

The Preparation of Teachers of Media

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I

Begin with the nature of man and the nature of his social organization: Kenneth Burke has shown us how "man is a symbol-using animal,"¹ and Hugh Dalziel Duncan has explained how "society rises in and continues to exist through the communication of significant symbols" and how "man creates the significant symbols he uses in communication."²

Proceed with the nature of education and of pedagogic instruction: J. L. Aranguren has pointed out that "education is the most fundamental means of socialisation and therefore of communication"³ and Jerome S. Bruner concluded some recent remarks on "Patterns of Growth" with "What I have said suggests that mental growth is in very considerable measure dependent upon growth from the outside in — a mastering of techniques that are embodied in the culture and that are passed on in a contingent dialogue by agents of the culture. This becomes notably the case when language and the symbolic systems of the culture are involved, for there are a multiple of models available in

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¹ Kenneth Burke, "Definition of Man" in *Language As Symbolic Action: Essays on Life, Literature, and Method* (Berkeley: University of California Press, 1966), p. 3.

² Hugh Dalziel Duncan, *Symbols in Society* (New York: Oxford University Press, 1968), pp. 44-47.

³ J. L. Aranguren, *Human Communication* (New York: McGraw-Hill, 1967), p. 158.

the culture for shaping symbolic usage — mentors of all shapes and conditions.”⁴

We have arrived at the nature of our problem. In “Education for Real,” John McHale argues that our traditional, so-called cultural, education is now, at best, inadequate and, at worst, a form of creative disenfranchisement from our emergent planetary culture, and makes a plea that the term “arts” be expanded to include our advanced technological media.

The problem, now, is that those areas of our formal education which deal with the symbolic and value content of our culture do so almost entirely in terms of the past. By and large, they avoid immediate relevance to the external cultural environs in which the person finds himself. Outside the school, university or other educational institution these environs are those of the film, TV, radio, the pictorial magazine and massive “advertisement” of an enormously proliferated “mass” culture brought into being by our accelerated technology. It is largely within these media, now on a global scale, that the symbolic and value communication of our cultural situation is carried on.⁵

II

The solution — how these new symbolic forms, the media arts, might be incorporated into various stages of our educational processes — is not so easily revealed, as illustrated by the current confusion and disagreement about the teaching of film, to take the medium featured in this issue.

1. Should film criticism or film appreciation be taught, as they are in most colleges and universities which have recently added such courses, by members of the traditional departments in the humanities, such as English, French, classics?⁶ Will they misunderstand the very topics, such as structure, theme, and value, which they are usually most capable of examining, because they have almost no knowledge of the techniques by which and circumstances in which the new media are produced?

2. Should such courses be taught solely by departments of communication or of journalism and speech or of radio/television/film? Have

⁴ Jerome S. Bruner, *Toward a Theory of Instruction* (Cambridge: Harvard University Press, 1967), p. 21.

⁵ John McHale, “Education for Real” in Edwin Schlossberg and Lawrence Susskind (eds.), *Good News: A Curricula of Ideas to Be Implemented*, p. 5. The essay also appears in the *World Academy of Art and Science Newsletter* (June 1966) and is anthologized in Richard Kean (ed.), *Dialogue on Education* (New York: Bobbs-Merrill, 1967), pp. 120-25.

⁶ Some would include film study under drama. See Richard M. Gollin, “Film as Dramatic Literature,” *College English* Vol. 30 (1969), 424-29.

even the younger members of such departments been given sufficient preparation in perceiving their subjects as art forms shaping our cultural environment or do they, as often seems the case, perceive them mainly as channels of information? Do members of these departments overemphasize technique and production to the detriment of the symbolic cultural values that concern McHale?

3. Should art departments expand their offerings to include photography, film, and television? Is it clear thinking or just accident that, on many campuses, photography is taught by the art department but film, with the exception of production courses, by other departments? (Why is it, incidentally, that still photography is part of the cinema curriculum in most European film schools but not in their American counterparts?) If photography is "still," aren't a great many paintings and sculptures becoming kinetic?

4. Should the teaching of film be placed in a more general context, which might be called media studies? If new departments or programs of media studies are created, there are two questions: how should their subject matter be defined and what kinds of curricula and training should they offer their students?

In the short run, obviously, one simply chooses the most knowledgeable and skilled person, regardless of his departmental affiliation, to teach film. In the long run, I would opt for new multidepartmental programs of media studies.

III

How, then, should media studies be defined? Until a few years ago, the study of media usually meant the investigation of the transformation of information to mass audiences by means of newspaper, radio, and television; film, in its documentary uses, was sometimes included, as was the Hollywood feature film if studied, usually in quantitative fashion, in terms of audience patterns, class entertainment preferences, etc. The word "public" was usually understood to preface "media" and students pursued their programs within a curriculum which was much concerned with government policy and the advertising market — e.g., censorship and sponsorship. With the war came an emphasis on the measurement of propaganda, which continued during the years of the cold war, followed more recently by an emphasis on the relationship of media to voting behavior.

About twenty years ago, a new concept began to emerge in the work of Marshall McLuhan. His three books, the humanistic leitmotif of which is the "man" of their subtitles, approached media from just as

many different perspectives. The first, *The Mechanical Bride: Folklore of Industrial Man* (1951), was *mythological* and concentrated on newspapers, magazines, advertising, pulp fiction, and comic books: what was then called popular culture. The second, *The Gutenberg Galaxy: The Making of Typographic Man* (1962), was *historical* and juxtaposed a mosaic of meditations on the cultural interactions arising from the invention of the printing press; turning our attention away from the content and toward the form of print, he explained the cliche, "the medium is the message,"⁷ later associated with his work: "Technological environments are not merely passive containers of people but are active processes that reshape people and other technologies alike."⁸ The third, *Understanding Media: The Extensions of Man* (1964), was *formal* and followed seven groundwork chapters dealing with their psychic and social consequences with twenty-six more (symbolically the new alphabet) on the structures of individual media. It was this idea of media as extensions of our senses, as expanders of our psychic environments, and their aesthetically-oriented treatment as forms, structures, and models shaping our physical environment, conceived of as an art form, which caught the contemporary imagination.

According to McLuhan's *formal* treatment, almost everything can be considered a medium, including all our languages — "language is the first mass medium." Pursued, that ideal could reshape our entire educational structure and all its subjects or fields in new ways. Given the completely remote possibility of that happening, I would like to delimit media studies to mean the exploration of the creation, the aesthetics, and the psychological, social, and environmental impact of the art forms of photography, cinematography, videography, radio, recordings, and tapes within the broad framework of general education in the humanities. I would call media studies the "new humani-

⁷ McLuhan himself first used the term as the title of the first chapter of *Understanding Media* and punned on it in the title of his next book, with Quentin Fiore, *The Medium Is the Massage* (New York: Bantam, 1967). In a recent interview in *Playboy* (March 1969), he indicates that puns and hyperboles are strategies for drawing attention to new insights. In general, more time has been spent on misunderstanding McLuhan as a popular medium than to understanding his work; recent books, subtitled "Hot and Cool," "Pro and Con," "Sense and Nonsense," produce few insights. More accurate "placements" of his work are found in the reviews by Hugh Dalziel Duncan, "Communication in Society," *Arts in Society* Vol. 3 (1966) and John McHale, "The Man from Mascom," *Progressive Architecture* Vol. 6 (February 1967).

⁸ Marshall McLuhan, *The Gutenberg Galaxy: The Making of Typographic Man* (Toronto: University of Toronto Press, 1962), preface.

ties" to distinguish them from the "old humanities"—literature, drama, the fine arts, etc.—from which they often borrow and with which they continually interact, mutually influencing each other.

I would make a special plea that, in our curricula, the new never be separated from the old.⁹ When the student of Greek reads Plato's *Republic* and faces the question of why the whole Hellenic system of education was changing, I would want him to have to ponder Eric Havelock's answer: "The fundamental answer must be in the changing technology of communication. Refreshment of memory through written signs enabled a reader to dispense with most of that emotional identification by which alone the acoustic record was sure to recall."¹⁰ The student in my period of specialization, the late medieval, undergoes a valuable heuristic process when he is made to consider the implications for literary form and style of McLuhan's many insights concerning the transition from script to print. The student of contemporary fiction will gain nothing but profit by meditating upon Bertold Brecht's remark: "For the old forms of communication are not unaffected by the development of new ones, nor do they survive alongside them. The filmgoer develops a different way of reading stories. But the man who writes the stories is a filmgoer too."¹¹

The interaction of contemporary art forms almost demands that we inaugurate a field of cross-media studies. In the past, men of letters (today, the phrase seems biased toward print) wrote in different genres—poems, plays, novels, essays. Some, like Henry James or George Bernard Shaw, wrote dramatic criticism and novels, or music criticism and plays. Still others, like the Polish Bruno Schulz or the Welshman David Jones, were writer-painters or writer-drawers. Arthur Miller is one key example of the emergence of a new kind of writer, the writer for many media, who has confronted and been deeply influenced by the communications revolution of our century. While his sole medium is writing, his first efforts were the radio drama, and the style of his stage plays will be better understood when the latter are

⁹ This by no means implies that the newer media should be studied only as a means toward interesting students in the classics like Shakespeare and Dickens, an attitude put forth by David Riesman in his introduction to Reuel Denney's *The Astonished Muse: Popular Culture in America* (New York: Grosset and Dunlap, 1964), p. vi.

¹⁰ Eric A. Havelock, *Preface to Plato* (Cambridge: Harvard University Press, 1963), p. 208.

¹¹ John Willett, trans., *Brecht on Theatre: The Development of an Aesthetic* (London: Methuen, 1964), p. 47.

examined. Later, he wrote for and was influenced by film, and his last play, *The Price*, began as a television piece. He has also written short stories and novels. He has said: "Movies, the most wide-spread form of art on earth, have willy-nilly created a particular way of seeing life, and their swift transitions, their sudden bringing together of disparate images, their effect of documentation inevitable in photography, their economy of storytelling, and their concentration on mute action have infiltrated the novel and play writing — especially the latter — without being confessed to or, at times, being consciously realized at all."¹² The poet Michael Benedikt concluded an explanation of Godard's *Alphaville* in terms of Paul Eluard's novels and the philosophy of the Surrealists:

What I have to say here is that, in considering the background of a major creator like Godard, it seems improper to restrict considerations to the medium in which such a creator happens to be operating. Just as it is no longer possible to take a literary criticism seriously which cuts itself off from the film, and other media, it is no longer possible to view a creator like Godard as operating solely, or even *primarily*, out of a background of the visual arts — even the cinematic — developments of the past few years. It seems to me that *Alphaville* is an excellent place from which to launch a useful series of fresh confrontations.¹³

Indeed, other critics have pointed out *Alphaville*'s allusions to (and thus dependence for meaning on) *Oedipus Rex*, the stories of Orpheus and Lot and detective fiction as well as *Nosferatu* and other films. Godard's first treatment names the scientist Leonardo da Vinci,¹⁴ which explains why the movie version's Dr. Von Braun's first name is Leonardo, that it is Godard's attempt to mythically encircle the entire machine culture, ending with the father of our bomb and beginning with the first artist included in the Museum of Modern Art's recent exhibition, "The Machine As Seen at the End of the Mechanical Age."¹⁵

IV

Even if we could agree on my rough definition of media studies, on their necessary relationship to the traditional arts, and on the interest and importance of explorations in cross-media studies, we should not

¹² Arthur Miller, *The Misfits* (New York: Viking Press, 1961), pp. ix-x.

¹³ Michael Benedikt, "Alphaville and Its Subtext" in Toby Mussman (ed.), *Jean-Luc Godard: A Critical Anthology* (New York: E. P. Dutton, 1968), p. 220.

¹⁴ *Alphaville: A Film by Jean-Luc Godard* (New York: Simon and Schuster, 1968), p. 97.

¹⁵ K. G. Pontus Hultén, *The Machine As Seen at the End of the Mechanical Age* (New York: The Museum of Modern Art, 1968), p. 15.

rush to formulate curricula for the preparation of media teachers until we have examined our social structure for changes and trends such as the following, which are only a few entries in what would become a long list.

1. Just as affluence and qualitative democracy were topics of the early 1960's, replaced by the later stress on poverty and participatory democracy, so yesterday's interest in distinguishing high, middlebrow, and mass cultures is shifting to today's concern for a new definition of popular culture.¹⁶ The films of Bergman, Antonioni, Godard, and others are high culture in the old sense and popular culture only in the sense that they are seen by a large number of people.¹⁷ When, in the 1980's, university teachers look back to evaluate the cultural life of the fifties and sixties for their students, they must admit, I think, that the construction, the choice of theme and philosophical treatment, and the influence on thought of the films of these and a dozen other directors were at least as important as the best poetry, drama, and fiction, and perhaps more so because they were so much more widely discussed.

2. Works of similar quality created by artists working with videotape¹⁸ will not become popular in this new sense until we break the commercial stranglehold on television. Robert M. Hutchins has written:

So a country that is chiefly interested in turning out consumers and producers is not likely to be much concerned with setting minds free; for the connection between selling, manufacturing, and free minds cannot be established. Such a country will transform new opportunities for education into means of turning out producers and consumers. This has been the fate of television in the United States. It could have been used for educational purposes—but not in a commercial culture. The use of television, as it was employed in the United States in the 1960's, can be put in its proper light by supposing that Gutenberg's great invention had been directed almost entirely to the publication of comic books.¹⁹

While this is by no means completely true, it makes its point by over-

¹⁶ The concerns of the contributors to the Spring, 1960, issue of *Daedalus*, devoted to "Mass Culture and Mass Media," are already somewhat dated.

¹⁷ Last year, the Motion Picture Association of America asked Daniel Yankelovich, Inc., to make a survey of the American audience. The report indicated: "The more educated the public the larger the interest in and attendance at movies. The less educated are less interested." See Motion Picture Association of America, 522 Fifth Avenue, New York: *A Year in Review June 1968*, p. 11.

¹⁸ Stan Vanderbeek and Scott Bartlett have both created new film forms by using videotapes. On April 14, 1969, the American Film Institute established a Television Film-makers' Program.

¹⁹ Robert M. Hutchins, *The Learning Society* (New York: Praeger, 1968), p. 127.

statement. Peter F. Drucker has remarked: "Few messages are as carefully designed and as clearly communicated as the thirty-second television commercial. . . . Few teachers spend in their entire teaching careers as much time or thought on preparing their classes as is invested in the many months of writing, drawing, acting, filming, and editing one thirty-second commercial."²⁰

3. Higher education, as Peter Schrog recently pointed out "will not only be democratized but will become, in a society that has solved its major production problems, a way of life," and the means will be "via special institutes, books, tapes, films, travel."²¹ When we place this beside McLuhan's observation that today's children have had five years of adult education via television before they ever enter class, we can recognize that media teaching and teachers will be at the center of innovation in planning curricula and, more likely, in completely reshaping our educational institutions. In his recent essay, "The Future of University Education As an Idea," Charles Muscatine predicted that "as more and more 'university' instruction goes on in extramural institutions and in field studies here and abroad, the university will tend to lose its character as a place with clear geographical and intellectual boundaries, a place where one spends a definite amount of time and acquires a certain amount of knowledge. It will become, rather, a point or center from which knowledge and teaching radiate into the surrounding environment, and the possible relations of individuals to it will have many gradations, altering with age and circumstances."²²

4. Individuals in our society will become increasingly mobile because the knowledge explosion means that the organizational charts of all of our institutions — governments and corporations as well as universities — will be made up of project groups rather than stratified functional groups. Warren G. Bennis reports that "Adaptive, problem-solving, temporary systems of diverse specialists, linked together by co-ordinating and task-evaluating executive specialists in an organic flux — this is the organizational form which will gradually replace bureaucracy as we know it."²³ Future media teachers will be entering into many temporary groups, which will require a high degree of adaptability in

²⁰ Peter F. Drucker, *The Age of Discontinuity: Guidelines to Our Changing Society* (New York: Harper and Row, 1969), p. 337.

²¹ Peter Schrog, "The End of the Great Tradition," *Saturday Review*, Vol. 51, No. 11 (February 15, 1969), 26.

²² Charles Muscatine, "The Future of University Education As an Idea" in Walter J. Ong (ed.), *Knowledge and the Future of Man* (New York: Holt, Rinehart and Winston, 1968), p. 43.

²³ Warren G. Bennis and Philip E. Slater, *The Temporary Society* (New York: Harper and Row, 1968), p. 74. The quotation from Slater is on p. 82.

personality structure, enabling them to establish relationships quickly and intensely and, shortly later, dissolve them. To have the personnel interchange demanded by this application of new knowledge will mean the maximization of sameness among people, and this in turn, as Philip E. Slater shows, can be summed up in the new educational objective: "Less variety from person to person requires more variety within each person." We have to look forward to a changing nature of man within rapidly "self-renewing" community structures.²⁴ This has been called "the protean style" and involves the idea of a lifetime of personal change, an adulthood of continuing self-transformation and of adaptability and openness to a world in permanent revolution.

v

What kinds of curricula and training should Media Studies programs offer their students? After describing some general guidelines set forth at the Waltham Conference, I shall briefly describe and comment upon a short-term program for current graduate students in the humanities and then propose three models for undergraduate education in Media Studies — a full four-year program, a core curriculum for the first two years of a residential college, and a two-year sequence of courses for a major.

During the weekend of January 19-21, 1968, a group of twenty-eight leading practitioners and advocates of screen education met together in Waltham, Massachusetts, at a conference sponsored by the American Film Institute and the National Film Study Project. The section on the training of teachers in our published proceedings reads in part:

Screen educators are becoming aware of the need for comprehensive media education, based on the training of sensibility, response and perceptual awareness of the past and present.

We welcome the trend toward interdisciplinary teaching which we find compatible with elements inherent in media education.

Although the prognosis for the immediate future is that screen educators will come from the traditional areas — English, art and the humanities — the more distant future will see specialists from media departments.

To implement such programs teachers need modes of experience and training which are not adequate in existing institutions.²⁵

²⁴ See J. H. van den Berg, *The Changing Nature of Man: Introduction to a Historical Psychology* (New York: Dell, 1964), and Jerome F. Scott and R. P. Lynton, *The Community Factor in Modern Technology* (Paris: UNESCO, 1962).

²⁵ Jane Anne Hannigan and David J. Powell (eds.), *The Waltham Conference: Screen Education in the United States 1975, K-12* (printed and distributed by Films Incorporated).

A. MODEL FOR A SUMMER PROGRAM IN THE PREPARATION OF TEACHERS

One proposal now before several foundations and granting agencies has the aim of encouraging very talented students who are now pursuing graduate studies in the traditional humanities at major centers of higher education to study the media arts in depth during the coming summer and to teach and administer media studies programs at several different educational and social levels next year. The students would be selected from Princeton, State University of New York at Buffalo, University of California at Santa Cruz, University of Southern Illinois, and University of Texas.

The twelve-week summer program would be mainly concerned with instruction in making photographs, films, and videotapes, which would include a review and criticism of the creative traditions in each of these art forms. Faculty members from English, psychology, sociology, drama, and film history would hold month-long seminars on the relationship of the humanities, the behavioral sciences, and media studies; on the availability of media materials (slides, tapes, etc.), their sources and costs, and the variety of ways in which they can be prepared for teaching-presentations; and on current curricula and programs involving media at all stages of the educational process.

During the following year each of the students would be involved in three projects at his location. One student, for example, would teach a freshman course in media at his university and another media course at a junior high school, and would work with a group of ghetto filmmakers. Another would teach a media course at a junior college near his university and a film course to a continuing adult education group, and would organize a community media-mart to which local high school teachers could apply for film selections, bibliographies, and film-discussants and lecturers on all kinds of topics embraced by media.

The purpose of simultaneous exposure to several different environments in the learning process is to acclimate the students to assume roles rather than to pursue specialized tasks, and to stimulate them to think concretely, yet broadly, about new solutions for teaching the media arts. Another objective is to create models of interaction and interchange of personnel, knowledge, equipment, and materials between universities, viewed as seminal centers radiating outward, and programs involving urban and minority groups, groups under psychological treatment, and groups of adults engaged in continuing education, as well as programs in junior colleges, and secondary and primary schools.

B. MODEL FOR A FOUR-YEAR UNDERGRADUATE CURRICULUM

The usual four-year program leading to a degree includes about 120 hours of accredited instruction. The following program in media studies, which began at a small college in one of our largest cities, envisioned combining the experiences of an art school with those of a traditional education in the liberal arts and a domestic "peace corps"-type operation. About forty hours of instruction were to be given to explorations in the new image-making technologies — photography, cinematography, videography — which would provide the focus and *raison d'être* for the program as a whole. Students would undertake this creative work while simultaneously being exposed, through film rentals, slide collections, and exhibitions, to the best work of the past and present; and from this continued confrontation of tradition with individual talent would evolve discussions of theory and aesthetics: topics not "taught" as formal units but regarded as perpetual and ultimate concerns. This whole process of viewing, making, comparing, debating was conceived as one undivided four-year stream of creation.

Another forty hours would be given to the humanities — literature, philosophy, music, and the fine arts — the experiencing and formal analysis of the great texts, compositions, and art works from the beginning of civilization to the present. It was thought that image-makers in the new media should be rooted in the ways in which man had imaged forth himself and his concerns in the traditional media which continue to be lively and influential. It is just this emphasis which production-oriented curricula usually lack, and the shallowness and "vast wasteland" aspects of contemporary communication are an obvious result.

Finally, a third forty hours of work would concentrate on the behavioral sciences because it was believed that the creators of media should be knowledgeable about and thus responsible for the psychic and social consequences of their work. Each student would be acquainted with the various models and theories of the formation, growth, and abnormalities of the human mind, and special attention would be given to the ways in which visual and auditory images are related to growth from infancy onwards, an area in which research is just beginning. He would also learn to analyze human groups, the ways in which man has organized his relationships with other men, focusing on the media which each group — family, village, globe — uses to bind itself together and how this is accomplished.

A few aspects of the program might be singled out for special com-

ment. A maximum number of the forty hours in the behavioral sciences were to be worked out through participation in community projects. A quote from a recent article in *The Christian Science Monitor* (November 23, 1968) is relevant here. It is headlined "Education: Off-Campus Service":

At Harvard, the growing interest of students in community involvement has caused Phillips Brooks House to recommend to the college administration that an undergraduate department of urban studies be launched.

"If the current trend continues, volunteer work at Phillips Brooks House will become an unofficial major for students," Mr. Profit prophesied. "The university should start its own program to meet this interest. A student's association with the house could then be his way of doing field work in his major."

"This would be the best way to meet the current situation," he concluded.

One example of the possibility for this type of activity in the media studies program involves the day-school education of psychologically disturbed children in one of the city's hospitals. Its director familiarizes the media students, through readings, discussions, and observation, with the psychological and sociological models he uses in treating the children and with the practical problems that arise. The students use cameras and tapes to document the children's activities, and then, having become acquainted with the children through the media, begin to make short videotapes and films for them, and finally, to teach them to communicate with each other through the new media.

Another aspect of the program which deserves comment is the recruitment of film-making teachers. It was thought best to engage a variety of outstanding artists for semester-long residencies, enabling the students to live with a number of styles and attitudes of commitment. The first visitor, appropriately, was Stan Vanderbeek who had produced animated, collage, videotape-generated, and computer films, was then on a Rockefeller Foundation grant for experimentation in nonverbal communication, and had also moved into mixed-media presentations while theorizing on the future forms and functions of cinema.²⁸ Vanderbeek's legacy was a twenty-five-page curriculum, partly developed in an earlier experience in Allan Kaprow's continuing education program at the State University of New York at Stonybrook, which centered on a developing series of assignments in image-exploration (producing five films in a six-week summer course) and

²⁸ Stan Vanderbeek, "Culture: Intercom and Expanded Cinema," *Tulane Drama Review*, Vol. 11 (Fall, 1966), 38-48.

was related to viewing approximately one hundred experimental shorts which were listed (along with their distributors). These covered the entire history of avant garde film-making and comprised what I referred to above as "the tradition." The second film-maker in residence was James Blue, and our juxtaposition was purposeful. Whereas Vanderbeek's background was art — he had attended Black Mountain College — and improvisation, Blue had graduated from the University of Oregon as a drama major and later from the Institut des Hautes Etudes Cinématographiques in France. His course, during which each of the twenty-five students made seven films, was centered on matching image to sound and was built on a viewing of the classics, giving attention to the image-building (visual and aural) of dramatic structures and roles. Blue had just finished interviewing, on a Ford Foundation grant, the directors around the world who used nonactors in their films.²⁷ He composed a list of nearly three hundred features which he thought young film-makers should see during the years of their first explorations, and also wrote a twenty-page paper, "Equipment List for a Beginning Film-making Course," a thorough examination of the various capabilities of cameras and sound equipment currently on the market, including a set of purchasing choices directly related to the ability of the students. I believe that the gathering and distribution of these kinds of "practical papers" from contemporary practitioners like Vanderbeek and Blue are one of the essential needs for film and media education.²⁸

Finally, a few sentences should be written about the future social roles of graduates from this four-year model program. The program

²⁷ Some of Blue's interviews have already appeared in *Film Comment*, and he will soon publish the whole collection in a single volume.

²⁸ These papers are being prepared for publication by the staff of the Media Center at the University of St. Thomas, Houston, Texas. Copies of *Light and Vision: Photographs from the Beginning Classes at the Media Center* — introduction by Geoffrey Winningham (Houston, 1969) are available from the Media Center, 3812 Mt. Vernon, Houston, Texas 77006. *The American Film Institute's Guide to College Film Courses 1969-70*, the first of an annual survey, can be obtained by writing to the Institute at 1815 H Street, N.W., Washington, D.C. 20006. It should be complemented by Professor Richard Byrne's *A Survey of Coursework in Cinematography and Film Production in Selected American Colleges and Universities*, sponsored by The Radio-Television-Film Interest Group of the Speech Association of America and distributed by Wisconsin State University, Stevens Point, Wisconsin. The National Association of Broadcasters publishes an annual report entitled "Radio-Television Degree Programs in American Colleges and Universities." It can be obtained by writing to Dr. Harold Niven, NAB, 1771 N Street, N.W., Washington, D.C. 20036.

was not narrowly vocational, but conceived of as a liberal education stressing exploration in the variety of ways of structuring and using the new image-making technologies or media in relation to man's history of expressing and communicating through his traditional media and to contemporary man's psychic and social awareness, all pointing toward participation in and service to the community. Some of the students, it is hoped, would become tomorrow's artists; others would move, via graduate studies in a variety of departments, into the kind of media research of which McLuhan has made us aware, with the advantage of a thorough familiarity with the creative act in these technologies, often unknown to our present theorists; others would become, in the most immediate way, the media teachers we now need in our primary and secondary schools.

C. MODEL PROGRAM FOR A NEW RESIDENTIAL COLLEGE

A relatively new movement in the large state university educational systems of California and New York is the establishment of a number of undergraduate residential colleges on campus. These serve the twin purposes of decentralization and curriculum innovation, aiming to identify the student with a group of manageable size for building his personal and educational orientation during his years at the university, and to provide opportunities for faculty and students, working together, to reassess education in the light of new interdisciplinary concerns. Such colleges have a mandate to develop core curricula for their students' first two years, and based on this experience, to develop new departments and programs in which upper-level undergraduates may specialize.

As far as I know, only one of these new residential colleges has decided to concern itself with media studies, and since it is still on the drawing-board, I can give only a very general description of the contours of a program which its faculty have worked out after the first year's planning sessions. Its provisional title is Ernst Cassirer College, and it grows out of his concern with a synthesis of knowledge based on the proposition that symbolic systems engender the whole mental development that sets men apart from their zoological brethren. It will construct its core curriculum around the semiotics of languages, the codes of media, and the study of utopias. In essence, it would place the beginning undergraduate in a forum centered on symbolic forms. It would be hoped that the concerns of anthropologists with structural

linguistics could be related to premises in "vidistics" recently put forward in the work of Sol Worth, Christian Metz, and Peter Wollen,²⁹ and that these, in turn, would flow naturally into the investigation and planning of the social organizations or cultures within which the symbolic modes and codes arise. A media studies program or department, now nonexistent, would arise experientially from the encounter of teachers and students within this context, and its staff would then offer a junior-senior major, centered at this particular college but open to students from all thirty of the projected colleges.

As my opening remarks indicate, the study of symbolic forms seems a proper place for media studies to be situated, and my plea for a connection with the older humanities could be met, though in a formal way, by the study of languages, and by a study of the utopian community in history. The latter, according to its planning committee, would involve the Hebraic prophetic visions — and thus an awareness of "transcendental" media, the voice heard and the light seen;³⁰ dystopias such as Nazi Germany — and thus the analysis of, for example, "Hitler's theory of rhetoric as a means toward social identification,"³¹ and what Kingsley Amis calls "serious science fiction" — and thus the study of expanded cinema, computer-graphics, and satellite intercom. Cassirer's first students will not be finishing their undergraduate education until the mid 1970's, and, by then, its developing programs should be providing information about the preparation of media teachers.

D. MODEL FOR A TWO-YEAR MEDIA STUDIES MAJOR

Since Program B is visionary and Program C is related to the establishment of a new educational community, itself a somewhat utopian idea, I wish to conclude this section with a preliminary course outline for a media studies major which could be developed immediately in any of our larger universities having (or willing to appoint) interested faculty members within the necessary schools or departments.

²⁹ See Sol Worth, "Cognitive Aspects of Sequence in Visual Communication," *A-V Communication Review*, Vol. 16 (1968), 121-45, and "Film as Non-Art," *The American Scholar*, Vol. 35 (1966), 322-34; Christian Metz, *Essais sur la signification au cinéma* (Paris: Klincksieck, 1968); Peter Wollen, *Signs and Meanings in the Cinema* (London: Secker and Warburg, 1969).

³⁰ In this connection, see W. Richard Comstock, "Marshall McLuhan's Theory of Sensory Form: A Theological Reflection," *Soundings*, Vol. 51 (1968), 166-83.

³¹ See the chapter with this title in Hugh Dalzier Duncan, *Communication and Social Order* (New York: Oxford University Press, 1968), pp. 225-27.

Junior Year	
<i>First Semester</i>	<i>Second Semester</i>
Explorations in Photography I	Explorations in Photography II
Fine Arts Laboratory	Media Laboratory
Narrative Structures I	Narrative Structures II
Media and Technology	Media and Environment
Elective	Elective

Senior Year	
<i>Explorations in Film-making I</i>	<i>Explorations in Film-making II</i>
<i>Explorations in Videography I</i>	<i>Explorations in Videography II</i>
<i>Narrative Structures III</i>	<i>Narrative Structures IV</i>
<i>Media and Behavioral Sciences I</i>	<i>Media and Behavioral Sciences II</i>
Elective	Elective

I am dispensing with prerequisites, such as science, philosophy, and languages, which would be completed during the first two years and, in some cases, serve as bases for continuing study under electives. Let us imagine a university which has a College of Fine Arts which could supply the teachers for photography and the creative arts lab, a College of Architecture with faculty members oriented toward technology and environmental study and willing to concern themselves with media, a College of Communication with a Department of Film and Television including some faculty member interested in the applications of these and other media to classroom teaching, and a College of Arts and Sciences which would provide behavioral scientists with an interest in media and collect a group in the humanities — literature, philosophy, history, art — who were students of narrative structures. The faculty members would not leave their departments, but teach one course in the media studies program. An exciting fallout, of course, would be the generation of cross-college communication based on the shared concern for the university as an environment capable of innovating programs relevant to contemporary society and today's students.

The instruction in the image technologies — photography, cinematography and videography — would be exploratory, as indicated, and would include a familiarity with the creative traditions of these forms in ways like those suggested above. Given the great potential of television and the deplorable state of much of its current offering, it is hoped that special attention (and funds) would be centered on this part of the program. The courses offered by the architects could begin with the work of Buckminster Fuller and the topics suggested by McLuhan, Edward T. Hall (*The Hidden Dimension*), and others, and

include community planning which would treat the various media as information systems.

After the student had some experience in using a medium (in this case, photography) the media lab would focus on the basic principles of light and sound as media of artistic expression and information transfer, in the same way that the preceding fine arts lab had concentrated on line, color, volume, etc., and had encouraged an interest in drawing or sculpture that could be developed by the talented in their electives. The behavioral science courses would involve the concerns described in our four-year program and consider media in cross-cultural terms³² and perhaps make the students aware of the uses and limitations of various media for documenting social and cultural phenomena.³³ The four-semester course in narrative structure would be a historical survey of the ways of telling a story or organizing events or constructing an argument in fiction, history, and philosophy and by depiction in the arts—Greek vases, medieval tapestries and stained-glass windows, comic books, etc. The emphasis would be on the formal analysis of individual texts and art works, and the influence of historical conditions and cultural outlooks on their formation. At the end of the course, photography, film, and television would be placed in a new perspective, that of the “older humanities,” and rich materials for cross-media studies would have emerged. I should add that such a course in narrative structures would probably be encouraged by teachers of literature on two grounds: (1) some of the best recent books on traditional authors in their area, Rosemund Tuve’s study of George Herbert, D. W. Robertson’s of Chaucer, Ronald Paulson’s of Hogarth in relation to the eighteenth-century novel, and Angus Fletcher’s *Allegory: The Theory of a Symbolic Mode*, all of which include pictorial material, convincingly demonstrate that literature and depiction are interdependent disciplines;³⁴ (2) film and television have already and will continue to adapt the texts that they teach: a study like George Bluestone’s *Novels into Film: The Metamorphosis of Fiction into Cinema* (1957) is already well established, and Robert Gessner’s

³² See John Adair and Sol Worth, “Navaho Filmmakers,” forthcoming in the *American Anthropologist*.

³³ See, e.g., John Collier, Jr., *Visual Anthropology: Photography As a Research Method* (New York: Holt, Rinehart and Winston, 1967).

³⁴ My use of the term “depiction” is derived from I. A. Richards, *Design for Escape: World Education Through Modern Media* (New York: Harcourt, Brace and World, 1968), p. 16.

The Moving Image: A Guide to Cinematic Literacy (1968) has recently broken new ground.

VI

These notes on the preparation of teachers of media would be incomplete if I did not touch upon developing links with (1) sensitivity training and group dynamics, (2) Lévi-Straussian structuralism, and (3) ecological studies and futurism.

1. The relationship of media studies to sensitivity training and group therapy seems to have come about in two ways. First, McLuhan's books, which are popular with the students and the younger academics who show the greatest interest in media, are based on a model of the sensory life, which he calls a "ratio," and which enables him to argue that one sense is stunted as another is extended by the development of a certain media technology. Thus made aware, and given some exploratory hypotheses why it is that much of their sensory life is underdeveloped, students have taken a renewed interest in the body: in biology and physiology, as well as in the psychoses resulting from its repressed needs, as revealed by Norman O. Brown,³⁵ and the "therapeutic" exercises designed to "unbind" the psyche by training the senses, put forward in books like William C. Schutz's *Joy: Expanding Human Awareness* (1957) and elsewhere. Second, these same students and younger academics have become interested in the newly developing art forms of expanded cinema,³⁶ mixed media shows, and happenings, all of which have become associated in one way or another with "New Drama," such as the Living Theatre and the Performance Group,³⁷ both of which were interested, through the theories of Artaud and Grotowski, in reestablishing the full sensory life in theatrical performance, and in "unblocking" the various psychological inhibitions which hindered them from unification, living and performing as communal groups.³⁸ The emphasis on community and the willingness of

³⁵ Norman O. Brown, *Life Against Death: The Psychoanalytical Meaning of History* (Wesleyan, Conn.: Wesleyan University Press, 1959). The books of R. D. Laing, *The Divided Self* and *The Politics of Experience* have also contributed to this interest.

³⁶ The best explanations of expanded cinema have appeared in Gene Youngblood's columns in the *Los Angeles Free Press*. His forthcoming book will be published by E. P. Dutton.

³⁷ This movement is chronicled in the issues of the *Tulane Drama Review* (now *The Drama Review*).

³⁸ These groups are also interested in dreams, myth, ritual, and games, relating them to the anthropological concerns treated next, and to McLuhan's chapter on games in *Understanding Media*. See Peter Brook, *The Empty*

performers to play the roles of the opposite sex (another indicator of the protean style) seem microcosmic analogies to the philosophy of "comprehensive living" outlined below.

Before leaving these topics, it should be mentioned that the new involvement in mixed media, sensitivity training, group therapy, and living as drama (the work of Erving Goffman is relevant) has resulted in a strong interest in multimedia teaching³⁹ as well as a strong tendency toward the fusion of group therapy and psychodrama with classroom teaching. One of "Cassirer College's" founding faculty members has written:

Teaching, as most of us know it and have known it, is rather like proscenium theatre with a clear line drawn between art and life; audience and performance. But, unlike traditional theatre, the classroom situation does not have the saving grace of illusion, the willing suspension of disbelief, the projection or introjection of a self and world freer than the self-in-society that we re-create in drama. We have had audience and performance, but little interaction. We have had, in some sense, a theatre of censorship. The performer teacher as authority-figure, consciously or unconsciously, denies by role the very dynamism, process and conflict inherent in the classroom. In order to oppose these tendencies, this stasis, I have tried a number of strategies and techniques in the service of freedom.⁴⁰

Such tendencies will have to be considered by those planning future curricula for the preparation of media teachers.

2. The work of Lévi-Strauss directs anthropology toward a general theory of relationships, and focuses on what the relationships communicate. In his Postscript to chapters III and IV in *Structural Anthropology*, he points out that the study of one language leads inevitably to general linguistics but also involves us in the study of all forms of communication, a development which Haudricourt and Granai, whose article he is commenting upon, call a Copernican revolution. He continues:

Without reducing society or culture to language, we can initiate this "Copernican revolution," which will consist of interpreting society as a whole in

Space (New York: Atheneum, 1968), Chapter 2; Jerzy Grotowski, *Towards a Poor Theatre* (Denmark: Odin Teatrets Forlag, 1968); Richard Schechner, *Public Domain: Essays on the Theatre* (New York: Bobbs-Merrill, 1969).

³⁹ A useful bibliography appears in Calvin W. Taylor and Frank E. Williams (eds.), *Instructional Media and Creativity* (New York: John Wiley and Sons, 1966).

⁴⁰ The quotation is from H. R. Wolf's position paper, "New Techniques in Education." One of the strategies is described in his essay "Teaching and Group Dynamics: The Paradox of Freedom," forthcoming in *Radical Teacher*.

terms of a theory of communication. This endeavor is possible on three levels; since the rules of kinship and marriage serve to insure the circulation of women between groups, just as economic rules serve to insure the circulation of goods and services, and linguistic rules the circulation of messages.

These three forms of communication are also forms of exchange which are obviously interrelated (because marriage relations are associated with economic prestations, and language comes into play at all levels). It is therefore legitimate to seek homologies between them and define the formal characteristics of each type considered independently and of the transformations which make the transition possible from one to another.⁴¹

Students of literature are already applying Lévi-Strauss's ideas to myth and we can expect this interest to extend to media structures and their messages, a movement which should be welcomed since it interweaves with rather than isolates the study of media from the study of culture.

3. Concurrent with the interest in man's inner resources has been a developing understanding of his relationship to the material resources of his environment, especially through studies in ecology and futurism. Ecology teaches that man lives, as one type of animal, in a landscape containing many other animals, plants, hills, rocks, streams, ponds, and mountains. To quote C. H. Waddington:

This whole complex teeming landscape is not a mere jumbled agglomeration of separate items—so many pine trees, so many birds of this species, so many of that, so many wolves, or sheep or what-have-you. It is a community, depending on an organized network of all kinds of relationships, of eater, or eaten, parasite or host, tillers of the soil like earthworms which prepare the land for plants to grow in, bacteria and molds which decompose dead bodies and a multitude of other necessary actors in the total scene.⁴²

Waddington believes the basic unit of ecological studies to be energy and the facilities capable of processing it in the forms in which it appears within a given ecological set-up. He continues:

The system of living things inhabiting any area on the surface of the world is ultimately sustained only by the energy poured into it by the sun. The whole fabric of interactions, which converts that assemblage of living things into a real community, should be understandable in terms of ways in which this basic "income" is parceled out, handed on from one individual

⁴¹ Claude Lévi-Strauss, *Structural Anthropology* (New York: Doubleday, 1967), p. 82. See also Tim Moore, *Claude Lévi-Strauss and the Cultural Sciences*, Occasional Papers No. 4, Centre for Contemporary Cultural Studies, Birmingham University (1968).

⁴² C. H. Waddington, review of Shepard and McKinley (eds.), *The Subversive Science: Essays Toward an Ecology of Man* in *The New York Times Book Review* (April 20, 1969), 32.

to another (by being eaten, for instance), converted into foreign currencies which the recipient cannot use. . . .

His focus on the continuing transformation of energy within a community relates ecology, understood in this sense, to Buckminster Fuller's World Resources Inventory at Southern Illinois University and John McHale's Center for Integrative Studies within the School of Advanced Technology at the State University of New York at Binghampton.⁴³ The last of a six-volume set called *World Design Science Decade 1965-1975*, on which Fuller and McHale collaborated, is *The Ecological Context: Energy and Materials*, a detailed exposition of the second phase of the ten-year program which treats the topic of world energy and materials usage within the overall context of global ecology. One of the most basic concepts of Fuller's *Comprehensive Thinking* (Volume 3) is that man's intelligence is part of nature and that all activities flowing from it are part of the evolutionary process. His total systems-approach to designing the future relates the human biophysical, psychosocial, and technological systems to the environ's atmospheric, terrestrial (lithospheric), and oceanic (hydrospheric) systems. McHale writes:

We need to extend the physical and biological concepts of ecology to include the social behaviors of man—as critical factors in the maintenance of his dynamic ecological balance. Nature is not only modified by human action as manifested in science and technology—through physical transformations of the earth to economic purpose—but also by those factors, less amenable to direct perception and measure, which are political-ethical systems, education, needs for social contiguity and communication, art, religion, etc. Such “socio-cultural” factors have played and will continue to play a considerable role in man's forward evolutionary trending and its effects on the overall ecology of earth.⁴⁴

The final context of “communication, art”—media studies—will be within this “overall ecology of earth.” McHale's references to

⁴³ Fuller's latest book is *Operating Manual for Spaceship Earth* (Carbondale: Southern Illinois University Press, 1969) and McHale's is *The Future of the Future* (New York: George Braziller, 1969). Related documents are Jon Dieges's syllabus, “Design of Alternative Futures,” published as the seventh issue of the *Journal of Environmental Design*, and *The Whole Earth Catalogue* and *The Difficult But Possible Supplement to the Whole Earth Catalogue* (Menlo Park, California: Portolo Institute, 1968).

⁴⁴ John McHale, *The Ecological Context: Energy and Materials* (Carbondale, Illinois: World Resources Inventory, 1965), p. 23. See also his “Global Ecology: Toward the Planetary Society,” *American Behavioral Scientist*, Vol. 11 (1968), 29-33. This entire issue, edited by Robert Strausz-Hupé, was devoted to “Society and Ecology.”

economies and religion remind us that the contemporary reorganization of the world's economic resources — the war on poverty, aid to underdeveloped countries — runs parallel to the attempted reunification of man's traditional spiritual resources in the ecumenical movement. Economic and ecumenical share a common Greek root with ecological — OIKOS, a house. All are studies in housekeeping and aim at making of the world a home. If Ezra Pound is right, that "beauty is seeing all the relationships," aesthetic education will be the study of this evolutionary process of total planetary interaction as an art form. The arts and sciences would be joined and man's learning would lead toward his wholeness.