANYTHING THAT YOU COULD NOT HAVE OTHERWISE SEEN IN THIS CLASS?

All students and teachers responded "Many things."

4. DO YOU THINK THAT THE PERFORMANCE OF THE MUSIC WAS—

All evaluators responded "Very good."

5. WAS THE FIDELITY OF THE MUSIC ON THE SOUND TRACK—

Three evaluators responded "Poor." Two responded "Acceptable," and four responded "Good."

6. WAS THE LENGTH OF THE MUSIC PERFORMED—

All evaluators responded "About right."

7. WERE THE SPOKEN PARTS OF THE PROGRAM (NARRATION, CONVERSATION)—

All evaluators responded "Interesting."

8. WAS THE FIDELITY OF THE SPOKEN PARTS OF THE PROGRAM—

All evaluators responded "Good."

9. DID YOU ESPECIALLY NOTICE ANY OF THE FEATURES LISTED? IF SO, INDICATE YOUR FEELING ABOUT EACH. (See Form B for possible responses.)

Those who responded said "Favorably" to most items.

Comments: "The projector must be running a little fast. Pitch is about a quarter-step sharp"; "The double exposure (super-imp) was very interesting"; "Best reproduction of sound I have heard on a film."

10. WAS THE APPEARANCE OF THE PERFORMERS ON THE PROGRAM (PLACEMENT, MOVEMENT)—

All evaluators responded "Good."

11. WHAT WAS THE OUTSTANDING STRENGTH OF THE PROGRAM? (See Appendix C for possible responses.)

Comments: "Fine exposition of the music"; "The music and the performance"; "Presentation of ideas"; "Analysis of the quartet."

12. WHAT WAS THE WEAKEST FEATURE OF THE PROGRAM? (See Appendix C for possible responses.)

All those who responded cited "Poor reproduction of sound during the last part of the program."

Those evaluators who were teachers completed the final section of the questionnaire. Questions 1, 2, and 6 did not pertain to the open screening evaluations.

3. WOULD YOU USE THIS PROGRAM IF IT WERE POSSIBLE TO VIEW IT IN YOUR CLASSROOM DURING THE SCHOOL YEAR?

All teachers responded "Yes."

4. HAVE YOU EVER SEEN THIS PROGRAM BEFORE?

All teachers responded "No."

5. HAVE YOU EVER USED THIS PROGRAM IN TEACHING?

All teachers responded "No."

7. DID THE PROGRAM GIVE YOU ANY IDEAS FOR TEACHING?

All teachers responded "Yes."

Comments: "Felt pen drawings to illustrate themes"; "Quartet performances in local schools"; "Would be of real value in a class in musical form."

8. WAS THE NARRATION (ANY OTHER SPOKEN PARTS) SATISFACTORY?

The teachers responded "Yes."

9. WAS THE MUSIC SATISFACTORY?

The teachers responded "Yes."

10. YOUR SUGGESTIONS FOR IMPROVING THE PRODUCTION OR CONTENT OF THIS FILM.

No comments were offered.

11. DO YOU FEEL THAT PRINTED SUGGESTIONS TO HELP YOU PREPARE THE CLASS FOR THIS PROGRAM WOULD BE VALUABLE?

All teachers responded "Yes."

On July 21, Program 6, The Fine Arts Quartet Plays Beethoven, was evaluated during an open screening program. The series and program format follows that of the series The Fine Arts Quartet Plays Bartok. This program featured an analysis and performance of Beethoven's String Quartet, Opus 135 by the Fine Arts String Quartet with Vincent Park acting as host.

The evaluators included one teacher who was a professional violinist in a quartet during the year, two high school students, and

one visitor to the Camp. All responses were even more favorable than those reported from the previous evaluation. No unusual comments or responses were given. The visitor was impressed by the quality of the production and the organization of the subject matter. The teacher indicated that the sound in this program was superior to that of the previous one.

On July 28 most of the saxophone players and woodwind teachers at the Camp evaluated Program No. 2 of the Boston Symphony Orchestra series. This program featured the appearance of Marcel Mule, French saxophonist, in a performance of Ibert's Chamber Concertino for Saxophone and Orchestra, and Tomasi's Ballade for Alto Saxophone and Orchestra. The students had been told about the program by their teacher. Staff members and students from the university division also attended the program. All students and teachers completed an Evaluation Form B.

The responses to all questions were either "Very good," or "Good." Less than 2 per cent of the responses were unfavorable. These unfavorable responses were in the area of "Sound reproduction." Teachers commented that the sound could be improved by better microphone placement. The teacher of saxophone at the Camp pointed out to his students the technical proficiency of Mule after they had completed their evaluation forms. A lively discussion of Mule's interpretation of the selections ensued.

Several students indicated on free-response items that the limited number of camera angles became monotonous after a time. However, they also expressed appreciation for the many close-up shots of the soloist's hands while he was playing.

On August 8, Program 10, Music as a Language, was shown in open screening. This program was being evaluated during the week by members of the high school theory classes. Eight campers

and staff members attended the program. Evaluation responses did not vary from those of students who saw the program in a class. Comments were generally more favorable on production. Evaluators indicated almost exactly the same strengths and weaknesses indicated in the report of evaluations in the chapter on Music as a Language (Chapter V).

Although the open screenings contributed to the total number of evaluations available, the responses were not unique in any respect. The reaction of evaluators to these programs was much the same as that of the students who saw the programs in classes during the day. Only the additional observations by professional musicians on two series not evaluated in classes were valuable.

Post-Camp Programs

The director of the post-season conferences at the National Music Camp arranged three evaluation sessions. Two programs were evaluated by string teachers and amateur string quartet players attending workshop conferences, and one was evaluated by a class of guitar teachers attending a teacher's clinic session.

Among those evaluating the string quartet programs (The Fine Arts Quartet Plays Beethoven and The Fine Arts Quartet Plays Bartok) were semi-professional musicians, public school string instrument teachers, and visitors. They evaluated Program 1 of the Bartok series, and Program 4, String Quartet, Opus 95, of the Beethoven series. The responses were almost identical as those given by students and teachers who had seen programs from both series in open screening during the regular camp season. Evaluators were generally critical of the sound reproduction, but said that it was much better than sound reproduction on television at home.

The teachers felt that the programs should be seen by students in high school string classes, and that they should be available to show to music clubs and student groups.

Evaluators of the program from Music for Young People (Program 9: The Classic Guitar, a Miniature Orchestra) were favorable on all items, and highly favorable on "Sound" and "Performance." The artist, Ray de la Torre, performed music familiar to the teacher and students. Evaluators felt that children would enjoy the program but might have difficulty understanding De la Torre's accent. The teacher, a fine performer on the guitar himself, commented "I wish we had more programs like this for students to see." Students commented "The best film of a guitarist I've seen."

Responses from these evaluations are not reported, because to do so would add nothing of value to what has already been stated. Evaluations of programs in both the open screening and post-camp programs followed the general pattern described. Most evaluators were favorably impressed by both the performance and production in all of the programs. The only item which was not consistently rated highly was "Fidelity."

CHAPTER XI

CONCLUSIONS

More than three hundred students and teachers at the National Music Camp contributed content evaluations of programs from nine series of music programs produced on film for the National Educational Television and Radio Center. These evaluations are reported in the previous chapters of this dissertation. Because of the orientation of the evaluators as students involved in performing music and motivated toward the study of music, the evaluations merit special attention from producers of future programs for use on educational television and from teachers who will use them in teaching music at all instructional levels.

Although the environment of the National Music Camp exposed the evaluators to numerous live performances of fine music by proficient performers, their comments relative to filmed performances in these programs were both objective and pertinent. Both the wide age-range of evaluators and the variety of music classes involved in the project added breadth and depth to the resulting data.

The evaluation questionnaire format, developed after extensive study of instruments designed for evaluation of films and educational television programs, proved to be adaptable to all age levels and classes represented in the population.

The inclusion of both structured-response items and free-response items on both Form B and Form C allowed wide latitude in the responses of the evaluators.

Treatment of the evaluation project data by means of IBM procedures and equipment was a new experience for the author and a distinct advantage in reporting the results. With the assistance of specialists in this operation it was possible to record and project a veritable mountain of data in complete and understandable form. The reduction of the great variety of responses and comments to numerical data for assimilation and tabulation was a long and tedious process. The author recommends that researchers contemplating the use of electronic computing in the projection of data seek the assistance of trained personnel at all phases of the research.

Musical content and performances in almost all programs were rated as high in quality. In the light of previous criticism of earlier filmed music performances, utilization of these programs to add visual impact to music listening is highly recommended.

The organization of subject matter in these programs varies to some extent. Teachers and students alike responded that the organization was good or very good in many of the programs. The personality of the narrator, his sincerity and enthusiasm, and his knowledge of the subject were all factors which contributed to the approval or disapproval of the over-all content of a given program. The fact that a narrator or host was a well-known musician or authority seemed to mean much less to children than to high school and college students.

Students and teachers were quick to detect a lack of relationship of program content to the class in which they evaluated the

programs. Mere performance of good music by professional musicians without meaningful commentary was not acceptable to evaluators. The teachers felt that individual program data supplied by NET was either inadequate or misleading in some cases. Selections based on available program descriptions were acceptable in most cases, however.

The final decision on programs to be used rests ultimately with the teacher. Such decisions are often based on a description of the major strength of a program or on a description of program content. Programs were not previewed by any teacher for this project. Nevertheless, the programs fulfilled the teachers' expectations in most respects. Although teachers often disagreed with students on specific production features, they did agree in most cases on the strongest and weakest features of the programs.

Students tended to disagree with each other more on specific production features than on over-all strengths and weaknesses. Favorable responses on performance and music were general from both students and teachers. University students responded more favorably on production features than did intermediate and high school students. Younger students seem to be much more aware of faulty production than university students or teachers.

Although poor fidelity was indicated as a weakness of many programs, responses did not indicate that this weakness should eliminate the program from use. In only one series did a single factor attract almost unanimous negative response. Both students and teacher indicated a negative attitude towards every program in the series Opera for Tomorrow (see Chapter VIII).

Teachers felt that most programs had relevance to the material covered in their classes. They also stated, without exception, that they would use these programs if they were available for

classroom viewing. But again, without exception, no teachers had previously seen or used any program evaluated. This indicated that present promotional practices may need revision. Many programs from the NET series have been available for classroom use for two years or longer.

Teachers commented on the ideas gained from many programs and offered suggestions for improvement of several programs. Most stated that fidelity or sound reproduction could be improved, or that subject matter organization could be better. Both teachers and students indicated approval of the use of programs to some extent in music classes, but few felt that they should be used exclusive of traditional instructional methods. Teachers and students offered valid recommendations for future series in music. Some of the programs recommended are already available or are in production.

The suggestion for improvement most frequently offered, that of improvement of fidelity, has been solved by a technical advance which occurred quite recently. Magnetic tape recording of both sound and picture provides reproductions of music programs that are nearly indistinguishable from a live broadcast. Both sound and picture are remarkably "present" in programs recorded by this method. While the present cost of machines to play back these tapes ranges from $40,000 to $50,000, and is thus beyond the reach of most educational institutions, a still newer process is almost ready for marketing. This process, "thermo-plastic" recording, is said to combine the high fidelity of magnetic tape with the low cost of film.

Even though the primary purpose was not to provide recommendations for instructional utilization, it goes without saying that the majority of programs evaluated might provide a valuable contribution to music teaching in the classroom. They are highly

recommended by the author for use in the subject areas, and at the grade levels for which they were selected and evaluated in this project.

Since the initiation of this study additional educational stations have begun operation. Many additional programs have become available for classroom use through the NET Film Service at Indiana University. The continued utilization of these programs and research in the areas of use and evaluation will result in wider and wiser use of them as teaching tools for music education.

As indicated by evaluators' responses, producers and teachers are alerted to the impact of both production features and content organization in these programs, and those which will be produced in the future. Although the programs may be planned originally for open-channel home viewing, wider promotion might result in making many of them useful in classrooms long after being shown on television. There is a strong tendency for students to be more critical when viewing these programs in the school than when viewing them at home.

The time has arrived when it is possible that programs such as these may provide much of the musical education available to many students. It may be that carefully planned printed materials should be made available to accompany programs used for teaching enrichment. Such material was felt to be needed by most teachers evaluating programs for this project.

Implications for Continued Research

Continued study of evaluation instruments and techniques should follow. Although the evaluation procedure developed for

this study was suitable, the same type of project utilizing other evaluators and instruments should be attempted.

Programs from other subject matter fields should be evaluated by students and teachers using this type of evaluation technique. The student population at the National Music Camp should be used in research projects in the area of music education. It is a unique kind of student population and educational environment for graduate research.

New music series produced by NET and other production agencies for use on educational television should be subjected to evaluation studies of this type in order that teachers may use them wisely.

The results of this evaluation project should be made available to music teachers and administrators for study and use.

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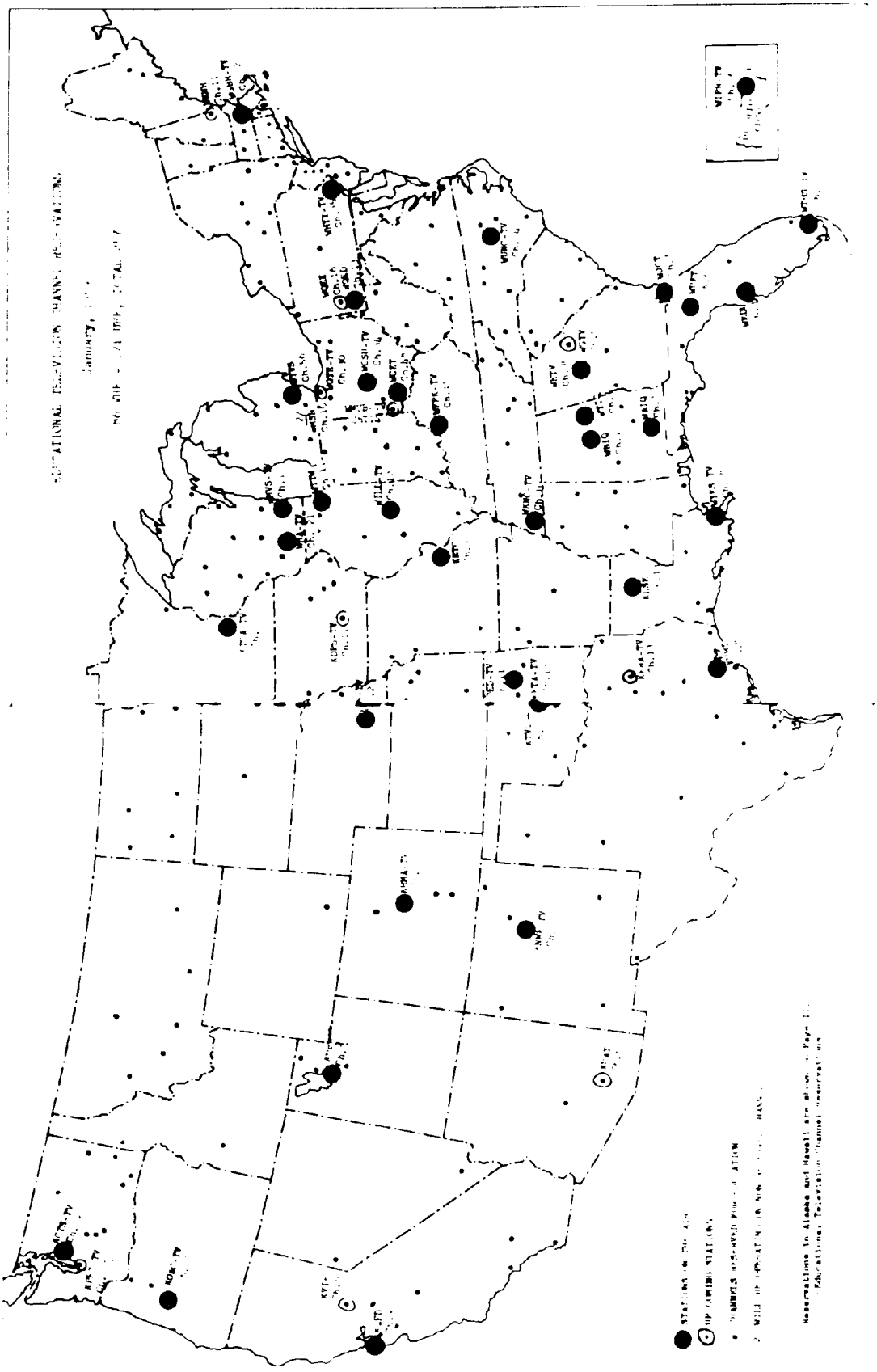
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APPENDIX A

MAP SHOWING EDUCATIONAL CHANNEL RESERVATIONS, JANUARY, 1959



APPENDIX B

MAP OF THE GROUNDS AT THE NATIONAL MUSIC CAMP AND SCHEDULE OF COURSES

1959
NATIONAL MUSIC CAMP



NATIONAL MUSIC CAMP
INTERLOCHEN, MICHIGAN
CAMPUS MAP (1959)

NATIONAL MUSIC CAMP

INTERMEDIATE DIVISION CLASS SCHEDULE - 1959
(Revised)

Period	Class	Instructor	Room
	SYMPHONY ORCHESTRA	Muller	Kresge Stage
	TRAINING ORCHESTRA	Jacobi	C-12
	DRAMA WORKSHOP Section I	Austin	Beethoven C
8:20	Section II	J. Burroughs	HC-1
to	DRAMA GUILD	K. Jones	Beethoven D
9:45	OPERETTA & DRAMATICS WORKSHOP	C.Stephenson-Elwell	Penn Hall
	ADVANCED ART	Breed	Art Building
	BASIC ART	Wood	Art Building
	Beginning String Class	Malocsay	C-18A
9:00	Beginning Wind Class	Anderson	C-18B
to	Ceramics	Smith	C-7B
9:45	Nature Lore	Hastings	Museum
	Ceramics	Ehlert	C-7B
	Music Composition	B. Brindel	Mozart B
10:00	Wind Ensembles	C. Bert	Braeside
to	Speech Arts I Section I	J. Brindel	Beethoven B
10:45	Speech Arts I Section II	C. Stephenson	Beethoven D
	Art	Speck	Mozart C & D
	Nature Lore	Hastings-Rosselit	Museum
	CHORUS (cont'd to 12:00)	Elwell	Kresge Stage
11:00	Art	Speck	Mozart C & D
to	Wind Ensembles	C. Bert	Braeside
11:45	Beginning Ballet Technique	Kaminski	Dance Building
12:00 to 2:10		Lunch and Rest Period	
2:30	BAND	Snapp	Shell
to	POTTERY and SCULPTURE	Smith-Harrison	C-7B
4:15			
	Beginning Modern Dance Technique	Hug	Dance Building
	Advanced Ballet Technique	Maloney	Dance Building
	Music Talent Exploration	Muller and Staff	C-19
2:30	Beginning String Class	Malocsay	C-18A
to	Beginning Wind Class	Anderson	C-18B
3:20	String Ensembles	C. Bert	Braeside
	Piano Ensembles Section I	Sellers	C-17A
	Piano Ensembles Section II	Sokatch	C-17B
	Speech Arts II	K. Jones	Beethoven C
	String Orchestra	Muller	C-12
	Music Composition	Rossel	HC-4
3:30	Beginning Piano Class	Sellers	C-17A
to	Beginning Harp Class	White	C-1
4:15	Beginning Percussion Class	Tichy	C-2B
	Sculpture	Harrison	C-7B
	Advanced Modern Dance	Pandor	Dance Building
	Nature Lore	Hastings	Museum
4:30	Instrumental Ensembles (girls)	C. Bert	Braeside
to	Vocal Ensembles (girls)	J. Elwell	Braeside
5:15			

(OVER)

NATIONAL MUSIC CAMP

JUNIOR DIVISION SCHEDULE - 1959

Period	Class	Instructor	Room
9:00 to 9:45	Junior Orchestra (8:45)	Chadderdon-Conner-Lint	Shell
	Beginning String Class	Malocsay	C-18A
	Beginning Wind Class	Anderson	C-18B
	Beginning Piano Class	Sellers	C-17B
	Art	Speck	Mozart C
	Ceramics	Ehlert	C-7B
	Sculpture	Harrison	C-7B
	Junior Drama Section I	Beck	Mozart D
	Section II	J. Brindel	Beethoven E
	Nature Lore	Hastings	Museum
10:00 to 10:45	Music Talent Exploration	Muller & Staff	C-19
	Piano Ensembles Section I	Sellers	C-17B
	Section II	Cady	C-17A
	Beginning Dance	Pandor-Maloney	Dance Building
	Advanced Drama	Beck	Penn Hall
	Nature Lore	Hastings	Museum
11:00 to 11:45			
12:00 to 2:15	Lunch and Rest Period		
2:30 to 3:15	Chorus	Hyde	Giddings
	Music Talent Exploration	Muller & Staff	C-19
	Art	Speck	Mozart C
	Junior Drama Section I	Beck	Beethoven D
	Section II	J. Brindel	Beethoven E
3:30 to 4:15	Music Talent Exploration	Muller & Staff	C-19
	Beginning Wind Class	Anderson	C-18B
	Beginning Percussion	Tichy	C-2B
	Beginning Harp Class	White	C-1
	Creative Drama	Beck	Penn Hall
	Ceramics	Ehlert	C-7B
	Advanced Dance	Kaminski-Wittman	Dance Building
	Nature Lore	Hastings	Museum

NATIONAL MUSIC CAMP

HIGH SCHOOL DIVISION CLASS SCHEDULE - 1959

Period	Class	Instructor	Room
8:20 to 10:50	SYMPHONY ORCHESTRA	Maddy & Guests	Bowl Stage
	CONCERT ORCHESTRA	Wilson & Guests	C-7A
8:20 to 9:50	SPEECH ARTS WORKSHOP	Halliday	Beethoven B
	DRAMA GUILD	J. B. Stephenson	Grunow Stage
	FUNDAMENTALS OF RADIO	Sargent	Mozart E
9:00 to 9:50	Survey of Music Literature	Nelson	HC-2
	Beginning Music Composition	Hartley	K-7
	Wind Ensembles	Snook	HC-16
	Vocal Sight Reading	Jewell	K-6
10:00 to 10:50	Music Theory Section I	Hartley	HC-4
	Music Theory Section II	Monsour	Beethoven C
	Music Theory Section III	Rossel	K-7
	Wind Ensembles	Snook	HC-16
	Beginning String Class	Wyman	C-18A
	Beginning Wind Class	Anderson	C-18B
	Art	Wood	Art Building
	Stagecraft	R. Burroughs	C-3
	Directing	Harvey	Grunow
10:00 to 12:50	POTTERY and SCULPTURE	Smith-Harrison	C-7B
11:00 to 12:50	CHOIR (MAJOR)	Klein-Jewell	Giddings
11:00 to 11:50	Choir (Minor)	Klein-Jewell	Giddings
	Conducting	Dalley	C-7A
	Beginning Harp Class	White	C-1
	String Instrument Workshop	R. Maddy	C-5
	Piano Tuning	Murphree	C-11 & C-10
	Music Laboratory (Beginning)	Zinn	Music Laboratory
	Art	Breed	Art Building
	Ceramics	Ehlert	C-7B
12:00 to 12:50	Creative Counterpoint	B. Brindel	HC-1
	Music Theory Section I	Baker	HC-4
	Music Theory Section II	Hartley	Beethoven C
	Music Theory Section III	Rossel	K-7
	Beginning Piano Class	Sokatch	C-17A
	Music Laboratory (Advanced)	Zinn	Music Laboratory
12:30 to 1:20	Beginning Ballet Technique	Reilly	Dance Building
	Advanced Ballet Technique	Maloney	Dance Building
	Advanced Modern Dance Technique	Pandor	Dance Building
	Piano Repertoire (Thurs. only)	Whittington	C-12
	Piano Literature (T.W.F.S.)	Harris	C-12
1:20 to 3:20	BAND	Wilson & Guests	Bowl Stage
	BASIC ART	Wood	Art Building
	ADVANCED ART	Breed	Art Building
	DRAMA WORKSHOP	Baum	Grunow Stage
	RADIO and TV WORKSHOP	J. Burroughs-Sargent	Mozart E

(OVER)

HIGH SCHOOL DIVISION SCHEDULE - Page 2

Period	Class	Instructor	Room
	Beginning Wind Class	Anderson	C-18B
	Beginning String Class	Malocsay	C-18A
	Beginning Percussion Class	Tichy	C-2B
1:30	Music Theory Section I	Baker	HC-4
to	Music Theory Section II	Hartley	Beethoven C
2:20	Music Theory Section III	Rossel	K-7
	Beginning Music Composition	B. Brindel	HC-1
	Survey of Music Literature	Nelson	HC-2
	Piano Ensembles	Sokatch	C-17B
	Speech Arts (Minor)	Halliday	Beethoven B
	Beginning Modern Dance	Pandor-Wittman	Dance Building
	Wind Ensembles	Snook	HC-16
2:30	Advanced Music Composition	Baker	HC-4
to	Orchestration	Baker	HC-4
3:20	Ceramics	Ehlert	C-7B
	Symphony String Orchestra	Maddy & Staff	Bowl Stage
	Concert String Orchestra	Wilson & Staff	C-7A
	Operetta Workshop	Klein-Stephenson	Giddings
	Wind Ensembles	Snook	HC-16
3:30	Percussion Ensembles	McKenzie	C-2A
to	Music Laboratory (Beginning)	Zinn	Music Laboratory
4:20	Speech Arts (Minor)	Halliday	Beethoven B
	Acting Technique	Baum	Grunow
	Costuming	Gullberg	Grunow
	Sculpture	Harrison	C-7B
4:30	Piano Ensembles (Girls) Sec. I	Sokatch	C-17B
to	Piano Ensembles (Girls) Sec. II	Cady	C-17A
5:20			

ORCHESTRA SECTION REHEARSALS

Sym. Orch. - W.F. -- Con. Orch.-T.Th. 10:00-10:50

Violin I	Knitzer	Kresge Stage
Violin II	Leedham	K-1
Viola	Tursi	K-3
Cello (W.F.)	Farrell	Bowl Stage
Cello (T.Th.)	Farrell	C-7A
String Bass	Zimmerman	C-4B
Harp	Kleinsteuber	C-1
Flute	F. Williams	Red School
Oboe	R. Roller	C-8A
Clarinet	A. Williams	C-10
Bassoon	Halgedahl	HC-6
Horn	Howe	C-12
Trumpet	Grocock	C-6
Trombone & Tuba	Swanson	C-9
Percussion	Tichy	C-2A

BAND SECTION REHEARSALS

Tues. & Fri. 2:30 - 3:20

Flute	Bolen	Red School
Oboe	R. Roller	C-8A
Clarinet	S. Forrest	Bowl Stage
Alto & Bass Clarinet	Intravaia	C-14
Saxophone	Resnick	C-10
Bassoon	Halgedahl	K-7
Horn	Howe	C-6
Trumpet	Grocock	C-12
Trombone	Swanson	C-9
Baritone & Tuba	Conner	C-4A
Harp	Kleinsteuber	C-1
Percussion	McKenzie	C-2A

STRING ORCHESTRA SECTIONS

Symphony Orchestra T.Th. 3:30-4:20 and Concert Orchestra W.F. 3:30-4:20

Violin I	Berg	Kresge Stage	Cello (W.F.)	Farrell	Bowl Stage
Violin II	Leedham	K-1	Cello (T.Th.)	Farrell	C-7A
Viola	Tursi	K-3	String Bass	Zimmerman	C-4B

Saturday 3:30 - 4:20 All String Players - Multiple & Individual Quartets - Edel - Bowl Stage

EVENINGS:	Sight Reading			
	High School Orchestra	6:45 - 7:45 P.M.	Tuesday	Bowl
	High School Band	6:45 - 7:45 P.M.	Tuesday	Shell
	Festival Choir	6:45 - 7:45 P.M.	Wed.-Th.	Kresge

APPENDIX C

CODING INSTRUCTIONS FOR FORM B AND DATA COMPUTING PROCEDURE FOR CODING THE RESPONSES

CODING INSTRUCTIONS FOR FORM B
NET FILM EVALUATION PROJECT

Column Number	
1	3 Students, Form B
	4 Faculty, teachers, Form B
	5 Open screening, Form B
	6 Post-camp screening, Form B
2–5	Identification index (same as that of Form A)
	9 MUSKID
	1 OPTOM
	2 MUSREN
	3 MAL
	4 FAQBEET
	5 FAQBART
	6 SPOTOP
	7 BOSYM
	8 MUSFORM
7–8	Program number (01 to 16 inclusive)
9–10	Screening sequence (01 to 12 inclusive)
11	(1) What was program about?
	– No answer
	1 Correct title or idea in title
	2 Detailed answer (Quote)
	3 Wrong impression
	4 Quote

Column Number

12 (2) Do you feel that this program contributed to your understanding?

– No answer
1 Not at all
2 Very little
3 Some
4 Quite a bit
5 Very much

13 (3) Did the program show anything that you could not have seen in this class?

– No answer
1 Nothing
2 Very little
3 Some things
4 Many things
5 Very many things

14 Comment on Question 3

1 Pertinent comment (quote)
2 Other comment
– No comment

15 (4) Do you think performance of the music was—

– No answer
1 Very poor
2 Poor
3 Acceptable
4 Good
5 Very good

Column Number

16 (5) Was the fidelity of the music on the sound track—

- – No answer
- 1 Very poor
- 2 Poor
- 3 Acceptable
- 4 Good
- 5 Very good

17 (6) Was the length of the music performed—

- – No answer
- 1 Much too short
- 2 Too short
- 3 About right
- 4 Too long
- 5 Much too long

18 (7) Were the spoken parts of the program (narration)—

- – No answer
- 1 Very dull
- 2 Dull
- 3 Acceptable
- 4 Interesting
- 5 Very interesting

19 (8) Was the fidelity of the spoken parts of the program—

- - No answer
- 1 Very poor
- 2 Poor
- 3 Acceptable
- 4 Good
- 5 Very good

Column Number

20 (9) Did you notice production features especially?

- – No answers or comments
- 1 All (or mostly) favorable
- 2 All favorable with comments
- 3 All (or mostly) unfavorable
- 4 All unfavorable with comments
- 5 All (or mostly) "did not notice"
- 6 Comment only
- 7 Split distribution
- 8 Other features (quote)

(Breakdown on specific areas of Question 9)

21 Camera angles

- - No answer
- 1 Favorably
- 2 Unfavorably
- 3 Did not notice

22 Lighting

- – No answer
- 1 Favorably
- 2 Unfavorably
- 3 Did not notice

23 Sound (music)

- – No answer
- 1 Favorably
- 2 Unfavorably
- 3 Did not notice

24 Narration

- – No answer
- 1 Favorably
- 2 Unfavorably
- 3 Did not notice

Column Number

25 Movement

- — No answer
- 1 Favorably
- 2 Unfavorably
- 3 Did not notice

26 Narrator's delivery

- — No answer
- 1 Favorably
- 2 Unfavorably
- 3 Did not notice

27 (10) Was the appearance of the performers on the program (placement, movement)

- — No answer
- 1 Very poor
- 2 Poor
- 3 Acceptable
- 4 Good
- 5 Very good

Column Number		
28–29	(11)	What was the outstanding strength of the program?
	--	No answer
	01	Hearing the music performed
	02	Hearing and seeing the music performed
	03	Performance
	04	The music
	05	None
	06	Demonstration of instruments
	07	Content
	08	Organization of subject matter
	09	The performers
	10	The instruments
	11	Personalities
	12	Contribution to understanding
	13	Narration
	14	Setting
	15	Multiple reasons including both music and narration
	16	Totality of all features
	17	Fidelity of speech
	18	Fidelity of music
	19	Production technique
	20	Continuity
	21	Comment to quote

Column Number

30–31 (12) What was the weakest feature?

-- No answer
01 All weak
02 Sound or fidelity
03 Picture
04 Other production poor (Lighting, etc.)
05 Level of musical performance
16 Length of music—too short
07 Length of music—too long
08 Wrong music to demonstrate point of program
09 Misleading continuity
10 Poor organization of content
11 Narration dull
12 Poor fidelity on narration
13 Personality of narrator
14 Personality of performer
15 No weakness
16 Weak opening
17 Weak closing
18 Weakness inherent in medium
19 Pertinent comment, look up and quote

(Columns 32–43 to be punched only if Column 1, Nos. 4, 5, 6 is punched)

32 (1) Did content of program pertain to general subject matter or material covered in this class?

– No answer
1 Not at all
2 Very little
3 Some
4 Quite a bit
5 Very much

Column Number		
33	(2)	Was the subject matter organization of this program—
	–	No answer
	1	Very poor
	2	Poor
	3	Acceptable
	4	Good
	5	Very good
34	(3)	Would you use this program if it were possible to view it in your classroom during the school year?
	–	No answer
	1	No
	2	Only if it fit the schedule
35	(4)	Have you ever seen this program before?
	–	No answer
	1	No
	2	Yes
36	(5)	Have you ever used this program in teaching?
	–	No answer
	1	No
	2	Yes
37	(6)	Do you think the students enjoyed the program?
	–	No answer
	1	No
	2	Yes
38	(7)	Did the program give you any ideas for teaching?
	–	No answer
	1	No
	2	Yes

Column Number

39 Pertinent comment on Question 7, quote

1 Quote comment
2 No quote

40 (8) Was the narration satisfactor.

– No answer
1 No
2 Yes

41 (9) Was the music satisfactory?

– No answer
1 No
2 Yes

42 (10) Your suggestions for improving the content of this program.

– No comment
1 No suggestions offered
2 Suggestions given, quote

43 (11) Do you feel that printed suggestions to help you prepare the class for this program would be valuable?

– No answer
1 No
2 Yes

DATA COMPUTING PROCEDURE FOR CODING THE RESPONSES

1. The preceding code was used as a guide in transferring the responses from Form B to coding sheets.

2. Data from the coding sheets was keypunched and verified on IBM cards.

3. The cards were sorted for controls (student or teacher, series title, program number, group number) on an IBM 083 sorter.

4. The cards were then tablulated on an IBM 407 tabulator and a 101 electronic statistical machine.

5. The results produced were frequency counts. These distributions were percentagized by an operator on a desk computer.