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HUMANIZING THE SECONDARY ENGLISH CURRICULUM THROUGH THE USE OF FILM

Dissertation

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

By
David Bruce Buzzard, B.A., M.A.

****

The Ohio State University
1973

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Donald Bateman
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Advisor
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PREFACE

This exploratory study represents an effort to describe current practices of secondary educators in general and English teachers in particular and to suggest ways in which film and media can be helpful in opening up the classroom to a fuller range of humaneness.

In a broader sense, this dissertation is concerned with change: with the mutability of society, education, students, and communications. The most dominant impressions formed by this writer as a result of his observations of and reading about secondary English programs are that we English teachers know much about the past and little about the present, and that we are generally unwilling to consider the future; that our subject matter permits us to assume a security blanket mentality; that our course work and training in colleges and universities gives us a sanctified body of literature to teach which frequently comes between secondary students and the world they must make sense of; and that our subject matter training rarely serves as a series of conceptual and affective referents which we might bring to bear in new and fresh contexts.
One should not infer from this, however, that this writer regards all English teachers as guardians of stultifying, stygian, and moribund classrooms. Indeed, there are those whose classes are cheerful, free, exciting, and worthwhile. The contention here is that more could be if English teachers were more aware of and receptive to experiential film, media, and change.

Film seems to be especially valuable as a means for allowing teachers and students to share experience, sensitivity, and intelligence. The film experience also provides the opportunity for facilitation, collaboration, and analysis. Finally, it calls for using and sharpening all the senses, for being aware of and dealing with feelings as well as ideas, and for becoming increasingly open to possibilities in experiencing, learning, and growing.

If English teachers are serious when they say that students should learn to communicate, then they (teachers) need to familiarize themselves with at least some of the most commonly available equipment. At present, it may be unreasonable to expect English teachers to think much about writing programs for the CAI terminals; on the other hand, to expect a professional teacher, who considers himself a communicator, to have some knowledge of (for example) audio- and video-tape operation (most 12-year-olds can
master the hardware relatively quickly) does not seem unreasonable as we approach the last quarter of the twentieth century.

No amount of wishing and hoping for things to remain as they are or were is going to stop the world from spinning, as Tennyson says in "Locksley Hall," "forever down the ringing grooves of change." It may be that English teachers are ultimately unable to look to the future and prepare themselves and their students for the inevitable changes which will occur in teaching and in methods of communicating. Were they able to, that would be the most we might expect. The least is that they will someday draw closer to whatever modes of learning and communicating are then being used.

****

The task of acknowledging those persons most responsible for the development of one's thinking is both a pleasant and monumental one. This writer, like most, credits himself with some originality and the occasional contribution of a fresh idea. Yet, he finds that he is indebted to numerous others who, to varying degrees, have had an impact on his life. Space limitations do not per-
mit individual recognition of the many who have in some way
touched and contributed to the writer's life and education;
instead, a general and heartfelt thank you is extended.

The errors and omissions in this dissertation are the
sole responsibility of the author. The greatest error,
however, would be in not recognizing with sincere grati-
tude the following individuals who assisted in bringing
this study to completion:

Dr. Frank Zidonis, whose wit and wisdom
provided refreshment and direction
during the inevitable dry seasons of
dissertation production.

Dr. Donald Bateman, whose many good and
incisive ideas have so frequently
fueled the writer's failing flame.

Dr. John Belland, a good and faithful
reader whose perceptive comments
have given the writer a clearer
sense of purpose.

Finally, a special acknowledgement is extended to

Jill,
for her patience, love, understanding,
and gentle criticism.

And to

Scott,
who has been a loving and delightful
son and companion
to his student-father.
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Ne'er look for the birds of this year in the nests of last.

--Cervantes
CHAPTER ONE

INTRODUCTION

Few secondary school students will ever think of themselves as being comparable to the characters in The Sound and the Fury, but if Jean-Paul Sartre's description of Faulkner's characters is a plausible one, then such a comparison is most inviting. Sartre observed that Faulkner's people act as if they are enclosed in a speeding convertible, and each of them is bound to a seat facing backward. Their only glimpse of the journey is a rear-view one, for the front and side windows are covered. Thus, they can neither see what is ahead of them nor what is on either side—the future and the present are unknown. The past, whizzing by, distorted, is all they know. They are, finally, engulfed by the timeless present.¹

The plight of Faulkner's characters is the plight of the vast majority of junior and senior high school students in the English classrooms of America. They are forever looking at the past, rarely at the present, and never at the future. They too are caught in a timeless present.

Among other things, they read the literature of the past, occasionally see an "educational" film which is intended to illuminate this or that distant period of literature, and grind out the endless flow of term papers which are generally unceremoniously dumped into the schools' boiler room furnaces.

Well-intentioned English teachers, in their book- and print-dominated classrooms, go about the business, year after grueling year, of trying to inculcate literary "values" and "appreciation" in their unconcerned students. Yearly, the teachers "longen to goon on pilgrimages" to Canterbury, Hannibal, Stratford, Concord, Wessex, the Catskills, Yoknapatawpha County, the Lake District, and beyond. And they go—usually alone. Their students prefer to stay "at home," in the "real" world of transistorized radios, television, movies, and stereophonic tape decks. While their teachers are genuflecting at the shrines of Good Writing and Good Reading, the students are lounging around humming and strumming the latest tops of the pops, talking about the current top-rated television shows, the cleverly worded advertisements, the movie they plan to attend (see is quite beside the point) at the drive-in next weekend.

With few exceptions, English teachers have given little
if any, attention to the mass media which influence and shape students' attitudes and behavior. Furthermore, they have done practically nothing with audiovisual materials. The truth, as Jack Cameron and Emma Plattor express it, is that "neither the curriculum nor the methodology of English has been able to shake clear of the traditional dependency on the written page.... Teachers have generally not only neglected the mass media, they have failed to exploit or even use at all some of the most commonly available electronic equipment in teaching language and literature."²

Undergraduate English methods courses have traditionally failed to deal with the media. If any mention is made of them, it is frequently in the form of an implicit warning to future teachers that they should be aware of the competition the media may offer to books. Writers of methodology texts usually acknowledge the existence of the media, but they sometimes appear to treat them as scurrilous interlopers in the house that books built. Mary Fowler, for example, believes that "If we do a good job

of teaching students to grow into independent readers, we may do much to increase the reading of books and cut down the number of hours spent on these other [media] activities...."3

Other texts, representing the conventional wisdom of English Education, do little more than acknowledge the media, without offering the prospective or in-service teacher any help in dealing with them.4

Conversely, Walter Loban and others5 and George Hillocks and others6 attempt, in separate chapters, to deal with the media; the effect is slight, however, since little of a concrete nature is proposed. Dwight Burton also includes a thoughtful, though brief and incomplete, section (written by Daniel Lindley, Jr.) on the media.7

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4 See, for example, Don Wolfe's Creative Ways to Teach English, 2nd ed. (Odyssey Press: New York, 1966) and John Lewis and Jean Sisk's Teaching English 7-12 (American Book Co.: New York, 1963).


Like it or not, English teachers must recognize that the world of mass media is the students' world now; furthermore, they must begin to evaluate their man-your-battle-stations stance in the face of an immediate, pervasive, and persuasive force. Research by the President's Commission on Violence into American mass-media habits shows, for example, "that the average middle-class family spends 25% to 33% of its time 'awake' ingesting mass media: 2 1/2 hours of television; 2 hours of radio, and 30 minutes of newspaper reading daily. Low-income families watch television five to six hours per day."8

Nothing is to be gained, of course, by casting dark glances and unkind words at methods texts, methods professors, and in-service teachers. Resistance to change is a feature of many institutions (e.g., the church, the law), not just that segment involved in English and education; that, however, is a lame excuse, one which will at best only maintain the status quo without really questioning, considering, or honestly challenging the alternatives to cherished traditions.

Those people who have chosen to teach in a world of

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8 In Frederick Goldman and Linda R. Burnett, Need Johnny Read? (Pflaum: Dayton, Ohio, 1971), p. 27.
rapid change should be apprised of the need for examining the forces of change, understanding how these forces originate, and where they are likely to be headed. Whether such enlightenment would be welcomed is debatable, however: "The fact is--and simple observation of one's own friends and associates will confirm it--that even the most educated people today operate on the assumption that society is relatively static. At best they attempt to plan by making simple straight-line projections of present trends. The result is unreadiness to meet the future when it arrives. In short, 'future shock.'"9

For years, the prevailing attitude among English teachers and educators has been that print literacy is the major force behind all things educational. On the other hand, the concept of visual literacy and audiovisual communication has had its advocates, both in and out of the English classroom, though certainly not in such vast numbers. The notion of having to change, of literally having to "look" at things differently, has not set well with most English teachers.

Difficult to imagine, yet true, is the fact that in the past "the virtues of written and printed language were advocated with fervor similar to that for the visual today--going back at least as far as to the Egyptian scribes and their propaganda that the knowledge of writing insured an immortality beyond the permanence of pyramids. The very recent history of the controversy over use of textbooks in American education offers clearer parallels, as the advocates of books over oral methods of instruction were so often associated with commercial publishers." 10

Purpose

Recognizing the general historical resistance to change, and the specific resistance of English teachers, this dissertation shall challenge, implicitly, the axiom that print literacy either must or indeed can remain the vital organ of the educational process. At the same time, however, it is recognized that the ability to read and write coherently are important tools for the dissemination of knowledge. But, they are not the only tools.

The nature of this challenge is a practical one. The guiding assumption is that the objectives of the traditional course—encouragement of good reading, good writing, good speaking, good listening—can all be fostered in the context of film and media study, if the teacher is convinced of the need to reconsider many of his ways of operating in the classroom, and if he is willing to think differently about his approach to teaching and learning. If, indeed, he is concerned about freeing himself and his students to think about today and tomorrow as well as yesterday.

English teachers blessed with keen hindsight might well heed the future-oriented words of filmmaker Saul Bass:

"Education is accumulated experience of a certain kind.... The most important experiences that children can have are their own experiences.... The accumulation of new experiences and possibilities are what constitute growth in the child. So we say, "Everything a child does is good, everything he sees is good, unless he's restricting himself." As long as he keeps seeing new things, doing new things, and trying different things in looking, seeing, experiencing, thinking—we say, "good, good, good, good."

Are we interested in teaching children to think and to function in a creative interaction with their environment, or do we want to teach them to have a bundle of things and information "bits" that they can trot out at command and that may or may not be relevant?
It is becoming increasingly evident that this latter point of view is less and less viable because the kinds of problems that will be placed before them when they are working members of adult society are unpredictable at this point. Society is changing so rapidly...we don't know what they are going to have to do. What they will have to do will unquestionably be vastly different from what has to be done today.

It seems important to develop a flexible, open, ruminative, discursive, creative ability to look at a condition and find a relationship to it in a very individual and special way.\textsuperscript{11}

Thinking along these same lines is educator John M. Culkin, who, pushing in the direction of visual literacy, has written:

We live in a total-information culture.... Intelligent living with such an environment calls for development of habits of perception, analysis, judgment, and selectivity that are capable of processing the relentless input of visual data.\textsuperscript{12}

Finally, there are the words of anthropologist Margaret Mead, written in 1958, and quoted by Charles Silberman:

'When we look realistically at the world in which we are living today and become aware of what the actual problems of learning are, our conception of education changes radically....

\textsuperscript{11} In David A. Sohn, \textit{Film: The Creative Eye} (Pflaum: Dayton, Ohio, 1970), p

\textsuperscript{12} \textit{Films Deliver} (Citation Press: New York, 1970), p. 19.
We are no longer dealing primarily with the vertical transmission of the tried and true by the old, mature, and experienced teachers to the young, immature, and inexperienced pupil. This was the system of education developed in a stable, slowly changing culture. In a world of rapid change, vertical transmission of knowledge alone is not enough. 'What is needed,' Dr. Mead argued, 'and what we are already moving toward is the inclusion of another whole dimension of learning: the lateral transmission, to every sentient member of society, of what has just been discovered, invented, created, manufactured, or marketed.' The need is acute: 'the whole teaching-and-learning continuum, which was once tied in an orderly and productive way to the passing of generations and the growth of the child into a man--this whole process has exploded in our faces.'

The Problem

This dissertation will address the problem of developing both a rationale and a practical approach for English teachers who wish to use film study and media to break free of their traditional moorings. Simple answers cannot be expected, however, because the teacher, detached from his "touchstones" with the accumulated wisdom and methods of the past, may find that he, like a character in Alice in Wonderland, has no sense of where he should be going:

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"Would you tell me, please, which way I ought to go from here?"

"That depends a good deal on where you want to get to."

The problem, then, is to help English teachers to chart a route through the swelling mass of curriculum materials and teaching aids which compete for their attention. Teachers are faced with a vast and often frustrating increase in the sheer number of available items of instructional material. There are more charts, more workbooks, more guidebooks—more of everything bidding for the overworked teacher's time and attention than before. There is an increase in the number of the new media by which instruction may be presented. Materials are available in the form of television, motion pictures, recordings, filmstrips, sound tapes, etc. On the one hand, then, more materials are being presented by the conventional media (books, workbooks, manuals, etc.); on the other hand, an increasing number of items are available in the form of the new media. To compound this particular problem, many of the new media also confront the teacher with new concepts of how instruction should take place. Recalling the resistance-to-change statements

of Cameron and Plattor, Toffler, and Dworkin, it is not surprising that teachers often have difficulty in understanding, accepting, and harmonizing these ideas with their previous views about teaching.

Perhaps they yearn for a simpler era, one in which a man, when he "was shown the charts and diagrams," could brazenly admit that they made him "tired and sick," when he could permit himself the luxury of going out into the "mystical moist night-air" to escape the press of science and technology as he "Look'd up in perfect silence at the stars." 15 Today, however, the teacher cannot be so complacent if he cares one whit about his profession.

An equally important problem that is pressing for attention has at its center the greater need for individual instruction in the face of growing numbers of students to be educated. The range of ability among students becomes greater under the philosophy of education for all, in which supposedly well-meaning but often futile attempts are made to discourage students of "lesser" ability from dropping out of school. This trend, it seems obvious, calls for ever more flexible curricula to meet the needs of all kinds of students. The fixed curriculum

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and lock-step methods of teaching are incompatible with achieving the farraginous and multiple objectives of education for all, "quality" education, and education for a rapidly changing society and new frontiers of knowledge.

The need, as so many progressive educators are urging, is to discard the stereotype of fact-injection as the function of schooling, in favor of a new environment, in which discovery can take place. Scientists tell us that every living organism has its built-in, genetic patterns (the mollusk forms shells from calcium, the plant from air, water, and minerals). Only Man, given the opportunity, can create new patterns; what is built-in with students is not the response, but the ability to respond in new and different ways. This is the true mission of education, to provide the process whereby creative discovery can take seed. Then knowledge leads to thinking and thinking to problem-solving. The teacher must not limit himself to imparting knowledge; more important is to provide the stimulation whereby children will pass the boundaries of the knowledge he conveys and use their creative imagination in analyzing and disentangling the complicated knots of life which cannot all be "taught" in school.
Film can be a valuable humanizing force in education because it allows for and, in fact, lends itself to a variety of interactive experiences. "Interaction," as it is used by this writer, has a relatively specific meaning, for it refers not only to interaction between individuals but also to interaction between individuals and objects and between the ideas or thoughts of a given individual. Not all social intercourse or person-object experiences, however, should be thought of as interactions. Experiences that do not result in new learnings, either because the experience is not novel or because the individual is not attending to the novelty, are not interactive. Not all experiences, then, are interactive, but all interactive experiences are to some extent educational.

According to Jean Piaget, there are two types of knowing—figurative and operative—which result from interaction. The figurative emphasizes the external, memorizable aspects of an event or object—its color, name, shape, its static, sensory qualities. The operative aspect of knowing, on the other hand, requires the active transforming or structuring of experience into practical or theoretical knowledge.
Since it requires conceptual integration, all such knowing becomes meaningful to the life and humanity of the knower. Film's potential for the expansion of operative knowing makes it especially valuable to education when contrasted with the emphasis on figurative knowing in many current curricula. (A fuller discussion of the heavy emphasis on figurative knowing is provided in Chapter Two.)

The controlling idea of much that follows may best be understood by considering the educational process—by distinguishing between instruction, schooling, and education—and by noting that operative interaction (also called "collaborative design" in succeeding chapters) should be an integral part of education and is important to film as an art form and to film study in the classroom.

To be understood, education needs to be seen in its relation to instruction and schooling, both of which are often confused with the larger process of which they may be parts. Instruction can be accomplished by using computers, manuals, educational films, or teachers in traditional roles of authority. Instruction implies at least some specific skill, task, or knowledge to be learned—"figurative knowing," in
Piaget's framework.

Schooling is what typically occurs in buildings. Their external appearance matters little, for they are only places of instruction if the task that goes on in them takes precedence over the development, welfare, and happiness of the students. Schooling frequently becomes institutionalized instruction because the need for efficiency and expediency promotes authoritarian-subservient relationships, neglects peer group involvements, and molds the students involved into functionaries who become prisoners of the schooling imposed upon them.

Education may involve schooling and instruction, but it is much more. It is not a narrowing, specializing, training procedure; instead, it is a broadening, generalizing, and leading forth process. It is a constant interaction between the individual and those things and people with whom he comes into contact that cause and help him to think, question, feel, and understand—what Piaget calls "operative knowing." It can take place in a school, but it can also take place in the community, in the home, in travel, etc., or through relationships with other people.

Film study provides an excellent basis for operative knowing if we realize that film is meant to
be created, seen, enjoyed, discussed, and analyzed, not just dissected and catalogued for the sake of purification and specialization. However, if film study is allowed to become inflexible and irrelevant, as have certain other traditional studies, then it will have failed in its interactive function. The problem as it applies to literature study is assessed by Louis Kampf, but his ideas seem applicable to film as well:

Curricula originate neither from the needs of students nor from the moral imperatives of their teachers. Rather, they are shaped to conform to currently accepted literary theory or pedagogical methodology....

...Critical methodology has erected a wall between the student and the literary work. The wall is impenetrable and effectively prevents students from bringing the experience of literature to bear upon their daily lives. Does the study of literature really help my students to discover who or what they are? Or how their joys and pains relate to the world and the culture which have been forced upon them?

Film study, it seems clear, must resist the constraints of overinstitutionalized instruction. Yet film study must also resist becoming merely a thoughtless retreat to flickering images and sounds. Film can be more than mere escape, more than just a diversion from

the workaday world. If film does not illuminate that world, then it remains a shadow in Plato's cave and its viewers become passive recipients.

If we can come to see education as an interactive process, then the study of film within education is relevant because of film's interactive nature. Film study can become an integral part of the total process of education, different from yet not completely unlike seminars, discussions, other forms of self-expression, and community involvement.

Since interaction is vital to making, viewing, and discussing films, it is a necessary component of film study. This does not mean, however, that film should be used merely as therapy or as a stimulus for psycho-drama or other forms of counseling, sensitivity, or group work. Instead, it means using an approach that takes into account how the work of art relates to the context in which it was produced, how the medium affects and is affected by the message or ideas in the film, and how the viewer relates both to what he has seen and to the responses of other viewers.

Interaction occurs most fully, one suspects, in film making. This usually means training students,
particularly at the undergraduate and graduate levels, to work in the field of film production as, for example, technicians, writers, etc. Film making, however, can also be valuable to junior and senior high school students who have no intention of working professionally in the field of film. It is important to both types of students not only because they learn some technique, but also because they interact with others and their environment. They find themselves in a position where, unless they are working on a single personal film, they must cooperate and coordinate their activities with those of others, and their activities force them into contact with the community, institutions, and ideas outside the school. Students learn how the medium operates--how it is able to manipulate issues, controversies, and concepts--through narrative components, camera angles, lighting, music, and the juxtapositions of sight and sound. (A section of Chapter Three provides comment on the types of decisions students must make regarding connotative manipulation of images, selectivity, judgment, etc.)

Similarly, in viewing films, there is always an interaction between the images on the screen with their accompanying sounds and the viewer who is seeing and
hearing them. It does not matter whether the viewer likes or understands the film; he is still relating to it as long as he stays awake.

If the viewer's total experience ended with his direct response to the film he was watching, interaction would not be an important humanizing aspect of film study. Seldom, however, is this the case. The viewer responds not only to the sensory experience as it happens, but also to the ideas and concepts the film portrays and to others' responses to the film.

In schools, students need to come into contact with the responses of others who have viewed the film and, perhaps, with the responses of reviewers and critics. This interactive process aids operative learning when film study is not prescriptive, when compulsions of high art and respectability are suspended, and when the teacher, instead of testing students on their knowledge of the accepted classics, shares in the students' experiences in a collaborative rather than a coercive way.
Scope and Methodology

The scope and the methodology of this dissertation act as counter-balancing forces which impose limitations on one another. If the writer were to allow his heart to guide the writing, the completed enterprise would be massive, for it would attempt to provide all-inclusive coverage of all facets of media and audiovisual instruction. However, as form follows function in architecture, so methodology follows scope in this study. To keep the scope within manageable boundaries, the writer has chosen to limit himself to a two-chapter examination of one medium (film) and a one-chapter study of many.

In the first chapter devoted to film (Chapter Two) attention is directed to issues such as these: the psychology of film response; the establishment of a sense of empathy through film study; the question of film and art; the current approaches to the use of film in the classroom; nonverbal communication; facilitation and learning environments; a collaborative approach to film study which will systematically integrate feelings and intuition with intellectual concerns; alienation and its consequences; the film's ability to provide the audience with the illusion of vicariously partaking of life in its fullness; the
need for educators to put more emphasis on direct, primary experience, on using one's own senses, and on perceiving reality freshly.

The next section on film (Chapter Three) addresses English teachers more directly and specifically and in terms with which they are already familiar. Topics and problems dealt with in this chapter include: a justification for film analysis; the influence of film and literature on each other; an examination of the visual and linguistic experiences; the development of the ability to engage in visual-metaphoric communications; degrees of explicitness and connotative control; the development of visual thinking; symbolism as a mode of expressing meaning in film and literature; connotative manipulation of images; intrinsic and extrinsic approaches to film study.

Each of these chapters is designed to act as a sounding board for a variety of ideas and observations about schools, teaching, and communications. Chapter Four, on the other hand, departs sharply both in mode of presentation and in style of writing. It takes the form of a handbook, avoids stylistic niceties, and deals systematically with several types of media: real things, verbal representations, still pictures, motion pictures (including television), audio recording, and games and simula-
tions. Definitions of terms (e.g., "instructional" media, "hardware," "software") are included as is an analysis of the properties of media (fixative, manipulative, and distributive). A consideration of some of the basic factors of media selection (appropriateness, sophistication level, cost, availability, and technical quality) is also the province of this chapter. Since one of the guiding assumptions of this dissertation is that English teachers possess at best a sciolistic awareness of why and how the hardware of media works, it is imperative to give the characteristics, limitations, advantages, and a non-technical definition of each medium.

The methodology employed in this study reflects the writer's self-imposed feeling of obligation to flesh out some purpose and direction for English teachers who would agree with Marshall McLuhan when he contends: "Communications, creativity, and growth occur together or they do not occur at all. New technology creating new basic assumptions at all levels for all enterprises is wholly destructive if new objectives are not orchestrated with the new technological motifs."

A Review of Selected Literature

A comprehensive review of literature related to film study and humanistic education would alone be comprised of enough pages to fill the bindings of an average-length dissertation. Thus, the "selected" entries which make up this review may be thought of as mere beginnings, for any attempt to be all-inclusive would cloy the reader and enervate the writer.

The purpose of this dissertation may be served best by noting that as the film medium continues to expand and blossom there is a corresponding need for English teachers to give attention to film and its place in the English program. The reasons for the growth of the new film audience, as stated by Stanley Kauffmann, signal for the teacher's attention:

In an age imbued with technological interest, the film art flowers out of technology. Excepting architecture, film is the one art that can capitalize directly and extensively on this century's luxuriance in applied science.... The world of surfaces and physical detail has again become material for art.... The film form seems particularly apt for the treatment of the pressing questions of our time: inner states of tension or of doubt or apathy.... Film is the only art besides music that is available to the whole world at once, exactly as it was first made.... Film has one great benefit by accident: its
youth, which means not only vigor but the reach of possibility....17

Film is unparalleled in its power to transmit information and inferences. It illustrates literature. Film has structure, form, irony, theme, metaphor, and symbol—aspects of art which permit it to be examined. It also presents such things as ethics, values, and truths.18

The source of this paraphrase is a book published by a committee of the National Council of Teachers of English; while the thesis of the book reflects a strong literary bias which ultimately seems to regard film teaching in English classes as subordinate and supplementary to the printed page, it is nevertheless significant that the NCTE recognizes film as a desirable and powerful medium for the English teacher. Likewise encouraging is the substantial number of articles about film teaching which have appeared regularly in the monthly issues of English Journal (the NCTE'S official organ) in the past few years.

Robert Richardson lends support to the notion that film is related to language, that, in fact, film has a


language with many of the same characteristics as those used for speaking and writing. Film has a vocabulary, a grammar, and syntax. Richardson notes the "vocabulary of film is the simple photographed image; the grammar and syntax of film are the editing, cutting, or montage process by which the shots are arranged." Imagery is clearly related to language, and film relies heavily upon the use of imagery. Richardson observes that literature has always made use of imagery and that "Film, too...has an equally wide range of possibilities for conscious use of imagery."20

The humanistic dimension of film is emphasized by William Arrowsmith, who notes: "In humanistic education the future lies with film."21 Arrowsmith contends that film will share the same prominence as literature in the curriculum because "human society cannot do without the


20 Ibid., p. 163.

humanities, cannot forsake its faith in the project of making men more fully human, helping men to 'become the things they are.'"22

John Stuart Katz shares Arrowsmith's views. Comments Katz: "Specifically, film study seems valuable for humanizing education because it permits a variety of interactive experiences."23

In Need Johnny Read?, Frederick Goldman and Linda R. Burnett establish the premise that "with changing environments, changing life patterns, changing home and school situations, and the changing problems and challenges facing today's youth, the function of schooling should be to prepare students for a future of accelerating changes by opening up new regions of thought and experience."24 Film, by being an immediate experience for the audience, "brings an experience into their lives instantaneously, and almost compels them to respond, not only intellectually, but emotionally, sensually, and imaginatively."25

22 Ibid., p. 75.


25 Ibid., p. 158.
Film as a humanizer and as an agent of change is considered by Anthony Schillaci: "Film is forever spinning out intensifications of the environment which makes it visible and livable. The ability to control motion through its coordinates of time and space make film a creative agent in change." Being human, Schillaci argues, does not happen by instinct: every form of education is needed to advance humanization. "While young people do not go to films for instant humanization," he writes, "a strong part of the pleasure they take in excellent films does just that."27

Along this same line runs the thinking of W. R. Robinson: "Since a movie reflects human nature, the key to its aesthetic being must be found there. Indeed, as soon as one asks any other than a technical question of it, the inquiry is about man."28

Richard Dyer MacCann has written a pair of statements which help to synthesize and reinforce many of the notions about film and humanity. First, he notes that "the heart of

26 "Film As Environment," in Marcus, Film and Literature, p. 87.

27 Ibid., p. 88.

any film is its contact with life, its concern with humanity, connecting creator and audience."29 Second, "the artist who shows us the human condition shows us the true transparency of film."30

On a somewhat more practical level, Richard Lacey has written a useful book which acknowledges the interest and excitement generated by film and the ways in which film has caused teachers to consider the "regular business of schools" in new and fresh ways. "Frequently they [teachers] say that movies have shown them how to reach kids who resist everything else," and movies have "also challenged sacred cows like the grading system, the structure of the classroom, the conventional ideas about how we learn, and the teacher's role."31

Film as art and its relationship to the other arts is dealt with by George Bluestone, who notes that film is like drama, ballet, painting, and the novel.32


30 Ibid., p. 20.


describes film as an art, "a medium of expression, an instrument of persuasion, a language for communication, an experience of participation."\(^{33}\)

Although Rudolf Arnheim bases his psychological film aesthetic on silent films, it remains one of the classic theories. His approach to the establishment of film as art is presented in this manner:

The spoken word, the most important distinguishing trait of the drama, has developed into a medium of radical purity during the evolution of the art through thousands of years. That this method of presenting an event is not a matter of course will be clearly realized only after seeing from a good silent film how the action proceeds quite easily without any use of words at all.\(^{34}\)

That film is a concrete rather than an abstract form of art is the contention of Michael Roemer:

A good film is concrete: it creates a sequence of objective situations, actual relationships between people, between people and their circumstances. Thus each movement becomes an objective correlative; that is, feeling (or meaning) rendered in actual physical terms: objectified.\(^{35}\)


\(^{34}\) *Film as Art* (University of California Press: Berkeley, 1969), p. 84.

\(^{35}\) "The Surfaces of Reality," in Marcus, *Film and Literature*, p. 44.
Roemer also notes that "Although the experience of the motion-picture audience remains essentially vicarious, film comes closer than any other medium to giving us the illusion of a primary experience."36

Susanne Langer calls film the new art which envelops all the other arts. It is also a poetic art with a mode all its own: "The dream mode.... Cinema is 'like' dream in the mode of its presentation: it creates a virtual present, an order of direct apparition. This is the mode of dream."37

Paul Falkenberg makes a critical distinction between film and the other arts by pointing out that film is not "arrested movement"; rather, it is what he calls "movement on the move."38

Rudolf Arnheim, in another of his books, treats the concept of film quite differently from those sources already cited:

36 Ibid., p. 19.


What we need to acknowledge is that perceptual and pictorial shapes are not only translations of thought products but the very flesh and blood of thinking itself and that an unbroken range of visual interpretations leads from the humble gestures of daily communications to the statements of great arts. 39

Arnheim wishes to show the close integration of perceptual with cognitive processes, "to re-establish the unity of perception and thought." 40

A caveat about film study is issued by Ralph A. Smith, who believes that "aesthetic education, like other subjects in the curriculum, should be an academically respectable field of study resulting not only in understanding but also in heightened sensitivity and emotional satisfaction." 41 Smith thinks that the cognitive and affective phases of the film experience interweave, and it is not always possible to keep them separate. Instead of agonizing over which phase is which, "we should simply concentrate on teaching students what to look for in films and how to construe and


40 Ibid., p. 294.

assess what they see."^.

Roy Huss and Norman Silverstein warn against the tendency to over-simplify the film experience. "To be alert to the full richness of the concept and technique that makes a good film," they write, "is to elevate the cinema to its rightful place in our culture."^3

In "Education on the Nonverbal Level,"^4 Aldous Huxley argues for broadening the boundaries of education. Huxley contends that humans are multiple amphibians, that we each live in and experience many different kinds of worlds. Good education, which helps students make the best of all the worlds in which they are forced to live, would include not only traditional training in the symbol systems of science and the humanities, but also training in what Huxley calls "elementary awareness" and the "non-verbal humanities." Huxley's analysis of nonverbal education is cosmic and far-reaching, not dealing specifically with film study, but exploring generally the necessity for an affective, spiritual mode of perception.

^42 Ibid., p. 11.
^44 Daedalus (Spring, 1962), pp. 279-293.
Marshall McLuhan, in "Classroom without Walls," warns that we must incorporate new mass media, including films, into the educational system. If we do not quickly master these new languages they might, because of our lack of understanding, "serve only to weaken or corrupt previously achieved levels of verbal and pictorial culture." McLuhan suggests that students are already interested in films and can best be taught through that which they enjoy.

In "The New Languages," Edmund Carpenter is concerned with film's effect upon viewers. He examines film as a language in the context of other media, particularly the written word and television. Carpenter accuses the printed word of having rendered the faces of men illegible. Just as radio helped bring inflection back into speech, so film and television are helping us recover gesture, facial awareness, and the moods, emotions, and thoughts that visual language can convey.

Two useful articles which examine the problem of assessing the successes and failures of film study are Andres Steinmetz's "Educational Innovation and Evaluation" and A paper presented to the American Film Institute-Ontario Institute for Studies in Education Film Seminar (April, 1969).
and Alan Purves' "A Model for Curriculum Evaluation in Film." Steinmetz's approach is of particular interest to curriculum development projects in film and media studies in elementary and secondary schools. He outlines problems of evaluating innovative projects and argues that the traditional method of evaluation should be transcended when dealing with such projects. Steinmetz examines three issues in the field of educational evaluation: 1) the search for respectability, 2) the need for evidence, and 3) the matter of objectives. Purves continues the discussion of educational research and evaluation. He believes, as does Steinmetz, that accepted evaluation procedures are often dysfunctional with film curricula. Purves uses a grid model for viewing students' cognitive, perceptual, and affective behaviors concerning art objects, the context from which art arises, the experiences with which art deals, and the responses of the audience to the art. He recommends a descriptive, rather than prescriptive, evaluation of the humanities.

48A paper presented to the American Film Institute-Ontario Institute for Studies in Education Film Seminar (April, 1969).
Gerald O'Grady discusses current confusion and disagreement over the teaching of film and expresses his preference for placing film in the general context of proposed multi-departmental programs for media studies. In "The Preparation of Teachers of Media," O'Grady examines how the subject matter of these new programs should be defined and what kinds of curriculum and training they should offer their students. He describes media studies as "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."  

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50 Ibid., 117.
Anything that brings you to tears by way of drama does something to the deepest roots of our personality. All movies good or bad are educational....

--Carl Sandburg

If you think you can't kill movies, you underestimate the power of education.

--Pauline Kael
CHAPTER TWO

Considerations of Film's Potential to Humanize the English Classroom

Although teachers (and society at large) are correct in their criticism of the quality of much of the material that is presented by the mass media, they need to recognize that the subject matter of many movies and television serials speaks very directly to us. Herman Melville, according to critic Lawrence Thompson, had a "quarrel with God." English teachers may not have a quarrel with God, but they may argue that many images and behavior patterns of an archetypal significance are used for commercial purposes without due respect for their potency and relevance. Philip Larkin, the British poet, offers an amusing commentary, in his "Study of Reading Habits," on the degree of identification that certain basic literary formulas can evoke, and the associated fantasy they allow us to weave for ourselves:

When getting my nose in a book
Cured most things short of school,
It was worth ruining my eyes
To know I could still keep cool
And deal out the old right hook
To dirty dogs twice my size.
Later, with inch-thick specs,
Evil was just my lark:
Me and my cloak and fangs
Had ripping times in the dark.
The women I clubbed with sex!
I broke them up like meringues.

Don't read much now: the dude
Who lets the girl down before
The hero arrives, the chap
Who's yellow and keeps the store,
Seem too familiar. Get stewed:
Books are a load of crap.

Lugubrious complaints about commercialism, false
sentimentality, and other related taints, while appropriate
and necessary in many instances, are unlikely to cast much
illumination on how education might begin to provide new,
more humanistic, responsive learning environments. Film
study, which can be a beginning, is part of a widening
moving toward "sensitivity training" in its broadest poss­
ible meaning: using and honing all the senses, acknowledging
and dealing with feelings as well as ideas, and becoming
increasingly open to possibilities in experiencing, learning,
and growing.

At the core of the psychology of film response is the
development of a sense of identity. When people see a movie
and empathize with characters or respond to situations, they
temporarily take on new roles. Indeed, the process of
experimenting with unfamiliar roles is how people grow psych­
ologically. Students broaden their repertoire of possible
responses to situations they might encounter by selecting and
"trying on" different behaviors. Furthermore, in the process
of assuming various roles, students establish a sense of connectedness with other people. This sense grows from empathy, and the film experience is one of the contributions to the process by which students develop their awareness of being part of the human community.

"Empathy," says Danial Lerner, "is the inner mechanism which enables newly mobile persons to operate efficiently in a changing world. Empathy, to simplify the matter, is the capacity to see oneself in the other fellow's situation. This is an indispensable skill for people moving out of traditional settings."¹ Lerner is concerned here with the transformation of "stable" societies—in which each person knows his identity at birth and learns his quotidian routine simply by being alive—into "modern" societies in which "a mobile sensibility...adaptive to change" makes necessary a "rearrangement of the self-system [for] its distinctive mode."² But talk of "newly mobile persons" and "traditional settings" may not seem germane to twentieth-century America; after all, we may believe, Americans have always been mobile and, particularly since the early years


of the country, relatively non-traditional. Yet, there is a profound need, perhaps greater today than ever before, "to operate efficiently in a changing world" and "to see oneself in the other fellow's situation."

Marshall McLuhan and others have been saying for some time that ours is a "postliterate" world, one in which print no longer has a monopoly of communication within either the culture or within the schools. The new environment ("transformed," as it were, by electronic media) has formed, according to John Culkin, "a free-flow, total-information ecology within which people receive their communication through a variety of media and at a pace not within the control of the established and traditional mediators of culture—the family, the church, and the school."^4

The experience of film can contribute to a student's ability to develop his own standards of judgment, to rely

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3 Not perhaps strictly germane, yet not wholly irrelevant to this discussion, is Lionel Trilling's thesis, "Manners, Morals, and the Novel," that American life has never fostered a traditional code of behavior (or "manners," in the European sense) or an array of institutions which are in themselves a part of a nation's tradition (cathedrals, palaces, and landed aristocracy, for instance). Trilling points out that this paucity of tradition, especially prior to the twentieth century, made the American novelists' task of searching out reality a virtual impossibility. (In Roger Sale, ed., Discussions of the Novel [D. C. Heath and Co.: Boston, 1960], pp. 55-64.)

upon the validity of his own way of perceiving, and to become open and secure enough to accept other ways of perceiving. But, the skeptic might rightly ask, Can't books do the same thing? The answer is, Perhaps they were able to in a bygone era, but they may not be able to today:

The relevant factor in this obsolescence is the use of electronic tapes by which information is fed from several points simultaneously and in concert; previously, with print, there has been one unit followed by another unit. With this switch from linear to cluster configuration, literacy lost its main prop in the social structure of our time, because the motivating force in the teaching of reading, and the redevelopment of a highly literate culture, was the strict relevance of that classroom discipline to every pattern and purpose in the outside world. Today the outside world is abandoning that very form and providing increasingly less motivation for the teaching of reading and the achieving of literate culture in our schools.5

Turning to another McLuhan tract, we are presented with the ways in which the outside world is abandoning the pattern and form of classroom disciplines:

[Our] children work furiously, processing data in an electrically structured information world; and when these children enter a classroom—elementary school—they encounter a situation that is very bewildering to them. The youngster today, stepping out of his nursery or TV environment, goes to school and enters a world where the information is scarce but is ordered and structured

by fragmented, classified patterns, subjects, schedules. He is utterly bewildered because he comes into this nineteenth-century world of classified information that still characterizes the educational establishment. The educational establishment is a nineteenth-century world of classified data much like any factory set up with its inventories and assembly lines. The young today are baffled because of this extraordinary gap between these two worlds.6

The subtitle of the movie Dr. Strangelove is, "Or How to Stop Worrying and Learn to Love the Bomb." McLuhan conjures an image of students as mechanized computers "processing data in an electrically structured information world." English teachers might wonder if they should stop worrying about mechanization and learn to love an electrically structured information world. Edmund J. Farrel provides solace while striking the "golden mean" in the following excerpt:

...the electronic revolution must have the guidance of humanists if it is to be that which it can be, the instrumentality for releasing the creative potential of each individual, rather than an ingenious means of further degrading human life. The revolution will continue; what direction it takes depends in good part upon the wisdom and participation brought to it by those of us who profess to teach English because we care about man.7

6 "Address at Vision 65," The American Scholar, XXXV (Spring, 1966), 198.

At the risk of over-citing to the point of stuffy and ludicrous pedanticism, this writer includes the next passage because it sets forth, in rather general terms, some of the problems of traditional university organization which are also observable in the structure of most secondary schools:

Only if we admit that the humanities are nearly dead is there much chance of pruning away old branches to make room for new growth. Even at the University of Chicago, where there are many cross-departmental programs, a semi-secret recent study by a faculty member concluded that a real regeneration of the humanities would require the liquidation of almost all the traditional departments. The future may lie with those who are less encumbered by inherited structures and vanities....

Compartmentalization...cuts down the possibilities of human communication--let alone human community--in the modern university. Departments, which largely control the higher educational process, have only an incidental interest in the intellectual lives of any students not fully apprenticed to their narrow guild. There is a lack of dialogue not only among students, faculty and administration but also within faculties, and even within the different sections of individual departments....

We are producing a generation of scholars who prefer to provide definitive answers to small questions rather than tentative answers to important ones. In the process, the undergraduate, hemmed in everywhere by narrow compartments, feels fragmented and frustrated. 8

The preceding are admittedly specious, sweeping arguments which, when encountered en masse by the traveler in these realms of the literature of communications and media and education, may begin to assume the monotonous air of a funeral dirge or Gregorian chant. But the reflective teacher cannot in good faith gainsay the surface validity of the arguments put forth by the claimants for the study of media and the restructuring of education.

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Lear: O, ho, are you there with me? No eyes in your head, nor no money in your purse? Your eyes are in a heavy case; your purse in a light: yet you see how this world goes.

Gloster: I see it feelingly.

--King Lear, Act IV, Scene 6

Film, like literature, is an art, and all art, contends Arnold Hauser, is a fight against chaos. Reality as we know it is chaotic, disparate, and meaningless until our intelligence and sensibility can impose some order on it. Plato, in his analogy of the cave, pictured a generation of people whose lives were spent watching shadows on

a wall. On emerging from their cave, they rejected the world outside because it did not correspond to their shadows. "Humankind," as T. S. Eliot says in The Four Quartets, "cannot bear too much reality." Any cultural survival kit must therefore include the ability to distinguish between shadow and substance.

Our eyes, at work in daily experience, are involved in the never-ending process of selection and rejection, of putting together or perceiving connections and relationships. Artists create their own reality; they select, order, make analogies, and find meaning. Old truths collapse in our contemporary universe of uncertainties, and we may often feel weakened when old values no longer sustain us. (Vance Packard's most recent work provides a timely example. It describes the breakdown of erstwhile established communities in which there was once a sense of belonging; mobility is the major cause—alienation and transiency the results. 10) Much modern art professes a reality which, to many people, may be incomprehensible, disturbing, private, even anarchical. All eyes are essentially alike; the artist's eye, however, is more sensitive, more attuned to seeing order in chaos and to rendering it in terms of images.

A camera's eye is a poet's eye. Susanne Langer makes the point that the moving picture is a poetic mode. A poetic mode because, even if we are not aware of the camera's presence, it is there. It is there, unobtrusively calling our attention to objects or people, to an expression or detail; it is controlling our perceptions, establishing mood, making connections between things, and forming attitudes.

A movie, however, is not a poem, and English teachers must come to see why it is not. A movie does not communicate in the same way printed literature does. Movies communicate by images and sounds organized around elements of composition, rhythm, tempo, pace, lightning, color, and music. It is the interaction of these elements in movies, calling on both thought and feeling, which is the essence of the filmmaker's art.

Artists, regardless of their medium of expression, feed their imaginations by observing life; the fragments of observation imbed themselves in the unconscious mind where they are free to form with each other relationships of a completeness and complexity that would be beyond the power of conscious brainwork alone to achieve. In a moment of inspiration the artist becomes aware of such a pattern of

relationships and must then labor to externalize it in a work of art that will make it apparent to others. While this is a rather crude description of the psychological process that is highly complicated and incompletely understood, it nevertheless serves the purpose (for this dissertation) of showing what the artist's imagination is capable of performing.  

Civilization and culture develop when man becomes able to subjugate the apparent chaos of the universe to order. For the most part, man exercises his power consciously and deliberately; he concentrates on the objective aspects of experience that are common to us all. Artists, on the other hand, are concerned not merely with the deductions that conscious reasoning can draw from experience, but with reactions to experience as complete human beings.

At this point, however, the reader may be wondering if this seeming circumlocution really has much to do with films and education. To respond, this writer would suggest

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12 A useful source, especially for English teachers concerned with the unconscious mind and the uses of imagination, is John Livingston Lowes' *The Road to Xanadu: A Study in the Ways of the Imagination* (Houghton Mifflin Co.: Boston, 1927). This yellowing tome examines the sources that went into the making of two of Samuel Coleridge's best-known poems, "The Rime of the Ancient Mariner" and "Kubla Khan." While this work is fascinating simply as a study of sources, its real value comes from the light that it throws on the workings of the creative imagination.
that it has a great deal to do with them if, when we talk of the art of the film, we mean anything at all and are not merely deluding ourselves with "hollow words full of sound and fury, signifying nothing." If film is to be educationally defensible, then teachers need to dispose of the argument that it cannot be an art. That argument, given fuller expression, would sound something like this: Film cannot be an art because all one can do in it is to arrange fragments of moving image and fragments of sound in a certain order and thus create certain relationships. As has been seen, however, it is precisely in this business of ordering and arranging elements taken from life that creation in any art consists!

As an art form, then, is film going to be taught in separate courses with a curriculum of its own, or is it to serve merely as a lady-in-waiting to Queen English or as an audiovisual vessel to the other lordly disciplines? The question of specific course arrangements will be pursued momentarily.

Perhaps the preceding statements can best be brought under one umbrella by a definition of visual literacy. The one which follows is more to the point than most, but it must be accepted, according to its creator, as "tentative, and sure to be changed":

Visual literacy refers to a group of vision competencies a human can develop by seeing
at the same time he has and integrates other sensory experiences. The development of these competencies is fundamental to normal human learning. When developed, they enable a visually literate person to discriminate and interpret the visible actions, objects, and/or symbols, natural or man-made, that he encounters in his environment. Through the creative use of these competencies, he is able to communicate with others. Through the appreciative use of these competencies, he is able to comprehend and enjoy the masterworks of visual communication.13

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That schools are places of fear and competition has been adequately documented by John Holt, Jonathan Kozol, James Herndon, and others. John Knowles captures this feeling in A Separate Peace, a novel to which secondary school students usually respond well. Perhaps Knowles had no intention of showing, in this novel, the power of movies, but intentional or not, the suggestion is there. At Devon (the private school setting for the story), a movie temporarily breaks through the fear, frustration, and competition of the school, when a ski patrol film prompts Leper (a shy, sensitive young man) to leave the school and join

the military. This is fiction, of course, but one wonders if a sensitive teacher could have used this propaganda film to help Leper recognize and deal constructively with his fear and frustration. Teachers who use movies can begin to replace fear with fun; the fun becomes learning when the student begins to share his particular way of experiencing the film with others.

It is important for English teachers to think about the role that film will occupy in their classrooms. Currently, there are at least four approaches to the use of film in the classroom; and, while they are not mutually exclusive, they do exemplify divergent attitudes prevalent in screen education (or miseducation) and visual literacy.

The first, briefly noted previously, uses films strictly as an audiovisual aid. Filmed versions of a play being studied, or, say, an instructional film on the Elizabethan theatre are shown as supplements to the (printed) material in which the teacher is really interested. That much appreciation of the film medium has resulted is in doubt. Less common is the approach which attempts to inundate students in media without regard for interpretation or analysis. Students are surrounded by film, television, records, etc., and encouraged (at least not discouraged) to react as they will. The teacher, acting as an objective anthropologist, merely stands off to one side
and observes the "natives" performing their electronic-generation rituals. A third approach combines cinema arts and filmmaking and tends to treat film in a highly specialized way. The cinema arts approach emphasizes the history, aesthetics, and appreciation of film; the filmmaking approach deals with technique and production. This combined approach is often so limited that it does not recognize the relationship of film to any other art form. The fourth approach, the one which seems most worthy of consideration by English teachers, would attempt to integrate film study with literature study.

Film, as has been suggested, is an art form just as literature is; therefore, it is as worthy of being studied in and for itself as literature is. The study of film, when integrated with the study of literature, allows students to see how each medium works and to explore the similarities and the differences between the two. When students examine film and literature together, they begin to understand not only the meaning or message of a work of art, but also what each medium is forced to do, what it is able to do most successfully, and what it seems unable to do.

One might begin with secondary students by looking at some of the similarities and differences between film
and literature. In the Preface to The Nigger of the
Narcissus, novelist Joseph Conrad says, "My task which
I am trying to achieve is, by the power of the written
word to make you hear, to make you feel--it is, before all,
to make you see." D. W. Griffith, the filmmaker, would say
much the same thing a few years later about films. Neither
of these artists, however, is necessarily talking about
visual perception. What they are commenting on is the need
to enable the reader or viewer to go beyond apprehending
to comprehending, to go beyond visceral reactions to an
understanding of the sense of the work.

Both literature and film are liberating arts; they are
part of the humanities. Indeed, it is film's accurate
reflection of a society and of human life totally in flux
that makes it the liberating art of our age. Instead of
resisting change and bottling it, film intensifies the
experience of change, humanizing it in the process. Both
literature and film make the reader and viewer aware of
outward realities and of his own inward life. Both pre-
sent to us an artist's ordering of the chaos of human
experience. Literature and film are alike also in their
tendency to be content oriented. Both make extensive use
of the narrative mode, and both require cognitive partici-
pation in order to have the reader or viewer understand
them. Finally, both film and literature offer some form
While exploring the relationships between film and literature, teacher and students must also examine the basic differences between the two. An obvious, but nevertheless important, distinction may be made by stating that words are the fundamentals of literature, and pictures are the essence of film. A picture of an airplane is not the airplane itself, nor is the picture similar to the image evoked by the word *airplane* (regardless of the number of modifiers). The quality of the imagination educed by literature, then, is different from that educed by film. Film, with its immediacy and appearance of concreteness, usually deals more successfully with actions than with thoughts. Literature, conversely, handles thoughts and abstractions as easily as actions. There is, finally, the difference in the way the two media handle time and space. Time is conveyed in literature by the use of tense, while film conveys time by the manipulation of space. In film, everything, even a flashback, happens as we watch it. To help illustrate time-space usage, students could be shown the film version of Ambrose Bierce's short story, "An Occurrence at Owl Creek Bridge." The film has immediacy because it is presented in the only way it can be shown—before our eyes, in the present tense; however, by film's
end, we realize that it only appeared to be in the present
and was actually a subjunctive. The printed version, in
contrast, is written in the past tense, with only the
description of Farquhar returning home rendered in the
present. Then the sudden switch to the past tense to
describe his death creates the sharp contrast which the
film achieves by showing action as it happens.

* * * *

While this approach to the two media may seem workable
and desirable, it may nevertheless have its limitations
and hazards. English teachers are (or certainly should be)
involved in discussions of the vital issues of our time.
There is no way, given the literature of books and the
"literature" of film, for them to avoid the discussions of
morals, ethics, politics, religion, and similar profound
matters. Literature, after all, is an all-inclusive docu­
ment of man, but if students concentrate on discussions of
general themes without learning to read the codes of genre,
form, image, symbol, structure, etc., which shape and
condition what they think of as the "meaning" of a work,
then one wonders if anything significant will have been
gained.

Movies, it seems clear, cannot be taught by using the
very same techniques that are used with printed literature, for movies are special types of experiences with their own forms, language, and kinds of meaning. The English teacher, well-meaning though he may be, is apt to pay attention to the wrong elements in movies; he may, for example, be more concerned with the subject matter (chosen, let's say, because it fits a theme) than with its art and its power to affect students. He faces the problem of how to reconcile the medium with the scholastic tradition of rational analysis, of how to avoid making films fit a Procrustean bed.

Perhaps his greatest problem, however, is how to shift his perception of his role as didactive performer to that of inductive designer, a process which would make his teaching a sharing of experiences rather than a hortatory stuffing of preconceived notions into the ears of students. The quality of this sharing will largely determine whether the "game-like" atmosphere of such learning is constructive or destructive.

"So much depends/upon/a red wheelbarrow/glazed with rain/water/beside the white chicken," observes William Carlos Williams. In English classes, so much depends on what the object of the game is. Games occur constantly in classrooms, but more often than not they are the odious, destructive, and selfish kind, the types that are high-
lighted by put-downs and point-scoring in which the participants compete at verbal one-upmanship and "Guess what's on my mind." The purpose of education, whether in films or literature, should be to play games in which, as Finny (in A Separate Peace) says about the game of blitzball, "everybody wins." This writer hastens to admit that he, as an English teacher, has been the high-point man in too many classroom games where the outcome could have been divined before the "guessing/memory" game began.

It is false to assume, however, that points can only be scored on the basis of verbal brilliance. The outcome of classroom games may be influenced just as significantly by nonverbal factors. As Charles Galloway expressed it, "We can color the perceptions of others by adroitly managing nonverbal expressions to tell others how we wish to be viewed, to effect an impression, or to convey an attitude."14 It seems worthwhile to pursue this a bit further, for if the English teacher hopes to build a non-threatening environment in which movies are to be discussed with feeling, then he needs to be aware of the nonverbal as well as the verbal behaviors which can hinder the development of that environ-

Galloway illustrates the character and influence of nonverbal events which occur in the classroom as follows:

**Use of Space**—Classrooms are usually divided into territories where a teacher and students occupy space. Some arrangements of territorial rights are traditional with the teacher's desk at the front of the room and students seated in rows. Other arrangements of desks and furniture are more imaginative. Some uses of space are fluid, others are static. A change in spatial arrangement influences the potential meaning of a learning context.

**Teacher Travel**—Where and when a teacher chooses to travel in a classroom signifies meaning. In the past, teachers moved around their desk as if it were an isle of security. They rarely ventured into the territories of student residence unless they wished to check or monitor seatwork. To move forward or away from students signified relationships.

**Use of Time**—How teachers use their time indicates the value and importance they place on something. Indeed spending little time on a topic or passing by it can indicate no interest or knowledge about the topic. Teachers do not ordinarily recognize the meanings of their use of time. For instance, students can frequently relate what a teacher's preferences are and what the teacher dislikes.

**Control Maneuvers**—Teachers engage in various nonverbal tactics to control the behavior of students. These silent expressions serve as singular events to remind students of teacher expectations. A few examples would suffice to capture the essence of these nonverbal maneuvers by teachers: indicates inability to hear
due to classroom noise; places finger to lips; stands with hands on hips and stares in silence; scans room to see who is not working; records in grade book while students report; raises brow or uses eyes to gain attention.\textsuperscript{15}

In verbal communications, of course, teachers and students are able to receive virtually instantaneous feedback, relative to what is said, through the basic concept of the communications loop:

\begin{center}
\begin{tikzpicture}
  \node (sender) {SENDER};
  \node (receiver) [right of=sender] {RECEIVER};
  \node (message) [above of=sender] {MESSAGE};
  \node (response) [above of=receiver] {RESPONSE};
  \draw[->] (sender) -- (response);
  \draw[->] (message) -- (receiver);
\end{tikzpicture}
\end{center}

The sender hears the message as he sends it, and if the message is not received, then he can adjust immediately and re-send (or rescind) it.

Feedback from nonverbal communication, on the other hand, is different, for the teacher is unable to observe himself while performing. We do not have the gift, as Robert Burns wished we might, "to see ourselves as others see us." Instead, as Galloway states, "we have to rely on the reactions and responses of others in order to comprehend our nonverbal effect in the situation."\textsuperscript{16}

\textsuperscript{15} Ibid., pp. 234-35.

\textsuperscript{16} Ibid., p. 235.
If the teacher can begin to perceive the effect of both his verbal and nonverbal behavior in the classroom, he may also begin to see that experiential films—as opposed to "instructional" films—fit the views of Carl Rogers and others who insist that static, codified answers and responses should be replaced by changing, process answers and responses, and that the proper aim of education must be the facilitation of change and learning. "As one surveys education at almost any level in the United States," says Edgar Dale, "he realizes that most instructional materials and methods use memorizing rather than thinking as the key instructional process. If thinking is stressed instead, the curriculum will be problem centered and question oriented, not answer oriented." 17

It would be irresponsible, unfair, and uncharitable to charge all English teachers with reaching reductio ad absurdum in acquiring encyclopedic knowledge about minutia (the names of Shakespeare's children, for example), passing that knowledge on to students, and demanding answers to questions designed to show that the material has been remembered. In too many unhappy instances, however, this is how

the game is played.

The problem, then, is how to realign priorities and thinking so that everyone can win. This writer should like to see the nature of the game changed, but this is unlikely to occur in the future, just as it has failed to occur in the past, if we persist merely in "Reallocating resources, reassigning pupils, and rewriting the curriculum," measures which, as Mary Jo Bane and Christopher Jencks point out, "seldom change the way teachers and students treat each other minute by minute."18

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...the primary basis for evaluating a school should be whether the students and teachers find it a satisfying place to be [emphasis in original].19

In a society where vestiges of Puritanism and the work ethic (used in its pernicious sense) still linger, anyone who sees value, as Hawthorne's Merry Mounters did, in "jollity and mirth" may be leaving himself open to the

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19 Ibid., p. 41.
Old Testament wrath and indignation of the self-righteous proponents of Hard Work. Schools, they would insist, are supposed to be places of work.

Indeed, that may be their legitimate and rightful purpose, and there is nothing wrong with that—as long as it is tempered by humaneness, openness, and friendliness. Schools should certainly value ideas and the life of the mind, but there is no good reason for making the climate in which these are fostered one of gloom and foreboding. English teachers need to heed Dale's contention that "the environment or the atmosphere in which we learn is critically important. Learning blossoms in a mood of mutuality. . . . We must be careful... lest the school or college be too formal, too formidable, or too school-teacherish. Learning, after all, does not look like a textbook; it surrounds you and becomes incorporated into your life." 20

The words of Saul Bass, cited at the beginning of this dissertation, now assume the character of a giant "terra-bang" (combination question mark/exclamation point):

Are we interested in teaching children to think and to function in a creative interaction with their environment, or do we want

to teach them to have a bundle of things and information "bits" that they can trot out at command and that may not be relevant?

This writer has been in many English classes (as student, observer, and teacher) where standard strategies were used without much apparent thought having been given to why they were being used. Even though some of the classes were "good" in the conventional sense of that word, they usually fell short of what they might have been. Invariably, teachers do not think about the process objectives of the strategies. Instead, they are usually concerned with reaching familiar subject matter objectives and stimulating lively discussion; and, if they are successful, they have no complaints. Neither has this writer, at least on one level: there is nothing inherently wrong with accomplishing what one sets out to accomplish. Dale, however, gets to the heart of the matter when he notes that "Excessive concern for specific objectives may mechanize learning and fail to employ the creative gifts of the learner. Oversimplification leads to routine training and distracts the learner from the subtleties and nuances possible with most learning."\(^{21}\)

What needs to be considered is some means of genera-

\(^{21}\) Building a Learning Environment, p. 5.
ting more liveliness and substance in the English class, some means of establishing a basis for a collaborative approach which will systematically integrate feelings and intuition with intellectual concerns. The general theory behind such an approach could be culled from (for example) Jean Piaget, Jerome Bruner, and Carl Rogers. An individual learner, they hold, "knows" at any moment what he needs to know and can learn; in a supportive environment he will pursue his own learning energetically. "Energetic learning" is used deliberately as a tautology here, for purely receptive mental activity does not exist, and what is meant by development and growth is the activity, as Culkin (already quoted in Chapter One) would have it, "of perception, analysis, judgment, and selectivity."

The largest hurdle to students' learning is their tendency to adhere to limited viewpoints determined by their (the students') situation in time and space, and by their emotional history. For this reason, discussion of movies in the English classroom should concentrate on fresh, shifting points of view and on the activity of seeing. (Thus it is that the four current approaches to film noted earlier in this chapter were generally treated superficially; teachers should avoid hugging any of these four approaches to their breast as if they were the Final Word in film usage.)
Just as a group should not restrict itself arbitrarily to one or two interpretations of a movie or a work of literature, neither should it embrace only one or two approaches to studying a movie or a work of literature. The group must explore many avenues, sometimes more than once, if it is to be aware of the process involved in fully experiencing a film. Learning specific facts or concepts may occasionally seem appropriate, but the focus of film study (at least in the beginning) should be on becoming aware of the process.

Film study should involve students and teachers in this collaborative design which allows them to accommodate whatever approaches they find most effective at the time. The design should be flexible, and it may include the history and critical analysis of films and the use of film as a supplement to other activities. Fixed rules regarding teaching procedures should be eschewed, however, for these must fit emerging objectives and the teacher's individual style. The teacher may experiment with some clear, general objectives in mind, but these will not be the usual ones of the academic curriculum, nor will they be oriented solely toward art. Rather, they will be designed to encourage exploration of ideas, analysis, intellectual synthesis,
expression and interpretation of feeling, self-examination, the study or discussion of actual classroom behavior in relation to film, and creative expression through student filmmaking; however, priorities need not be set for any of these activities.

"Facilitation," like so many other anti-poetic expressions, has worked its way into the educational lexicon. It will be used here, however, since a more precise and harmonious term does not suggest itself. The spirit of collaborative design depends upon the teacher's willingness to change his behavior toward facilitation. The design being discussed here would require a teacher capable of functioning as a facilitator in building a bridge between feeling and thought; that is, between intuitive, visceral reactions and intellectual appraisals.

The group would begin, then, by simply noting the images and sounds in a film, and by constructing an inventory of images and sounds in a film, and by constructing an inventory of the content of the various levels on which a film may be seen. The first level might involve nothing more than a catalogue of prominent images. The second level may require an examination of feelings about those images. On the third level, an investigation of a variety of other associations may be appropriate. The fourth level may call for a discussion of ideas that the images suggest.
To illustrate the process, this writer should like to examine in some depth the short film which was mentioned a few pages ago and then abruptly dropped: Robert Enrico's *An Occurrence at Owl Creek Bridge*, adapted from Ambrose Bierce's short story of the same title. In this film, as Peyton Farquhar is standing on the end of a plank jutting from the side of the bridge, the noose around his neck, he shuts his eyes and momentarily thinks of his wife and home. Moments later, as a soldier releases the plank, he plunges toward the water below, but the rope suddenly breaks. In the water, Farquhar disentangles himself from his ropes, struggles to the surface, and gasps for air. Soldiers shoot at him, but he escapes by swimming downstream, through rapids, to a sandy beach. During the rest of the film he eludes the soldiers, runs through the woods and down a road, and finally arrives home, runs to his wife, then suddenly jerks convulsively. His escape, we discover, was merely a brief fantasy—he had in fact been hanged.

At the point where he surfaces, there begins a long sequence in which we see his face as he gazes around him. The camera turns to the trees above him, and we hear a song about the joy of life—"A Livin' Man"—during which we see a series of slow-motion shots that record details of life around him: a caterpillar on a leaf, a spider weaving a
delicate web. The details are a visual counterpart to the song's affirmation.

Among the details, the image of the spider invites the following interpretation. Moments after the image of the spider, Farquhar again becomes aware of the soldiers. They are preparing to shoot him in the water, and a voice shouts that he is in a trap. The spider image, therefore, acquires additional significance. While it is beautiful and delicate, it is also menacing. When we first see it, however, we are paying attention to the song and the images of life; like Farquhar, we are momentarily unaware of threats. The spider image therefore evokes negative feelings that prepare us for the return to the problem of escaping, but unless we attend to the images and sounds, we remain unaware of the subtle effect of the juxtaposition. The shot works, in fact, because it creates dissonance between image and sound.

Initially, the spider appears simply to be one of several visual counterparts to the song. Although the song does not mention a spider, it does mention a butterfly, and in any case the sequence is visually explicit; the spider does not appear to be a symbol. First we see a shot of a man's face as he looks intensely and gladly around him, and then we see the details themselves. The man, however, cannot possibly see the intricately detailed close-ups the
The scene represents an attitude toward experience rather than exactly what Farquhar sees. The director is thus using the images in several different ways to achieve different purposes, many of which depend on the audience's visceral reactions to a spider. It is such intuitively felt details that collectively create the total artistic effect of a film.

The famous director Sergei Eisenstein stated the principle long ago that shot A plus shot B is more than the sum of A plus B. Thus, the simple sequence of shots is a filmic "idea"; the shot of the man's face plus the shot of an insect on a leaf implies that the man is looking at the insect. However, the way in which the sequence is presented, the context of the shot, our feelings about the details and the content, and our feelings about the man himself affect the way we organize the information. The process creates dimensions of experience and knowledge that resist logical, linear analysis but lend themselves to the less restrictive atmosphere in which we can free our senses to

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22 Film Form and the Film Sense (Meridian Books: Cleveland, Ohio, 1957). Eisenstein is to film what Henry James is to literature—the complete craftsman/artist. Teachers interested in reading about Eisenstein might begin with Ernest Lindgren, "Editing: D. W. Griffith and Eisenstein," The Art of the Film (Collier Books: New York, 1963), pp. 86-123.
respond to images and sounds.

It would be possible, of course, to defend another, opposite interpretation of the spider image. Although the spider typically carries a strongly negative association, this sequence reverses it. The spider is usually a symbol of death, but here it is a symbol of life. In this moment of intense awareness of the preciousness of life, even the spider brings wonder and joy.

In the end, the "correct" interpretation of this sequence must be subjective. What is most important for the class is not to arrive at an unequivocal conclusion about this issue but to become aware of feelings and suggestions surrounding images and sounds, to begin "developing sensory awareness--the precise eye, the acute ear, sharpening all the senses in order to communicate with others and to receive communication accurately. The overriding theme of what I call the power of observation assumes more and more significance as we live in the increasingly complex world...."23 Critical distinctions which may follow then become another matter--important, but not essential. The prime objective is to help students to perceive more richly and to help the

teacher to concentrate on the way members of the audience, including himself, are thinking, feeling, and seeing—that is, perceiving. The actual procedure of the exercise may take a variety of forms. The group may simply catalogue images and sounds for a specified time, then discuss them, but usually discussion emerges spontaneously.

"Film gets through," argues John Culkin, "because it's an emotional and sensuous medium that interacts with students who are frequently both emotionally and sensorily deprived." The senses are communicated directly through films, which helps to explain, Culkin continues, "both the power of the film experience and the need for some kind of post-screening analysis or discussion. That's why students become so involved in the right kind of discussion. It both deepens their experience of the film and opens the way for some good talk with people who have shared that experience [emphasis added]."

One can never be certain of what the "right kind" of discussion involves. Perhaps the right kind of discussion requires that the teacher maintain and encourage orderly, sometimes lively discussion in which everyone gets involved.

24 Films Deliver, p. 20.
25 Ibid., p. 20.
while sticking to the point. The teacher, acting as a moderator, may not actively participate in the discussion; rather, he clarifies by asking probing questions, he summarizes, he indicates new directions for discussion, and he focuses attention upon particular points raised. The ultimate aim of the teacher will dictate the type of discussion he encourages.

If the collaborative design is to be effective, however, this observer believes that the teacher must become more personally involved in the discussion. In brief, he must function as a facilitator who constantly tries to communicate what is going on in himself at the moment, even if it does not fit the stereotype of what an English teacher should think and feel. Carl Rogers has specified the characteristics of the effective facilitator; genuineness or realness; caring and empathy; a quality of prizing, acceptance and trust. Facilitation, however, is difficult, for we teachers habitually reward comments that "advance" discussion toward pre-ordained conclusions or in pre-ordained directions. That, after all, is part of the game. The facilitation game, on the other hand, requires teachers to

listen fully, to be sensitive to non-verbal cues, and to be open to a wide range of unexpected ways of seeing.

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As one attempts to focus on what teachers and students may need in the future, he is haunted by the words of A. E. Housman, in which the poet describes himself as "a stranger and afraid/ In a world I never made." All men lead lives, as Thoreau lamented, "of quiet desperation," for, as Wordsworth expressed it some 150 years ago, "The world is too much with us." Probably never have students been more affected by the truth of these words than they are today. To suggest that man will be bolder in the future, that his life will be less desperate than it was in the past, is to borrow deeper into the timeless present by ignoring some important historical truisms.

There was a time, for example, when western man could partially find his identity in religion. But that source of self was generally lost when Copernicus displaced man from the center of the universe. Later came Darwin's thesis that man apparently evolved over millions of years from lower forms of life. At best, man is now seen as an infinitesimal speck in the scheme of things. Today's students have lost the readiness which students may once have had
to crusade for the cross, and they have lost the rally-round-the-flag fervor which was a patriotic source of self-identity for earlier generations. Hero worship, a popular method of becoming and being in the past, has also fallen from favor among the youth of today. Finally, as Vance Packard (previously cited) notes, that sense of community which once enabled the wayfarer to know where he was headed because he knew where he was from—that sense is also gone. Thomas Wolfe was not thinking of secondary education when he described the lonely infant Eugene Gant in his crib, but the description, poignant and existential, throws light on the plight of many modern students:

And left alone to sleep within a shuttered room, with the thick sunlight printed in bars upon the floor, unfathomable loneliness and sadness crept through him; he saw his life down the solemn vista of a forest aisle, and he knew he would always be the sad one; caged in that little round of skull, imprisoned in that beating and most secret heart, his life must always walk down lonely passages. Lost. He understood that men were forever strangers to one another, that no one ever comes really to know anyone, that imprisoned in the dark womb of our mother, we come

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to life without having seen her face, that we are given to her arms a stranger, and that caught in that insoluble prison of being, we escape it never, no matter what arms may clasp us, what mouth may kiss us, what heart may warm us. Never, never, never, never, never.

It is an old saw, of course, one that many people are probably tired of hearing, but it bears repeating: Modern life is not centered in genuine interhuman experience between real persons, nor does it encourage diversity and individuality. Ambitious parents and curriculum-bound teachers set up goals and communicate expectations, either indirectly or deviously, so that what they really want and expect from the student registers clearly at subliminal levels regardless of what they say or do; or quite openly they program the student's life in such a way that he progresses step by step toward their values, their goals, their expected achievements. Often, the individual is unaware that he—a unique, growing person—has been canceled out and that in place of his genuine self is a concept, a definition of what should be; and that definition has been pieced together in such a way that what the individual has become lacks substance and identity, which

alone can give meaning to his life.\footnote{29}

The student searching for identity and self-affirmation, lacking recognition and threatened by the withdrawal of love, launches himself into an alien life and becomes estranged from his real life. Desensitization occurs through a process of deprivation and separation, where the student is treated as an object; where skills and subject matter are more significant than people; where goals must be pursued regardless of the real wishes, aspirations, and capacities of students; where rationalizing, explaining, and analyzing take the place of spontaneity, humanistic experience, and natural feeling. Indeed, facts, knowledge, and intellectual gains are apotheosized—in spite of the fact that intellectual values represent only a fragment of human life and only one dimension of existence. Outre, hyperbolic—Charles Dicken's lengthy description of the diabolic Mr. Gradgrind is reconstructed here to suggest that some teachers still exist who are—in kind if not in degree—not unlike the nineteenth-

"Now, what I want is, Facts. Teach these boys and girls nothing but Facts....Stick to Facts, sir!..." 

"Girl Number twenty," said Gradgrind, squarely pointing with his square forefinger, "I don't know that girl. Who is that girl?"

"Sissy Jupe, sir," explained number twenty....

"Sissy is not a name," said Mr. Gradgrind. 

"Don't call yourself Sissy. Call yourself Cecilia."

"It's father as calls me Sissy, sir," returned the young girl in a trembling voice....

"Then he has no business to do it," said Mr. Gradgrind...."What is your father?"

"He belongs to the horse-riding, if you please, sir." Mr. Gradgrind frowned, and waved off the objectionable calling with his hand.

"We don't want to know anything about that, here. You mustn't tell us about that, here. Your father breaks horses, don't he?"

"If you please sir, when they get any to break, they do break horses in the ring, sir."

"You musn't tell us about the ring, here. Very well, then. Describe your father as a horsebreaker. He doctors sick horses, I dare say?"

"Oh yes, sir."

"Very well, then. He is a veterinary surgeon, a farrier, and horsebreaker. Give me your definition of a horse."

Sissy Jupe is thrown into great alarm by this demand.

"Girl number twenty unable to define a horse!" said Mr. Gradgrind...."Girl number twenty possessed of no facts, in reference to one of the commonest of animals! Some boy's definition of a horse. Bitzer yours.... Your definition of a horse."

"Quadruped. Gramnivorous. Forty teeth, namely twenty-four grinders, four eye-teeth, and twelve incisors. Sheds coat in the spring; in marshy countries, sheds hoofs, too. Hoofs hard, but requiring to be shod with iron. Age known by marks in mouth." Thus (and much more) Bitzer.

"Now girl number twenty," said Mr. Gradgrind.
"You know what a horse is." 30

The teacher who observes, manipulates, and directs, who notes the student, probes him, writes him up, and breaks him down in specific traits of weakness and strength is actually treating the student as a thing, and the student learns to react like one. "Something there is that doesn't love a wall," writes Robert Frost. Today's students do not love walls either, but they often construct walls around themselves for protection against the penalties of being honest and forthright. They become insensitive to laughter and mimicry and sarcasm, to the range of feelings that characterize genuine human existence. In brief, they become alienated from any kind of meaningful endeavor.

A good deal of attention has been focused recently on the alienation of workers on the assembly lines, particularly in automobile factories. Students in school may become alienated in the same way. They develop an estranged attitude toward school work; they are outside of it, cut off from themselves. It is not uncommon for students


We often find the figure of the lost, persecuted, or helpless child at the center of Dickens' novels. In essence, he is attacking a whole social system in all its complexity wherever it seems to him to impede or prevent the flow of generous impulse between man and man, the exercise of natural kindliness and trust.
to engage in schoolwork only under coercion and compulsion, usually from the threat of reprisal and punishment. While this dissertation is not the arena for a dissection of Karl Marx's views of the ideal society, his vision of how meaninglessness and alienation set in when the individual does not participate as a creative self in his work strikes this observer as crucial if we are to begin to understand our students' dilemma:

...labor is external to the worker; i.e. it does not belong to his essential being; in his work, therefore, he does not affirm himself but denies himself, does not feel content but unhappy, does not develop freely his physical and mental energy but mortifies his body and ruins his mind. The worker therefore only feels himself outside at home when he is not working, and when he is working he is not at home. His labour is, therefore, not voluntary, but coerced; it is forced labour. ...Its alien character emerges clearly in the fact that as soon as no physical or other compulsion exists, labour is shunned like the plague.... the external character of labour for the worker appears in the fact that it does not belong to him, that in it he belongs, not to himself, but to another....It is not spontaneous activity; it is the loss of his self.31

Intellectuality, convention, the system are out of focus today; they are overstressed and overused in their

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stranglehold on society, which includes, of course, education. The devastating terror (perhaps that's putting it a bit too strongly) of the system is powerfully presented in Ken Kesey's One Flew Over the Cuckoo's Nest, a novel of how subtle, devious brainwashing devices and indirect threats are used by intelligent, educated, professional people to subdue and defeat spontaneous human interests and impulses. Eventually, the "combine" (Kesey's word) destroys individual integrity, individuality, and human decency. The system is rooted in mechanics and laws which are ultimately no more than the values of authoritarian individuals who prefer death to life, submission to courage, routines and habits to inventiveness and ingenuity, and, on the whole, anything that will pass for order, organization, and efficiency. With its emphasis on maintaining the status hierarchies, on conducting a smooth-running operation, and on squelching deviating individuals, the system prevents the realization of higher values and experiences that are necessary for a healthy life in a healthy society.

Roughly three-quarters of a century after Marx described the consequences of alienation, Hugo Von Hofmannsthal

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published an article, "The Substitute for Dreams" (1921), in which he identified the crowds of moviegoers as the masses who inhabit the big industrial centers and cities—the factory workers, lesser employees, etc.33 Hofmannsthal argued that their minds are empty because of the kind of life which society forces on them. They suspect language as being an instrument of society's control over them, and they are afraid lest the knowledge transmitted by newspapers or at party meetings (in the Germany of 1921) might lead even farther away from what, their senses tell them, is life itself. To escape, they go to the (silent) movies. There, the moviegoer finds the fuller life which society denies him. He has dreamed of the "good" life in his childhood, and the movies become a substitute for those dreams. What concerns Hofmannsthal is the ability of film to gratify a deep-rooted, all but metaphysical, desire which he attributes to the working classes for reasons connected with his own class status and the environmental influences working on him at the time. For the masses to sit in the moviehouses and watch the screen, according to Hofmannsthal, is like "the ride through the

air with the devil Asmodi who strips off all roofs, bares all secrets." In short, it is life in all its inexhaustibility which the movies offer to masses in want of it. It is the "life essence" condensed in the pictures which fill the dreaming spectator's imagination.

Statements of these sorts—that there is a widespread hunger for life and that film is uniquely equipped to satisfy it—are interlaced in the history of film. One example would be Andre Beucler's praise of film for bringing, like a dream, the universe within our reach. Beucler notes (apocryphally?) that a stranger once accosted him in a theater and said: "To me the cinema is as precious as life." The connection between film and "life" is an interesting one, one which Wolfgang Wilhelm explored in his dissertation "The Uplifting Effect of Film" (1940). While Hofmannsthal argued that film addicts were members of the working class, the responses to Wilhelm's questionnaire would indicate that the conditions prevailing among the working masses are not (or at least not alone)

34 Ibid., p. 168.
responsible for the urge to attend films. The masses of film addicts include people from other walks of life, as the following responses indicate:

"The film is more than the theatre. In the theatre I watch a work of art which, somehow, appears to be elaborated. After a film performance I feel as if I had been in the middle of life." (A housewife)

"One would like to get something out of life after all." (A young worker)

"A good film helps me to get in touch with people and with 'life.'" (A nurse)

"The less interesting the people I know the more frequently do I go to the movies." (A businessman)

"Some days a sort of 'hunger for people' drives me into the cinema." (A student)

"What drives me to the movies is a hunger for sensation, a tickling of the nerves aroused by unusual situations, fight, impassioned clashes, love scenes, crowd pictures, unknown worlds, underworld...war, society." (A student)37

These statements suggest that the inveterate movie-goer seems to suffer from alienation and loneliness. In addition, he does not feel that he is being suppressed or rejected by society. Instead, he traces his suffering to an isolation due not only to his lack of sufficient and satisfactory human relationships but also to his being out of touch with the breathing world about him, out of touch

37 Ibid., pp. 168-169.
with that stream of things and events which, were it flowing through him, would add some excitement and significance to his existence. In brief, he misses "life."
The cinema attracts because it gives him the illusion of vicariously partaking of life in its fullness. Wilhelm's conclusion, as stated by Kracauer, is that "one of the uplifting effects of film consists in enabling those whose sensibilities have been blunted by the predominance of technology and analytical thinking to resume 'sensual and immediate' contact with 'life.'"38

This summation recalls Culkin's comment, previously cited, that film's greatest value lies in its being "an emotional and sensuous medium that interacts with students who are frequently emotionally and sensorily deprived." The teacher using films must therefore put emphasis on direct, primary experience, on using one's own senses, and on perceiving reality freshly. Through direct encounters, students affirm themselves, they enlarge their meaning of the world, and they achieve a heightened sense of "integration" (as guidance personnel put it), a meeting of the center of themselves with ongoing life, the wonder, excitement, and mystery of living.

38 Ibid., p. 170.
Vision without understanding is meaningless; understanding without vision is blindness.

--Kant
"When we risk no contradiction/It prompts the tongue
to deal in fiction," noted John Gay, the 18th century
English poet and playwright. In this chapter, some
obvious contradictions may suggest that this observer's
point of view is not always consistent. The argument in
the preceding chapter was for film study which ignores
(or at least deemphasizes) analysis. As desirable as that
might seem to some people, it is not likely to be of much
value to the English teacher who sees a need for film study
but has few if any ideas of how to proceed.

The concern of the chapter will be to suggest ways of
making film study a part of (as opposed to "apart from")
the English curriculum. If this writer violates some of
his earlier dicta and golden desiderata, he does so with
the knowledge and conviction that teachers, who have
often foundered on theory, are now hungry for some sensi-
tible and balanced fare which will help them to deal con-
structively and honestly with the film medium as an
integrable aspect of the English program.
It will be noted that the writer harbors a number of inescapable and atavistic biases, primarily of a literary nature. Were he to agonize over each of his contradictory remarks, his involvement with lopping off the heads of hydras would be exceeded only by his battle with the intrusive devils of doubt which would encircle him and prevent his escape from the timeless present. Although he is younger and less battered than Tennyson's Ulysses, this writer nevertheless has similar objectives: "To strive, to seek, to find, and not to yield." What he has been striving to show is that film has unique powers to affect students and to heighten their sense of themselves and the world around them; that film, when used by a sensitive and open teacher, can provide a setting for some good non-threatening conversation and for self-awareness; that alienation and the feeling of impotence can be diminished through the prudent use of film. In the present chapter, he will be seeking to find some practical approaches and ways of talking about film which will make sense to English teachers. However, he believes that if the teacher already skilled in literary analysis is aware of how a film communicates, then the teacher will be able on his own to devise exercises and demonstrations which will
acquaint students with the unique process of film. This chapter, then, will provide suggestions for the teacher in the classroom only incidentally, or by implication.

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While English teachers nibble away at other rhetorical precepts—"be specific," "narrow the topic," "avoid generalities"—their primary need is for something to help students to look at and record the details that make meaning. Film analysis is that "something," for it engages students in the act of discovering what life and language have to offer. Since students enjoy film and can learn to analyze it, it makes sense to this observer to plunge them into the act of discovery once the conditions (notably, the collaborative design and the facilitative atmosphere) outlined in the previous chapter have been established. The obvious question, of course, is How? G. Howart Poteet provides a useful, if somewhat simplistic, answer:

In the beginning stages of film study, the use of print media as well as non-print media may give the student some concrete basis for critical judgment. It would be fine to be able to discuss the film in only filmic terms but this seems impossible if students lack the critical tools to use in making decisions about film. The
hardest advocate of the 'new criticism' would scarcely recommend that an individual should attempt a close reading of a text without some background in literary techniques. So, too, a close reading of a film requires an understanding of the language of film.  

A successful teaching technique, then, might look something like the one advocated by John Culkin, in his article "Partners in a New Kind of Education":

The process for print is simple...read good books and analyze them. The process is the same for film—see, discuss and analyze good films.  

It seems clear that a free-lance, unstructured, "non-teach" approach, whether in literature or film, may be as pernicious as the Gradgrindism of Dickens' schoolmaster. Surely there is some middle ground between the high pressure and no pressure approaches for the teacher who wants to combine facilitation, collaboration, and analysis.

Analysis is a word that too often suggests meaningless and worthless repetition, especially in English classes. The position taken in this chapter, however, will be that just as there is nothing inherently wrong

1 "Film as Language: Its Introduction into a High School Curriculum," English Journal, LVII (November, 1968), 1183.

with accomplishing what one sets out to accomplish, neither is there anything inherently wrong with analysis. Indeed, if one can accept Rudolf Arnheim's proposition that "Thinking requires more than the formation and assignment of concepts. It calls for the unraveling of relations, for the disclosure of elusive structure," then analysis (and, by extension, "criticism") may be viewed as more than merely a sterile exercise in finding fault with, making severe and adverse judgment about, or picking apart. The aim of analysis, for both teachers and students, should be to bring into play knowledge, experience, sensitivity, and intelligence so that the merits as well as the deficiencies of a given work are considered.

As was noted in the preceding chapter, a film is not a poem, nor is it a novel. And yet, despite the obvious differences which separate the genres, there are some striking resemblances between them, resemblances which can be put to good use in furthering an analysis of film, although any discussion with secondary students of resemblances would probably be on a much more elemental level than the one which follows.

The novel as a form has been in existence for something over a hundred and fifty years longer than the film, but the two disciplines have often overlapped and influenced each other. D. W. Griffith, on being questioned about his rather unique style of editing, is supposed to have said, "Doesn't Dickens write that way?" Sergei Eisenstein later analyzed in detail the thematic and stylistic similarities of Griffith and Dickens. Essentially, Eisenstein noted that Griffith had managed to discover cinematic equivalents for Dickens' novelistic techniques.

An innovator in his own right, Eisenstein acknowledged that the structure of *Potemkin*, his highly acclaimed 1926 film, was modelled on the five-act division of classical tragedy. In his observations on Griffith, as well as his own work, Eisenstein was aware that the problems of artistic control presented by the film form are not unlike those inherent in the more traditional narrative arts. It is not surprising, therefore, that an increasing number of

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5 "Dickens, Griffith and the Film Today," *Film Form and the Film Sense*, pp. 195-255.

contemporary novelists have turned their attention to film. Examples would include Alain Robbe-Grillet (*Last Year at Marienbad*, 1961), Norman Mailer (*Maidstone*, 1969), and James Dickey (*Deliverance*, 1972). Perhaps the film form attracts novelists because both genres must contend with similar problems: plot, dramatization of idea, and highly individualized studies of character.

English teachers are fond of classifying literature with convenient labels: the novel, drama, poetry, etc. While such classification may be useful in helping to isolate what is unique to a particular form, it can also work to obscure the similarities that do exist between forms. A vacuum rarely produces a new genre; rather, when examined, a new form usually reveals a debt to an earlier and more rudimentary form. For example, Greek drama, from

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7 Several of the examples included in this dissertation are merely that—examples. The listing of these film titles does not necessarily constitute a recommendation that they be used in the secondary classroom. *Last Year at Marienbad*, for example, is extremely complex and would likely be condemned by a majority of students (indeed, by society at large) as being "boring." Mailer's film is also complex; in addition, it is salacious. *Deliverance*, based on Dickey's novel and for which he wrote the screenplay, is more intelligible than Robbe-Grillet's work and less bawdy than Mailer's, but it is currently a box office success and therefore unavailable (for several years, if ever) for use in the classroom.
which most contemporary Western drama derives its character, evolved from the ceremonial worship of the god Dionysus.

The modern novel (the word novel itself derives from the Italian word novella) is far from being a "pure" form. Its borrowings have indeed been extensive. It made use of the elements from the pastoral romances of the Hellenistic Greeks (Apuleius' *Golden Ass*); the courtly fictions of Malory and the travel romances of Sir John Mandeville; the Spanish picaresque tales such as *Don Quixote*; the sketches of "characters" by Sir Thomas Overbury and John Earle; the bourgeois fiction of Thomas Deloney; the domestic literature of roguery as exemplified by Greene and Dekker; the English essay, particularly the Sir Roger de Coverley papers from *The Spectator*; allegories such as *Pilgrim's Progress*, and the jest books and chap-books of unprofessional literatures.  

Film, too, evolved from assorted ancestry. Analysis reveals, for example, that film contains elements from drama--staging, dialogue, gesture, and movement; from painting--shape, color, form, texture, and lighting; from 

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poetry--symbolism, metaphor, and other literary tropes; from music--rhythm; and from fiction--structure, narration, theme, and characterization. Susan Sontag contends that the history of the cinema is, in a sense, a repetition of the history of the novel:

The fifty years of the cinema present us with a scrambled recapitulation of the more than two hundred year history of the novel. In D. W. Griffith, the cinema had its Samuel Richardson [one of the so-called fathers of the novel]; the director of Birth of a Nation (1915), Intolerance (1916), Broken Blossoms (1919), Way Down East (1920), One Exciting Night (1922), and hundreds of other films voiced many of the same moral conceptions and occupied an approximately similar position with respect to the development of the film art as the author of Pamela and Clarissa [Samuel Richardson] did with respect to the development of the novel.9

The middle class provided the most responsive audiences for both the novel and the film, since both genres reflected the values, aspirations, and tragedies of middle class life. Wolfgang Wilhelm's study, previously cited, gives some indication of why the burgeoning middle class attends films. Martin Day comments on the response of the middle class to the novel:

The 18th century saw a vastly increased reading public chiefly of the middle class. Practical and down-to-earth, this class wanted to read about people it could recognize from its own observations and describe in the language it employed. It preferred its stories to end with financial and domestic rewards, its own clear-cut goals in life. ¹⁰

The surprising thing about the novel and film—aside from their similarities in origin, utilization of similar narrative devices, and analogous subject matter—is that both attain meaning similarly even though they use quite dissimilar techniques. Setting aside the obvious—that film is essentially a visual experience, literature a linguistic one—it becomes useful to examine the elements, or languages, of these two experiences; such an examination puts the reader or viewer in a better position to evaluate how the total experience is achieved.

Ezra Pound, in his study of the aesthetics of poetry, concentrated on the Chinese ideogram and noted that it "means the thing or the action or situation, or quality... that it pictures":¹¹

man tree sun sun tangled in the tree's branches, as at sunrise, meaning now the east.

With the Chinese ideogram, the reader receives both the symbol (the ideogram itself) and the object represented (the suggestible image) simultaneously. No one would be apt to confuse the symbol (人) for a man, yet there is clearly an attempt to represent the configuration of a man. The same consideration might be applied to the film representation of a man. Who, for example, would confuse a close-up of a man's face (represented, say, by a twenty-foot image) for the actual man? Rudolf Arnheim recognizes the phenomenon, and attempts to account for it, by noting:

A person's view of the size of an object does not commonly correspond to the relative size of the projection of that object on the retina—so that, for example, a distant car whose optical projection on the retina is smaller than that of a letterbox close to the observer, appears to have the normal size of cars. One can explain this by saying, as [Herman von] Helmholtz did in the nineteenth century, that the faulty image is corrected by an unconscious judgment based on facts available to the observer.12

12 Visual Thinking, p. 15.
Every narrative, then, must take the form of mimesis—the imitation of nature—or move toward invention, the creation of an unprecedented depiction of reality—or a combination of the two. As Gertrude Stein put it, "A rose is a rose is a rose"—that is, nothing can be the represented object except for the object itself. As a result, all art must be either a representation of reality (mimesis) or the creation of an entirely different reality. Thus it is that films such as Last Year at Marienbad and Maidstone and novels such as John Hawkes' The Beetle Leg and The Lime Twig are generally labelled as "weird" and "stupid" and "not real" (indeed, much of Faulkner's and Joyce's work is similarly tagged); in fact, what they are attempting to present is another way of perceiving reality, a way which most of us are little prepared to accept. Robbe-Grillet is talking about writers, but his words could be applied equally to educators, when he says that "the systematic repetition of the forms of the past is not only absurd and futile, but it can even become harmful; by blinding us to our real situation in the world today, it keeps us, ultimately, from constructing the world and man of tomorrow."13

The word and the image are alike in that both are visual phenomena—both must be perceived with the eyes. This observer has support for his belief that students' development of the ability to engage in visual-metaphoric communications and activities is akin to the development of verbal literacy:

The structure and function of man's symbols might be seen as a vehicle to provide him with significant and viable metaphors for living. Language, therefore, is not an attempt to represent objects and events and then to think with them...describe and express an idea.... It is also probable that the action of communication through written words or spoken sounds helps make the ideas or thoughts additionally real since such acts are seen or heard by our own visual and auditory perceptual apparatus. Speech and writing then become economical and available energy outlets for the communication of thoughts. Most educational experiences are aimed at learning to think through associative processes—connecting symbolic thoughts with other data within the same conceptual or metaphorical boundaries. Occasionally one is injected into formal or informal learning experiences which provide skills in connecting symbols across conceptual boundaries. This kind of bisociative thinking permits the learner to perceive data within more mobile and expanded conceptual boundaries. When new frames of reference can be mobilized from which to view old problems, objects and events can be seen as they have not been seen before. The essence of discovery lies in this learned skill....

When students are given the verbal "image" farmhouse, they must convert the lifeless (yet suggestible) word into an approximation of what the author intended. Transposing a word to an internalized image will necessarily evoke a highly individualized response because each student's experience of a farmhouse is different. A boy raised in a city slum, for example, may equate farmhouse with "contentment" and "peace"; to a country boy, on the other hand, the word may suggest "boredom" and "chores." In the end, the word will be interpreted by the reader for himself.

A film maker—or, indeed, anyone working with visual communication—can exert a greater degree of control over his medium than a writer can since his image of a farmhouse is much more explicit than the word itself. Film need not be "translated" into an image—it is literal, concrete, and explicit. The film maker can show precisely the farmhouse he has in mind; he does not have to trust that the reader will "see" the same farmhouse. However, despite his superior technical ability to delineate the concrete object, the film maker gives up some of his power of suggestion by insisting on explicitness.

To illustrate, a novelist can write: "The house sat
on a knoll, surrounded by oak trees. The front of it was one story in height, composed of the deck house of a steamboat which had gone ashore.... He [a character named Doom] set the steamboat broadside on to the wall, where now the chipped and flaked gilding of the rococo cornices arched in faint splendor above the gilt lettering of the stateroom names above the jalousied doors. "15 The film maker could present a house that is visually interesting, rather worn in appearance, but he cannot depend on his viewer to perceive the house as an emblem of decay unless he is willing to have an off-camera voice declare: "This house is a symbol of decay." Yet, despite the differing degrees of explicitness and connotative control, both writer and film maker must work with languages that function, in many ways, in a remarkably similar fashion.

Students know what a word, sentence, paragraph, and chapter are, although they may not know how to construct the latter three so that meaning is achieved. An analysis of frame, shot, scene, and sequence may help students to understand not only written structures but may also help

them to develop "visual thinking," the process which Arnheim defines as "the ability to see visual shapes as images of the patterns of forces that underlie our existence—the functions of minds, of bodies or machines, the structure of societies or ideas."¹⁶

The word, of course, is the writer's most integral unit of creation; from it, he creates his sentences, paragraphs, chapters, and, ultimately, his novel. For the film maker, the basic building block is the frame—the single transparent picture on a strip of film. Isolated, both the word and the frame have meaning, but that meaning is imprecise—it lacks a context. Just as a reader would need to see the word in the context of a sentence before he could be clear about the meaning of the word, so, too, the viewer would need to see the single frame within the context of the shot.

The sentence typically clarifies the meaning of an individual word, sets it in a more meaningful perspective. In order to have the same degree of clarity, the film viewer would need to see a shot; that is, a fragment of film which has been taken, either actually or apparently,

¹⁶ *Visual Thinking*, p. 315.
in one interrupted running of the camera. Although the sentence and shot can begin to help answer the what of a given situation, neither really answers the other questions that are raised in the reader's and viewer's mind. (In short, the "big picture" is still incomplete.) However, expectations of answers have been raised, but to answer them more fully necessitates providing an enlarged context.

The paragraph—a series of closely related sentences—should give the reader additional relevant information about a particular "key" sentence in it. The filmic equivalent of the paragraph, the scene, is a "series of actions or shots in a film narrative forming a single unit by reason of their essential continuity in time." 17

Eventually the writer will combine his paragraphs into larger units—chapters—which in many respects resemble an expanded paragraph. Like paragraphs, chapters are distinct divisions of a novel and are characterized by coherence, unity, and completeness. It is difficult, however, to say exactly what it is that distinguishes a

paragraph from a chapter. Typically, the chapter is much longer than the paragraph, but there are instances of chapters in novels being no longer than a couple of sentences (Kesey's One Flew Over the Cuckoo's Nest is a good example). The problem is even more complicated when the film sequence, "a succession of scenes that together form a single stage in the development of the narrative,"\(^\text{18}\) is considered. The film, for example, does not have its narrative neatly divided into chapters (Mailer's Maidstone is an exception; it utilizes thirteen numbered chapter-like divisions). Yet, the sequence is subject to precisely the same criteria as the chapter: unity, coherence, and completeness.

If secondary students manifest any interest in chapters, that interest will probably result from the students' reading rather than their writing; that is, students rarely if ever need to construct chapters. However, if they can see how a chapter functions and relates to a larger work, then they may also begin to understand how "selectivity, judgment, perception, and analysis" (Culkin's words) can help with "the unraveling of relationships" and the establish-

\(^{18}\) Ibid., p. 320.
ment of the "new frames of reference" which Arnheim and Bower and Hollister, respectively, speak of. Figure 1 illustrates this writer's view of the relationship between the novel and the film.

The fundamental ways in which images work can be illustrated by expanding on an observation Eisenstein makes in emphasizing the central place of the image; in comparing the use of the image in film with the use of concrete imagery in the art of the Japanese haiku, Eisenstein cites a haiku by Buson:

An evening breeze blows.

The water ripples

Against the blue heron's legs. 19

He allows the illustration to stand without explanation, but English teachers (already attracted to the haiku form as a good model for teaching students to write) might fruitfully explore it further. In this instance, however, the haiku will be used not as a model for students to emulate in writing their own haikus but as a good example of thinking in film terms, the kind of visualization of a

19 Film Form and the Film Sense, p. 31.
Figure 1.
series of concrete details which would be the basis of a film sequence. However, it is only the basis, for the student/director will have to translate these visual ideas into the actual materials of a film image. He will have to decide what use he will make of the camera as the eye of the beholder, what content and composition he will select for the shots themselves, what sequence of shots he will piece together—what combination of these elements he will have to blend into a whole.

In translating the general situation—"An evening breeze blows"—into visual film terms, the student might choose to establish a comprehensive overview first, shooting from a greater distance in a long shot, including in the shot a number of details that depict the time, light, atmosphere, the actual blowing of the wind through branches, leaves, flowers, or weeds. He might want to move the camera (panning, for example) from one aspect of the shot to another or start with the whole and move in closer and center, finally, on the water—for it is

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20 The writer is now assuming that if the teacher is interested in visual communication and film, then he (the teacher) has made provisions for the students to have some means of producing their own pictures, whether moving or still.
the water that conveys the basic impact of or feel of
the breeze blowing. Through editing of shots or movement
within a shot, he moves to the ripples on the water and
faces further decisions: how much to show, at what dura-
tion, from what angles, with what further movement of
camera or editing of shots. His decisions here will be
guided by his approach to the final details--the water
rippling "Against the blue heron's legs." This is the
essence of the haiku and will be the essence of the film
sequence, capturing the blowing of the breeze in a telling
concrete image. Again, he faces the problems of
selectivity and judgment: will he want to move slowly,
gently to this final physical detail, or will he want to
cut suddenly, sharply to it? From what distance will he
want to shoot it, how long will he want to hold the shot?
Will it be a single shot or several edited together?

The student's considerations indicate the way in
which the individual shot and the editing of shots in a
sequence interact; but his considerations also indicate
the important choices that must be made in emphasizing
one aspect or the other, or in combining them in various
ways. The process ultimately gives the student the
experience of "'getting a frame on life' through film-
making," as Henry E. Putsch says in his article "Student Filmmaking." Putsch alludes to a film project with disadvantaged small children in New York City and notes three aspects of awareness which were achieved through the students' experiences in filming their environment:

1. AWARENESS OF ENVIRONMENT. For most of the children, it was the first time in their lives that they were able to see things, people, and relationships that were previously simply imperceptible.

2. PERSONAL RESPONSE AND RELATIONSHIP. In a highly impersonal and forbidding environment, they discovered active ways of relating to their surroundings. A creative response became possible as they discovered they had the power to manipulate the materials of their environment to make it speak for them. This is a very important point—most kids, whether disadvantaged or privileged, feel helpless and are frustrated into a kind of psychic immobility by environmental influences they cannot cope with. In the film editing process, however, a child learns that he can restructure both the relationships of objects and even that of time and motion.

3. AWARENESS OF IDENTITY. ...A serious filmmaking attempt reveals both the inner and exterior self. The exterior self-image does not match the one we have learned from photographs and mirrors. The fantasies, the fears, and the aspirations of the inner self are revealed with a clarity made all the more intense by the "reality" of the medium. Further,

21 In Schillaci and Culkin, eds., Films Deliver, pp. 189-205.
Regardless of the medium in which he is working, the student confronted by a new experience must place it in an orderly context with the experiences he has had in the past. He looks for some form of meaning in those terms already familiar to him. In the realm of vision, he processes the visual information and gains an instantaneous and rapid appraisal of reality. His evaluation of that appraisal is influenced by what he learns from additional (nonvisual) sensory inputs. The basis of his interpretation of the total sensory appraisal is determined by his personal life experiences which are stored in memory. The student's behavior, a consequence of these interpretations, is governed by social rules. Finally, the way or ways in which this behavior is to be communicated to people removed in time and space is controlled by symbol systems. (See Figure 2 for a schematized model of visual literacy.) However, discussions of symbol systems or symbolism in the English class—like the frequently sterile process of analysis—more often than not induce a state of deliquescent torpor in second-
A MODEL OF VISUAL LITERACY

IMMEDIATE REALITY

ACCUMULATED PAST EXPERIENCE

FUTURE AND DISTANT EVENTS

Vision → Other Sensory Modalities

Memory → Social Rules

Language → Semiotic Systems

Appraisals and Evaluations

Interpretive and Behavioral Responses

Communications

Figure 2.

dary students. Why this is so, this observer believes, can be explained in part by the somewhat cynical examples cited in the preceding chapter.

Symbolism, nevertheless, is an important mode of expressing meaning and of communicating, a mode in which a specific, concrete element of a work is presented so as to suggest a complex of associations. In the following two lines of poetry, for example, the concrete details are used to convey a certain complex of meanings for the abstraction love:

My love is like a red, red rose. (Robert Burns)

And love a spent match skating in a urinal. 23 (Hart Crane)

Beyond the obvious difference in the connotative associations and evaluations conveyed by the two comparisons, certain specific directions of emotion and meaning are also implied. In Burns' line, the associations suggest the natural, innocent beauty of young love. In Crane's line there is not only a suggestion of loss and dissipation (spent) but a sense of physical callousness (spent, urinal) and a cynical disillusionment in the juxtaposition of the positive term skating (suggesting youthful, innocent fun) and the negative urinal.

The achievement of meaning and Ostwald's model of visual literacy may be brought into clearer focus by noting that meaning is intimately related to the student's vision, his way of seeing the world, his sense of moral and aesthetic values, his past experience, his capacity to respond emotionally to situations, and his sensitivity to the nuances of language, whether it be the language of literature or the language of film.

A novelist or poet may deliberately choose language that produces ambiguity and complexity. Film symbols, however, tend toward the real, the concrete, and they tend to be less ambiguous. In film, symbolic values and directions of meaning can be conveyed by a variety of materials: by images of people and parts of people; by images of things and backgrounds; by visual patterns, lighting, movements; and by types of characters and plot actions.

To be able to understand the novelist's and film-maker's use of figurative language, students should realize that a writer is conscious of the fact that most words are doubly weighted with meaning. On the more obvious level, they carry a denotative or dictionary meaning; on another level, they bear a connotative meaning which refers to a word's suggestive or associ-
ational implications. For example, a writer attempting to describe a character who is lean or slender might use any of the following words to accomplish his task: thin, petite, scrawny. Each has approximately the same denotative meaning; however, the connotations differ considerably. Thin is a relatively neutral word that simply describes the individual's build. Petite, on the other hand, moves in the direction of an implied judgment—it carries the positive connotations of a delicate, Tricia Nixon sort of beauty. Scrawny, however, implies a negative judgment—the image of one of Dickens' gaunt and bony urchins comes most easily to mind. A writer's choice of words will ultimately depend on how he wants the reader to perceive the character he is describing.

Consciously or unconsciously, everyone weighs the connotations of a word before uttering it. It is a relatively common practice, therefore, to distinguish between a word's denotation and its connotation. An image, however, is rarely considered in terms of denotation and connotation, and yet it seems clear that an image is subject to much the same criteria as a word. In the previous example, the denotative value of the three words
was approximately the same, but their connotations were quite different.

For the sake of illustrating the connotative and denotative aspects of an image, we might consider an image whose denotation will remain unaffected even though its connotations are altered. Imagine, for example, the house described by Faulkner earlier in this chapter. His description may be thought of as representing the denotative meaning of an image of a house. Assume, now, that a filmmaker wishes to film three different shots of this same house, but he wants to alter the connotations of each shot.

For the first shot, he might set up his camera fifty yards away from the house, and in the flat, colorless light of the noonday sun, he films the house as a passerby might see it. The resulting image is relatively neutral: the house appears to be merely an architectural remnant of the past. Next day, at sunrise, the filmmaker records his second shot of the house, but this time he moves the camera closer and angles it in such a way as to emphasize the "chipped and flaked gilding of the rococo cornices," "the gilt lettering," and "the jalousied doors." The gold of the red-orange sun spills over the roof and sides of the house, framing it in a rich play of
color. In this instance, the house may acquire an air of nostalgia; the image calls up associations of a more genteel life style, an existence that was, in many ways, less complicated than the one we know today. Later that same day, in the early evening hours, the filmmaker records his third and final shot. This time, he moves the camera very close to the house and positions it so that it points upward at an unusual angle. The house now appears very different—the unusual and low angle causes the viewer to look up at the house, which now seems overpowering and somehow intimidating. Since it is early in the evening, large areas of the house are in shadows, contributing to the feeling of mystery and eeriness. The house appears to be huge, a sort of Gothic mansion perhaps, maybe the scene of clandestine, mysterious, or evil rites.

In each of the three shots, the denotative (or literal) meaning of the image—a one story structure "composed of the deck house of a steamboat"—remains unchanged, but the connotations of the image are altered. The first portrays the house neutrally; the second romanticizes it; the third renders the house as mysterious and forbidding. The first shot might lend itself to a documentary on Faulkner's mythical Yoknapatawpha County; the
second, perhaps a shot from a musical production; the
third, a story of horror and intrigue.

By noting the ways in which connotations of an
image may be manipulated, students can begin to understand
how the visual communicator is not only able to convey
information within a given image, but how he is able to
alter the emotional overtones of the image itself. ²⁴

²⁴ There are many fine films which could usefully
serve as examples of connotative manipulation of images,
but the belief here is that none has as much potential
as Alain Resnais' documentary of the Nazi concentration
camps, Night and Fog (a 1955 French film with a running
time of 31 minutes), a film at once beautiful, gruesome,
and forceful. While the narration is entirely in
French (with English subtitles), the film's message
pensetrates the mind and conscience of even the most
reluctant viewer. The film opens with a placid country
scene (in richly textured color); grass blows gently in
the breeze across a long-unused railroad track. In the
distance stand a few buildings, also apparently unused.
And then the scene shifts. The film is now in black and
white, with a grainy newsreel quality about it. The time
is 1933, the place, Germany. The event--the rise of Hitler.
Little by little the pace of the film picks up. Still
photographs show massive deportations of Jews and "aliens."
The concentration camps are born, and in scene after scene
the filmmaker assaults his audience with shocks. The last
part of the film provides the most gruesome impact. We
see the camps as they are liberated by the Allies; pris­
oneers stare into space in disbelief; bodies are displayed
that were meant to be made into soap; a mountain (literally)
of human hair stands ominously before us; captured Nazi
guards carry human heads to ditches for burial. But most
shocking of all is the "clean up." Bulldozers push tons
of human flesh and bones (like piles of dirt) into ceme­
tery trenches. On the stand at Nuremberg the guards, the
officers, and the bureaucrats all mouth the same defense:
"I am not responsible." The scene shifts, the film is in
color again. The same placid landscape we saw at the
beginning has returned. The narrator closes with the ques­
tion of Who is responsible.
For a writer, figurative language affords the means by which he can state truths that a literal use of language cannot; the same, of course, applies equally to a film maker's use of his "figurative language" of images and sounds. A figure is not only a way of seeing the world in new and startling ways, but it can also involve us emotionally, make the abstract concrete, or condense, and thereby enrich, the narrative. By emphasizing metaphor, simile, personification, etc., the artists can force us to make striking and unusual comparisons; or perhaps they aid us in seeing the commonplace in uncommon ways by their use of hyperbole or understatement. Because of its vividness, its richness, its density, figurative language represents an integral and substantial aspect of the narrative experience in both film and literature.

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In examining and analyzing a film, teachers and students have at their disposal two basic critical methods, the intrinsic and the extrinsic. The intrinsic method, which is indeed the one used thus far in this chapter, takes as its subject the analysis and interpretation of the
work itself. While this approach recognizes that film, to some extent, mirrors the historical, moral, and intellectual atmosphere of its day, it assumes that these considerations are of secondary importance, that the audience's primary responsibility is to the film's artistry. In the secondary English classroom, then, teacher and students might decide to narrow their examination of film to focus, as this writer has, on imagery; further using the intrinsic approach, they could examine, among other things, setting, mood, and atmosphere, or style and stylistics.

Before moving on to a discussion of the extrinsic method, it seems worthwhile to pause here and pull together and re-state some ideas which should help to clarify the intrinsic method of film and imagery analysis. First, we should note that a film is a sensuous experience, and whatever artistry it possesses is largely attributable to a successful juxtaposition of images and sounds; its imagery consists of pictures, or portions of pictures, and sounds. It is through pictures and sounds that the film maker is able to convey experience. Since images and sounds often possess connotations, a study of film's imagery also includes its use of figurative language—the simile, metaphor, symbol, etc.

The power of a film's imagery is discernible in its
ability to awaken the "sensory memory" of the viewer. Although the film experience is restricted to sights and sounds, it can also be argued that the film is capable of evoking olfactory and tactile responses. An extreme close-up of a coarse stone, for example, would have the effect of recalling to the viewer the tactile experience of a rough-textured surface. Similarly, a shot of a fish market could engender the pungent smells which permeate such a place.

Since the teacher and students will assume that every image and sound in a film is carefully selected, they will not only want to determine what particular images and sounds have been selected, but also how they have been presented. Initially, they may want to attempt to distinguish between the film's significant and secondary images, since obviously some images and sounds are more important than others. Important images and sounds may be identified in several ways: by observing how much time they are allotted, by watching for instances of repetition, and by analyzing what images and sounds accompany the film's crucial shots and scenes. It might be observed, for example, that whenever a particular character is photographed, he always appears to be dwarfed by something—a wall, a building, etc. Visually the film
maker is suggesting that the character is trapped. Sometimes it will be found that the film maker will employ a "controlling image," a term used to describe an image that has been developed so intensely and thoroughly that its influence pervades the entire film. The river in Deliverance comes to mind as representing a striking example of a controlling image.

As they examine a film's imagery, teacher and students will also want to analyze the film maker's use of sound. Is it excessive or restrained? Is use made of silence? Does the sound support the image or oppose it? When music is used, is it possible to identify its sources? Music of a particular period, for example, tends to recall the characteristics of that era (the Glenn Miller music at the beginning of Carnal Knowledge is one recent example; Peter Bogdanovitch's use of excerpts of many popular songs from the early 1950's in The Last Picture Show is another example).

Imagery in a film is thus not only a means to enrich and intensify the film experience but also to convey a significant portion of the film's meaning. Thus, once the class has established what it thinks are the basic imagistic patterns in the film, it will want to determine
how the imagery conveys meaning. For example, the members of the class might notice that the film maker frequently interrupts the flow of the narrative to photograph objects, a technique used by Michelangelo Antonioni in *Blow-Up*. The problem then becomes one of determining the nature of the relationship that exists between the objects and the characters. Sound, too, can be used as a metaphor or a symbol. For example, incoherent and barely audible dialogue, a literary technique perfected by Joyce in *Ulysses*, may represent the artist's way of suggesting that communication has broken down between people, a device Mike Nichols uses to good effect in *The Graduate*.

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Students and teachers who utilize the extrinisic method, on the other hand, will view a film as a sociological phenomenon; they will examine its sociological, moral, and philosophical assumptions. Often this method will make use of causal arguments which seek to "explain" the film or account for its origins. One might argue, for example, that conditions in Britain in the 1950's and 1960's which produced the so-called "angry young men" in British literary circles also gave rise to films such as
The Loneliness of the Long Distance Runner and Saturday Night and Sunday Morning (both based on literary works by Alan Sillitoe) and Look Back In Anger (adapted from John Osborne's play of the same title). Unquestionably, the extrinsic approach is capable of rendering valuable insights, but it does not necessarily eliminate such vital artistic problems as analysis and evaluation.

In the secondary classroom, the extrinsic method could be narrowed to focus on what, if one were writing a resource guide, might be called a Film and Society unit. In brief, the justification for this approach would be that film, through its revelation of a society's social, economic, and political institutions, can provide insight into the mentality of a particular era. The basic assumption of this approach is that the film maker mirrors his times. Sigmund Kracauer, for example, made an extensive analysis of the psychological tendencies of the German films from 1920 to 1930; the thesis of his From Caligari to Hitler was that the prevailing attitudes which ultimately led to Germany's acceptance of Nazism are reflected in the films produced in this decade.\(^{25}\)

Classes might also use the extrinsic approach in attempting to evaluate the film maker's influence on society. While this method is provocative, it may also be fraught with problems. The basic objection raised against this approach is that it is awfully difficult to establish a direct cause-and-effect relationship between the viewing of an experiential film and a subsequent change in audience behavior.\textsuperscript{26} How could one prove, for example, that Leno Riefenstahl's propagandistic Olympia (made in 1938) actually helped foster the spirit of nationalistic pride that did much to unify Nazi Germany? When Bonnie and Clyde appeared, in 1968, many

\textsuperscript{26} Much of the early research on the problem of changes in audience behavior as a result of film viewing used educational and documentary films as the basis for comparison. Carl Hovland and others (Experiments on Mass Communications [Princeton University Press: Princeton, N.J., 1949]) discovered that motivations, interests, attitudes, and opinions can be modified by films if the films are designed to stimulate or reinforce the existing beliefs of the audience. On the other hand, Hovland concluded, films have little influence if they are contrary to the existing beliefs, personality structure, or social environment of the individual viewer. L. L. Ramseyer's unpublished doctoral dissertation, "A Study of the Influence of Documentary Films on Social Attitudes" (Ohio State University, 1938), produced strong evidence that a film is able to affect specific attitudes if the attitude to be changed is closely linked to the content of the film and if the film conforms to the social norms of the audience. The existing attitude may be reinforced, rather than changed, Ramseyer argued, if the film tries to foster an attitude which is in conflict with the social norm.
people argued that it not only had a deleterious effect on the audience, but it also encouraged violence. Similarly, can new life styles actually be traced to films such as Blow-Up and Easy Rider? Is morality "undermined" by a film such as Bertolucci's sexually explicit Last Tango in Paris? (This film, banned in Italy and released in the U.S. in early February, 1973, carries a self-imposed X rating. This writer, who has not seen the film yet, suspects that the critical and moral furor which it has aroused, and will undoubtedly continue to arouse, puts it in a class with such books as Lawrence's Lady Chatterley's Lover and Joyce's Ulysses, both of which were anathematized in this country for several years after their publication abroad.) Ultimately, this sort of controversy--like the chicken vs. the egg argument--over who is responsible for what or what is responsible for whom may never be satisfactorily answered: the film maker insists that he merely portrays what he sees, while the moralist is convinced that the film maker is out to sabotage the values underlying the culture.

All of this, however, does not preclude a thematic examination of social issues in the secondary classroom. While this writer expressed concern in Chapter Two over the strong possibility of the teacher choosing material because it fits snugly into a thematic niche, he did so in
order to talk about other issues pertinent to film and literature study. Frank Zidonis writes that "Objections made against a rigorous study of language are much like those levied against the literary critic who advocates close reading of the text. The fear is that, if made rigorous, such study is no longer enjoyable." The same sort of objections could be raised by teachers and students who regard the rigorous study of film—involving close attention to form, image, symbol, structure, etc.—as working against enjoyment. Rigor and enjoyment, however, need not be thought of as antithetical. The feeling here is that whatever travail is required to gain an understanding of the ingredients which shape and condition what we think of as the meaning of a film will be compensated for when attention is turned toward general themes.

All the modern inconveniences.

--Mark Twain
Definitions

The term "instructional strategies" may be thought of as synonymous with the more traditional term, "method." In essence, a strategy is the teacher's approach to using information, selecting materials and resources, and defining the role of students; included in the definition are the specific practices used to accomplish a teaching objective.

The expository approach and the inquiry approach are the two basic types of strategy. The more traditional approach, exposition, is one in which the teacher presents information to the class. The information sources are usually the textbook and the other reference materials, audiovisual materials, and the teacher's personal experience. The teacher dispenses the information, and the students are expected to process it in the same manner as the teacher presented it. Represented by a playwright, it might look like this:
TEACHER (glancing at his notes): Now, remember that the thought associations in this passage from The Bear are rendered in a fairly logical progression; what we are given essentially is a chain of memory without intrusion of external stimuli and no representation of peripheral thought.

STUDENT (transcribing rapidly): "The thought associations of this passage...."

TEACHER (flipping to the next page): This can be called "interior monologue." You will be held responsible for knowing this when I test you on Faulkner.

The lecture is the most frequently used expository technique; but discussion, student reports, and occasional motion pictures are also used. Students are usually examined and evaluated on the basis of their ability to identify people, events, dates, and, at least in substance, the information originally presented.

In the inquiry approach, the teacher assumes the role of facilitator of learning experiences, and he orchestrates the conditions so that students are urged to raise questions about a topic or event. For example, an eleventh-grade teacher might demonstrate a sentence's deep structure or a sonnet's rhyme scheme by using an overhead projector. He asks his students to raise questions without providing any background information
except the demonstration itself. The teacher answers questions with "yes" or "no" responses, thus establishing the conditions for inquiry. The resources for finding the answers or solutions are unorganized factual information. Textbooks, slides, tape recordings, and films are examples of useful resources. The students raise questions about the content of the materials and attempt to organize the information. In the process, they become active participants as they develop hypotheses which can later be tested by use of additional data; eventually, generalizations may be formulated.

The teacher should keep in mind that the expository and inquiry approach each has its own place in the classroom, and the two approaches often overlap. In presenting information to a large group, for example, the teacher is usually more effective using the expository approach with established objectives, materials carefully selected and organized, information presented clearly through lecture and audiovisual techniques, and evaluation based on objectives.¹ In independent study,

¹ Too often, the construction of objectives is viewed by teachers as a burdensome exercise in window dressing which has as its sole purpose the appeasement of school principals who insist on seeing "something in writing" periodically. Rather rare, one suspects, is the teacher
students often follow an expository pattern in learning terminology (oxymoron, synecdoche, and hubris, for example), new words (deliquescent and ineluctable), and principles (Poe's principles of the short story) through tapes, source books, and programmed instructional materials. In small group discussions, on the other hand, the teacher may elect to use the inquiry method by screening a short documentary film as the springboard for raising questions and stimulating further research. Both approaches are valid for providing conditions in which students can learn, and both should be considered before the teacher makes decisions about strategy.

Regardless of approach, the teacher must select procedures and practices to help accomplish teaching objectives, and this means that he must decide on a

who thinks seriously about goals, and rarer still is the administrator who actually reads and comments on the teacher-written objectives. It seems wrong to assume that the similarly thoughtless use of media in the English classroom will somehow provide a panacea which will magically relieve the teacher of the necessary task of formulating objectives.

Charles Silberman is on target, in Crisis in the Classroom, (Vintage Books: New York, 1971), when he indicts both the commercial mass media and educational institutions for their "Mindlessness." "At the heart of the problem," Silberman writes, "is the failure to think seriously about purpose or consequence—the failure of people at every level to ask why they are doing what they are doing or to inquire into the consequence" (p. 36).
technique. Some techniques are lecture, discussion, audiovisual presentations, and verbal and written reports prepared by students. Teachers may vary their techniques according to the teaching objectives and the resources available, and frequently a variety of techniques will be used to reach an objective. No one technique is always better than another, but one technique may be superior to others for achieving a specific goal. For example, the teacher who wants students to be able to describe the tone of Eliot's "The Hollow Men" might select a recording of the poet reading the work rather than have them read it from an anthology.

Once the instructional approach is decided upon, the teacher must select the techniques which will be most effective in aiding the students to reach the objectives.

Media can and should play at least a co-starring role in the design of instruction in the English classroom. In its widest sense, a medium may be thought of as any person, material, or event that establishes conditions which help the student to gain knowledge, skills, and attitudes. Thus, the teacher, the textbook, and the school environment are media. But, to put a finer point on it, a medium is "the graphic, photographic, electronic, or mechanical means for arresting, processing, and recon-
stituting visual or verbal information."2

Consideration of instructional media should include the distinction between the materials and equipment, because both are usually implied when media are discussed. Together, materials and equipment may be said to constitute the medium. The material itself can exist in several formats. Take, for example, the still photographs, often printed in American literature textbooks, of Faulkner's Yoknapatawpha County; these same pictures may appear in a filmstrip or on a slide, or they may be shown on an opaque projector or placed on a bulletin board. The still pictures, in this instance, are the material. The projector or bulletin board is the equipment.

Accompanying the rise of the computer is what language purists might describe as "semantic aphasis," or, simply, loss of word power. Lamentable though this weakening of language may be to some people, it is nevertheless a fact. Two pertinent examples are hardware

and software, terms which originated when the computer manufacturers needed to refer to the computer and its associated equipment (hardware) and to the programs written for the equipment (software). Education, ever the curator of jargon, now refers to almost any machine as hardware and any material which is used on the machine as software. The definitions can be tightened somewhat if the materials and equipment which store and/or transmit instructional stimuli or content are thought of as constituting hardware. Examples of hardware would be motion pictures and motion picture projectors, slides and slide projectors, and video-tapes and video-tape playback systems. The stimuli (content) which are stored and transmitted constitute the software. An example would be the information and concepts in a motion picture, but not the photographic film itself.

Two terms which reading specialists have used for years are also applicable to the media: encoding and decoding. Encoding consists of the activities engaged in by the communicator of the message, activities which place information (software) upon the medium. Examples would be the processes of writing on a chalk board, preparing an overhead transparency, or producing a television
program. Decoding, on the other hand, involves the activities engaged in by the user of the message who takes information from the medium. Reading, listening, and watching are examples. Generally, media are structured so that the activities of decoding are made as easy as possible, and the role of the user is usually more passive than the role of the communicator.

With these few basic definitions in mind, the teacher can turn his attention to the nature of the properties of media. Although a discussion of these properties may seem a tautology to some people, such a discussion may sound a new refrain to others; it is for the latter that this next section is intended.

**Properties of Media**

Media can be said to have three properties: fixative, manipulative, and distributive. These properties help to indicate why media are used and what they can accomplish that teachers alone cannot accomplish (or can accomplish less efficiently).

The fixative property allows an event or object to be captured, preserved, and reconstituted. Photographic film, audio-tape, and video-tape are the raw materials for fixing events or objects. Once a photograph is made or
a voice recorded, the information has been "saved," as it were, and is then available for reproduction at any time. The fixative characteristic makes possible the transportation, through time, of the record of an event. Photographs, tapes and films thus provide resources for the reconstruction of historical events. A tape of Robert Frost reading his own poetry at the inauguration of John F. Kennedy in 1961 provides an excellent example.

The manipulative property permits the transformation of an object or event in many ways. For example, an event such as the construction of a building may be speeded up when recorded by time-lapse photography with a motion picture camera. Or an event may be slowed down by replaying it at a slower speed than that at which it was recorded (the slow motion "instant replay" of a double reverse off the triple option in a football game is a mundane example). Action can be arrested, as in a still photograph; it can be reversed, as in a motion picture which is run backwards. And, of course, media can be edited to provide continuity and effect.

The distributive property of media "permits us to transport an event through space, simultaneously presenting each of potentially millions of viewers with a
virtually identical experience of an event."³ Distribution of media within the education setting is usually limited to a single classroom or, in the case of closed-circuit television, to several classrooms within a school system. Once an object or event has been recorded on film, tape, or the printed page, it can be reproduced in almost any location at any time.

Of equal importance to the classroom teacher is the fact that much of the equipment which formerly required the strength of Hercules, the patience of Job, and the technical expertise of an electronics engineer to operate—the equipment is now lighter, less bulky, and easier to use. Some of the new trends in equipment production are discussed next.

New Trends⁴

The first of three major trends in the production of new media is toward "miniaturization," a trend heavily

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⁴ Credit for the ideas in this brief section belongs to Neal Balanoff, "New Dimensions in Instructional Media," in Peter H. Rossi and Bruce J. Biddle, eds., The New Media and Education (Anchor Books: Garden City, N.Y., 1967), pp. 53-92.
influenced by space vehicles requiring tiny, encapsulated pieces of equipment. Transistor theory and competence have developed to the point where transistors are more stable and less expensive than they were in their early years of development. Stability combined with decreased cost have made it possible for manufacturers to produce the relatively minute transistor for audiovisual equipment which allows for portability and, hence, flexibility within the physical confines of schools.

Simplicity of operation is another trend in educational media. English teachers, the majority of whom, for whatever reason, are uneasy about using machines, should recall Thoreau's dictum to "simplify, simplify" and be encouraged by the trend toward fewer control knobs, tape that is less likely to break, cartridge loading, film looping, etc.

Third is the trend of combining various units which previously were produced separately. The slide projector and tape recorder, for example, are now frequently produced as a tape-activated projector which advances slides in a 2 x 2 slide projector on cue from one track of a tape recorder; another track on the same recorder may
provide accompanying narration.

Until now, this chapter has sought to convey some idea of the utility of media and some reasons for using a wide range of resources. But once the teacher's objectives are defined and the content selected, there still remains the question of how to present the media, since a given medium may be presented in a variety of ways.

Instructional media include a wide range of materials, equipment, and techniques: chalkboards, bulletin boards, filmstrips, slides, motion pictures, demonstrations, etc. Each of these materials and their associated equipment and techniques have a unique set of physical characteristics that can be categorized according to dimensions and types.

**Dimensions and Types of Media**

Since this dissertation in part challenges the notion that print literacy must occupy the center stage in the educational pageant, it will be useful to examine the literacy requirement of a medium and the probability of its being audio or visual. The schema that follows clearly indicates that many examples exist of media that are visual and require literacy. Conversely, there are many examples that are visual and do not
require literacy. (Again, this is not meant as a denigration of print literacy, which has and probably always will have its place in learning.)

Media Sense Modality

<table>
<thead>
<tr>
<th>Media User Requirements</th>
<th>Audio Only</th>
<th>Visual Only or Visual plus Audio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not Requiring Literacy</td>
<td>Disc Recordings</td>
<td>Teaching Machines</td>
</tr>
<tr>
<td></td>
<td>Tape Recordings</td>
<td>Books</td>
</tr>
<tr>
<td></td>
<td>Language Laboratories</td>
<td>Chalk Boards</td>
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<tr>
<td></td>
<td></td>
<td>Visual Aids</td>
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<tr>
<td>Requiring Literacy</td>
<td></td>
<td>Television</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Motion Pictures</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Film Strips</td>
</tr>
</tbody>
</table>

Another medium—if the term be defined loosely as virtually anything that helps students to gain knowledge, skills, and attitudes—which would not require literacy falls into the category of real things, and includes people, events, and demonstrations (in the traditional sense of the term). Real things, as contrasted with other media, are not substitutes for the actual object or event.

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They are life itself, often in its natural setting. For the English class, this could mean a field trip to the woods in lieu of reading the results of Thoreau's "experiment" at Walden.

Each community contains countless real things which could be used to attain certain objectives. Without objectives, however, even a trip to the woods will have little purely cognitive value.

The category of real things also includes people who are intimately associated with a process or event. Trips to newspaper offices, taped or live presentations by editors and reporters, and lecture/discussion sessions with local writers are all examples of English-related activities involving people and processes.

**Verbal representations** provide another category or type of media and include printed materials (e.g., textbooks and workbooks). Words projected on slides, filmstrips, or transparencies also fit the category. The printed word, of course, is the most common verbal representation, but aural verbal representations are not uncommon media. Verbal representations are often used in combination with other media—for example, captions on filmstrips, printed guides which accompany
audio-tapes for language instruction, or sound tracks on films.

Charts, maps, diagrams and drawings form a category of graphic representations of media. (A map of Europe featuring the settings of Shakespeare's plays is one example; a diagram of the Indo-European family of languages is another. Note, however, that each of these requires verbal as well as graphic representations.) The graphic type of representation may appear in textbooks, on wall displays, on a filmstrip, or on an overhead projector.

Still pictures, yet another type of media, may appear as textbook illustrations, as bulletin board materials, as slides, filmstrip frames, or overhead transparencies. Still photographs are records or copies of real objects or events, and they may be larger or smaller than the objects or events represented.

Motion pictures (including television) are moving images produced from live action or graphic representations. Objects or events may be in normal motion, slow motion, time-lapse, or stop motion. Abbreviating or highlighting may be achieved by editing. Film or videotape may be silent or sound, and the sound may be
synchronous with the visual portion or may be narrated "over" the action.

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In discussing characterization, English teachers are apt to apply labels such as "static" (flat, predictable, unchangeable) and "dynamic" (rounded, unpredictable, capable of surprising) to the main actors of a novel. These same terms, stripped of their literary meaning, may also be used to describe the quality (but not the type) of a given medium. To illustrate: consider the difference between a motion picture film and a filmstrip. The motion picture portrays a sequence of events, a sequence of visual portraits whose presentation is so fast that the viewer has the illusion of continuous presentation. The filmstrip, in contrast, is stochastic: the presentations are discrete, they do not flow.

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6 "To tell a group of students who have watched thousands of movies both in and out of school that none of the 'movies' they've seen has actually moved at all, is a startling statement," observe Dolores and David Linton. "The film experience is actually an optical illusion which the viewer creates--movies never move." Practical Guide to Classroom Media (Pflaum/Standard: Dayton, Ohio, 1971), p. 83.
(in the sense of "movies"), the record is static. The dynamic/static dichotomy is found in other media as well. Audio recordings are usually dynamic, although language laboratory recordings may be static. Television is dynamic. Books and chalk boards are static. The advantage of a static medium is that it allows for intensive and analytic study, while the advantage of a dynamic medium is its power to facilitate intuitive and integrative understanding.

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Audio recordings, as noted, are usually dynamic. They are a type of media made on magnetic tape, on discs, or on motion picture sound tracks, and are reproductions of actual events or of sound effects. Unless edited, the sounds are presented in the sequence in which they actually happen.

Sequences of information (verbal, visual, or audio) which are designed to elicit predetermined responses are called programs. The most common examples are programmed textbooks or instructional programs prepared for teaching machines or computers. The presentation of information is made through any one medium or combination
of media. An active response is required of the learner before new information appears.

The problem to be dealt with in the next section involves the variables which should be considered before the teacher (assuming that he has some voice in the matter) selects a medium.

Selection Factors

Selection of a medium of instruction should be based on the medium's potential for implementing objectives. Objectives (however stated) should be the reference points for every medium that is selected. Once objectives are established, however, the practical factors of actual school situations must be considered before a medium is selected. The selection factors are: Appropriateness—is the medium suitable to accomplish the objectives? Level of sophistication—is the medium on the correct level of understanding for the students? Cost—is the cost worth the potential learning from this particular medium? Availability—are the material and equipment available when they are needed? Technical quality—is the quality of the material acceptable: readable?
visible? audible?

First, consider appropriateness. If the teacher knows what he wants to teach and what he wants his students to be able to do, it should be possible to choose a medium which helps the students acquire the behavior which they and the teacher agree on as being "worthwhile." If students are to identify and correct faulty speech patterns, for example, then an audio-tape recorder would be a good selection, for it allows them to hear themselves. Perhaps the objective is to have students describe the characteristics of Elizabethan theatres; in this case, a filmstrip or motion picture might be selected. Maybe an understanding of McLuhan's once fresh "the medium is the message" declaration is decided upon as a goal; the medium of expression could be either one of his many treatises on the subject of commu-

7 Worded this way, the onus of determining objectives and selecting material seems to rest on only one set of shoulders: the teacher's. That students should have a voice in determining curriculum is an assertion which has achieved the dubious status of an educational plat­itude. But, be that as it may, students should have a role in helping to select media, since they have grown up in a media world and generally know as much, if not more, about media than their teachers know.
nications or a movie in which he attempts to clarify his contentions.

A caution is called for, however, since a medium's appropriateness by itself does not form the only basis for selection. Once verified as appropriate, the medium should be subjected to the four other criteria.

The level of sophistication must be considered in the selection process, since the content of a filmstrip, motion picture, or novel might be highly appropriate to the implementation of a teacher's objectives, yet the level of treatment might obscure its usefulness. (From personal experience, this writer can tell of a seventh-grade teacher whose implied objective was to have her students categorize the salient points of satire. She selected a filmstrip which, appropriate for college-level students, induced universal ennui in her particular classroom. The filmstrip gambit was followed by five weeks of "close study" of Swiftian satire in Gulliver's Travels, a book which graduate English students may find challenging. Her objective, in this case, was acceptable. Her choice of media, however, was both inappropriate and too sophisticated. Perhaps "Peanuts" cartoons and a few of James Thurber's stories would have been more
appropriate, less sophisticated, and infinitely less time-consuming.)

The teacher must examine the level of sophistication (i.e., the vocabulary, the abstractions in content, the rate at which content is presented, the type of visualization, and the approach to the subject matter) in an effort to make certain that the medium is suited to the age group with which it is to be used.

The third consideration involving selection of media is cost. Pressing fiscal problems in many school systems call forth the hostile charge of "frillage" whenever the budget exceeds its allocation for paper clips, chalk, and books. The economic question looms large when there are constant demands on school budgets. The economic argument, however, should not deter teachers from requesting the optimum medium to accomplish educational objectives. A glib statement such as this last one is easily made in the relative sanctity of a university classroom where words often speak louder than actions. It seems safe to suggest that a medium requiring an enormous capital outlay (closed-circuit television, for example) will be confined to large school districts and
will be engaged in only after much careful scrutiny by the school board and its supporting public. On the other hand, adoption of smaller media units (projectors, cameras, etc.) may be easier to defend from the economic standpoint, because adoption may be either experimental or piecemeal.

Availability is another consideration of the selection process. Frequently the teacher has no control over the availability of a medium. Moreover, availability may be directly linked to the school budget. Any number of factors may go into this niche in the selection wall, and there is no easy way to ferret out appropriate responses.

There are, finally, no inviolable rules or formulas which dictate the method of selecting a medium. Yet, prudence demands that the factors mentioned above be taken into account before final selection occurs.

Characteristics-Limitations-Advantages

A dissertation concerned with the teaching of English and media should provide a reasonable amount of concrete information about the media per se. This portion
of Chapter Four is intended to furnish the "hard facts" sort of information about media and equipment.

Little purpose would be served by citations of each source of each piece of information contained below; indeed, such a mechanical exercise seems, at worst, futile and, at best, a superfluous form of calisthenic footnoting. Instead, five useful and comprehensive references to audiovisual equipment are acknowledged and annotated here.

Fred J. Pula, Application and Operation of Audiovisual Equipment in Education (John Wiley and Sons, Inc.: New York, 1968). A comprehensive overview of audiovisual equipment, including characteristics, how it works, and how to operate it. Provides detailed descriptions of each type of equipment, contains extensive graphic and photographic illustrations.

Raymond L. Davidson, Audiovisual Machines (International Textbook Co.: Scranton, Pa., 1969). Designed to help teachers understand how the equipment works and how to operate it. Includes
useful chapters on video-tape recorders and machines for individual use.


The *Audio-Visual Association Equipment Directory* (National Audio-Visual Association: Fairfax, Va.) An annual publication which surveys manufacturers and distributors to determine current equipment specifications and prices.

*Technology in Education* (School Product News: Cleveland, Ohio, 1969). A reference work which includes information on a wide variety of audio-visual equipment; case studies of outstanding programs in schools and colleges are presented.

**Motion Pictures**

A motion picture is a series of still pictures taken in rapid succession usually on 8mm or 16mm film stock, which, when projected through a motion picture
projector at the standard rate of 24 frames per second, give the viewer an illusion of motion. That the picture appears to move is a phenomenon variously referred to as "persistence of vision" or "image retention." In short, each image flashed on the screen is retained in the eye for a brief fraction of a second; the viewer continues to see it even after it has been removed from the screen. Before one image fades from the mind's eye, it has been replaced by the next picture, thus creating the illusion of continuous, smooth action. By the end of a movie, the viewer has actually been looking at a blank screen for a total of nearly half the running time. This may be explained by noting that while the film is running, each successive frame is pulled into position by a claw, and then left stationary while the projector's light beam projects it onto the screen. A shutter then blocks off the beam during the time it takes to pull the next frame into position. The light

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8 No "new math" is required to figure, as Kirk Smallman has, that "During the projection of the 172,800 frames of a two-hour film, the projector shutter has been closed for a total of about one hour, and during that time we have been seeing only our retinal after-images." Creative Film-Making (Collier Books: New York, 1969), p. 7.
beam is thus blocked to hide the view of the next frame being brought into position.

Most 16mm films are stored on reels, and the films may vary in length from one minute or less (roughly 40 feet of film) to 50 minutes (about 2,000 feet of film). (This may not seem important; it becomes germane, however, when the English teacher—with two 50-minute modules to work within—elects to show a full-length hour and forty-minute feature film which requires a few of those precious minutes for threading the second reel.)

Both silent and sound 8mm films are stored on reels or self-contained cartridges which simplify threading.

Optical sound tracks are printed on the film stock when the picture is processed. Magnetic sound tracks, similar to audio-tapes, are recorded after the film processing and may be erased so that new sound can be recorded in place of the old.

Although one motion picture projector is basically the same as another in design, the threading patterns vary greatly. Operating instructions and diagrams are usually mounted on the projector case. Many projectors, especially new models, are self-threading, a process in which the film is simply inserted at the beginning of the threading channel and comes out at the take-up reel.
Even less threatening is the cartridge-loading 8mm projector which could be operated by a six-year-old child with a modicum of instruction. The film is an endless loop which is never removed from the cartridge except for repairs or cleaning.

The 8mm cartridge has been called the "paperback" of the film format because of its availability, inexpensiveness (compared with the common 16mm films), and ease of handling. Now available in both sound and silent formats, 8mm films can be purchased for as little as $8 (silent) and $35 (sound).

The advantages of motion pictures lie primarily in their capacity to store visual information accurately. Motion pictures can record events as they happen and make these events available again (the fixative property). Motion pictures can be taken one frame at a time (time-lapse photography) so that when the film is projected at the normal speed, the action of many weeks can be seen in seconds. By using the one-frame-at-a-time concept, an artist can prepare drawings which are photographed by a motion picture camera to create an animated film, thus permitting the conceptualization of ideas which do not exist in concrete form. A motion picture also allows
for the condensation of works of literature (say, Hemingway's *A Farewell to Arms*), requiring perhaps weeks of reading, into a relatively short time span. Finally, motion pictures bring other people and other nations to the screen.9

The limitations of motion pictures are essentially of a technical nature. The medium (especially in 16mm format) is expensive; therefore, prints are usually purchased and placed in film libraries which serve a large number of teachers. Since the number of copies is limited, teachers must request them far in advance. Of course, a single projector often has to be shared by many teachers, thus creating another problem. The valid complaint is often heard that available motion pictures are

9 This advantage extends beyond the traditional library study hall activity of sneaking furtive looks at the still pictures of bare-breasted women in National Geographic. Daniel Lerner's cogent argument is that "The expansion of psychic mobility means that more people now command greater skill in imagining themselves as strange persons in strange situations, places, and times than did people in any previous historical epoch. In our time, indeed, the spread of empathy around the world is accelerating. The earlier increase of physical experience through transportation has been multiplied by the spread of mediated experience through mass communication." "Basic Problems in the Contemporary Transformation of Traditional Societies," in William T. de Bary and Ainslee T. Embree, eds., *Approaches to Asian Civilizations* (Columbia Univ. Press: New York, 1964), p. 227.
simply not suitable for specified subjects or grade levels. It is in the nature of a truism to say that teachers depend on the products of film producers in the same way they depend on the textbooks from book publishers. Until more pictures become available for highly specific purposes (the illustration of suffixes and prefixes, for example), the teacher should give some thought to the possibility of making his own films.

The English teacher who wishes to learn more about techniques, processes, theories, etc., of film would do well to study a few books which could serve as useful starting points in film education. Below are some suggested readings which merit a beginner's attention:


Fred H. Marcus, Film and Literature: Contrasts in Media (Chandler Publishing Co.: San Francisco, 1971).


**Television**

As a supervisor of student teachers, this writer observes in some 20 different junior and senior high schools each year. Rarely is a school visited which does not have a video-tape system. Yet, never are the in-service English teachers able to operate the equipment. The machines sit idle, waiting for the football and basketball coaches to use them for filming practice sessions and games. The English teachers, who could be taping, among other things, some worthwhile television productions, seem content to curse the dearth of available materials.

In the broadest sense, television is an electronic system of transmitting still and moving images with accompanying sound over a wire or through space. The system uses equipment that converts light and sound into electrical waves and reconverts them into light rays and audible sound. Broadcast or open-circuit television is the most common type of transmission, the sort used by commercial and some educational stations;
programs are radiated to any viewer within range of the station. A crude illustration looks like this:

Another type of system, found most often in schools and colleges, is the closed-circuit television system which limits distribution to receivers directly connected to the point of origin by coaxial cable or microwave link:

The video-tape recorder system limits distribution to a monitor directly connected to the system’s tape deck.
With the superfluous technical elements stripped away, video-tape production is really a very simple operation. The welter of confusion commonly associated with commercial television studios is merely a function of their size and the volume of programming they are forced to produce.

In discussing the advantages of television in the classroom, it should be noted that in many instances they also apply to other audiovisual media. Television offers a way of providing a common base of experience for all students who see a given program at the same time. Like motion pictures, television brings to the classroom people, places, and events that could not otherwise be seen. Live television adds the dimension of immediacy to events. The staggering television
consumption habits of Americans suggest that precondi-
tioned students come to school as confirmed
television consumers. The use of the medium in the
classroom can capitalize on this acceptance. Finally,
the use of video-tape permits programs to be recorded
and used when most appropriate. Portable equipment can
be brought to classrooms for recording the performance
of individuals and groups. (Individuals, as used here,
includes teachers. This writer has used a VTR system
with student teachers with encouraging results.) Once
recorded, the efforts can be analyzed when the tape is
played back.

One of the limitations, particularly of broadcast
television, is scheduling. If the teacher does not use
a program when it is broadcast (or re-broadcast), it is
lost. Therefore, teachers may not use television because
of timing, or they may use it at inappropriate times
simply because it is available. This problem can be
solved, in part, by the use of video-tape which permits
the recording of relevant programs for use at an appropri-
ate time. Another problem of using television, especially
with large classes and in large classrooms, may be that
students have difficulty seeing detailed images;
hearing may be a problem accompanying taped programs, for the audio quality is often diminished when programs are video-taped. There is also the possibility that the familiarity of television may contribute to habits of inattentiveness and passivity resulting from students not knowing how to learn from television. Finally, there is the problem (although it seems hardly worth worrying about) of teachers who fear that the use of television in the classroom will make them redundant.

To stay abreast of current program offering, teachers need to peruse TV Guide, Media and Methods Magazine, and the weekly listings in Education U.S.A. (National School Public Relations Association: Washington, D.C.). Other helpful sources of television production and use might include:


*TV in Your Classroom* (Great Plains Instructional Television Library, University
Filmstrips and Slides

A filmstrip consists of a length of 35mm film containing a series of still pictures intended for projection one sequence at a time. Some filmstrips (also called strip films and slide films) come with a tape or disc recording that contains the narration. When the proper equipment is used, a low frequency signal activates a mechanism to advance the filmstrip one frame. (The filmstrip may be advanced by the teacher manually operating the machine on cue from the Pavlovian-like "beep" signal.)

The filmstrip projector is designed to accept 35mm filmstrips, and is often equipped with an adapter to accommodate 2 x 2 slides. Slides are film transparencies contained in either 2 x 2 or 2 1/4 x 2 1/4 mounts. (Lantern slides are 3 1/4 x 4 and are projected only on lantern slide projectors which are large enough to accept the slides.) Standard slide projectors are used with 2 x 2 or 2 1/4 x 2 1/4 slides, which may be shown by individual handling or may be placed in a slide cartridge and operated by manual or remote control.
A filmstrip contains a series of still pictures in color or black and white on film which is 35mm wide. The film is perforated along both edges for movement through the projector. Each picture in a filmstrip is called a frame (just as each picture in a movie is), and each frame is one-half the size of a 35mm slide.

An advantage of filmstrips is that the sequence of pictures is always the same, and they generally reflect careful planning; the fixed sequence, however, may also be a limitation since easy flexibility is ruled out.

The sequence of slides, on the other hand, can be altered to meet specific needs. In addition, slides can be

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10 English teachers, familiar with pentameter, dimeter, and hexameter, may be confounded by film widths expressed in millimeters. Below are some graphics of film widths and slide dimensions.
made easily with an inexpensive 35mm camera, or by the simple procedure of cutting slide-sized photographs out of a magazine, applying clear Contac paper over the picture, dipping it for a few minutes in soapy water, peeling away the back, applying another piece of Contac on the back, and mounting it in a slide frame. Filmstrips are not so easily made in school, thus confining selection to materials made by commercial producers. Another factor which may limit both slides and filmstrips is their lack of attention-compelling qualities, qualities most often associated with movies and television and which are more familiar to students.

The following advantages apply to both slides and filmstrips. Individual pictures can be kept on the screen for discussion as long as desired. Pictorial or graphic materials can be used alone or in combination. The small size of slides and filmstrips permits easy storage and handling. The equipment is relatively inexpensive, lightweight, small, and simple to operate. Finally, the room need not be extremely dark for projection.
Tape Recordings

Tape recorders are commonplace equipment in homes, cars, and schools; indeed, their use is becoming nearly as widespread as radio. Magnetic tape is an acetate or plastic ribbon coated on one surface with a layer of magnetizable iron oxide particles. (The magnetically coated side of the tape is dull; the shiny side is the acetate or plastic base.) Recording and playing times of tape are determined by reel size, tape thickness, number of tracks used in the tape, and speed selected for recording. Tape, of course, can be used over and over many times. In addition, when a recording is no longer needed, the tape can be used for a new recording because each time a new recording is made, the old recording is automatically erased. (Incidentally, this is also true of video-tape; it may be "shot" again and again until the desired effect is achieved.)

Magnetic tape can break when the equipment is faulty, when the tape is especially dry, or when the tape is suddenly stopped while running at fast forward or rewind speeds. This particular hazard has been virtually eliminated, however, by the introduction of cartridges
and cassettes which also make for ease and simplicity of use.

The advantages of tape recordings are apparent: they provide the opportunity to be in two places at one time when a recording can substitute for an individual; the opportunity to hear one's self is a useful diagnostic tool for helping to improve (for example) speech habits; the operation of tape recorders is relatively easy (especially with cartridge and cassette recorders requiring no threading).

The limitations of tape recordings (once the operation of the equipment is mastered) fall into the category of "nuisance factors": if a recorded message is in the middle of a reel of tape and there is no record of the number of revolutions or no marker on the reel, the search for the message may take some time; also, the great variety of tape speeds and arrangement of tracks (half, quarter, stereo, etc.) may cause some problems if a recording is made on one machine and played back on another which may not have the same features.

A good source of information on the tape recorder and the use of tapes is Creative Teaching with Tape, published by the Revere Mincom Division of the 3M Company (St. Paul, Minn.), which includes a collection of case studies about
the use of audio-tape at all levels, technical information on recording, tape care, and equipment selection.

**Overhead Transparencies**

An overhead transparency is an image 8 1/2" x 11" on clear acetate or plastic which has been prepared for use on an overhead projector. The projector is an easily operated device which throws the image on a screen or wall.

Since the early 1960's, overhead transparencies and projectors have become extremely popular. Projector costs have decreased, while the potential for local production of transparencies has increased. In some settings, the overhead projector makes an excellent replacement for the chalkboard.

Among the advantages of transparencies are: the equipment is used in the front of the room, thus allowing the teacher to maintain eye contact with the class; a bright image can be projected in a fully lighted room, permitting teachers and students to see each other; materials are easily produced in the school; the equipment is simple to operate. A major limitation of transparencies lies in the availability of projectors; the demand for
projectors is often great, so scheduling of equipment is frequently difficult.

Games and Simulations

English teachers have for years engaged their students in role-playing, but games and simulations are not role-playing. Much of this writer's uncertainty about games and simulations results from an unsuccessful attempt to uncover any appreciable number of them which are designed for the English classroom.

Games usually designate activities that are largely human; simulations designate activities that are highly computerized. This distinction, however, will not be insisted upon; indeed, since this is an admittedly loose probe, the two terms may be used interchangeably.

A simulation is a miniature representation of a large-scale system or process. Micro-processes are reduced in scale and complexity so that teachers and students may manipulate the model of reality when they

cannot manipulate reality itself.

The original impetus for games probably came from professions interested in practical application of knowledge and therefore in developing games for instruction. Excepting war and business games, most instructional simulations have sprung from games developed to investigate a particular system or process.

Requiring students to solve problems in which they are intimately involved is a major advantage of games and simulations. Another advantage is that students are placed in a more realistic environment than in any other form of learning (actual experience excepted). A full range of media (tapes, slides, films, etc.) can be used to create realistic simulated environments. Furthermore, a high degree of interest is generated through realistic participation.

One of the limiting factors of games and simulations is their occasional distortion of the situation they are attempting to simulate. Since games are fabricated by people, they may project the designer's biases. Games and simulations also consume large amounts of time (perhaps several days), so the stop-and-start activities may hinder the cumulative effect.
Probably every new and eagerly expected garment ever put on since clothes came in, fell a trifle short of the wearer's expectations.

--Charles Dickens
CHAPTER FIVE

SUMMARY

The individual human being and the social institutions that are a reflection of him (as in some fun house mirror at the State Fair) are much like the concentric spheres, carved from a piece of ivory, which appeared in China some 500 years ago: worlds within worlds which can only be given freedom through patience and understanding and the application of consummate skill.

The escape from the timeless present, whether it occurs in Faulkner's "postage stamp corner of the world" (as he called Yoknapatawpha County) or in the classroom, may be effected in similar fashion, through patience, understanding, and skill. In his Nobel Acceptance Speech, 23 years ago, Faulkner insisted that man "will not merely endure: he will prevail." Such optimism about the future of the human condition is perhaps justified, at least at some levels of endeavor.

We might hope that at the secondary level of education, English teachers will also not only endure, but prevail. The guarded belief here is that they will. However, the act and art of prevailing will inevitably
become more difficult if English teachers generally persist in ignoring the forces of change and in refusing to open themselves and their students to new ways of working, seeing, communicating, behaving, and learning.

In trying to contemplate the effect of media on audiences of the future, this observer has become aware that they bring into view the potentiality of the entire world as an audience as never before in history. Indeed, one of the most exciting potential impacts of media on human communication is in the impetus they add to the ancient hope of a common international language. The availability of the opportunity to converse with people in other countries, for example, characteristically encourages assimilation of language, as the chronicles of warfare, trade, and missionary activity disclose. Writing characteristically tends to stabilize and perpetuate language differences. (Latin writings persist although the spoken language has disappeared, for example.) By contrast, conversation continuously alters language, so that new words and phrases appear and old ones disappear, or at least fall into disuse. The media foster diffusion of language without the necessity of migration, as Daniel Lerner correctly contends. The
potential achievement of a universal language induced by electronic media—an electronic Esperanto, if you will—probably will not be reached in this or the next generation, but the movement toward it cannot be ignored.

In the so-called underdeveloped countries, it is not uncommon for people to leapfrog the technological histories of countries such as ours, to change, for example, from oxcart to airplane in a single generation, from leg power to nuclear power, without going through an age of coal and steam. Bolivian Indians fresh from the jungle have been trained as airplane mechanics, for instance, through the use of sound films, without ever learning to read more than simple markings on parts. It is imaginable, therefore, that members of primitive tribes could learn to speak an international language with people from anywhere else without having to learn to read and write any so-called "written" language.

Ultimately, it seems easier to talk about the possibilities of change on a global level than on the local level of secondary English education. Planning for change with film education and media usage must be a thoughtful, painstaking process because it involves asking teachers to alter their objectives, attitudes, and classroom behavior—in short, their personal and
professional values. In addition, one is also asking them to help alter institutional values. Without these changes, the introduction of electronic media into the curriculum may be nearly meaningless—tantamount to lip service. The selection of materials, procedures, methods of evaluation, etc., seems to be not so much a question of techniques as it is an issue of values.

The observations made in this dissertation may seem less like procedures than idealized and perhaps unreach­able objectives. Given the conventional rewards of our educational system, with their emphasis on grades, com­petition, and dependency upon the teacher, it may that only a naturally humanistic teacher can adopt and build upon anything which has been said here.

Of course, this writer is not suggesting that Mr. or Ms. English Teacher should be able to breeze into class some cloudless morning, show a film or a set of visuals, state a few new ground rules, and begin a dis­cussion where students no longer compete or put each other down, where they listen sensitively and accurately, where they share feelings openly, and where they comment without fear of the teacher's judgment. Certainly such a class is ideal, and even experienced encounter groups
take a long time to reach that point, if they ever do. However, a teacher can begin to move toward that state of affairs faster than he expects by thinking of himself as a facilitator of change both inside and outside the classroom, by being like the ancient Chinese carvers of ivory: able to unlock and free his own and his students' inner and outer worlds through patience, understanding, and skill.

The ferment about media study can remain a heady brew of exciting possibilities, or it can go flat without some sort of systematic planning for change. Therefore, it may be wisest to start not by trying to introduce new programs immediately, but by planning for change—fostering a climate in which film and media study and visual literacy (or some other appropriate kind of study) can gain acceptance and continue to grow.

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The Dickensian epigraph preceding this chapter has proved itself to be partially true in view of this observer's erstwhile exaggerated expectations of uncovering a superabundance of new approaches and
techniques for teaching secondary English through the use of media. Yet, while the expectations have been tempered by a realization of the many difficulties surrounding a departure from conventional English teaching, the initial belief that new ways can and must be found has grown stronger.

It seems somewhat presumptuous for the writer to suggest that other investigators should be examining—on a more scientific level—the efficacy and desirability of film use and other modes of visual communication in the English classroom. Indeed, this writer could have undertaken such a study himself, collecting and analyzing data, were it not for his original misgivings (whether real or imagined) that such a project might act as a check on his freedom to probe, in admittedly desultory fashion, a variety of areas. Such probing, however, has been valuable, for in addition to giving the writer a general perspective it has also helped him to become aware of some specific problems which have either not been studied fully or, in some instances, at all.

The writer is reluctant to call the following questions "recommendations for further research," although
they might well be seeds which, if tended to, could grow and be significant to future researchers. Now, however, they seem to be merely intriguing problems which, while not demanding immediate solution, should at least generate some tentative thought.

1) Verbal language is accepted as a cultural phenomenon. Nonverbal language (pictures, gestures, etc.), on the other hand, is often assumed to be "universal." Is it? Or are there a number of different visual languages related—or specific—to different cultures or subcultures? Is it possible, for example, that the overworked term "generation gap" is in fact a "vision gap," partly because of an under-thirty subculture which uses a different visual language from that of older people?

2) Is there a correlation between artistic talent and visual literacy?

3) Can visual languages be analyzed? If so, could one construct a taxonomy of visual language which would
include, among many other things, the ability to distinguish light from dark and the ability to recognize differences and similarities in distance, height, and depth?

4) A common belief is that females generally learn grammar and spelling better than males do. Might one assume, then, that there is a significant difference between what males and females learn from visual communications?

5) In addition to the usual language and literature courses, what other sorts of courses and experiences in film, graphics, photo-journalism, computer technology, audiovisual instruction, etc., might future teacher educators in English Education find valuable?


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