DOCUMENT RESUME

ED 127 955 IR 003 920

AUTHOR Schmitz, William J.
TITLE Teaching a Mass Media Survey Course (Newspapers, Magazines, Radio, Television and Movies) in Secondary Schools with Emphasis on Critical Thinking.
PUB DATE May 76
NOTE 295p.; Ph.D. Thesis, Walden University

EDRS PRICE MF-$0.83 HC-$15.39 Plus Postage.
DESCRIPTORS Course Descriptions; *Critical Thinking; Films; Literature Reviews; *Mass Media; Newspapers; Periodicals; Radio; Secondary Education; Television

ABSTRACT

This thesis provides a format for the use of newspapers, magazines, radio, television, and movies in the secondary school classroom. It attempts to inform teachers of what materials are most appropriate to the interests and informational needs of high school students, and it attempts to provide a method to teach students how to systematically question and criticize the content of the media. Included are: (1) an overview; (2) a review of the literature and the research relevant to the topic; and (3) an outline of a course in media and critical thinking. (EMH)

TEACHING A MASS MEDIA SURVEY COURSE (Newspapers, Magazines, Radio, Television and Movies) IN SECONDARY SCHOOLS WITH EMPHASIS ON CRITICAL THINKING

By

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A Project Submitted in Partial Fulfillment of The Requirements for the Degree of Doctor of Philosophy

WALDEN UNIVERSITY

MAY 1976

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ACKNOWLEDGEMENTS

One's indebtedness to others begins early in life. Public recognition is gratefully extended to those whose interest and counsel are reflected in this writing.

The list begins with my parents who were disappointed when I dropped out of high school but managed to keep faith and trust in what I was doing. Next, I am grateful to the many high school students who accepted me as their teacher for the many years that I was able to teach them. I am also grateful to the five teachers mentioned in this writing who were willing to use this material in their classes and offer constructive criticism.

I am certainly grateful to Dr. Bob Hubbell for his concern that I finish this writing. However, I am more indebted to him for his insistence that I must first know the rules before properly taking exception to them.

When the original draft was typed by Mary Ann Oliver, Liz Arraj, copywriter for the Denver Post, provided the editorial assistance which is, as all readers know, vital. Final typing of the manuscript was completed by Eloise Pearson.

Most especially, this work is dedicated to my wife Pat and our five children: Nancy, Bud, Barbie, Sally, and Tommy.

THE FIRST AMENDMENT ". . . presupposes that right conclusions are more likely to be gathered out of a multitude of tongues, than through any kind of authoritative selection. To many this is, and always will be, folly; but we have staked upon it our all."

-- Judge Learned Hand,
American Jurist

INTRODUCTION

This is a descriptive study for young people ages 16-19, all of whom have one thing in common. They are the post-Korean-war children, born shortly before the assassination of President John F. Kennedy. Within another decade they will be in the age group from 26 years to 29 years, and they will be at the stage of traditionally greatest consumption, raising families, buying houses (or condominiums) and amassing some of the material aspects of well-being that are part of life in this country as we know it today.

This is a descriptive study for teachers who have these young people now and, since the birthrate is declining,[1] no such rich harvest from a new crop of children will be coming along in the near future.

In another decade, this present group of young people will be coming into control of our social institutions and, as it has been stated in many different ways, many of them are not entirely satisfied with the traditional American goals of material consumption, nor are they ready to accept goals which may tend to destroy spiritual values

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[1]Richard A. Falk, This Endangered Planet (New York: Vintage Books, 1972), pp. 146-159.

as well as the environment. The prevailing nostalgia is an indicator that they may not consume as previous generations have, because they better understand the meaning of "buy now and pay later."

This is a descriptive study for teachers who have young people in their classrooms now who have never known a world without television. They grew up with television and, as many educators know, they have become psychologically attuned to the picture tube and have developed a special kind of emotional involvement with television as their means of receiving communications.

This author asserts that the print media with its sequential presentation of messages--letter-by-letter, represents a linear process that may become alien to this next generation, unless both the print and electric mediums are used as a catalyst for increasing sensitivity to the meaning of words and how these words help people establish their value systems.

Educators may ask, "Can the study of mass media be an effective tool in helping young people work toward establishing their own values?" And the answer may very well be "Yes." Because, what does the media talk about? People! And what better way is there to examine one's own thoughts than to compare them with the thoughts and aspirations of others? Using a newspaper first, then magazines followed by radio, television and movies, the student has--right in front of him--a gamut of events involving a variety of

thoughts and values. He or she can see and read about other people and begin to understand how they think and act, and can begin to measure the results of their behavior.

As many teachers know, students need to understand the harsh realities of local, regional, national and international life and the many and varied forms of conflict of ideologies, in order that they may see the sameness in difference, the similarities in opposition and the harmony in conflict; in a word, a theory of values.

The media can be used effectively to teach the students this "learning for living" if educators stress, in class, how necessary it is to understand what it means to choose freely from alternatives after carefully considering the consequences of each alternative; to possess happiness with their choice; to possess a public-spirited willingness to affirm it and to be committed to doing something with their choice in some established pattern of life.

When the students will have firmly established their attitudes is difficult to say, but this author can see a more honest search being made by the student who reads and reflects, listens and reflects, and views and reflects upon himself and others as recorded daily by the media.

This, then, is a descriptive study for teachers and students who will, hopefully, discover facts (who, what, when, where), make generalizations (why and how) and develop concepts (so what?) in this specific study. Once this has been done, the procedure of developing similar approaches

becomes an organizing, rather than a theoretical, challenge for the students as well as for the individual teacher.

If the purpose of schools in our society is to allow students the opportunity to work out their own definition of happiness, rather than confer this happiness upon them, then this study deals solely with the concept of change. Change which will take the fragmented, unrelated, normal "run-of-the-mill" curricula and mold it into an understanding of the cybernated world in which we all live.

The reader[2] will note that early in this writing the first change that will be encountered is the move away from the word "descriptive study" into the classroom-oriented words "suggested classroom material." Ultimately, that is how this writing serves its purpose. It is material to be used (in whole or in part) according to the recognized needs of the teacher.

Most teachers would agree that for a student to enjoy an examined life, he or she must not only be exposed to the technical functions of life, but also to the aesthetic, so that, on the one hand, the student learns how to earn a living, and on the other, he or she understands and appreciates the world in which they live.

The writing attempts to be an amalgamated sum of inductive teaching strategies that will excite students

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[2]The terms reader and teacher, as they appear in this writing, are synonymous.

into learning how to learn more about the media's "messages of influence" directed at both the technical (quantity) and aesthetic (quality) aspects of life.

It is important that the teacher understands that inductive teaching does not seek definite solutions but, rather, causes the student to make the transition from what "is" to what "must be considered" before any solution is attempted. For example, this writing begins with a quotation from Richard L. Tobin and ends with the prologue from a book by Hal Hellman, with the words in-between serving as an attempt to help the teacher and the student answer the question, "So what?"

CHAPTER I

TEACHER ORIENTATION

> In another generation, most of the homes in America will have an electronic communication center connected to a national control for both entertainment and news. If you want live television you press one button; if you want a fresh daily newspaper printed right in your home, you will press another. The video cartridge or cassette, will transform television by the mid-1970's, and for that matter phonographs and records, as we know them may disappear because in this home electronic center anybody can bring to heel virtually anything he wants at any hour of the night or day in the line of amusement or information, by sight, sound, or both--and in color at that, . . .[1]

When Tobin wrote the above, he was discussing the process of how technology can combine the print and electric media for the rapid dissemination of information to a specific audience. How this audience reacts to this technology brings to mind the thoughts of Mumford:

> . . . automation of automation is now a demonstrable irrationality in every department where it has taken hold: in the sciences and humanities as much as in industry and warfare. . . . this is an inherent defect of any completely automated system, not an accidental one.[2]
>
> Furthermore, the moral should be plain: unless one has the power to stop an automatic process--and if necessary reverse it--one had better not start it.[3]

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[1]Richard L. Tobin, "Publishing by Cathode Ray Tube," Saturday Review, 10 October 1970, p. 61.

[2]Lewis Mumford, The Pentagon of Power (New York: Harcourt Brace Jovanovich, Inc., 1970), p. 182.

[3]Ibid., p. 180.

It appears to be fortunate for most of us that the process of automation started during the Industrial Revolution and few, if any, really want it to stop. However, our society appears to be caught up in a turmoil when we read something like the following:

> The Associated Press has announced plans for a computerized high-speed transmission system for general news. The experimental effort will transmit news 16 times faster than at present--1,050 words a minute as opposed to the current standard of 66 words a minute for general news circuits. The Detroit (Michigan) News, Washington (D. C.) Star-News, and the Baltimore (Maryland) Sun, will participate in the experiments.
>
> The AP's computers in New York will transmit to computers at the Detroit News and Washington Star-News during the experiment. At the Baltimore Sun special high-speed teleprinters will receive the AP's computer transmission . . . if the three-paper experiment succeeds as expected, it will be a prelude to offering the service nationally.[4]

In order to derive meaning from this kind of information, it is suggested that you, the classroom teacher, take a nine-week "stop, look, and listen" approach to what is happening in the five mediums that this writing discusses. You might be able to change the direction we are going as we pass through Fabun's "promised land of telemobility" addressed "To Whom It May Concern,"[5] but you may not be able to stop it.

The question to be asked and answered in this

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[4] "AP: High Speed Transmission," ANPA Newspaper Information Service Newsletter, 30 September 1973, p. 3.

[5] Don Fabun, The Dynamics of Change (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1967), pp. 1-32.

writing is: So what? So what does communication mean "from the terminal end--the point at which it has an impact on people?"[6]

Rationale

The students are the ultimate benefactors of this descriptive writing project. And this author anticipates that the teachers who have chosen (or were assigned) to teach the course "mass media" to the senior high school student will benefit from this writing. What is different about this material is not only the emphasis that is placed on critical thinking abilities but also the application of a theory of teaching that has been used successfully in the classroom.

Statement of the Problem

As most teachers know, a problem is much easier to define if you ask the right question to begin with. And the fundamental question is: "Should I teach the students to recognize the most common written and spoken material, semantic and logical fallacies[7] in the print and electric media, as a necessary prerequisite for the critical interpretation of newspapers, magazines, radio, television, and

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[6]J. R. Pierce, "Face-to-Face Mass Communication Will Become Worldwide," in Toward the Year 2018, ed. Foreign Policy Association (New York: Cowles Education Corp., 1968), p. 54.

[7]Stuart Chase, Guides to Straight Thinking (New York: Harper & Bros., Publishers, 1956), pp. vii-x.

movies?" It follows then, that "The greater the understanding of fallacy recognition, the greater the understanding of why careful reading, listening and viewing habits are necessary for making normative judgments." In answering the question and challenging the statement, attention was paid to why the electric media may have a more immediate influence on the factors underlying social change, because it is more difficult to remember the fallacy in pursuit of developing critical thinking abilities.[8]

The key to success in using this material rests upon the teacher's use of an apparent universal principle relatively unrestricted in application. It appears that most facets of human life were, are, and presumably will be, governed by this principle; all man's endeavors seem to be ruled by it. (The terms "man" and "mankind" are meant to include both male and female members of the human race.) The principle is what moralists may label conscience, religionists may label soul, scientists may label the scientific method and institutions may label free will. The principle is: "To Whom It May Concern Determines What Is The Concern."

However, the principle, simply stated, accounts for no great discovery unless it can be formulated into a theory that is determined in itself and not by anything outside itself.

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[8]Marshall McLuhan and Quentin Fiore, The Medium is the Massage (New York: Bantam Books Inc., 1967), pp. 8-10.

The Theory: $P = IOp^2$

Progress (P) defined for the purposes stated in this writing means advancement in general by continuous improvement (learning how to learn how to think critically). Inquiry (I) means a seeking for truth, information, or knowledge by application of the principle "To Whom It May Concern Determines What Is The Concern" (learning how to learn how to ask the question "So what?"). Opposition (Op) means the relation between two propositions by virtue of which the truth or falsity of one of them determines the truth or falsity of the others, multiplied by itself. In practical terms this means that a teacher will find twice as much opposition to students learning how to think critically than if they were only opposing the fact that they are in school and need the credits to graduate. This single opposition is multiplied by the object of teaching them how to think critically, and it may be voiced by the students' statement, "Why?" "Why should I learn this?"

Assuming that the class may be a "captive audience" at best, and working with the idea that they might spend more time with the media than they do in all their cumulative schooling (to date), the question, "Why should I learn what the media is doing?" evolves into the answer that life is a process and enjoyment comes from being able to understand how information contributes to this process; learning, so to speak, that not all information is of equal value. Some of it may even be useless.

The application of this theory (for teaching) is presented in this writing by using a critical thinking pre-test first, followed by classroom instruction for nine weeks and concluding with a critical thinking post-test. The difference in this approach will be noted by the teachers who attempt to help students develop a critical mind relative to the media which has an unprecedented controlling force--both positive and negative--over the lives of all of us.[9]

If the inductive teaching approach taken in this writing is followed by the teacher, then integrating the intent of each medium with the actual practice of serving the public will be illuminating for the students when they find out they may have to ask the question, "Is what they (the media studied) are saying they do actually done in practice?" This effort is to give students an intelligent outlook on the media. It is not intended to make them experts in either the aesthetic or the technological aspects of it, but, rather, to inform their judgment, make them more selective in their choice and, ultimately, increase the number of people who will not apathetically accept whatever is offered.

In outline form, for the sake of clarification, the objectives of this writing are intended to be "Seven Questions . . . But Only Six Answers" addressed to:

Who? The teacher who has chosen this profession as a vocation not an avocation.

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[9]Gilbert Seldes, The New Mass Media (Washington, D. C.: Public Affairs Press, 1968), pp. 1-8.

What? Teaching material for "mainly why . . . but mostly how" to develop critical thinking in the mass media classroom.

When? Daily use. One, five or more periods, depending upon the individual teacher assignment and for a period of less than forty-five days (school interruptions noted).

Where? In the senior high school for those districts that already have the course included in their present curriculum and/or for those school districts anticipating such a course in the near future.

Why? Because a research of the literature has indicated that, although much has been written about the media in general, no specific "how to teach it" guide exists which builds upon the concepts learned in the study of how one medium (print) is transferred to the other (electric).

How? By application of the teaching theory $P = IOp^2$. Progress is further defined as "advancement in general from the print mediums to the electric mediums." Inquiry is further defined as "the additional study required to master the weaknesses identified by the critical thinking pretest score." Further, inquiry may mean, in essence, how one applies the principle "To Whom It May Concern Determines What Is The Concern." Oppositions Squared is encountered by the student when he begins to apply the principle to reading, listening and viewing the medium studied. Having mastered the print media first, the student then studies the electric media in retrospect for the possible relation to, and effect on, the printed word. The opposition squared becomes apparent when the student finds that the communication of ideas to a mass audience is an intricately complex process. From the print to the electric (or vice-versa) there are possibilities for alteration. How one reacts is conditioned by how one perceives what is the most believable. The opposition is overcome by additional inquiry until all the known facts are presented by the various interpretations rendered by the students.

In terms of behavioral research, Fred Kerlinger identified it as a comparison of what is

done after the fact or, ex post facto research.[10] For example, if students are inclined to read less and watch more, then the fact is established that perhaps watching requires less effort. This being the case, the students may oppose reading. For the students to learn critical thinking the teacher must attempt to overcome the opposition to reading.

So What? Educational research has as its proper end not simply the getting of knowledge for the sake of having it, but, rather, for the sake of its practical use, and to stop short of an effort to employ the knowledge gained from research in the actual process of education is to miss the point entirely. It may be appropriate for a particular research scholar to ignore the practical uses of the results of his research, but to have value for education, that knowledge must somewhere figure in the actual processes of education.[11]

The Practical Value of this Material

It is advisable at the outset to start off from some points upon which most teachers agree. Those who have used the media (Appendix B) might subscribe to the idea:

> . . . that its expansion will continue; that it reaches men, women and children throughout the world; that it plays a decisive role in affecting the lives of men and nations; that all media involves communication of ideas and that no one has ever been sure--at any given time--just what constitutes the study of mass media.[12]

Furthermore, most people nowadays would agree that the world

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[10]Fred N. Kerlinger, Foundations of Behavioral Research (New York: Holt, Rinehart and Winston, Inc., 1964), pp. 359-374.

[11]Sterling M. McMurrin, "The Curriculum and the Purposes of Education," in New Curricula, ed. Robert W. Heath (New York: Harper and Row Publishers, 1964), p. 272.

[12]Melvin L. Defleur, Theories of Mass Communication (New York: David McKay Co., Inc., 1966), pp. xiv, 76, 77.

in which we live bears a striking resemblance to the Tower of Babel; "Everyone talking with breathless speed and as loudly as possible in a language which no one else can understand."[13]

However true this may be, the media are becoming an increasing source of intellectual content, aesthetic value, and very much a reality of present-day living no matter how unreal some of the content may appear to be. Needless to say, the source is present. Students are confronted by it as they become involved with it and they, not unlike so many ad writers, must be taught that a need exists of which they haven't been aware. They must learn the nature of the media and how to learn to discriminate, evaluate, and live with them. In other words, they must learn the theoretical integration of "mainly why, but mostly how" to correlate content items into concept-oriented classification, using the print mediums as a foundation for beginning the study.

As objective as this writing attempts to be, it is obvious that by virtue of the author's present employment with the Denver Post, the writing may be somewhat biased. On the other hand, experience in junior-senior high school, college and university instruction for the past sixteen years has enabled the author to get some practical experience with the media and to offer that experience as reinforcement to those teachers who will use this material.

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[13]Donald Nicholl, Recent Thought in Focus (New York: Sheed and Ward, 1952), p. 1.

By this it is meant that this writing is not constructed in such a manner as to give the appearance that the ideas are radiating out from some obscure "Ivory Tower" with the end result being, "It's a good idea, but it won't work."

With reference to the aforementioned teaching experience, the statement is not meant to be interpreted as past tense. At present, the author is teaching a "Mass Media: Critical Thinking" graduate course to teachers in the Denver Metropolitan area as part of the extension program offered by the University of Northern Colorado, Greeley, Colorado. (Teacher evaluations of how effective this material is, as well as the importance of beginning the study with the newspaper, is presented in the conclusions chapter of this writing.) Also, in order to "field test" the content of this writing, the author has recently (January-March, 1972) taught the course to twenty-five seniors at St. Francis de Sales High School, Denver, Colorado.

Definition of Terms

The term "media" is used throughout this writing because it is a quantitative term that measures the relative effectiveness of spending advertising dollars to reach people via the various mediums discussed. Media is also considered a consumers' term and no journalist thinks of himself as a member of the media. However, because journalists do not think this way does not negate the fact that the

advertising dollar is paying for the space the journalist fills in the manner in which he has been trained, and without advertising no journalist would have a place for his writing. The term "press" as it appears in this writing may be interpreted to mean either print or electronic journalism.

A Word of Encouragement

The author feels that once you, the teacher, get the spirit of the approach suggested in this writing and develop some new habits of thought and study with your students, the sustained teaching of the mass media will become a vital experience for all concerned. Specifically, (1) the experience of becoming experts in learning how to learn "To Whom It May Concern Determines What Is The Concern"; (2) learning to become careful readers of newspapers and magazines by separating the news from the story; (3) learning to become attentive listeners of radio as perhaps the first criteria of acquiring new information; (4) learning to become critical viewers of television by knowing how the camera distorts the view; and (5) learning to become attentive movie-goers by terminal interpretation.

It is hoped that as the students move toward these ends they will become adept at asking many questions, identifying alternative answers and consequences, and thoughtfully making some accurate judgments. In making these judgments, the answers will serve primarily as a means of

setting up more questions to be answered and, in this manner, they will be learning how to learn, learning how to think critically, and learning how to solve current problems.

Gratitude is expressed to the administrators (Appendix A) and teachers (Appendix B) who participated in the survey research "what exists?" type of questionnaire because their answers justify this approach to teaching mass media and it is hoped that they will find the material useful. Also, special recognition is paid to the teachers in the Denver area who used most of this material in their own classrooms. Their names and school addresses appear in Appendix C.

Student Survey

As reported in this writing, a fold, staple and drop in the mailbox (no postage required) type of questionnaire (Appendix D) was distributed by the teachers involved in teaching this course. Not all students replied, but those that did answered the questions reported in the survey. (The figures represent totals, not percentages.) Important as all responses are in terms of student reaction, questions 8, 9, and 10 are of particular concern to the body of this writing because of how the students reacted to the course. Question 8 asked, "Would you recommend this course to any of your friends?" and 113 students said "yes"; 24 said "no," and only 1 had "no opinion." Question 9 asked, "Of the five mediums studied, which one did you

enjoy the most and which one did you least enjoy?" Responses to this question are noted below:

Most		Least	
Movies	- 46	Newspapers	- 55
T.V.	- 42	Magazines	- 32
Radio	- 24	Radio	- 21
Newspapers	- 15	T.V.	- 12
Magazines	- 12	Movies	- 6
No Opinion	- 1	No Opinion	- 14

Question 10 asked the students if they had any additional comments (positive or negative) that they wished to make, and, in general, their comments focused on how important the teacher was in the class, especially when he or she helped them to "tie it together."

Final Examination "Essay" Questions

Aside from the Watson-Glaser pretest and posttest (see page 67 as it relates to the theory $P = IOp^2$ and Chapter III as to why this particular test was chosen), you, the teacher, may wish to assign the four essay questions sometime during the first week of class. It is suggested that you allow the students enough time to complete the assignment by requiring their answers to each question sometime during the ninth week. If you will allow them time to read their answers in class, you will discover how much they have become involved in the study. The questions will be found in Appendix N.

CHAPTER II

REVIEW OF THE LITERATURE

Incorporating the review of the literature section into the body of this study was a difficult task. The problem encountered was to search out--and find--literature that answered the question, "So what?" And, at best, what was found was material alluding to, but never finalized in, what could be considered an adequate answer.

Perhaps what was needed was a new set of questions to be asked before any answers could be found. The mailing and response (Appendix B) was one way to find out what is being done in the classroom now. However, the answers to the questionnaire served only as an adequate base to begin the search because literature designed to answer the specific question, "So what?" apparently does not exist. What was needed was a rephrasing of the question.

Rephrasing the Question

Using one discussion question from The Mass Media by Rivers and a statement by Canham, editor-in-chief of the Christian Science Monitor, this author was able to seek out, and find, an answer to the question, "So what?" The communication process diagram by Hulteng and Nelson from their book, The Fourth Estate, serves as a visual representation

for the classroom teacher to use in explaining to the class the meaning of the question, "So what?"

Rivers has written,

> The founders of the American democracy were convinced that the new government would stand or fall on informed public opinion. Instead of establishing a government information system, the founders decided to rely upon the free press to disseminate information about the government. Therefore, even though the press is privately owned and beyond the control of any Administration, it performs a governmental function.[1]

Further, Canham stated:

> News in the past has been event-oriented. It is getting to be more and more situation-oriented. We have been the slave of the event, the servant of time alone, and we have wasted a lot of time just waiting around for things to happen. Investigative reporting about situations is much more rewarding, gets much deeper into significance and validity than merely covering an event. Nothing can more effectively restore the credibility of the newspaper in a community than the uncovering of some situation which badly needs exposure.[2]

In Newsroom Problems and Policies,[3] MacDougall has stated that the founding fathers established a free press for only one reason--to protect the democracy that they were establishing. To this press was given--not freedom to print what information its members thought necessary or right--but the responsibility of the freedom to print all that was necessary for the people of the new republic to

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[1]William L. Rivers, The Mass Media (New York: Harper & Row, Publishers, 1964), p. 14.

[2]Erwin D. Canham, "Definition of News Offered," in Headlines (Washington, D. C.: ANPA Foundation, December 1972), p. 3.

[3]Curtis D. MacDougall, Newsroom Problems and Policies (New York: Dover Publications Inc., 1963), p. 45.

know in order to perform their democratic functions intelligently.

The sine qua non for intelligent self-government was adequate information in the hands of the people who would elect members of the new government. A free press, uncensored by those in power, was to be the people's means to competent government.

The Preamble to the Constitution of the United States established the rationale for why we chose to come into existence:

> We the people of the United States, in order to form a more perfect union, establish justice, insure domestic tranquillity, provide for the common defense, promote the general welfare, and secure the blessings of liberty to ourselves and our posterity, do ordain and establish this Constitution for the United States of America.[4]

And, adequate information in the hands of the people is guaranteed by the First Amendment to the Constitution: "Congress shall make no law . . . abridging the freedom of speech, or of the press. . . ."[5]

To get adequate information into the hands of the people, the Fourth Amendment permits the reporters: ". . . to be secure in their persons, houses, papers, and effects, against unreasonable searches and seizures, . . ."[6] Further, the Fifth Amendment protects the reporter from being: ". . . compelled in any criminal case to be a witness

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[4]Harold C. Syrett, ed., "The Constitution of the United States (1787)," American Historical Documents (New York: Barnes & Noble, Inc., 1960), p. 104.

[5]Ibid., p. 115. [6]Ibid., p. 116.

against himself, . . ."[7]

Fearing that to list certain rights in the Bill of Rights would mean there were no other rights of the people, the Ninth Amendment was written. "The enumeration in the Constitution of certain rights shall not be construed to deny or disparage others retained by the people."[8]

The Thirteenth Amendment, proposed by Congress February 1, 1865, ratified December 18, 1865, provides additional protection (for reporters) by stating in Section 1:

> Neither slavery nor involuntary servitude, except as punishment for crime whereof the party shall have been duly convicted, shall exist with the United States, or any place subject to their jurisdiction.[9]

And, finally, the Fourteenth Amendment states:

> . . . nor shall any State deprive any person of life, liberty, or property, without due process of law; nor deny to any person within its jurisdiction the equal protection of the laws.[10]

So what?

In reality, however, the press (both print and electric) can only inform the people of what it knows; and the government now has many means of keeping information from the public. The governmental function of the press is often crippled by "Top Secret" designations for less than essential military information. For example, the Pentagon Papers[11] did not contain material that would damage or

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[7]Syrett, p. 116. [8]Ibid., p. 117.

[9]Ibid., p. 118. [10]Ibid.

[11]Daniel Ellsberg, Papers on the War (New York: Simon and Schuster, 1972), pp. 42-135.

cripple the Vietnam War effort. They showed instead how ineffectively and insensitively and illegally the war effort had been coordinated and implemented.

The governmental "non-function" of the press at the time of the Watergate burglary appeared to be one of "keeping the news suppressed" or of "suppressing the curious oddities of the situation." Apparently only the Washington Post reporters, Carl Bernstein and Robert Woodward, could be said to have been carrying out the task assigned to them by the Bill of Rights.

Another case in which the press has apparently done too little and been too late in carrying out its governmental "duties" is the current energy crisis. As early as February 1952,[12] we are now told, severe shortages of oil and natural gas were predicted for the winter of 1972-73. However, no sustained voice from the press was heard before the current crisis was upon us.

We appear to have gotten to the stage where government operations are so vast, complex and secretive that our main source of news and analysis concerning government actions--the press--cannot either keep abreast of the current situations, or really analyze them for us in a thorough fashion. What may be worse, these situations are not anticipated far enough in advance by the press so that the public

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[12]"1952 Report Listed Ways to Avert Coming Fuel Crisis," Rocky Mountain News, 10 December 1973, p. 47.

may be made aware of the needs before they arise, and of the best possibilities for action.

Perhaps we need a more analytical and critical press. The old event-oriented reporting may no longer be adequate for our modern age. When the Arabs announced the oil embargo, that did not cause the present crisis; yet that was when the shortages began to be seriously reported in the press. Many and complex factors have contributed to the crisis. Admen still sell the public on more and better things with which to lead more diverse and distracting lives, and they are outselling the press and its occasional insights into the American age in which we live. It is not only easier to watch on television or read in the newspapers an ad for Yamaha snowmobiles, but often it is more interesting than a serious broadcast or in-depth news story.

For example, on Sunday, December 2, 1973, the Denver Post printed two analyses of, respectively, the "Resource Shortage" and the "Oil Shortage."[13] As important as these stories were, the reader did not find them on the front page of the Sunday Denver Post; they were reported in the "Perspective Section" which is usually reserved for editorializing. Perhaps the editorial section of the newspaper is where this kind of information should be. However, the

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[13]Lester R. Brown, "Resource Shortage Worldwide, Growing," and Georgie Anne Geyer, "Oil Shortage Didn't Have to Happen," Denver Post, 2 December 1973, p. 38.

National Observer[14] found that the importance of this kind of information warranted front-page coverage. If they are important enough for people to read (and they seem to be), then, perhaps, they need to be displayed where the reader will see them first.

These two stories are reports of events or happenings. The Post's Perspective stories are situation-oriented. They deal with the "so what" of why an event is--or will be--meaningful. They appear to be what people need to be reading in order to be well-informed and rational citizens in a functioning democracy. The Who? What? When? Where? Why? and How? of the events are also in these articles, but they are the starting points--not the end results.

The author seriously doubts that anyone can argue persuasively that the press does not perform a governmental function. The function it performs is that of protector of freedom. What happened? Who did it? Where? When? Why? As long as these questions can be asked by reporters, "free" to write the truest and frankest answers they can find, freedom stands a better chance of survival.

The press is also the intelligence apparatus in a democracy. It forces us to take issue with events and, therefore, causes us to make decisions which, hopefully, affect our way of life in a democratic state. In Information

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[14]Richard Egan, "The Age of Guzzle Brings the Era of Sip," National Observer, 24 November 1973, p. 1.

War, Minor has stated in his introduction that it is,

> . . . in a democratic society, the intelligence apparatus of those in whom ultimate authority is supposed to reside--in the people. The institution of the free press in the United States is, next to the electoral process, the single most important instrument for maintaining that authority and, indeed, is prerequisite even to a healthy electoral process. It is the central nervous system of democracy.[15]

The press has served as a barometer of the political weather and condition of democracy. The free flow of information is extremely important as is exemplified by the Watergate crisis. This was aptly put by Minor:

> In a representative democracy the people delegate to their elected representatives the power to make and carry out decisions affecting the nation's business but reserve to themselves the right to examine those decisions and review the performance of those elected--not only from election to election but from day to day, from decision to decision as the provisions for impeachment and congressional review of executive actions both make clear. If, in fact, they could be separated, freedom of the press would have to supersede even freedom of speech in importance to the democratic process, for unless the electorate can be apprised of situations and governmental actions, freedom of speech loses its function in the political process. If the people are freely and accurately informed, freedom of speech is a small luxury an enlightened dictator might well permit his subjects with little risk to his power. Control over the information the public receives is sufficient to manage what the public thinks, says, and does. And such control is, in any country at any time, the goal of "news management."[16]

Instinct of Government

The instinct of government is not to provide information but to manipulate it and manage it. Machiavelli's

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[15]Dale Minor, Information War (New York: Hawthorn Books, 1970), pp. vii-xii.

[16]Ibid., p. 3.

The Prince[17] teaches us that in politics a man should be guided by what is, rather than by what ought to be. A man who did only what was right would soon fail among so many who are untrustworthy. Therefore, according to Machiavelli, a prince who wishes to remain in power must learn how not to be good and must also learn to use this knowledge, or not use it, depending upon the circumstances. In a free society it becomes mandatory that the press become a watch-dog to provide the people with the means to think and decide and participate in the democracy. Succinctly put, the press's function is to inform the American people.

Democracy may be in trouble when the government tries to deny the rights of the press and/or when the press distorts its own role or shirks its duty. When the press is denied access to sources of information, the only information available to the public is that which the government wants us to know. In the Artillery of the Press, Reston stated:

> . . . the rising power of the U. S. in world affairs, and particularly of the American President, requires, not a more compliant press but a relentless barrage of facts and criticism as noisy but also as accurate as artillery fire.[18]

Therefore, according to Minor, the essential

> . . . function of the press in a free society is to provide information to a free citizenry who are presumed

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[17]George H. Knoles and Rixford K. Snyder, eds., Readings in Western Civilization, vol. 1 (New York: J. B. Lippincott Company, 1968), pp. 329-338.

[18]James Reston, The Artillery of the Press (New York: Harper & Row, Publishers, 1966), p. vii.

> competent to evaluate that information and make up their minds as to their best course of action or inaction, as the case may be. The very structure and fabric of democracy is founded upon this presumption.[19]

In the book Mass Communication: Concepts and Issues by Emery and Smythe, they stated,

> People always have worried about how the media affects, or could be made to affect, society. English kings feared the power of the poor printer; in 1972 advertisers wonder how best to use new television developments to their advantage.[20]

In this book of readings concerning concepts and issues the authors begin Part I with an article written by Diamond, member of the political science faculty at MIT and former editor at Newsweek. Diamond pointed out,

> Every day at 8 a.m. President Richard M. Nixon finds a looseleaf briefing book on his desk with the label FOR THE PRESIDENT'S EYES ONLY. . . . The voices the President hears in his briefing book are: . . . Overwhelmingly white, mostly middle-aged, and usually affluent. . . . A fair representation of the "non-black, non-young, non-poor" American electorate that public opinion analyst Richard Scammon says put Mr. Nixon in office and will decide who the next President is in 1972.
>
> . . . --Reflexively Establishment in thought patterns, life style, and outlook. To be sure, the owners of the newspapers, magazines, and radio-TV stations included in the briefing book may be regarded as Republican while a majority of their writers and reporters may be Democrats; but both are generally committed to the commonly received political structures and goals of the present system.[21]

The present system (both print and electric) brings

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[19]Minor, p. 169.

[20]Michael C. Emery and Ted C. Smythe, Mass Communication: Concepts and Issues (Dubuque, Iowa: Wm. C. Brown Co., Publishers, 1972), p. 1.

[21]Edwin Diamond, "Multiplying Media Voices," in ibid., pp. 7, 8.

together more of the same in search of the "So what?" review of the literature. Bagdikian in "A Case in Point" stated:

> The paper [the Daytona Beach Morning Journal] simply does not tell its readers all the top stories of the day. On national news it picks a few from the top; on world news it has a compulsive taste for the bizarre.[22]

Tatarian, in an address delivered at the thirty-second annual editors' conference of the California Newspaper Publishers Association said:

> I think all of us have become increasingly aware in the past several years of riot, demonstration, and violence that news is also what we make it--that the importance of an event stems not only from its inherent nature but also from the fact and manner of being published.[23]

The Nation published "Reason Dethroned" on August 26, 1968. In the article they stated: "The newspapers, and radio-TV, are obliged to give the news, but are 125 reporters really necessary for a nine-minute court appearance by Sirhan?"[24] Perhaps what the Nation is suggesting is that, with so many reporters "on the scene," we (the readers) are subjected to a variety of ways to interpret what was being said. Better to have a multitude of tongues than only one, or three, according to Ex-Vice President Agnew. In his speech at Des Moines, Iowa, November 13, 1969, Agnew said: "A narrow and

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[22]Ben H. Bagdikian, "A Case in Point," Esquire Magazine, March 1967, p. 128.

[23]Roger Tatarian, "News in the Seventies," in Freedom of Dilemma, ed. David J. Riley (Glenview, Ill.: Scott, Foresman and Co., 1971), p. 7.

[24]"Reason Dethroned," Nation, 26 August 1968, p. 134.

distorted picture of America often emerges from the televised news."[25]

Crawford described one picture in "Chicago--In Living Color" by stating that, "In this kind of situation [TV] can't make up its mind whether its function is to entertain, to inform, to clarify or to try for a mix of all three elements."[26] A dilemma, common to both the print and electric media, may be, in the words of Kinkel, ". . . whether to play the news for its importance, or for its visual value."[27]

Supposing that all the criticisms of the media are valid, the one that carries the most serious implications for democracy may be that of monopoly of the news by chains of corporate power, of the television broadcasting especially. Because broadcast news has more than sixty percent of the news audience, according to Bogart, a monopoly or conglomerate ownership of this broadcasting medium can't help but mold our way of thinking, acting and, therefore, becoming. The fear of a monopoly by radio-TV broadcast stations is justified when one realizes that television journalism may be the most influential form of journalism. Bogart has stated:

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[25]Spiro T. Agnew, Vice President of the United States, in a speech delivered on November 13, 1969, at Des Moines, Iowa. U. S. News & World Report, 24 August 1970, pp. 34-36.

[26]Kenneth Crawford, "In Living Color," Newsweek, 16 September 1968, p. 36.

[27]Jack Kinkel, "When the Tail Wags the Dog," Saturday Review, 12 March 1966, p. 140.

> The appeal of television--as measured by the size of its audiences, night after night, and the amount of time spent viewing--is far greater than that achieved by any other medium of mass communication. With its dual impact on eye and ear television has an extraordinary capacity to entertain, inform and impress its audience, and to do so with a minimum demand for effort or concentration on the part of the viewers.

Bogart continued:

> By the spring of 1956, television had achieved indisputable ascendancy over the other mass media. A cross section of 2,000 persons in the New York Metropolitan area were asked by McCann-Erickson, Inc., "If you could have only one of these four, which would you prefer?" 50% chose television, 32% newspapers, 15% radio, and 3% magazines. Similar findings were obtained in Philadelphia. In Charlotte, North Carolina, a city dominated by a single station and with a lower percentage of television homes (75% compared with 90% in the other two cities), 40% preferred TV, 34% newspapers, 23% radio, and 3% magazines.[28]

In 1960, CBS commissioned a study of public reaction to television. What emerged was the highly acclaimed The People Look at Television, by Steiner.[29] Ten years later, CBS funded a second similar study. The result was Television and the Public, by Bower.[30] In the ten years between the two studies, television and its audience became more sophisticated. By using many of the same questions used ten years earlier, Bower was able to examine public perceptions--then and now--of television and television's role in society.

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[28]Leo Bogart, The Age of Television (New York: Frederick Ungar Publishing Co., 1972), p. 65.

[29]Gary Steiner, The People Look at Television (New York: Alfred A. Knopf, 1963).

[30]Robert T. Bower, Television and the Public (New York: Holt, Rinehart and Winston, Inc., 1973).

Both Steiner and Bower asked the question: "Now, I would like to get your opinions about how radio, newspapers, television, and magazines compare. Generally speaking, which of these would you say . . . ?" (Using 2,427 respondants to equal one hundred percent for a base in 1960, and 1,900 respondants to equal one hundred percent for a base in 1970, Bower presented the results shown on page 34 of this study.)

Taking an objective view, it appears that upon realizing that TV broadcasts are so monopolized by the few that there is no diversity of values, opinions, or ownership of stations, then one would have to guard against being unaware of what is credible and what is not.

In The News Twisters, Efron implied this conglomerate power exists which can be a vital blow to the democratic process when she stated:

> The blunt truth is: current hiring practices are nothing more or less than institutionalized political blacklisting. This blacklisting is automatically directed against journalists of the conservative and the far-left persuasions. It should be terminated.[31]

News from Nowhere

If the conservative and the far-left persuasions are absent in the news reporting, then where does the news come from? In answer to this question, Epstein said in his book, News from Nowhere, that,

> . . . NBC relies mainly on only ten regular camera crews in the five cities where it owns television stations

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[31]Edith Efron, The News Twisters (Los Angeles, Calif.: Nash Publishing, 1971), p. 212.

TABLE 1

WHICH OF THE MEDIA . . . ?
(Reported in Percentages)

Which of the Media	Television 1960	Television 1970	Magazines 1960	Magazines 1970	Newspapers 1960	Newspapers 1970	Radio 1960	Radio 1970	None/NA 1960	None/NA 1970
Is the most entertaining?	68	72	9	5	13	9	9	14	1	0
Gives the most complete news coverage?	19	41	3	4	59	39	18	14	1	2
Presents things most intelligently?	27	38	27	18	33	28	8	9	5	8
Is the most educational?	32	46	31	20	31	26	3	4	3	5
Brings you the latest news most quickly?	36	54	0	0	5	6	57	39	2	1
Does the most for the public?	34	48	3	2	44	28	11	13	8	10
Seems to be getting worse all the time?	24	41	17	18	10	14	14	5	35	22
Presents the fairest, most unbiased news?	29	33	9	9	31	23	22	19	9	16
Is the least important to you?	15	13	49	53	7	9	15	20	7	5
Creates the most interest in new things going on?	56	61	18	16	18	14	4	5	4	5
Does the least for the public?	13	10	47	50	5	7	12	13	23	20
Seems to be getting better all the time?	49	38	11	8	11	11	10	15	19	28
Gives you the clearest understanding of the candidates and issues in national elections?	42	59	10	8	36	21	5	3	7	9

SOURCE: Robert T. Bower, Television and the Public (New York: Holt, Rinehart and Winston, Inc., 1973), p. 14.

> (New York, Chicago, Los Angeles, Washington and Cleveland), and three staff cameramen (who can assemble camera crews) in Boston, Houston and Dallas, to cover the entire country. In 1968, more than 80 percent of all domestic stories shown of the NBC Evening News were produced by the ten NBC camera crews and three staff cameramen. CBS used a similar number of crews--located at its own stations in New York, Chicago and Los Angeles, as well as in Atlanta and Washington--for the bulk of its domestic news stories. ABC, which had considerably less news programing in 1968 because it produced no morning news, was able to get most of its national news stories from eight full-time crews, in New York, Chicago, Los Angeles, Washington, Atlanta and Miami. All three networks also maintained regular camera crews in nine cities overseas, including London, Paris, Bonn, Rome, Tokyo, Saigon and Hong Kong . . . the net which is cast for national news on a day-to-day basis is essentially defined by the ten or so crews that are routinely available for network assignments, a number which proceeds directly from the economic logic of news coverage.[32]

So what? It appears that the news is from nowhere, and when it does appear it will be, in the writings of McGaffin and Knoll, Anything but the Truth. In their preface, the authors said,

> This is a book about a crucial problem that confronts Americans in our time of crises: the problem of government secrecy, deception, and distortion of the news. . . . News management, the credibility gap--call it what you will, the problem is a grave and growing one. It is by no means new. The perils . . . are great and the need to understand them cannot be exaggerated.[33]

The authors believe that in due time an aroused citizenry will demand and get candor and truthfulness from public officials. But, that prime responsibility rests with "the public's representatives, the press." The press must,

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[32]Edward J. Epstein, News from Nowhere (New York: Random House, 1973), p. 102.

[33]William McGaffin and Erwin Knoll, Anything but the Truth (New York: G. P. Putnam's Sons, 1968), p. 7.

according to McGaffin and Knoll, not accept, not believe, and not publish anything but the truth.[34]

White, in his recent book, The Making of the President--1972, offers a comprehensive view of how the print and electric mediums affect our lives and also how one best begins to answer the question, "So what?"

> The power of the press in America is a primordial one. It sets the agenda of public discussion; and this sweeping political power is unrestrained by any law. It determines what people will talk and think about--an authority that in other nations is reserved for tyrants, priests, parties and mandarins.
>
> No major act of the American Congress, no foreign adventure, no act of diplomacy, no great social reform can succeed in the United States unless the press prepares the public mind. And when the press seizes a great issue to thrust onto the agenda of talk, it moves action on its own--the cause of the environment, the cause of civil rights, the liquidation of the war in Vietnam, and, as climax the Watergate affair were all set on the agenda, in the first instance, by the press.[35]

White also pointed out that

> Newspapers [may very well] capture an event; magazines capture the swell and roll of events.
>
> . . . But electronic journalism is more than that--it is the human voice, the human personality, there in the room with the listeners, supported by the most elaborate effort to gather all news, all information, all reality into ten, fifteen or thirty-minute time packages with incomparable impact on the individual mind. . . . Radio was part of the home atmosphere from D-Day on; by 1960 radio had been multiplied by television; and by 1972 television was where American politics took place.[36]

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[34] McGaffin and Knoll, p. 184.

[35] Theodore H. White, The Making of the President--1972 (New York: Bantam Books Inc., 1973), p. 327.

[36] Ibid., pp. 333-335.

The television picture is a graphic ally, but in too many cases news pictures come on the screen only because television happens to be a visual medium, not because the picture is essential. Television "puts us on" as McLuhan would phrase it. In Understanding Media: The Extensions of Man,[37] McLuhan appears to be logical, sequential, and in most instances, persuasive. The theories he presents seem radical but quite believable. Each chapter of this book explores a medium of communication as thoroughly as he finds necessary to prove his point that "the medium is the message" or, The Medium is the Massage.[38] This later book created pronounced ambivalence in most readers. Its subtitle, "An Inventory of Effects," provided a saving grace. If the thesis is correct, then the growth to dominance of electronic media and the belief that what you say is less important than how you say it answers the question, "So what?"

Earlier, reference was made to the communication process model by Hulteng and Nelson. While there are several versions of this model, they all seem to represent the same process. In the model reproduced on page 38 of this study,

> . . . X represents a news event of some kind. The first screen through which the event is viewed is the

[37]Marshall McLuhan, Understanding Media: The Extensions of Man (New York: McGraw-Hill Book Co., 1964), pp. 23-35.

[38]Marshall McLuhan and Quentin Fiore, The Medium is the Massage (New York: Bantam Books, Inc., 1967), p. 10.

reporter and X1 represents the reporter's version of the original . . . X. The reporter's version is not the same as the original. . . . It is an abstraction of the original, thus X1.

Next . . . . The version that emerges from this second screen at the editors' desks is different from the reporter's and is represented as X2, a second level of abstraction.

Finally, the news report reaches the reader or viewer. He may note only part of the story and react to it in terms of his own frame of reference (a third screen); in other words, he perceives it in still another version, X3, a further abstraction of the original. And his perception of the event may be still further conditioned by versions that have come to him from other of the media of information, or from friends who pass on word-of-mouth impressions--all of these other versions being represented in the model as Xn.[39]

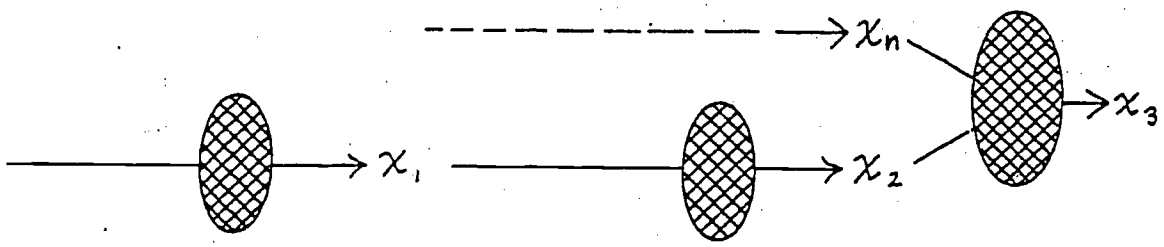

Fig. 1. Basic communication process

Wendell Johnson presented a more detailed description of the communication process (see page 39).

It is safe to conclude this chapter by saying that simple directions are easy to communicate, i.e., Question: "Where is the nearest drugstore?" Answer (with gestures): "Two blocks east and one block south."

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[39] John L. Hulteng and Roy Paul Nelson, The Fourth Estate (New York: Harper & Row, Publishers, 1971), p. 28.

1. An event occurs

2. which stimulates Mr. A through eyes, ears, or other sensory organs, and the resulting

3. nervous impulses travel to Mr. A's brain, and from there to his muscles and glands, producing tensions, preverbal "feelings," etc.

4. which Mr. A then begins to translate into words, according to his accustomed verbal patterns, and out of all the words he "thinks of"

5. he "selects" or abstracts certain ones which he arranges in some fashion and then

by means of sound waves

and light waves

Mr. A speaks to Mr. B

6. whose ears and eyes are stimulated by the sound waves and light waves, respectively, and the resulting

7. nervous impulses travel to Mr. B's brain, and from there to his muscles and glands, producing tensions, preverbal "feelings," etc.

8. which Mr. B then begins to translate into words, according to HIS accustomed verbal patterns, and out all the words HE "thinks of"

9. he "selects" or abstracts certain ones, which he arranges in some fashion and then

Etc. Mr. B speaks, or acts, accordingly, thereby stimulating Mr. A--or somebody else--and so the process of communication goes on, and on

Fig. 2. Johnson's communication process[40]

[40]Wendell Johnson, People in Quandaries (New York: Harper & Bros., Pub., 1946), p. 472.

However, when one attempts to communicate an answer to the question, "So what?" one finds himself confronted by the communication processes available, which allow the reader, listener or viewer to apply a variety of abstractions to what is being said. After completing the abstracting process, the receiver of the communication can say at last, "Yes, I understand." However, in attempting to explain his understanding to another person, the abstractions begin again.

Effective communication, simply stated, means: "When I have completed my degrees of abstraction I can honestly say I know what you mean." It may be possible for two people to communicate abstractly, but when the third person enters into the conversation, the best that may result is a consensus of opinion.

A final observation would be that historically the media in this country was (and presumably still is) a "qualified" free enterprise endeavor which allows them to disseminate news and information from fixed points of view. Research revealed that the audience has to be appealed to if its interest is to be held; quality becomes pitted against cost-effectiveness and this includes time, timeliness, and space.

In the final analysis, the reader may note that the print mediums have to be edited for space and the electric mediums have to be edited for time, and both forms will have to be analyzed according to the theories, principles and

techniques of th scientific "how" an event is reported coupled with the philosophical "why" the event is reported. It is for this reason that this author makes the following statement: Reference to additional research for this writing will be made in the various sections pertaining to the specific study of one form of the media, i.e., newspapers, magazines, radio, television and movies. This does not mean that the importance of all research is not fully appreciated; it does mean that its application will fit better the idea being presented at the time rather than stated in this particular section.

Finally, it appears to this author that the research conducted--thus far--indicates that the question, "Should students learn to be critical of the media?" may change to, "What kind of criticism can we expect, and how much from students who now have a hand in planning their own education?"

CHAPTER III

RESEARCH TECHNIQUES AND CLASSROOM TEACHER'S STRATEGY FOR THIS COURSE

Summary: What Other Teachers Have Done

The mailing (Appendix A) to the Chief State School Officers in each of the Fifty State and Territories resulted in a fifty-nine percent response rate. The States,[1] in responding, provided limited--but vital--cross-section insights into what is being taught pertaining to this subject.

While the letter was intended to seek historical information, several of the States[2] provided names and addresses of specific schools teaching mass media and it was to each of these schools (158) that the survey questionnaire (Appendix B) was mailed. The response was forty-two percent.

The author's interpretation of the questionnaire produced the following guidelines for this writing. It is mainly addressed to:

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[1]Alabama, Alaska, California, Delaware, Florida, Georgia, Illinois, Iowa, Kansas, Kentucky, Maine, Massachusetts, Minnesota, Mississippi, Missouri, Montana, North Dakota, Ohio, Oklahoma, Oregon, Rhode Island, South Carolina, Texas, Utah, Virginia, Washington, West Virginia, Wisconsin and Wyoming. Also, Virgin Islands, Puerto Rico, Guam and Saipan in the Mariana Islands.

[2]Colorado, Florida, Illinois, Maine, Massachusetts, Mississippi, Montana, North Dakota, Ohio, Oregon, Rhode Island, Virginia, West Virginia, Wisconsin and Wyoming.

(1) Senior high school English and social studies teachers who have twelve years or less teaching experience but not more than four years with the media in particular;

(2) To those teachers who are now teaching the class even though they have not had more than three (3) hours of graduate school credit earned in media teaching methods and who feel that their training, to date, is inadequate but would continue to teach the class because of the increased interest shown by their students.

The results of the survey indicate that the average class size of thirty students meets for a fifty-minute period five times a week for nine weeks, and although the other faculty members may rank the media study class as a mere "spin-off" of the regular English or social studies program, those teachers who responded judged that "What they are doing is very important to the total learning experiences of the senior high students--both terminal and college bound."

Of considerable merit are the excerpts from individual letters received from the school officials (Appendix A) because they indicate a move in the direction of mass media electives course-offerings across the country.

Explanation and Test Results from the Watson-Glaser Critical Thinking Pre- and Posttest

The Watson-Glaser Critical Thinking Appraisal pretest (Form Ym) and posttest (Form Zm) was chosen because

> . . . the exercises include problems, statements, arguments, and interpretation of data similar to those which a citizen in a democracy might encounter in his daily life as he works, reads newspapers or magazine articles, hears speeches, and participates in discussion on

various issues.[3]

Table 1a in the test manual affords the teacher the opportunity to convert raw scores into percentile ranks and stanines derived from the norm established by testing 20,312 high school students in grades nine through twelve at fourteen school systems in thirteen states.

Specific grade divisions, in this reporting, are irrelevant because the mass media class is an open enrollment, elective course, and for the most practical classroom applications of the test, the norms provided will prove to be adequate for the classroom teacher who uses this material.

The procedure for developing a transformation of the data gathered was to relate the results to the established norms. This author believes that the most relevant interpretation can be rendered concerning the significance of the tests, by using the stanine scale because it is an approximately normal transformation; only nine score categories are allowed.

The transformed values are assigned the integers 1 to 9. The mean of the scale is 5, and the standard deviation is 1.96. The percentage of cases in the stanine score categories from 1 to 9 are: 4, 7, 12, 17, 20, 17, 12, 7, and 4. Thus four percent have a stanine score 1; seven percent have a score 2; twelve percent have a score 3; and so

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[3]Goodwin Watson and Edward M. Glaser, "Critical Thinking Appraisal Manual" (Chicago: Harcourt Brace Jovanovich, Inc., 1964), p. 2.

on. If a set of scores is ordered from the lowest to the highest, the lowest four percent is assigned a score 1, and the next lowest a score 2, and the next lowest a score 3; the process continues until the top four percent receives a score of 9. The transformed scores are roughly normal and form a stanine scale.

Stanine scores correspond to equal intervals in standard deviation units on the base line of the unit normal curve.

> A stanine of 5 covers the interval from -.25 to +.25 in standard deviation units. Roughly 20 per cent of the area of the unit normal curve falls within this interval. A stanine of 6 covers the interval +.25 to +.75 in standard deviation units. Roughly 17 per cent of the area of the unit normal curve falls within this interval. The interval used is one-half a standard deviation unit; a stanine of 9 includes all cases above +2.25, and a stanine of 1, all cases below -2.25 standard deviation units.[4]

Test scores plotted in the Watson-Glaser test manual can rapidly be converted to stanines. The stanine grouping is sufficiently refined for the practical purpose of teachers converting raw scores to stanines and stanine comparison to the bell curve which most teachers are familiar with.

Specific test results appear to prove that this treatment was better than the treatment received by the English elective group. However, the reader must be aware of two major differences between both experimental groups used

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[4]George A. Ferguson, Statistical Analysis in Psychology and Education (New York: McGraw-Hill Book Co., Inc., 1959), p. 223.

in this study.

Experimental group one is more representative of a normal classroom in size of enrollment (with related differences in student interest); whereas experimental group two is an exception insofar as the classes were taught to nine students each and the smaller enrollment allowed the teacher more time for individual instruction. Another significant difference is that group two did not get involved in the study of the five mediums but, rather, devoted most of its time to the print medium with emphasis on propaganda and advertising with little time devoted to the study of radio and television and no time to the movies. (Inferences, assumptions, deductions, interpretations, and the recognition of strong and weak arguments are more readily recognizable in the printed form than they are in the spoken word.) Mrs. Sue Manos, Ranum High School, was teaching one group one and Mrs. Mary Farrell, Ranum High School, was teaching both of the smaller group two's.

If the test results could be interpreted as an indication of "potential to succeed" in some particular type of activity, then it is significant to note the difference between the experimental groups who were taught this course and the English elective group. In the final analysis of the test results, the reporting of these data does indicate that "being made aware of critical thinking skills does show improvement in attainment," while merely pretesting and posttesting the English elective group, without due attention to

critical thinking skills, does result in a considerable drop in test scores. (See Table 2, pages 48-49.)

Strategy Considerations

The process, to date, of what has been taught and what is currently being taught in the mass media classes leads to the state of what might be taught in a mass media course. The first step in overcoming the obstacles of problem-solving tasks is for the teacher to "stop teaching non-functional knowledge." Generally speaking, non-functional knowledge in the media study class arises from content without meaning; content which, when read, heard or viewed poses no problems and has no particular relevance in the classroom because it is dull and uninteresting for the students. Holt identified non-functional knowledge when he said:

> . . . we find ourselves trying to poke certain facts, recipes, and ideas down the gullets of every child in school, whether the morsel interests him or not, even if it frightens him or sickens him, and even if there are other things that he is much more interested in learning.[5]

Non-functional knowledge in the media class is the mechanics of print and electric journalism which, if it is to be made operational for the student, can best be taught by a technician whose job it is to perform the task and who might just as easily be invited to explain his performance

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[5]John Holt, How Children Fail (New York: Pitman Publishing Corp., 1964), p. 174.

TABLE 2

WATSON-GLASER CRITICAL THINKING TEST RESULTS

All Three Groups

Days Absent	(Mean)	Age
Experimental	3.7 days	16 yrs 11 months (Mean)
Control	4.7 days	19 yrs 3 months to 15 yrs 0 months (Range)
Elective	3.6 days	

Experimental Group One (241 Students)

	Ym (Mean)	Zm	Ym (Median)	Zm	Ym (Mode)	Zm	Ym (Range)	Zm
Test 1	9.3	7.3						
Test 2	9.6	10.3						
Test 3	16.2	15.0						
Test 4	16.4	14.3						
Test 5	8.6	9.1						
Raw Score	60.1	56.0	60	55	61 & 64	50	31- 88	26-84
Std. Dev.	22.7	21.8						
% Rank	43.1	44.7	40	42	44 & 54	22	0- 99	0-99
Stanine	4.5	4.6	5	5	5	3 & 5	0- 9	0- 9
I.Q.	106.5		107			110	77-138	

Experimental Group Two (23 Students)

Test 1	6.6	5.5
Test 2	9.0	8.7
Test 3	12.8	12.7
Test 4	13.5	10.8
Test 5	7.1	7.8

Table 2--Continued

	Ym (Mean)	Zm	Ym (Median)	Zm	Ym (Mode)	Zm	Ym (Range)	Zm
Raw Score	49.0	45.5	46	47	44 & 49	47	38- 79	8-74
Std. Dev.	9.0	11.7						
% Rank	16.1	19.2	7	14	2,5 & 12	0	2- 92	0-93
Stanine	2.6	2.7	2	3	2	2 & 3	0- 8	0- 8
I.Q.	92.5		89		87 & 93		77-128	
English Elective Group (18 Students)								
Test 1	11.7	8.6						
Test 2	11.0	9.4						
Test 3	18.2	16.5						
Test 4	18.2	14.6						
Test 5	10.2	8.0						
Raw Score	69.3	57.1	71	54	71&78	49,50, 56,63, 74	52- 87	41-78
Std. Dev.	10.8	10.6						
% Rank	65.2	46.3	76	38	76&90	20,22, 46,72, 93	18- 99	4-94
Stanine	6.2	4.7	6	4	6&8	3	3- 9	2- 8
I.Q.	117.2		120		120&127		97-137	

to the class. Regardless of the variety of techniques which may be employed in teaching mass media, if the student is not taught to study the meaning of the content, the results may hardly be worth the effort.

Much of what might also be considered non-functional knowledge is the teaching of facts such as: who, what, when, and where, without studying the relationships between why, how, and "so what?" which may point to a particular conclusion requiring analysis by the student and the teacher. For example, the fact of why advertising in the media is vital to the media itself is fundamental to keeping it free and competitive. Most students, knowledgeable of the dynamics of capitalism and the free enterprise system of economics, will challenge the need for it. However, "Should I believe it or not?" is more in keeping with the mass media study because it poses a problem and is of particular importance to the student.

In order to avoid fruitless effort, the teacher may need criteria to guide him or her in the selection of content to be studied. This criteria might be derived from the concept of clear thinking for problem solving by the application of past experience as defined by Flesch, "Thinking is the manipulation of memories."[6] At this point, any attempt to define functional knowledge for problem solving implies a

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[6]Rudolf Flesch, The Art of Clear Thinking (New York: Harper & Bros., Publishers, 1951), p. 8.

certain amount of dogmatism. The teacher may, as a basis for the class, define functional as:

> The freedom of content inquiry using inference, assumption, deductive reasoning, interpretation and evaluation of arguments (identified by the Watson-Glaser Critical Thinking Test) as a learned skill employing the technique of the theory $P = IOp^2$ as the tool to determine the utility of content for the solution of a problem.

The method used for each in-depth study of the five mediums chosen is basically the same.

1. Teacher introduction of particular media (Progress);
2. Student use of that particular media (Inquiry); and
3. Class discussion of topics considered (Opposition Squared).

The content is not always the same; therefore, method and content must be considered as integral parts of the same process. However, for the purpose of instruction, the study of one medium is not undertaken in a vacuum. The entire class views all the media within the framework of the communication of ideas, realizing that, ideally, "the communication process may be no more than a moving of ideas from one who formulates a message to another who receives it."[7] Realistically though, the intent and the results are not always the same. Berelson generalized the process by saying: "Some kinds of communication of some kinds of issues, brought to the attention of some kinds of people under

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[7]William H. Lucio and John D. McNeil, Supervision: A Synthesis of Thought and Action (New York: McGraw-Hill Book Co., Inc., 1962), p. 170.

some kinds of conditions, have some kinds of effects."[8]

And, Rivers and Schramm formulated the process into what they called the "fraction of selection":[9]

$$\frac{\text{expectation of reward}}{\text{effort thought to be required}} = \text{likelihood of selection}$$

In both of the above, the principle "To Whom It May Concern Determines What Is The Concern" functions throughout the strategy of this course (Seven Questions . . . but only Six Answers), and the "So what?" question and subsequent pursuit of an answer becomes the critical thinking skill learned by the student. It is not an easy skill to learn, but it can be done. Simply stated, if the content determines the form and vice versa, then a prerequisite for the student would be to determine the issue. Is the issue conflict or cooperation? "Movies, songs, novels (fiction and non-fiction), short stories, poems, news stories and newscasts reflect to some degree conflict or cooperation."[10]

Some of the conflict is quite serious, i.e., Angola, and the Middle East; some of the cooperation is not so

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[8]Bernard Berelson, "Communications and Public Opinions," in Mass Communications, ed. Wilbur Schramm (Urbana: University of Illinois Press, 1949), p. 500.

[9]William L. Rivers and Wilbur Schramm, Responsibility in Mass Communication (New York: Harper & Row, Publishers, 1969), p. 17.

[10]Warren L. Clare and Kenneth J. Ericksen, Multimmediate (New York: Random House, Inc., 1972), p. 20.

serious, i.e., getting more people to ride bicycles instead of driving their cars. In any event there is a "sender, a message, a means of communication and a receiver."[11]

However, from sender to receiver barriers exist which limit (and may even prohibit) effective communication. In knowing the barriers students may have half the answer to overcoming them.

1. Partial-itis. No matter how clearly a segment of a situation is spelled out, unless the other person gets enough information to give him the whole picture--especially where his role fits into the sequence--he will fill it in from his own knowledge--probably inaccurately. Sketch the whole, and then give very clear instructions to your listener about his part.

2. Faulty perception of your motives. Don't try to hide anything; make your position crystal clear at the outset.

3. Hit-and-run communications. Allocate adequate time, and communicate in a distraction-free atmosphere. Check to make sure your listener got the message.

4. Multiple-message syndrome. The listener who gets three messages thrown at him plays multiple-choice, picking the one most palatable to him. Avoid this by giving only one message at a time step-by-step.[12]

The "other half" of the barriers may be overcome if the content to be studied is:

1. Based upon teacher and student interest;

2. Can be mutually agreed upon to pose a problem which the entire class can work on; and

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[11]Harold D. Lasswell, "The Structure and Function of Communication in Society," in The Communication of Ideas, ed. Lyman Bryson (New York: Harper & Bros., 1948), pp. 37-51.

[12]Sales Memory Jogger (Waterford, Conn.: National Sales Development Institute, May, 1971), p. 34.

3. Possess a specific body of facts which permits meaningful interpretation so that the development of concepts and generalizations can be logically supported.

This does not mean that the students determine the curriculum. It does mean that the study starts with what they know and then proceeds to help them develop new insights as to how the media influence us. Piaget put it in simple, straightforward terms when he said:

> The principal goal of education is to create men who are capable of doing new things, not simply of repeating what other generations have done--men who are creative, inventive, and discoverers. The second goal of education is to form minds which can be critical, can verify, and not accept everything they are offered. The great danger today is of slogans, collective opinions, ready-made trends of thought. We have to be able to resist individually, to criticize, to distinguish between what is proven and what is not. So we need pupils who are active, who learn early to find out by themselves, partly by their own spontaneous activity and partly through material we set up for them; who learn early to tell what is verifiable and what is simply the first idea to come to them.[13]

This is not to say that a mass media class would be a panacea for all of the students' academic expectations; however, it appears to be one of the most convenient, most practical, and, perhaps, most effective ways for teachers to facilitate learning rather than just to disseminate information. This may be so because, for one thing, the school system has only limited control over the lives of the students and no control over their environment influenced by the media; for another, compulsory attendance at school can only

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[13] P. G. Richmond, An Introduction to Piaget (New York: Basic Books, Inc., Publishers, 1971), p. 109.

be enforced to a limited degree.

At the risk of oversimplification, this author is setting down principles (or criteria) by which media instruction may be examined and evaluated. "If the theory is good, it will work; and if it will not work, it is not good theory."[14]

The instructional role of the media course appears to be consistent with all that is attempted in education. Fundamentally there must be: (a) a learner--who will build into his own being whatever is available to learn; (b) subject matter--the thing to be learned such as facts, skills, understandings and attitudes; (c) learning process--the way in which the subject matter is taken in and becomes a part of the learner; and (d) teaching agency--teachers in the classroom, but also folkways, mores, and value systems of the society within which the students live.

Finally, if for no other purpose, this material is being written for teachers now using or planning to use the media as a course of study because:

The media is: Available

The media is: Inexpensive

The media is: Contemporary

The media is: Valid

The media is: Interesting

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[14]Tom C. Venable, Philosophical Foundations of the Curriculum (Chicago: Rand McNally and Co., 1967), p. 9.

The media is: Adult

The media is: A fact of life

However, it won't teach itself. By adopting the approach suggested in this writing and adapting the material to the individual teacher's way of teaching, the classroom teacher may very well become adept at teaching a mass media course.

Cost of this Course

A question often asked by school administrators is: "How much will it cost?" The answer comes in two parts; what is required and what is desired.

First, concerning the actual classroom material that the students will need:

1. A complete set of newspapers for ten days, or two weeks, delivered to the school and purchased at the scholastic rate (usually one-half the newsstand price) generally established by newspapers through their "Newspaper in the Classroom" or "Living Textbook" programs. (Note: Save the magazine supplement from the Sunday newspaper for the transition into the study of magazines.)

2. Magazines, recent, though not necessarily current issues, may be borrowed from the school library or, they may be brought from home. It may be possible to obtain recent magazines from your local postmaster because he usually has "undelivered" copies available that cannot be forwarded. (Note: Be certain that you have copies of current music "hit" magazines for the transition into the study of radio.)

3. Transistor radios are inexpensive and usually owned by the students.

4. Records are owned by the students. Record players and tape recorders are owned by the school.

5. Television is in most homes and schools.

6. Local movie theaters may have group discount prices; public libraries have a film loan or rental service. Movie projectors are owned by the school.

7. The major expense may be the Watson-Glaser Critical Thinking Tests and answer sheets. However, the test booklets (Form Ym and Form Zm) may be used several times and the answer sheets are inexpensive.

Second, department funds may be used to purchase any or all of the material listed in the bibliography of this study.

Use of the Bulletin Board

This author is aware of the possibility that the senior high school teacher does not always stay in the same room all day. However, because of the nature of this course, some provisions must be made for the mass media board. Because:

> In the classroom . . . teachers report that television has influenced their teaching methodology. . . . They must . . . borrow many of the visual and auditory concepts of television and introduce them into [their] own teaching procedures.[15]

Horizontally, at the top of the bulletin board, affix Figure 3 (see page 58). Horizontally at the bottom, affix the theory $P = IOp^2$. Vertically, divide the board into five equal sections. Using the first section of the board for newspapers, have the class add various clippings that they

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[15]Norman S. Morris, Television's Child (Boston: Little, Brown and Co., 1971), p. 233.

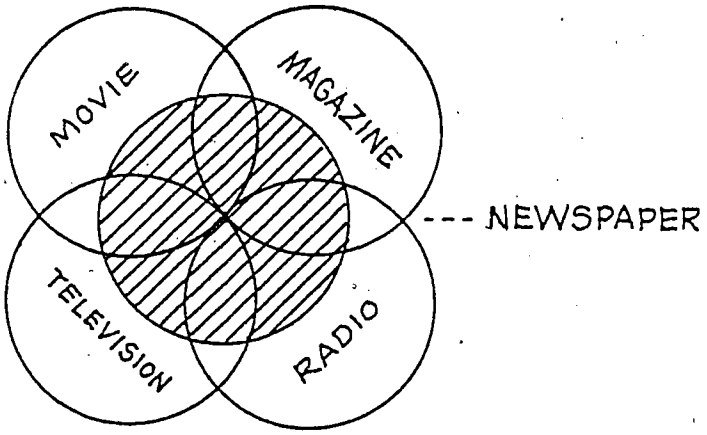

Fig. 3. Areas of similarities as well as differences

have read and discussed; then, when they are ready for the magazine study, divide the section with a piece of tape and add to this section in like manner. Radio, TV, and movies are added in the same way. When the course is nearing completion, the class will begin to have a panoramic view of the media studied. If material is added to the board--after the class has discussed it--then the bulletin board serves as a very effective visual for your (the teacher's) "recall for review" purposes. Before you post-test the class (Watson-Glaser, Form Zm), remove the tape that has separated the sections, and then the meaning of Figure 1 (page 38) becomes apparent.

To stimulate student interest in maintaining the bulletin board, begin with the first concept to be discussed, which is that each of the five mediums have areas of similarities (overlap) as well as areas of difference--one to the other--as indicated by Figure 3. Draw Figure 1 on the

chalkboard and discuss.

Next, combine Figure 3 with Hulteng's and Nelson's communication process,[16] as illustrated in Figure 4. Discuss the multi-message syndrome (see page 53).

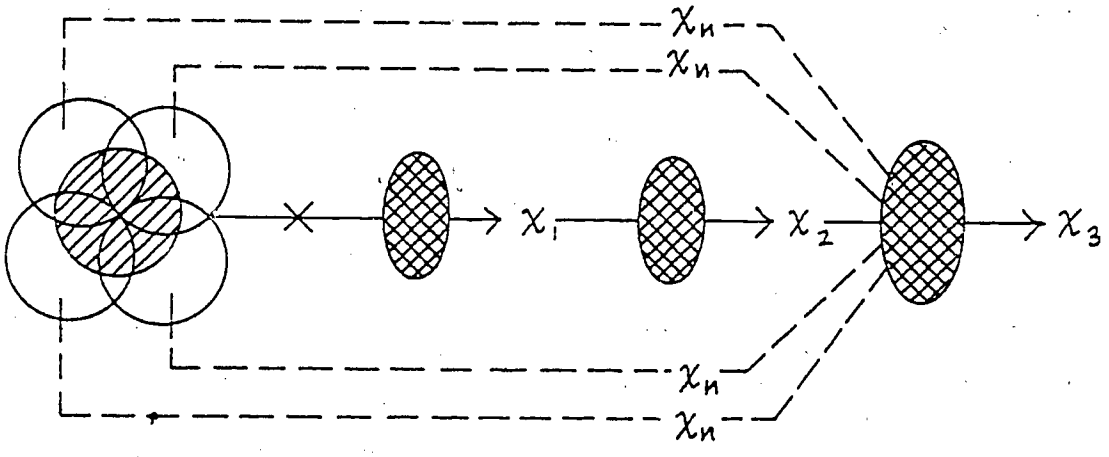

Fig. 4. Combined illustration of the communication process

[16]Hulteng and Nelson, p. 28.

CHAPTER IV

DESCRIPTIVE RESEARCH DESIGN OF THE COURSE: TEACHING A MASS MEDIA SURVEY COURSE (Newspapers, Magazines, Radio, Television and Movies) IN SECONDARY SCHOOLS WITH EMPHASIS ON CRITICAL THINKING

The classroom teacher correlates content items of first, the print media and then, the electric media into concept-oriented classifications, using the newspaper as foundation reading material for the nine-week mass media study.

For example:[1]

Introduction 1 week (pages 62-92)

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[1]Teacher's note: The author has given careful consideration to providing a master calendar for the classroom teacher to follow. However, the consequences of having such a plan are far greater than is the security of thinking that you know where you are supposed to be at any given time. Good organization for learning does not just happen because you have a calendar to follow. It is unfortunately true that planning takes time and variations in the amount of planning by competent mass media teachers are as great as any other component of teaching. Getting away from the read-recite-test cycle requires time and thought on the part of the teacher. However, once you have read all of this material, you will know how to plan your time to meet the specific objective: critical thinking. The reader will note that this writer has suggested that a certain amount of time should be devoted to the introduction (1 week) and the print media should have a combined 3-week period of time, but how many hours should you devote to each section is for you to decide. Student interest will dictate what you should be doing now as well as what you should plan to do tomorrow.

Print Media:

Newspapers	2 weeks (pages 93-123)
Magazines	1 week (pages 124-139)

Electric Media:

Radio	1-1/2 weeks (pages 139-163)
Television	1-1/2 weeks (pages 163-184)
Movies	1 week (pages 184-188)
Review	1 week (pages 189-192)

Course Outline and Use of This Material

This course is divided into five units: newspaper, magazines, radio, television and movies. The sequence (from print to electric) builds upon the concepts that are to be learned in one medium and transferred to the next. For both teacher and student, the process is simple, yet fundamental: perception, understanding and response. While the process is simple, the fundamental requires that all keep in mind the basic idea that

> . . . if a written, spoken or visual communication goes against a person's preconceived idea and/or expectation, the communication is, at best, resisted; it is more often rejected. If it is received at all it may be so universally received from the receiver's own point of view that the opposite of the intended is recorded.[2]

The following quotation (author unknown) will adequately illustrate the problem.

> I know that you believe
> you understand what you think I said,
> but,
> I am not sure you realize
> that what you heard is not
> what I meant.

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[2]Stewart R. Macdonald, "You Need to Know About Newspapers," speech delivered at Syracuse University, Workshop on the Newspaper in the Classroom, July 6, 1970.

The Teacher's Role

As the class reads, listens or views each medium the teacher asks leading questions to stimulate discussion, injects other ideas and helps correlate data before the students form a concept.[3] It may be necessary to duplicate the following questions and refer to them occasionally throughout the course:

1. Is the idea organized by use of words or symbols to convey a particular message?
2. Is the idea fixed or is it subject to change?
3. Is the idea a "proven" reality, or is it simply a sensational value judgment?

Moulds has suggested (as illustrated in Fig. 5, page 64) that if we first look for, then study:

1. Documented Evidence
2. Sound Generalization
3. Internal Consistency
4. Impartial Treatment
5. Valid Deduction and Probable Prediction,[4]

we will have established the internal criteria of reliability for what we are reading, hearing or viewing. Bloom's sequential classification of question cues will also enable the student to recognize (a) memory, (b) translation, (c) analytical, (d) predictive, and (e) judgment phrases

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[3]This process permits the labeling of ideas as being one thing rather than another by drawing sound generalizations which will lead to the formation of key concepts.

[4]George H. Moulds, Thinking Straighter (Dubuque, Iowa: Kendall Hunt Publishing Co., 1966), pp. 125-129.

preceding statements.[5] (Again, as illustrated in Fig. 5.)

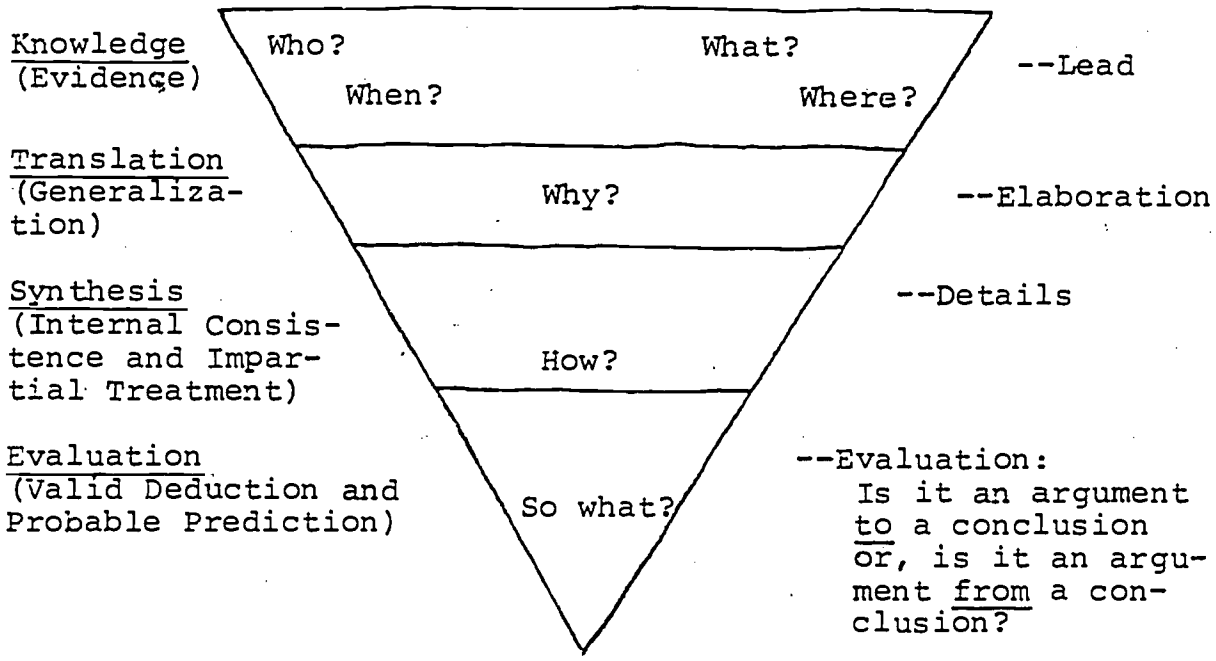

Fig. 5. Inverted pyramid style of writing

For example, Bloom's question cues for memory correspond to documented evidence; translation enables sound generalizations; analysis will show internal consistence and, predictive judgments correspond to valid deduction and probable prediction.

In teaching students to learn, this illustration provides the reader with a relatively secure base upon which he can fashion learning experiences; perhaps more secure as a base than mere content of subject matter presents. The objective of this course is to teach students how to learn

[5]Benjamin S. Bloom and D. R. Krathwohl, "The Cognitive Domain," in Taxonomy of Educational Objectives: Handbook I (New York: David McKay Co., Inc., 1956), pp. 201-207.

to think critically and it appears that teaching this should be, as Meeker has suggested, ". . . considered as equally important a goal as is the mastery of prescribed content."[6]

Beardsley has stated that such words as: "hence, so, proves, points to the conclusion, leads me, and from which it follows . . ." usually show that the statement that follows is a conclusion,[7] while the following words usually show that the statement that follows is a reason: "for, since, because, in view of the fact, assuming, shown and suggests."[8]

Of vital concern at this point is the method the teacher chooses to initiate student participation and discussion during the first few weeks of the course so that the tempo continues throughout the nine weeks. To accomplish this, it is suggested that you duplicate (purple ditto) several copies of "This Was The Week That Was . . . Week"

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[6]Mary Nacol Meeker, The Structure of Intellect (Columbus, Ohio: Charles E. Merrill Publishing Co., 1969), p. 4. If the teacher wishes additional information concerning a related diagram, attention is called to this book (and study). Dr. Meeker has stated that there are ". . . at least two major educational problems to which this book might effectively be applied. The first problem is largely philosophical in perspective and stems from the exponentially accelerating growth of subject matter itself. As the body of information continues to expand, educators are finding it increasingly difficult to keep pace" (p. 5). And, "A second problem is . . . , how to cope with individual failure" (p. 6).

[7]Monroe C. Beardsley, Thinking Straight (Englewood Cliffs, N. J.: Prentice-Hall Publishing Co., 1966), p. 23.

[8]Ibid., p. 24.

(Appendix E).[9]

If the class is permitted to discuss their individual remarks each Monday, they will soon discover that, as Linton said, they have "wandered into a maze which has no exit."[10]

For example, one student may say, "I read that . . . in the newspaper last night and I think the reporter was trying to say . . . ." Another student may say, "I didn't read the paper last night, but on television the man said . . . ." Still another may say, "I heard something about that on the radio this morning, and what I think I heard the announcer say was . . . ."

The maze is: "What did the newspaper reporter mean?" "What did the man on television say?" "What was heard on the radio?"

Ask the class if they are all saying the same thing. Which one do you believe? Why? From the lead (Fig. 5, page 64) into the elaboration, offering details, how do you evaluate what was said? How do you evaluate what was meant?

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[9]The "research" tool was used effectively by Dr. Harold Hodgkinson, Research Director, Center for Research and Development, University of California, Berkeley, California, in a course this author took at Walden University during the summer of 1971. Necessary changes were required to make this instrument fit the needs of this course writing.

[10]Ralph Linton, The Tree of Culture (New York: Vintage Books, 1958), p. 12.

Pretesting

After pretesting (Watson-Glaser, Form Ym), the answer sheets are to be corrected, recorded and returned to the students the following day. Using the theory, $P = IOp^2$, the students identify total score and stanine grouping as Progress. The individual raw score determines Inquiry. (See pages 11, 44-49.) The one category of the test where they show the least number of correct answers determines what the Opposition is; and all combined wrong answers equals the Opposition Squared. Needless to say, some students will score high on this test. They will still need to identify their areas of weakness, otherwise they will not do as well, or better, on the final test (Form Zm).

Assuming that you have reviewed the test, proceed with the general course outline which is generally placed in four categories or divisions. The first category is that which your students must know; the second is that which they should know; the third is what they might like to know; and the fourth may be helpful for them to know.

For example, students who study mass media must know the guarantees (and limitations) of the Amendments cited to the Constitution of the United States. They should know why it was necessary to write them and they probably would like to know what specific incidents preceded the writing.[11] It

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[11] Alvin Silverman, "273 Years of History," The American Newspaper (Washington, D. C.: Luce Publishing Co., 1964), pp. 4-14.

might be helpful for them to know the history of the printed word and the ramifications it had on the changing life styles of the people. The four categories, collectively, serve as degrees of Inquiry in the theory $P = IOp^2$.

The statement, ". . . it might be helpful for them to know the history of the printed word . . ." is derived from the central thesis of McLuhan. It is, for the most part, common knowledge to recognize the idea that between 2000 and 1500 B.C. man developed the alphabet which may very well have used one sense (sight) in a more pronounced way. Thus began what McLuhan terms the visual orientation of modern man and the idea of cause-and-effect. McLuhan stated:

> The dominant organ of sensory and social orientation in pre-alphabet societies was the ear--"hearing was believing." The phonetic alphabet forced the magic world of the ear to yield to the neutral world of the eye. Man was given an eye for an ear. Western history was shaped for some three thousand years by the introduction of the phonetic alphabet, a medium that depends solely on the eye for comprehension. . . .[12]

When man invented the movable type (15th century), it resulted in the mass production of printed material and subsequently changed the way men thought. McLuhan's "one-thing-at-a-timeness" (print) has now evolved into an "everything-at-onceness" (electronics) and we have, by virtue of technology, returned to the village concept of life. McLuhan's "global village" concept inspired Dunn[13] to draw the

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[12]Marshall McLuhan and Quentin Fiore, The Medium is the Massage (New York: Bantam Books, Inc., 1967), p. 44.

[13]Alan Dunn, New Yorker Magazine (July 2, 1966), p. 21.

cartoon of a father sitting in his extensive (and expensive) library (reading a book) listening to his son explain:

> You see, Dad, Professor McLuhan says the environment that man creates becomes his medium for defining his role in it. The invention of type created linear, or sequential, thought, separating thought from action. Now, with TV and folk singing, thought and action are closer and social involvement is greater. We again live in a village. Get it?

> The village is global. "Print technology," according to McLuhan, "created the public . . . electric technology created the mass."[14] And, societies have always been shaped more by the nature of the media by which men communicate than by the content of the communication. The alphabet, for instance, is a technology that is absorbed by the very young child in a completely unconscious manner, by osmosis so to speak. . . . The alphabet and print technology fostered and encouraged a fragmenting process of specialism and of detachment. Electric technology fosters and encourages unification and involvement. It is impossible to understand social and cultural changes without a knowledge of the workings of [the] media.[15]

Role of Mass Media

The role of mass media in our society is to disseminate news and information.

Teacher Notes[16] Student Discussion Questions

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[14]McLuhan and Fiore, p. 68. [15]Ibid., p. 8.

[16]The format of this writing is fairly constant from here to page 124. It changes after that. The intent serves a dual purpose. One is in keeping with the general format of newspaper writing which is vertical columns with space in-between and the initial impact of what is required of the students is easier to fathom if the concepts are divided into teacher notes and student discussion questions. (The second is more important because of the critical thinking implications; student involvement which is going to require that they make their own separations by paying attention to points of view which are then discussed critically.) In other words, it is not necessary (or desirable) for the teacher to always raise the critical issue. Students are quite capable of doing this if they are permitted to do their own

(Teacher Notes)	(Student Discussion Questions)
Recent confrontations between the present administration and the "press" will illustrate how the answers to the student discussion questions will vary.	What is news? Who decides? On what basis? How is news translated by the media? What is analysis of the news? Who has the responsibility to analyze the news?

The commercial media cannot function without advertising.

What would happen if all advertising stopped? Stores would begin cancelling all their orders. So what? Manufacturers would lay off millions of employees. So what? Volume production would be a thing of the past. So what? Prices would rise, fast! So what?	Why is advertising so vital a concern to advertisers and the media? What are the potentials of advertising? What are the pitfalls of advertising?

The commercial media also provides entertainment.

The passing of time is a fairly constant process. We work eight hours a day (usually); we sleep eight hours a day (more or less). What do we do with the remaining eight hours? If we use half of the remaining time for, say, "free time" activities such as watching the	Of what importance is entertainment in the media? Who needs it? Why?

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thinking. Besides, the theory $P = IOp^2$ functions only when and if students are permitted to contribute from their body of knowledge and experience.

(Teacher Notes) (Student Discussion Questions)

car, fixing the door or mowing the lawn and we use the remaining time for entertainment purposes (i.e., reaping the benefits of our labor as well as that of others). Then is it correct to say (and agree with McLuhan) that "Automation is information, and it not only ends jobs in the world of work, it ends subjects in the world of learning? It does not end the world of learning. The future of work consists of learning a living (rather than earning a living) in the automation age. . . . As the age of information demands the simultaneous use of all our faculties, we discover that we are most at leisure when we are most intensely involved, very much as with the artists in all ages."[17]

Many of the foregoing questions have a variety of answers. In order to understand their significance, it is necessary to devote some time to the meaning of a "free press"[18] in our society so that the students will have some idea about why it is necessary for them to have this course, and why it would not be necessary to study media in this context in a totalitarian society.

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[17]Marshall McLuhan, Understanding Media: The Extensions of Man (New York: McGraw-Hill Book Co., 1964), pp. 300, 301.

[18]For additional quotations concerning this issue, write for "A Collection of Notable Quotations About Newspapers and a Free Press," in Speaking of a Free Press (Reston, Va.: ANPA Foundation, 11600 Sunrise Valley Drive 22070).

Smith, President and General Manager of the American Newspaper Publishers Association, testifying before the Subcommittee on Constitutional Rights of the Senate Committee on the Judiciary, said there has never been a greater need for strengthening public understanding of the press. Historically, he said, the important point which is sometimes ignored today is that the original demand for a guarantee of press freedom came not from those who were then engaged in the business of publishing newspapers or other publications. The demand came from persons in all walks of life who knew from experience the threat to all individual liberties if there is not freedom of the press and no freedom of speech. Smith said, ". . . if the public doubts that the press is doing its job . . . then all the country's institutions are in peril."[19]

Smith's brief insight into history, presented for the occasion, becomes alive for the students when they discover meaningful existence of a "free press" in perspective. The four theories of the press: authoritarian, libertarian, social responsibility and Soviet totalitarian, analyzed by Siebert, Peterson and Schramm,[20] take on the form and

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[19]Stanford Smith, "Strengthening Public Understanding," in Headlines, 1971 (Reston, Va.: ANPA Foundation, December 1971), p. 1.

[20]Fred S. Siebert, Theodore Peterson and Wilbur Schramm, Four Theories of the Press (Urbana: University of Illinois Press, 1956), p. 7. Teacher note: Permission was not granted to this author to allow you, the teacher, to duplicate the chart (Appendix F). However, it is included in this writing so that you could "visualize" the concepts.

coloration of the social and political structures within which they operate. Done in the light of modern thought, the book summarizes the conflict between the major approaches to communication since the days of plato.

Four Theories of the Press

The relationship between journalism and government has varied since the printing press was invented and it has usually been based upon the philosophy of the government at the time. For example, the four theories outlined below developed--relative to the position of the government--at the time those governments were taking shape. Hence, the need to know something about the past (governments) in order to understand the present state of the media.

The government was, generally speaking, more important than the individual because its function was looked upon as a caretaker function of the government for the people (Divine Right theory of government).

Authoritarian: Soon after Gutenberg invented the printing press in Europe, the government took control of what was printed and who printed it through licensing. Under this system only the leaders of the government had access to the truth and, therefore, it was natural for their approval to be put on anything printed.

Under this theory, man relied upon a wide-open marketplace of ideas with no restrictions so that his reason might work. Out of this theory there arose a multitude of tongues seeking truth in a self-righting process, one of the processes was the press, which began to act as a "check on the government" by informing the

Libertarian: This theory is rooted in the reformation which challenged the Roman Church; the old ideas of fixed states and the "Divine Right," arbitrary rule of government. In time, this theory completely reversed the dominant power of the state over the individual. John Locke, Thomas Jefferson, and John Stuart Mill are a few of the personalities

people.

reflecting this "age of enlightenment."

In this context, the requirements of a good press performance would be to provide a truthful, comprehensive and intelligent account of the day's events in a context which gives it meaning. That is to say, the press would be responsible for the presentation and clarification of the goals and values of society.

Social Responsibility of the Press: Between the two extremes of the authoritarian and libertarian theories emerged the Social Responsibility of the Press in 1947. Reports by the Commission on Freedom of the Press,[21] chaired by Robert Hutchins led to the formation of this theory. The commission found that while the authoritarian theory was "out of the question" the libertarian ideas were not working well because of the complexity of the events of today's world. They said, in effect, that man was not able to discriminate as well between truth and error, and as a result the media would have to help the citizen in his evaluation of information.

The "timeliness" of news is unimportant; its function is to achieve unity of thought.

Soviet Totalitarian: This theory finds its roots in the Russian Revolution of 1917. It is, in reality, a branch of the authoritarian with one major exception: Stress is placed upon the positive force of the press in leading thought, instead of the negative attitude of the authoritarian concept.[22]

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[21] "Free and Responsible Press," Commission on the Freedom of the Press (Chicago: University of Chicago Press, 1947), pp. 107-133.

[22] T. Jan Wiseman and Molly J. Wiseman, Creative Communications: Teaching Mass Media (Minneapolis, Minn.: National Scholastic Press Assn., University of Minnesota, 1971), pp. 56-58.

Freedom of the Press

Having discussed the concept "Freedom of the Press," it is important for the students to say what it is that they think they need to know, and why. Some topics of concern such as ecology, politics and crime will lead to two interesting discussion questions:

1. How can you determine that what you need to know can actually be found out?
2. Which medium (print or electric) would you turn to first in order to be fully informed? (How believable the media is depends upon what they mean by "fully informed.")

In a recent psychological survey conducted by Rotter and Stein,[23] they report that all of us are continuously faced with the problem of trusting others and they believe the answer is relatively simple: "If you want someone to trust you, you have to tell them the truth." By rating twenty occupations on three counts--truthfulness, competence and altruism--the team ranked physicians first, judges fourth, college professors sixth, high school teachers eighth, TV news reporters eleventh, newspaper columnists sixteenth, politicians nineteenth, and used-car salesmen last.

The interesting thing about this survey (answers from over 400 people) is not the low ranking for used-car salesmen, but the higher ranking for TV news reporters.

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[23]Julian B. Rotter and Donald K. Stein, "Whom Do You Trust?" (Parade Magazine), Rocky Mountain News, 2 July 1972, p. 4.

Interesting because writers such as Efron (The News Twisters) and Epstein (News from Nowhere) have documented their studies to conclude that, while the news comes from nowhere, it is still twisted to fit. Epstein quotes Richard S. Salant, President of CBS News, as saying, "Our reporters do not cover stories from their point of view. They are presenting them from nobody's point of view."[24] And, on the same subject, Efron quotes David Brinkley as having said, "News is what I say it is. It is something worth knowing by my standards."[25]

The thesis of this writing is not to place the print medium in a position superior to the electric (or vice versa) but to teach critical thinking based upon knowing both operations. The discussion about AP Wire Services, and the various "gates" that the news goes through before it reaches the reader, may also be interpreted as (from the local editor's point of view), "News is what I say it is because that's all the space available in today's newspaper."

Some Common Fallacies in Accurate Perception of the Media

If the class devoted 15-20 minutes discussing the two questions above, they probably cited in their arguments

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[24]Edward J. Epstein, News from Nowhere (New York: Random House, 1973), p. x.

[25]Edith Efron, The News Twisters (Los Angeles, Calif.: Nash Publishing, 1971), p. 6.

one, two or more of the common fallacies usually found in the media. Because part of this course deals with the recognition of fallacies, it is advisable to bring this to their attention.[26]

There are three general classifications of fallacies in the thinking and speaking process. They are:

1. Material: "My mind is made up so don't try and confuse me with the facts."
2. Semantic: "I know that you believe you think you understand what I said, but I am not sure you realize that what you heard is not what I meant."
3. Logic: "No matter how I arrived, here is the conclusion."

This author's experience in the classroom has shown that, in recognizing fallacies, the material category is of prime importance. Many students are believers in anything without basis of fact. This is not to say that they are so gullible that they believe everything; it is to say that they are prone to ill-define a fact before they proceed through the semantic to the logical which is, as stated, "No matter how I arrived, here it is!"

In the theory, $P = IOp^2$, the "one greater degree" of Inquiry by the student involves the knowing of this classification of fallacies, and when they discover how the fallacies are used against them, they will encounter the

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[26] George Moulds, in his Thinking Straighter (see ftn. 5) course manual, presents the various fallacies in a manner easily understood by most high school students.

Opposition Squared.

(Teacher Notes)

At the risk of being dogmatic, students must commit to memory a precise definition of a fact. However, it is suggested that you elicit a response from them by asking:

(Student Discussion Questions)

What, in your own words, is a fact?

What is the difference between a fact and an opinion?

A fact, by definition is a thing done which has actual existence; an event. Facts, in operative terms for this course may be said to be: Who? What? When? and Where?

Who did what?

When (time in place)?

Where?

The fallacy of finding fact and making a meaningful interpretation (why, how, and so what?) is not the distortion of the fact as much as it is the intrusion of an opinion.

(An opinion based upon facts is quite different from an opinion that becomes the facts.)

To stimulate discussion, read or duplicate the "Ultra-Modern Fairy Tale."

Ultra-Modern Fairy Tale

Once upon a time in a far-away country, there lived a little girl called Red Riding Hood. One day her mother asked her to take a basket of fruit to her grandmother, who had been ill and lived in a cottage in the forest. It happened that a wolf was lurking in the bushes, overheard the conversation, went to the grandmother's house, killed her, dressed in her nightgown and jumped in bed to await the little girl. When Red arrived, he made several nasty suggestions and then tried

to grab her. She ran screaming from the cottage. A woodcutter working nearby heard her cries and rushed to her rescue. He killed the wolf with an axe, and Red Riding Hood's life was saved. All the townspeople hurried to the scene and hailed the woodcutter as a hero.

However, at the inquest, several facts emerged. The wolf had not been advised of his rights. The woodcutter had not made any warning swings of his axe before striking the fatal blow. The defense stressed the point that, although the act of eating Grandma may have been in bad taste, the wolf was only "doing his thing" and thus should not be punished by death.

The SDS appeared on behalf of the defense and contended that the killing of Grandma should be considered self-defense since she was over 30 and therefore beyond the age of serious regard. This evidence was convincing enough for it to be decided there was no basis for charges against the wolf. On the other hand, it was felt that the woodcutter should be indicted for unaggravated assault with a deadly weapon. One year after the "Incident at Grandma's" her cottage was made a shrine for the wolf who bled and died there. All the village officials spoke, but Red Riding Hood gave the most touching tribute. She said that, while she had been selfishly grateful for the woodcutter's intervention, she now realized he had overreacted. As she knelt to place a wreath in honor of the brave wolf, there wasn't a dry eye in the forest.[27]

Having established the definition of a fact, the class now proceeds to label, with examples, the following fallacies. Generally speaking, by grouping the fallacies according to category, the student will encounter less difficulty in recognizing them.

I. Material

When you conceptualize the complicated "into a nutshell" you are reasoning (and concluding) by too few examples.

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[27]Ed Eshleman, "Ultra-Modern Fairy Tale," Washington Spotlight, 92nd Congress, 1st Session. Reprinted by permission.

(I. Material)

This fallacy starts with a fact but then jumps to conclusions that are all-encompassing. (Newspaper headlines "overgeneralize" from typographical necessity.)

Overgeneralization

Example: "I know a man who picked up a hitchhiker once, . . . which goes to show that. . . . ."

"If you've seen one, you've seen them all."

"Ten-day tour of Europe."

The material fallacy of overgeneralization may also take a turn "from the nutshell" to the fallacy of attacking the man. Generally speaking, the rule is to stay with the issue and not to start finding fault with the person stating it.

Example: "He has never been in the Far East, so what does he know about China?"

"He didn't even graduate from high school, so how could he know anything about teaching?"

II. Semantic

When one event precedes another event in time, the first is assumed to be the cause of the second. Something happens and presently something else happens with considerable regularity and it appears as though the first causes the second. This fallacy is also known as the post hoc ergo propter hoc (after this therefore caused by this) fallacy. Related to advertising:[28] Something happens and presently

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[28] "Madison Avenue's Response to Its Critics," Business Week, 10 June 1972, pp. 46-54.

(II. Semantic)

something else happens . . . (toothpaste = popularity).

III. Logic

The misuse of logic comes in when we use the "false analogy and self-evident truth" in lieu of any proof by reading more into the story than the facts warrant and in so doing one only notes the similarities while ignoring the differences.

The analogy is an unsound form of inductive argument in which two things of different sorts are asserted to have a number of common characteristics. We employ this fallacy when we dwell upon the common and ignore the difference. (The attempt is to picture the unfamiliar in terms of the familiar.) In statements asserting a self-evident truth, the rule is to look for the exceptions. Grouped with the self-evident truth is the fallacy of "guilt by association." (If two or more people look alike, they are not alike, or equal, in their thinking or actions.)

(Overgeneralization)

Example: "The bankers are the source of our troubles. You will notice that every depression is preceded by bank failures."[29]

False Analogy

Example: "Last quarter I had a student by the name of Orzymski who did good work. This quarter I have another student by that name, and I'm expecting good work from him." (The form is: A is like B in respect to C; therefore A is like B in

[29]Moulds, p. 58.

(III. Logic) (False Analogy)

respect D.)

Self-Evident Truth

Example: "Communists will not take the oath of allegiance and neither will Jones. Therefore, he must be a Communist." (The form is: A [or all A] is C and B [or all B] is C; therefore B is A [or A is B].)

Using a false analogy you can arrive at a self-evident truth by exaggerating one's opponent's contention by asserting, "Then you must also believe that . . ." or "This is the same as saying . . . ."[30]

Other fallacies of logic include "Figures Prove" and the common calling upon a "Revered Authority." Huff, in How to Lie with Statistics, quoted the following passage from the writings of Mark Twain:

> In the space of 176 years the Lower Mississippi has shortened itself 242 miles. This is an average of a trifle over one mile and a third per year. Therefore, any calm person, who is not blind or idiotic, can see that in the Old Silurian Period, just a million years ago next November, the river was upward of 1,300,000 miles long, and stuck out over the gulf of Mexico like a fishing rod. And by the same token, any person can see that 742 years from now the Lower Mississippi will be only a mile and three-quarters long, and Cairo and New Orleans will have joined their streets together. . . .[31]

Or, to be more specific, Huff states:

In the five years between 1947-1952, television sets

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[30]Moulds, pp. 62-63.

[31]Darrell Huff, How to Lie with Statistics (New York: W. W. Norton Co., 1954), p. 142.

> in American homes increased about 10,000%. Project this for the next five years and you would have a couple of billion or, 40 sets per family. Move the base and you could have 40,000 sets per family.[32]

Depending upon how extensive you wish to make the fallacy recognition (and how much time you are willing to devote to the study), this author believes that the foregoing outline will enable the student to be on the alert that fallacies are present in both the print and electric mediums, and the limited number cited in this writing will not create a grand hodgepodge of miscellaneous, fascinating information, which would easily be interpreted as "non-functional" knowledge.

Suffice it to say, then, that in any sound argument the conclusion follows from logical reasoning. If the conclusion appears to follow--but actually violates a rule of logic--then the argument is a fallacy.[33] On this subject, Beardsley said,

> In prose that is written with some care, [there] is the logical indicators that usually tell us that the discourse is an argument, and also tell us which way the argument is going--whether from reason to conclusion or from conclusion back to the reason [see Fig. 5, page 64].[34]

In today's complex world there may be an increasing pressure for more education carried on in an extended school

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[32]Huff, p. 140.

[33]Aside from the many reference books available on the subject of "Logic," your attention is directed to a ready reference available in most school libraries: Encyclopaedia Britannica, 1974 ed., s.v. "Kinds of Fallacies."

[34]Beardsley, p. 23.

year, but equally as important as the gathering of facts is the ability to use these facts to think clearly and critically. This ability is not only necessary in making decisions--in and out of school--but also to protect oneself against the constant pressures of the Opposition[2].

It would be remiss if this author ignored how the fallacies mentioned are employed by the person using propaganda to accomplish his aims; however, to write about it in great detail would be redundant. Perhaps the student should know that propaganda is, by definition, two things. First, in itself, propaganda is neither good nor bad. We usually think of it as a way of spreading falsehoods, but this is not always true. Part of all propaganda is fact. Second, when an organized or concerted group effort is combined to spread particular information about its doctrines, propaganda may be used. Such was the case with Pope Urban VIII (1623-1644) when he organized the "College of Propaganda" within the Catholic Church.[35]

What one does with the facts constitutes the study of the use of propaganda, and, as mentioned in fallacies, they are (for this study) to be considered one and the same thing, as illustrated in the following fable:

The Very Proper Gander

James Thurber

Not so very long ago there was a very fine gander.

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[35]World Book Encyclopedia, 1975 ed., s.v. "Propaganda."

He was strong and smooth and beautiful and he spent most of his time singing to his wife and children. One day somebody who saw him strutting up and down in his yard and singing remarked, "There is a very proper gander."

An old hen overheard this and told her husband about it that night in the roost. "They said something about propaganda," she said. "I have always suspected that," said the rooster, and he went around the barnyard the next day telling everybody that the very fine gander was a dangerous bird, more than likely a hawk in gander's clothing. A small brown hen remembered a time when at a great distance she had seen the gander talking with some hawks in the forest. "They were up to no good," she said. A duck remembered that the gander had once told him he did not believe in anything. "He said to hell with the flag, too," said the duck. A guinea hen recalled that she had once seen somebody who looked very much like the gander throw something that looked a great deal like a bomb.

Finally, everybody snatched up sticks and stones and descended on the gander's house. He was strutting in his front yard, singing to his children and his wife. "There he is!" everybody cried. "Hawk-lover! Unbeliever! Flag-hater! Bomb-thrower!" So they set upon him and drove him out of the country.[36]

Deductive-Inductive Reasoning

After reading the fable one can easily see that common sense would dictate that the conclusion does not follow the critical thinking criteria established by the Watson-Glaser test. However, common sense is not common, nor does it come easily and naturally. It must be learned. The following two examples illustrate two different ways of reasoning: Both use facts but in a different way

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[36] James Thurber, "The Very Proper Gander," New Yorker, 4 February 1939, p. 18. Note that Mrs. Helen Thurber, wife of the late James Thurber, granted permission to this author to reproduce the fable in this writing with the stipulation that "The Very Proper Gander is something to be read by the teacher to the class and it may not be duplicated without prior consent." It is expected that all teachers will adhere to this stipulation.

Deductive Reasoning

In deductive reasoning, an accepted general statement (true or false) is applied to an individual case.

I.e., "All ganders are flag-haters; this is a gander; therefore, this is a flag-hater."

Inductive Reasoning

In inductive reasoning, a set of individual cases is studied by the experimental method; and, from the observations made, a general principle is formed.

I.e., "Every gander that I have ever known is a flag-hater, therefore, I can expect all ganders to be flag-haters."

Ideally, what the class hopes to accomplish by this part of the media study is the ability to become a critical thinker using inductive reasoning to arrive at a valid deduction. The principle formed in inductive reasoning is workable theory and would be certain only when (and if) all possible instances have been examined. When the general premise established by inductive reasoning becomes deductively true, the deduction from it will be certain for all possible instances. "Possible instances" is used, in this writing, to mean "as related to the five mediums studied."

Using propaganda as an example:

Inductive Reasoning	Deductive Reasoning
"Every advertisement that I have read, heard or seen contains propaganda; therefore, I can expect all advertising to contain propaganda."	"All advertising contains propaganda; this is advertising; therefore, this contains propaganda."

The key word in the definition of propaganda is "organized." A propagandist has an idea (or ideal) he wishes to sell. To get you to buy he is going to appeal to your emotions first, intellect second. Remember, as mentioned, part of all propaganda is fact. Facts must be verified and accepted on their merit. What is true today may not be true tomorrow (i.e., working a 40-hour week now may be true--today, but tomorrow it may be four days and 32 hours--or less!).

> Ask students to cite "facts" that were true when they started school two or three years ago but today are no longer true.

Because we stress the importance of knowing "all the facts," this does not mean that we are to believe nothing until all facts are verified. We must accept certain facts--at least tentatively--or we would never make changes. However, when an advertisement states: "Three out of four dentists recommend . . . toothpaste," we need to know how many dentists were interviewed, when, where, why, and how? Does the sampling represent all dentists?[37]

As products in the United States become more standardized, the need for advertising increases. Product (including goods and services) manufacturers must, through advertising, solve a problem that may arise when the buyer is

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[37] If students show interest in knowing more about the techniques of propaganda, you may be interested in "The Propaganda Game," available from Wif N' Proof Publishers, Turtle Creek, Pa. 15145 ($6.00 each).

torn between the conflict (or cooperation) of pleasure and guilt. He must, in other words, "sell" the product by giving permission to "have fun without any guilt feelings." To accomplish this, the seller (through his own efforts or those of an advertising agency) develops a certain personality for his product, and when the buyer buys, he buys the product that compliments the picture he has of himself, or, he fulfills his own self-image.

In selling "self-image," Packard, in his book, The Hidden Persuaders,[38] points out that the agency may very well be selling:

emotional security

ego-gratification

creative outlet

love object

a sense of power

a return to "the good old days"

immortality

Have students list some "image-building" ads that they have read, seen, or heard.

Are the $_2$images, in the theory $P = IOp^2$
Progress?
Inquiry?
Opposition^2?

At any given period of time, a culture exists within

[38]Vance Packard, The Hidden Persuaders (New York: Pocket Books, 1969), pp. 61-70.

the prescribed limits of a relevant philosophy, and it is judged (in part) by that philosophy. Assuming that the students were foreigners and they were looking at (not reading) advertising in some printed form, ask them, "What impression would you get about the American philosophy of life from what you see?"

Awareness that such image-building techniques are being used certainly aids the reader, listener and viewer in discounting their effects, and in making judgments based on other more objective factors. Image-building begins early in our lives and continues throughout, and it is not restricted to just the "fade-to-black" television commercial that many of us are more familiar with. As a matter of fact, image-building starts early in a child's life and it has become an inseparable part of the story line.

> . . . Kids are thoroughly absorbed in the trials of the Flintstones. Fred Flintstone and his alter ego, Barney Rubble, are bumping along in their custom Flintmobile and finally decide to stop, so they pull over to the shoulder of the road. Both cartoon characters emerge from the car and begin walking away. Then Fred and Barney suddenly wheel about (or so it appears) and begin a direct sales pitch for "deliciously flavored Flintstone vitamins." Are many of the kids aware that the vitamin portion of the TV sequence is not part of the story line?[39]

To illustrate and review the aspects of fallacies and propaganda as part of the communication process, discuss the terms inference, assumption, deduction, interpretation and strong and weak arguments encountered in the Watson-

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[39] Norman S. Morris, Television's Child (Boston: Little, Brown and Co., 1971), p. 54.

Glaser test combined with the following propaganda terms: Name-Calling (ad hominem) ". . . don't bother to discuss facts--just give the person or idea a name"; Glittering Generality (secundum quid) ". . . speaking in vague phrases that make it difficult to know what you are saying or where you stand on a particular issue"; Transfer (ad populum) ". . . use symbols or ideas to accomplish a purpose for which they were not intended"; Band Wagon ". . . everyone is doing it: why not you?"; Plain Folks ". . . image-building"; Testimonial (ad vercundiam) ". . . recommended by someone well-known"; and Card-Stacking ". . . selected stimulation from a very narrow point of view."[40]

Most propaganda is easy to recognize by the user's use of slanted words or phrases. In knowing this, one must also keep in mind the words of Hoffer, "Propaganda does not deceive people; it merely helps them to deceive themselves. Those who submit, remain in the dark about their own motives for believing."[41]

In determining what is said and what is not said in our search for the meaning of words, Flesch wrote "word rules" for consumers to follow in order to determine what is said and what is not said. According to Flesch, we deal with two different kinds of words: abstract and concrete.

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[40] J. Weston Walch, Propaganda (Portland, Maine: J. Weston Walch, Publisher, 1971), pp. 23-35.

[41] Eric Hoffer, The Passionate State of Mind (New York: Harper & Row, Publishers, 1955), p. 144.

Concrete words are:

1. Names of people.
2. Numbers and number words.
3. Dates (clock and calendar words).
4. Words that are male or female.
5. Words that point to one specific person, i.e., I, you, he, she, my, your, his and her.
6. Abstract words if they appear as Joe's ideas, two ideas, last year's ideas, and woman's idea or your idea.

All other words are abstractions.[42]

Rarely do we read or hear concrete words other than "who did what, when and where." In this context, both print and electric journalism reporting--if not its interpretation--may very well be accurate.

If time permits, you may duplicate Slater's preface to his book, The Pursuit of Loneliness (Appendix G), and have the students circle all the concrete words that he uses. (This is an exercise in identifying concrete words only, not in interpreting the meaning of his preface.) Or, you may duplicate and assign for homework, the material illustrated in Figure 6 (page 92).[43]

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[42] Rudolf Flesch, The Art of Clear Thinking (New York: Harper & Bros., 1951), pp. 51-58.

[43] Teacher note: In evaluating this assignment, judgment is passed according to how well, or successful, the student presents his product and "sells" you the idea that you need it.

Using some concrete words (but mostly abstractions) complete the following assignment for homework.

The product is _____

The potential buyer is (age group and sex) _____

I would recommend:

(A) For the print medium (choose one: newspapers or magazines)	(B) For the electric medium (choose one: radio or television)

Fig. 6. Suggested "homework" assignment

Unit 1: NEWSPAPERS

In presenting these units for instructional purposes, the material consists of two separate points of view. One is that which contains data that may be of primary interest to the teacher only. The second part contains activities for the students. The reader may find that some of the teacher material is worthy of classroom discussion, for example, statements made to define or defend a position such as, "Newspapers are the number one medium for news." If the teacher finds these statements of interest to the class, then discussion and/or disagreement is encouraged.

Do Teachers Read Newspapers?

To find out whether teachers read newspapers, this author designed a "Newspaper Reading Inventory" for use in the graduate courses that he taught beginning September 11, 1971, and ending May 25, 1974 (Appendix H). For the purposes of this writing, this author has chosen questions 1, 2, 3, 4, 5, 6, 7 and 15 as those directly related to this subject because they represent a response from 302 teachers who used the newspaper in their own classrooms. Not all teachers were from the senior high school; 145 taught in elementary (K-6) grades, 70 were in the junior high school (grades 7-9) and 87 were senior high school (grades 10, 11 and 12) teachers.

Elementary and junior high school statistics are not relevant for this high school course so they are not

reported. The data in Table 3 (page 95) represent the composite of senior high school teachers--both male and female.

Do young people read newspapers? To find out, the Bureau of Advertising retained Gilbert Youth Research to interview a national sampling of 1,647 young people aged 14-25 in their homes and on campuses around the country. Some of the general findings were:

> Readership among young people very nearly matches the seventy-eight percent average among all adults eighteen and over.
>
> Seventy-three percent of the young people interviewed read a newspaper yesterday and of those, twenty-two percent read two or more newspapers.

To be more specific in relation to your class, the team reported:

> Seventy-two percent of high school freshmen and sophomores read a newspaper yesterday.
>
> Eighty-one percent of high school juniors and seniors read a newspaper yesterday.
>
> Eighty-two percent of high school students who drive read a newspaper yesterday.
>
> Seventy-four percent of young people out of school read a newspaper yesterday.
>
> Eighty-two percent of young people who attended college read a newspaper yesterday.
>
> Eighty-six percent of young people 14-25 who are married read a newspaper yesterday.

The report goes on to say that they read the newspaper in depth. Seventy-eight percent of high school boys--and seventy-nine percent of high school girls--read the main news section of the newspaper three times a week or more. Among boys, seventy-eight percent read sports, seventy-four

TABLE 3

READING INVENTORY OF TEACHERS

		Percent
1.	Do you take a local newspaper?	
	Yes	98
	No	2
2.	Do you take the Denver Post?	65
	Do you take the Rocky Mountain News?	36
	Do you take other newspaper?	31
3.	Do you read the newspaper every day?	69
	Almost every day?	26
	Occasionally?	5
4.	How long do you spend in reading newspapers?	
	More than an hour	45
	Half-hour	45
	Fifteen minutes or less	10
5.	What part of the paper do you turn to and read?	
	Front page — 1st	
	Editorial — 2nd	
	Sports and Comics — 3rd	
6.	Do you read headlines throughout the newspaper to find articles of particular interest to you?	
	Yes	88
	No	2
	Occasionally	10
7.	Do you read complete news articles?	
	Yes	57
	No	5
	Occasionally	38
15.	In your opinion, how did your students react to the newspaper?	
	a. Generally speaking, no measurable reaction.	14
	b. They have indicated an interest in using the newspaper more often as a supplement to their assigned reading.	61
	c. They were very enthusiastic about using the newspaper and would be willing to read it outside class-time and discuss the material in class.	25

percent read comics, sixty-two percent read program listings, forty-two percent read editorial pages and forty-one percent read the automobile ads three times a week or more.

Among girls, seventy-six percent read comics, sixty-nine percent the horoscope and program listings, fifty-three percent read movie reviews, sixty-three percent read fashion news, and seventy-two percent read fashion advertising three times a week or more.[44]

The Phoenix (Arizona) Gazette conducted its own survey among nine thousand students in twenty-eight high schools and discovered that as students grow older, readership of front page news and editorials increases and readership of comics declines as indicated in Table 4 (page 97).

How Americans use the news media to meet their information needs about events, people, and products is an interesting subject supported by statistical data printed in Facts About Newspapers, 1972:

> Americans rely on the newspaper as their most complete, most trustworthy source of information, whether it is news or advertising. The higher the education and income level, the more this is true. In March, 1971, Opinion Research Corporation conducted research to find out how Americans gather the information they need to conduct their daily lives. A nation-wide sample of 2023 men and women age 18 and over revealed that:
>
> When people want to find out about news they are very much interested in, they rely on the newspaper more than any other medium.
>
> People trust advertising in newspapers far more than any other medium.

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[44] Gilbert Youth Research, "Young People and the Newspaper" (New York: Newspaper Advertising Bureau Inc., April, 1971), pp. iv-vii.

TABLE 4

PARTS OF NEWSPAPER MOST FREQUENTLY READ BY STUDENTS
(In percentages)

	Fresh.	Soph.	Junior	Senior	Total
Front-Page News	71	72	74	79	74
Comics	77	71	68	64	70
Sports	51	50	51	46	50
Teen Sections	45	47	50	45	47
Fashion and Society	25	28	32	31	29
Editorials	19	21	24	27	22
Nothing	5	5	5	4	5

SOURCE: "Survey Shows Newspaper Reading Habits of Teen-Agers," New Research Bulletin, No. 3 (February 3, 1972), as reported in ANPA Newsletter, 29 February 1972.

> When people are ready to buy, they turn to newspapers for the facts they need by more than 3 to 1 over any other news medium.[45]

According to the above information it seems that the newspaper today remains what it has been considered to be, namely: The number one medium for news. Probably, because it can provide a timely depth and detail, it will continue to enjoy this advantage.

Conclusions reached in their next publication, Facts About Newspapers--1973, continue to support the earlier findings:

> Daily newspaper readership is high (77%) as high as ever during more than a decade of surveys. . . .
>
> Newspaper reading is a day-in-day-out activity, a daily need, and consequently a schedule of weekday issues accumulates high frequencies rapidly.

[45]"A Statistical Summary of the Daily Newspaper Business," Facts About Newspapers--1972 (Reston, Va.: Newspaper Information Service, ANPA Foundation), p. 11.

> . . . The average page, excluding classified, stands an 84% chance of being opened by the reader. . . .
>
> Newspapers are an action medium. Readers act and react, clipping, talking, writing in response to what they see in the paper. . . .[46]

Again in 1974, the "statistical summary of the daily newspaper business" continues the same theme, "In the course of five weekdays virtually all adults (18 and over) see the daily newspaper." Only this time they report "By Region," "By Age," "By Sex," "By Education," "By Income" and "By Occupation."[47]

The interest (for comparison purposes) taken by the ANPA Foundation in news in newspapers as compared with news on television, prompted the Foundation to commission Dr. Jack Lyle and Richard A. Stone of the University of California at Los Angeles (UCLA) to examine the news provided to residents of a small city over a one-week period by a local daily newspaper and local television stations. Bakersfield, California (population 70,000 plus) was selected for the study. The news content of the Bakersfield Californian and TV stations KJTA, KERO and KBAK were analyzed with these major findings:

> Each minute of broadcast news was found to be the equivalent of 4.7 column inches in the newspaper.
>
> The "one-hour" dinner time news program presented by two of the local TV stations was the equivalent of little more than one newspaper page of news; the "one and a half hour" dinner time program of the third station was

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[46] Facts About Newspapers--1973, p. 9.

[47] Facts About Newspapers--1974, p. 10.

almost the equivalent of two pages.

> During an average weekday, the three stations, on average, presented 63 news items of which nine were repeated. The average number of general news stories in the Californian was 217.

The study concluded that

> . . . in this small city served by fairly typical news media, the newspaper cannot be said to have been severely damaged by the three television stations--individually or in concert--as the dominant source of news.[48]

In gathering data to support a point of view the reader must read into the information the primary responsibility for reporting from a fixed position (who, what, when and where) to a more fluid interpretation of (why, how and so what?). In this manner of reading, the primary is extended to the secondary and becomes, in the words of Wiener, "All that that implies."[49] Wiener's insights have considerable merit in this writing. Although he is talking specifically about an architect living in Europe and supervising the construction of a building in the United States, what he is suggesting is that, through communication and the interpretation of data, one does not have to be physically present in order to complete the job. In short, the gathering of data "to support a point of view" is gathered to support that point of view and, in this light, the data may be considered to be true.

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[48]The original study is contained in News Research Bulletin, No. 16 (Nov. 24, 1971) and reproduced (in part) in the ANPA Newspaper Information Service Newsletter, Nov. 30, 1971.

[49]Norbert Wiener, The Human Use of Human Beings (New York: Avon Books, 1967), p. 131.

For example, McLuhan wrote (and this must be read several times if necessary) that:

> Print is the extreme phase of alphabet culture that detribalizes or decollectivizes man in the first instance. Print raises the visual features of alphabet to highest intensity of definition. Thus print carries the individuating power of the phonetic alphabet much further than manuscript culture could ever do. Print is the technology of individualism. . . .[50]

Print, being the technology of individualism, requires reading as primary and interpretation as secondary. Bogart, writing on this subject, said:

> The broadcast media in the United States reach and speak to vast numbers of the population. Because they cut across all lines of geography and social class, they must deal in universal symbols rather than with those which are peculiar to any region (as newspapers do) or to any social group (as magazines do). . . . This has both a positive and a negative aspect. It helps to create a community of thought and knowledge and thereby prepares the way for the consensus on which a civilized democratic society must ultimately rest. On the other hand, it reduces individuality of experience and opinion. To the very extent that it makes for standardized values it tends to produce an atmosphere of conformity.[51]

As this writing proceeds, judgment is pending about how we vote for/against the two forms of communication to be discussed. We could set up parallels as did Seldes and perhaps have a better view as to how our vote will be cast. Using these two parallels we can begin with "those elements which can be most easily measured and defined."

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[50] Marshall McLuhan, The Gutenberg Galaxy (New York: Signet Books, 1962), p. 192.

[51] Leo Bogart, The Age of Television (New York: Frederick Ungar Publishing Co., 1972), pp. 25, 26.

PRINT	ELECTRONICS
Requires the ability to read	No special training required
Usually experienced individually and in silence	Usually experienced in company and with sound
Taken in small quantities	Taken in large quantities
Relatively slow diffusion	Very rapid diffusion
Can be reread and checked	Generally not available for re-observation
Relatively inexpensive to produce but costly to the consumer	Very expensive to produce but relatively cheap for the consumer
Created for minorities of varying sizes	Planned for major audiences[52]

This author believes that the book Television and the Public by Bower will show the student (concerned as we might all be), that based on a 1970 national survey of 1,900 people from age eighteen and up, we (the average viewer) spent twenty-eight evening and weekend hours before the television set compared with 23.4 hours a decade earlier, even though in 1970 only thirty-eight percent thought it was getting better while forty-one percent thought it was getting worse. (In 1960, forty-nine percent thought it was getting better and twenty-four percent thought it was getting worse.)[53]

Earlier in this chapter the statement was reported

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[52]Gilbert Seldes, The New Mass Media (Washington, D. C.: Public Affairs Press, 1968), pp. 10, 11.

[53]Robert T. Bower, Television and the Public (New York: Holt, Rinehart and Winston, Inc., 1973), p. 100.

in Facts About Newspapers--1972, that newspapers are more reliable in terms of complete coverage of news than any other medium.[54] Bower's study shows that the respondents to the question, "Which provides the most complete news coverage, television or newspapers?" say television, forty-one to thirty-nine percent. In 1960 they said newspapers, fifty-nine to nineteen percent. Asked by Bower which medium provides the fairest news, the respondents voted for television over newspapers by thirty-three to twenty-three percent, and only six percent said their favorite newscaster "colors the news."[55]

Through concern about these findings, this writer sampled fifty-four high school teachers using "This was the Week that was . . . Week" (Appendix E) over a ten-week period. The results indicate that high school teachers surveyed show that they spend 1.2 hours per week reading newspapers, .7 hours per week reading magazines. The radio was "turned on" for 2.9 hours each week, while television viewing amounted to only 2.1 hours a week and going to the movies amounts to .5 hours each week. The consensus of opinion among this group of high school teachers was that if they wanted to know anything about "what was going on," they read a newspaper.

Be that as it may, ask your students, "Which medium

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[54] Facts About Newspapers--1972, p. 11.

[55] Bower, p. 107.

provides the most complete news coverage, television or newspapers?" "Which medium provides the fairest news coverage, television or newspapers?" Ask them if the recent National Observer plebiscite ballot asking readers the question, "Should President Nixon resign?" was complete and fair coverage of a better than average number of respondents?

> The Observer counted [at date of publication] 65,664 ballots indicating only 31.3 per cent were in favor of the President resigning and 68.7 per cent thought he should stay on the job. In attempting to summarize a consensus of opinions offered by the respondents, the Observer noted that "While the media and a Red plot were the most common explanations, many blamed Democrats in general for Nixon's trouble, and some specified it was the work of the Kennedys. . . . This was not a public-opinion poll. . . . This was a Plebiscite, an effort to give voice to Observer readers on a profound public question. . . . Some letters criticized the whole idea of letting readers express their views, regarding it as another attempt to crucify our President." But many also thanked the Observer for giving them a chance to be heard--"to spout off," as a woman wrote from New York State.[56]

Where to Begin

Duplicate the newspaper reading inventory (Appendix I). Use the inventory on the day you begin your actual study of the newspapers that you have ordered.[57] This

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[56]"Observer Plebiscite: Readers Again Say Nixon Shouldn't Resign," National Observer, 1 December 1973, pp. 1, 15.

[57]Teacher note: When you arrange for daily delivery of the newspaper (one copy for each student) it is advisable to choose an afternoon (or evening) newspaper if possible, even though you may not anticipate delivery in time for today's classroom use. The strength of the morning newspaper rests upon timeliness; the strength of the afternoon newspaper--from a teacher's point of view--is time to prepare the lesson.

inventory will provide some insight into what part of the newspaper the students are most familiar with and probably reading first, second and third. What the majority of students choose as first (and therefore most popular) is where you begin your newspaper discussion. (All I don't know is what I read in the newspapers.)

It is anticipated that most students will find the comics to be their first choice because, as Lupoff and Thompson have indicated in their book, All in Color for a Dime,

> Surveys have shown that from 90 to 99 per cent of American children read comics. That's more than watch television, go to movies, or read "real" books, except under pressure.[58]

Why is it that this relatively simple condensed combination of pictures with words is both so popular and so powerful? White and Abel, writing in The Funnies, An American Idiom, answer a rather basic question: "Why bother finding out what, if anything, comic strips tell about contemporary American life?"[59] They report:

> More than 200 million people in some 60 countries are avid followers of humor, drama, adventure and fantasy . . . of some American comic strips. . . .[60]

> These creators of cartoons are an extraordinary cultivator of images, mirroring what we have been like and

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[58]Dick Lupoff and Don Thompson, eds., All in Color for a Dime (New York: Arlington House, 1970), p. 11.

[59]David Manning White and Robert H. Abel, eds., The Funnies, An American Idiom (New York: Glencoe Free Press, 1963), p. vii.

[60]Ibid., p. viii.

> are like. They are a passive reflector more than an activist molder of culture.[61]

Another chapter in the same book, written by Politzer, pointed out that:

> . . . the comic strip owes its earthly existence, its fantasy, its adventurous idiom, its melodrama and shameless sentimentality, its awkward and well-concealed humanity, directly to its public. Instead of a message, the comic strip contains the mirrored image of its readers.[62]

Keeping pace with the times, the comics inform and persuade as well as entertain. The reader may find that comics provoke thought and interest most students, some of whom might not be interested in reading anything. Fader and Elton McNeil discuss the use of the newspaper to reach students in their book, Hooked on Books: Program & Proof:

> The newspaper is no more the answer to a teacher's prayer than any other inanimate teaching tool. But it is a superior tool when coupled with the animating force of the teacher's confident use, because it contains within its pages something to engage and reward the interest of every child. Like all novel devices, however, it must be protected from overexposure.[63]

Beginning with a few basic ideas about the comic strip, you might point out that the format may be a single panel or the four (or more)-frame strip poking fun at daily life in a primarily nonverbal form. But, are they really

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[61]White and Abel, p. 3.

[62]Heinz Politzer, "From Little Nemo to Li'l Abner," in White and Abel, p. 43.

[63]Daniel N. Fader and Elton B. McNeil, Hooked on Books: Program & Proof (New York: Berkley Publishing Corp., 1968), p. 47.

funny?

Comics usually spotlight one of these themes:

Domestic conflict

The "nice-guy" bungler

The triumph of virtue

Middle-class morality in the continuing "soap opera" or adventure story

Social, political, economic or religious criticism

Opening Question:

"Why are you reading comics?" Discussion.

The form of the comics is a combination of visuals plus the written word:

Can either element (visual or word) stand alone and yield the same effect? Why? Why not?

Distinguish between the different levels of humor:

Slapstick (fantasy)
Daily humor (touches on the real life)
Heavy drama (soap operas)
Satire

Question: "If we have heavy comics, why are they called comics?"

Do onomonopoetic words, i.e., crunch! zap! pow! ouch! wham! boom! add anything to the comic strip?

Do they contribute anything to the characters?

Does the kind of comic strip YOU read reflect your personality? Interests? Tastes?

To whom do different kinds of comics appeal?

Is this appeal directed to that specific audience only?

Which comics make social comments?

In making these social comments, are the comics serving an editorial function?

What are some of the things being idealized by the comics you read?

Do these reflect reality?

Is it frustrating to see these things being idealized?
For example:
Wee Pals--total integration
Pogo--philosophy
Kerry Drake--Justice through law; law for the people, not against them
Soul Corner--acceptance of differences and tolerance of others

Discuss: Charlie Brown is a picture of us all . . . the frustrated person; he's all of our weaknesses rolled up into one strip.

Finally, read and discuss the following quotation which appeared in the book by White and Abel. The authors note that this statement was made by educator Sidonie Mastner Gruenberg over two decades ago.

> To begin with, comics are models of condensed presentation. . . . For a century we have looked to the schools to develop a national unity in our heterogeneous population by inculcating children, as they grow up, with common concepts, doctrines, attitudes, sentiments. But comics, claiming to be no more than toys, have been doing just that, reaching continuously more than the school. . . .[64]

Now that the students are "reading" a newspaper, you

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[64] White and Abel, p. 4.

can help to continue the tempo if you, the teacher, will place the ordered copies of the newspaper in a convenient place and instruct the students to pick up their copies when they come into the room and allow them to read "for free" for ten minutes. This approach enables the students to get into the newspaper and start their reading (according to choice) before you begin your teaching.

If possible, secure a few copies of "other" newspapers from different sections of the country for a comparison study. If you will choose a date (any day will do) and get a copy of the newspaper--both morning and evening editions--the class will see how each newspaper handles the news for the day. While you are making the comparison, you will be in a position to begin your newspaper study with an explanation of the wire services in general and the "A" wire in particular.

Wire Services

In the United States, the Associated Press serves approximately 1,200 of the 1,752 daily newspapers and 3,400 of the 5,400 commercial broadcast operations (there are a number of AM-FM combinations that are counted as one operation here).

Most large metropolitan newspapers use both the AP and UPI services while smaller newspapers use only one or the other and, as indicated above, the majority use the Associated Press.

The basic AP service to large metropolitan newspapers consists of the "A" wire (national and international news), the "B" wire (containing stories of regional interest or national and international news overflow from the "A" wire), and the State Wire (local and state news), plus the Sports Wire. For smaller newspapers, the basic service consists only of the State

Wire. This particular State Wire, which may or may not be the same one furnished to the large newspapers, contains international, national, state, sports and business news. This news report is condensed and abridged from the other wires.

In addition, the AP has a number of supplemental wires, including the "G" wire (carrying other news of regional interest not on the "B" wire), and the "D" wire (financial and market news). Some newspapers use more than one State Wire. For example, the Denver Post and the Rocky Mountain News both subscribe to the AP Wyoming State Wire.

The wires mentioned above are all basically newspaper wires. There is a separate wire, with the material written for the ear (to be read aloud) that goes to radio and television stations. Its format is completely different from the newspaper wires because of the different needs of broadcast stations.

The main, most important, source of national and international news for both AP and UPI is the "A" wire. It is filed from New York twenty-four hours a day in two cycles, one starting at 1 A.M. (EST) for afternoon newspapers and one at 1 P.M. (EST) for morning newspapers. However, both services must keep in mind the variance in time zones and must continue to furnish late-breaking stories to newspapers from the previous cycle, even after a new cycle begins.[65]

"The two major wire services," according to MacDougall, "provide Americans with 75% of the state, national and international news they read in papers and listen to on radio and television. They fight each other fiercely for front-page space and air time."[66]

Discuss: "75% of all we know about international and national news comes from the wire services."

"Photos are transmitted on a separate wire much the

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[65] Interview with Dorman E. Cordell, Chief of Bureau, the Associated Press, Denver, Colorado, 26 May 1972.

[66] A. Kent MacDougall, ed., The Press: A Critical Look from the Inside (Princeton, N. J.: Dow Jones Books, 1972), pp. 106, 107.

same way as the news copy."[67] Recently, the AP announced plans for "photo transmission by wire using laser beams." The receiver, called "Laserphoto, will greatly improve the quality of photos for AP members by delivering dry, glossy prints of photographic quality"; furthermore, the AP also announced plans for "electronic darkrooms, where pictures will be stored in computers, edited on video screens and transmitted at high speeds."[68] The concept, "headlines and deadlines" is reflected in the above quotation.

Aside from the manner in which the news is transmitted, the class must know how the news "passes through gates" before it is finally printed in the newspaper they are reading. Knowing the "A" wire, and now how the story gets into print, is the concept you are teaching in terms of critical thinking.

From point of origin (assuming it is a foreign country) the wire service reporter must interview the witness and, if regional dialect interferes, the story has lost something in translation (First Gate). Once the story is written, it must be submitted to a regional bureau chief (who has several wire service reporters working for him) and he must decide if the entire story is important enough to get on the wire; if not, he may very well edit it (Second Gate).

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[67] Wiseman and Wiseman, p. 60.

[68] "Laserphoto to Brighten Picture Service by AP," Denver Post, 26 April 1973, p. 58.

Once the story has reached New York it faces the Third Gate: "How much of it will get put on the national 'A' wire?" When the story reaches the Denver Post (or any newspaper, for that matter) the wire editor--in keeping with the assigned space available to him, which has been determined by advertising--may edit (Fourth Gate) the story once again and then place it on, say, page 62. You, the readers, become the final (Fifth) gate. Did you get to page 62? All of which means: A lot of effort went into the original story in trying to get the information to you but, due to lack of reader interest, it never reached you--the goal![69]

Refer to the communication process model by Hulteng and Nelson (ftn. 39, Ch. II), and Figure 4 (page 59). Discuss: "If the wire services provide seventy-five percent of the news from international and national sources, and each story goes through the gates mentioned, how much of what actually happened do I really know?" "Should I know more?"

Analyze with the class the difference between a factual, interpretative, speculative, promotional and propaganda story or report. (By definition and for further comprehension, the following definitions must be duplicated, discussed and used throughout the entire mass media course.)

Factual Story: A written or spoken report based strictly on facts. This report tells only what actually took place. In

[69]Wiseman and Wiseman, p. 61.

this report a reporter or narrator fulfills his prime duty--writing or telling what he sees and hears without injecting personal opinion or judgment.

Find an example of this kind of story.

Interpretative Story: This report (usually in-depth) explains the significance of an event, its historical background and how it compares with a similar situation in another locality.

Find an example of this kind of story.

Speculative Story: This report reviews possibilities of a situation, detailing what has happened, what could take place, what effect it might have now and possibly how it might affect the future.

Find an example of this kind of story.

Promotional Story: This material is presented to the reader or viewer with the objective of inducing the person to support or endorse a specific person, project or product. (The project may be an "ideal" that we are induced to support.)

Find an example of this kind of story.

Propaganda Story: This type of "news" is sometimes issued by governments, political parties, organizations or individuals to further their own ends by creating an impression favorable to the issuer, although the information may possibly be false. This is seldom treated as factual news. But the fact that it has been issued may be news; the identity

of the issuer may be news; the reply to it by the other side may make a balanced story that is news.

Find an example of this kind of story.

Ask the class, "What is news?" (Have them write a one- or two-sentence definition of "news" and follow with a discussion.)

Their definitions will vary but they should (in general) include some of the following as part of their definitions:

> News is anything that interests a large part of the community and has never been brought to their attention before.
>
> News is the timely reporting of an event that actually happened.

In moving from the event (see ftn. 2, Ch. II) to the situation, the reader is involved in a different kind of reporting. From factual (who, what, when, where) to interpretative, speculative, promotional and propaganda (why, how and so what?). Wolfe described what the difference is between "news" and "story."

> When one moves from newspaper reporting to this new form of journalism, . . . one discovers that the basic reporting unit is no longer the datum, . . . but the scene, since most of the sophisticated strategies of prose depend upon scenes. Therefore, your main problem as a reporter is, simply, managing to stay with whomever you are writing about long enough for the scenes to take place before your own eyes.[70]

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[70]Tom Wolfe and E. W. Johnson, eds., The New Journalism (New York: Harper & Row Publishers, 1973), p. 50.

Or, in a more terse manner: "Come here! Look! This is the way people live these days! These are the things they do!"[71] This extraordinary power, according to Wolfe, was derived mainly from four devices the new journalists discovered.

> The basic one was scene-by-scene construction, telling the story by moving from scene to scene and resorting as little as possible to sheer historical narrative . . . [to] record the dialogue in full [is] device No. 2. . . [This] realistic dialogue involves the reader more completely than any other single device. . . . The third device was the so-called "third-person point of view," the technique of presenting every scene to the reader through the eyes of a particular character, giving the reader the feeling of being inside the character's mind and experiencing the emotional reality of the scene as he experiences it. . . . The fourth device . . . is the recording of everyday gestures, habits, manners, customs, styles of furniture, clothing, decoration, styles of traveling, eating, keeping house, modes of behaving toward children, servants, superiors, inferiors, peers, plus the various looks, glances, poses, styles of walking and other symbolic details that might exist within the scene. Symbolic of what? Symbolic, generally, of people's status life. . . .[72]

If the new journalists discovered the aforementioned devices for reporting what it is that the people are thinking and doing, then Herzog warns the reader, in his book The B.S. Factor that: This factor "is responsible for a continual difference between word and reality. It has brought about the lie which is not a lie and the truth which is not the truth."[73] This factor is not to say that the new journalists cannot (or will not) distinguish between "word

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[71]Wolfe and Johnson, p. 33. [72]Ibid., pp. 31, 32.

[73]Arthur Herzog, The B.S. Factor: The Theory and Technique of Faking It in America (New York: Simon and Schuster, 1973), p. 16.

and reality." It is to say, though, that students should be aware that whether they are reading a factual, interpretative, speculative, promotional, propaganda or "new journalism" style of reporting a news event,

> The Fake Factor . . . has come to be an established feature of American culture, however unclear in definition our culture is, filling messageways and stores. It is brought to you in advertisements, communications, news stories. It is to be seen in the design of many products and felt in the prices of those products. It is heard on talk shows and telethons and pops up whenever a station break is announced and commercials appear instead. It resounds in the oven that plays "Tenderly" when the meat is ready, and over the Super Bowl when jet fighters swoop overhead as though the taxpayers had demanded this use of planes, pilots and fuel. It can be found in copious quantity at any stationery store--in, for instance, the daily reminders which serve as daily excuses to forget; in the sayings on license plates, like New Hampshire's LIVE FREE OR DIE; in the film ratings--"for mature audiences," meaning voyeurs; in the inflated figures for church membership; in the appliance manual's line drawing of the neat coveralled serviceman who comes when you call; in (perhaps curiously) anachronistic phrases like "Social Security" (as if security were to be found at the present rates); in sex manuals which help no one; in warranties that don't warrant; in insurance policies which insure a half of what you expected; in the folderol of the futurists; in the foofaraw of the faddist; in the barratry of book reviews; in the calumnies of columnists; in the splenetic posturings of "radicals"; in what the Pentagon Papers showed; in the prevarications of Presidential candidates and Presidents. One way to assess the ubiquity and impact of the Fake Factor is to ask what happens in its absence--for without a generous application of fakery TV ratings can fall, grants may not come through, exams may be flunked, candidates may lose, income-tax returns may be penalized. Skill in faking will not automatically guarantee success, but it will take one--even one deficient in other talents--a long way toward the pinnacle.[74]

Hopefully, the class will be able to "see through" much of what is fakery in the media as they proceed with

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[74]Herzog, pp. 17, 18.

this study. Again, in the words of Herzog, the students will discover that

> . . . there is time. But first fakery . . . the Fake Factor . . . the B.S. Factor must be abolished, and only the radical skeptics can do the job. Skeptics, wherever you are, unite![75]

Assign, for the class to read:
- a news article
- a news feature
- an editorial

Analyze: Was what was written:
- Factual
- Interpretative
- Speculative
- Promotional
- Propaganda

Was it a combination of two, three, or all five?

Underscore:
- The strong and weak arguments
- Deductions
- Assumptions
- Inferences
- Interpretations

Explain: Write a paragraph explaining why you think "it" was news.
Was it worthy of publication?

Using the newspapers that were secured earlier (from various parts of the country), begin to compare them in terms of:

Determine who is the intended audience.

What kinds of news items do they specialize in (i.e., factual, interpretative, etc.)?

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[75] Herzog, p. 218.

What point of view[76] do they take in:
(a) local news
(b) regional news
(c) national news
(d) international news

To assist students in determining "point of view," they should consider the following:
pictures (numbers and kinds)
comics and cartoons
human interest stories
editorials

After making the comparisons, have the students write an editorial[77] expressing their "point of view." Generally speaking, the editorial organization should follow this outline:

Lead paragraph (get away) should be brief, arousing curiosity but getting into the subject quickly.

The body should amplify the subject, quoting facts to prove the writer's point of view (which he has developed deductively).

The conclusion should reaffirm the writer's point of view.

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[76]Point of view may mean: (a) local citizens, mayor, city council or nobodies; (b) Governor, State Legislature; law enforcement agencies, etc.; (c) Office of the President, Cabinet, Congress, Courts, etc.; (d) "My country, right or wrong, it's still my country"; one country's point of view, or United Nations.

[77]Editorials deal with statements of opinion and are a personal (by-line) or newspaper's philosophy reacting to stated facts and reflecting, then, a value judgment. The writer (or newspaper) expresses approval/disapproval of something and there is no way to prove that they are right or wrong. If you believe it (or not) is another story finding release in the "Letters to the Editor" column.

After the comparisons have been made and the students have written their own editorials, exchange papers and have each student comment on the writing.

Whether they agree or disagree with the writing is based upon the logic presented to justify the conclusion(s). However, there are some criteria that they can follow to help them evaluate the writing. For example: The fallacies mentioned or, to be more specific,

Is the writer an authority on the subject?

What is the writer's motive (i.e., inform, persuade, interpret, entertain)?

Is the writer's "point of view" logical?

If the class reads "straight" editorials over a period of three days, they will be able to determine the newspaper's "point of view" on a variety of seemingly important issues. This stand is important for you and your community, but it does not necessarily reflect the stand taken by other newspapers.

Facts, plus the writer's story, plus your own interpretation equals understanding.

The writer has engaged himself in the facts (chosen a few to document his position) in order to present a story so that you, the reader, may make a valid (?) interpretation and come to some degree of understanding.

The arrival at "some degree of understanding" is not as easy as it sounds. In 1967 the ANPA Foundation conferred with the Educational Testing Service of Princeton, New Jersey, on "how to measure the effects of the newspaper in the classroom program." The principal skill that the ANPA sought to measure is "competence in reading newspapers." Collaboration between the ANPA Foundation and the ETS led to the development of a standardized test (pretest and post-test) for junior and senior high school students.[78]

Every question used in the published tests showed that "students who were experienced newspaper readers surpassed students of equal intelligence and reading ability who were not trained in reading newspapers." The ANPA test resulted in the finding of a total of thirty-two competencies involved in critically reading a newspaper. However, in keeping with the prescribed time limit of this course, this writer found it necessary to delete half of them. For a complete listing of all thirty-two competencies, see Appendix J.

Ask the students to choose three (3) competencies that would interest them and allow time, in class, to work on them. (After their initial choices have been made, make sure that all fourteen competencies have been taken; if not, assign them.)

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[78]These tests are available from Cooperative Test and Services, Educational Testing Services, Princeton, New Jersey 08540.

1. Ability to spot the main point or emphasis quickly and to distinguish it from background, details, misinterpretation, and points not covered.

2. Where did the newspaper get this information?

3. What was reported as a fact? As an opinion? As the statement of a qualified observer?

4. Why was a statement made?

5. Ability to check off information quickly and to reject points not made, views not expressed, or, unwarranted interpretations.

6. What does a given action imply? Why was it done?

7. Relative importance of various points.

8. Interpretation and criticism of opinion polls.

9. What is likely to happen next in a given situation?

10. Kinds of language used in various types of material.

11. Interpretation of details in photographs.

12. Interpretation of editorial cartoons.

13. Advertisements.

14. Difference between newspaper and other media.

Generally speaking, the competencies may be reviewed by asking the following:

1. Who is the author?
2. Why is he/she writing the story?
3. What popular view does the writer represent?
4. What interests does the writer represent?
5. Is the writing mostly fact or opinion?
6. Are the sources quoted?
7. Is the writer considering all the facts or is he/she selecting only those favorable to his/her point of view?
8. Where can I read another version of this story (or event) in order to check its accuracy?

The seventh question allows the student to compare the style of writing found in the Sunday magazine supplement of the daily newspaper with the daily issues of the same newspaper. (If time permits, you may also compare Sunday supplements of different newspapers.)

Magazine writing differs in length of story, more "in-depth" coverage and greater selectivity of subject matter. The appeal is to a specific audience of one, enabling the writer to be more subjective.

Aside from the above, the magazine is intended to be something the reader "gets into in his spare time" as compared to the daily newspaper which may be read "headline-by-headline" or taken apart and read "section-by-section."

With the recent innovation of Courses by Newspaper, this form of the print medium has taken on a new dimension in offering the reader of newspapers the opportunity to get more out of a newspaper than what is generally considered "news of the day."

On December 5, 1972, the press release from the National Endowment for the Humanities, Washington, D. C., announced the expansion of the project from a regional pilot program originally designed to be carried by six newspapers to a national and international project which (at the time of this writing) is now carried in two hundred and fifty newspapers with nearly two hundred colleges offering the reader a chance to participate in a college credit course. The first course, "America and the Future of Man," began during the week of September 30, 1973, and a second course, planned for the fall of 1974, will be offered entitled "In Search of the American Dream." According to Lewis, project director,

> The first national "Course by Newspaper" is also the first mass media course to be presented to each student in his own personal "prime time." He studies this unique course in his own home, at his own speed, and at a time of his own choosing. These advantages combine to create a technique for reaching the broad public which is in addition to and complementary to radio, television and film, media much more commonly used for mass education.[79]

The successes or failures of this project are worth considering in the classroom at this time, due, in part, to

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[79]National Endowment for the Humanities, "News Release," Nos. 21A, December 5, 1972, and 7, September 24, 1973.

the fact that it is a new adventure for newspapers to attempt to reach their public, and also the fact that the combined circulation of the newspapers involved is in excess of twenty-one million readers, which constitutes a "large, heterogeneous, and anonymous" audience reading the same thing--at the same time--instead of watching the same television program.[80] Readers are more inclined to be critical of words they read (and, in the case of this course content--reread) than they are of the words they hear but don't necessarily listen to.

The eighth question, "Where can I read another version of this event . . . ?" leads to the culminating activity for the newspaper unit. When making this comparison, it is important to save back issues of the newspaper for several days on any "breaking story" because, by the time the news magazine arrives, the current issue of the newspaper may be on a "follow-up" coverage only and your comparison may be invalid. In other words, compare the initial story in the newspaper with that coverage (of the story) in a news magazine. This comparison (between initial publications) represents the similarities and the differences between these two forms of the print mediums. Amplification in one (or both) will differ.

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[80]For a more recent publication concerning the outcome of this first Courses by Newspaper, see Appendix K.

Unit 2: MAGAZINES[81]

In pursuit of a medium that will assist the student in becoming better informed, this writer believes that magazines provide one of the best available means of relating media instruction to the world of print reality. In the twentieth century, television, radio and newspapers (to a degree) relay instant information, presenting it from many angles and bombarding the public with their findings. Each report may very well be convincing. However, which one should the reader, listener or viewer believe?

Local and national problems affect us deeply. In the context of politics alone, speeches by the candidates are abundant, articles about them appear in both newspapers and magazines. Television and radio contribute much to the confusion. How much of this "media saturation" educates the public? How much merely confuses the public?

On the international scene, the complexities are multiplied. From all over the world come reports, opinions and propaganda. This "information explosion" challenges us and makes increasingly important an educated, intelligent populace.

In solving a problem of current interest, magazines will probably prove to be one of the best sources of information because they are selective in their coverage, enabling them to examine a current event at greater length and in

[81]The writing format changes from here on (see page 69).

greater depth. Most of them are indexed in the Readers' Guide to Periodical Literature. (Exceptions may be certain technical, trade and scholarly publications.)

The weekly news magazines attempt to cover topics in all fields of interest and, although they purport to give balanced and factual coverage, very often a certain point of view seeps through. A quick test of bias and accuracy can be accomplished by reading two versions of the same event in two different news magazines which are, in themselves, appealing to a very selective audience. (To Whom It May Concern Determines What Is The Concern.)

In attempting to make this comparison, we must realize that to judge the reliability of specific information, we will be able, after even the best effort, to reach only one of these conclusions:

> It is true beyond reasonable doubt because no significant evidence points to the contrary.
>
> It is probably true because there is more evidence on one side than on the other.
>
> It is impossible to judge--to what degree--it is true or false because the evidence is not sufficient, or it is evenly balanced on both sides.
>
> It is probably false because, in light of the evidence presented, the other version seems to point to the contrary.
>
> It is false because it misinterprets or contradicts its own facts given.[82]

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[82] This comparison is made by reading one magazine version of the story first, making a judgment, then reading the second version of the story in the other magazine, then rereading both accounts to verify the first judgment. Needless to say, it requires concentration.

Other magazines such as Harper's, the Atlantic, New Yorker and Playboy are also selective in appeal and do contain information not found in news magazines. Writing styles also differ, as for example a comparison in editorial content of the New Yorker and Playboy by Wood in his book, Magazines in the United States. Wood wrote:

> It is the severe editing and re-editing of the complete text of each issue that makes New Yorker prose what it is, and has produced the famed "New Yorker style." Harold Ross edited the full contents of each issue with meticulous attention to detail. Factual accuracy and complete clarity are demanded of every writer in every piece. There may be no recondite references, no unanswered questions in the reader's mind, no learned allusions. Slovenly writing, precious writing, "fine writing" stood no chance of survival. Because all the writing in each issue is still made to conform to these standards, all of it seems sometimes to have been written by one man, the same man who wrote last week's issue and will write the next. Perfection, or The New Yorker's idea of perfection, is alone acceptable.[83]

Wood continued,

> Playboy is edited for the 18 to 34 year old urban male. It tries to appeal specifically to three groups within that age limit: those from 18 to 22; those 22 to 29; those 29 to 34. It hopes to captivate in addition other males under 50, but it concentrates on those most susceptible to its basic interest. The youngest can skip some of the solid and sometimes noteworthy editorial material which Playboy offers in increasing amounts. . . . At various times Playboy has published Hemingway, Dos Passos, Woolcott Gibbs, John Lardner, Ben Hecht, Evelyn Gibbs, P. G. Wodehouse, John Steinbeck, Budd Schulberg, Carl Sandburg. . . . and uses . . . in its jokes all of the four-letter words The New Yorker deletes.[84]

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[83]James Playsted Wood, Magazines in the United States (New York: The Ronald Press Co., 1971), p. 262.

[84]Ibid., pp. 281, 282.

New magazines such as World come on the scene, merge (Saturday Review World) and continue to publish. Apparently they find their readers. It may very well be, because Cousins, in writing the cover editorial for the first publication of World Magazine stated a rather profound philosophy of reading applicable (in this study) to both forms of the print mediums.

> This first issue of World Magazine is dedicated to the future of print, and to our colleagues on other magazines, newspapers, and books. We are confident that print will not only endure but will continue to be a primary force in the life of the mind. Nothing yet invented meets the intellectual needs of the human brain so fully as print. The ability of the mind to convert little markings on paper into meaning is one of the ways civilization receives its basic energy. What is most important about a new magazine is not how it came to be but what it seeks to become. World seeks to become a magazine on the human situation. In philosophy, editorial content, and direction, it seeks to become a journal of creative world thought and activity. . . . The editors do not regard this issue as a definitive expression of their ideas about World. For a new magazine is not born fully formed. It has to evolve over a period of time. It is shaped in creative interaction with readers. Its most useful mistakes are made in the open. Our hope is that those mistakes will not be beyond fruitful correction, and that they will not obscure our main aim, which is to publish a magazine that people will read and respect.[85]

Generally speaking, all magazines published hope that the people who purchase them will read and respect the publications. For example the magazines of opinion openly avow a point of view and, although their lengthy articles are generally written in an objective manner, they will support certain political attitudes rather than others.

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[85]Norman Cousins, ed., World Magazine, 4 July 1972, cover.

Magazines like the Reporter, Nation, and New Republic support certain points of view. So also do religious magazines like the Plain Truth. As a matter of fact, all magazines purport a certain point of view and an interesting "side-effect" of using magazines after the newspaper unit is for the student to discover how they (the magazines) differ from their local newspapers' point of view. Editorially they differ; financially, they are the same. In the words of Beckoff:

> A magazine today is a group enterprise, a business venture, an investment carefully shared by a tremendous number of stockholders. It is a business venture first, an artistic or public service activity second.[86]

All the mediums are, in one form or another, a business venture first. Their continued existence is dependent upon financial support. This support may be in the form of advertising or it may be derived from a "parent" organization which operates much like a family. The "rich father" supports the adventurous son in a business venture of his own. The reader may wish to devote more time to this concept and, for a more detailed explanation, you will find Beckoff's outline satisfactory.

Needless to say, the magazines of America contain a little of everything for everybody. The magazines, according to Beckoff, "convey entertainment first and information

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[86]Samuel Beckoff, "The Anatomy of Magazines," in Using Mass Media in the Schools, ed. William D. Boutwell (New York: Appleton-Century-Crofts, 1962), pp. 59-70.

second."[87] The entertainment consists of stories, poetry, illustrations and advertising. Furthermore, the magazine, like the other media, performs the threefold function of edifying, explaining and informing. However, unlike newspapers, radio, and television (which are more concerned with getting the information to the people rapidly), the magazine can take more time to interrelate the events with the "total scene." But, in interrelating these events it is important that the student keep in mind this concept:

> When you begin reading a magazine, you are always in the middle. Something has happened before, it may be happening now, and it is likely to continue to happen.

The magazine content, then, is (qualified) "less sensational." In the sense of the term, "less sensational" means it will not come as a total surprise. This approach, by design--not intent--permits the publisher to have more time in blending background information for a more valid comparison and appeal to its reading public.

Having studied the newspaper for the past two weeks, the class now considers the similarities in the differences between these two print mediums. If Figure 7 (page 130) is placed on the chalkboard, it will enable the class to begin to see the difference, recall the newspaper structure and project what the magazine is and what it is not.

Explain to the class that, as they now know, a newspaper covers an event that "is happening now" and will

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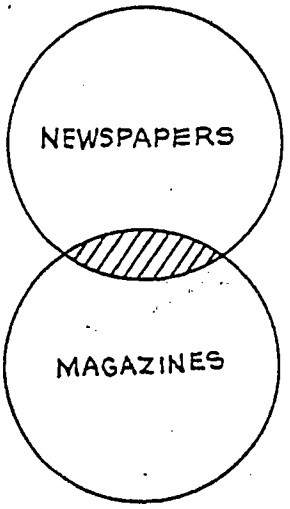
[87] Beckoff, p. 61.



....that which they have in common

Fig. 7. Newspaper and magazine area of similarity

continue to report on it as long as it is (or remains) "newsworthy." The magazine, on the other hand, must stop "current eventing" at a point--days prior to publication--and explore the story in a somewhat different perspective. The following diagram (Fig. 8) will help you explain to the class.

Newspaper story → "on-going" → "newsworthy" because it contains "new information"

The magazine (in-depth) explores the story from a somewhat different point of view,

such as:

Social Political Ethical Religious Economic Cultural

Fig. 8. Magazine "in-depth" reporting

This "in-depth" reporting accounts, in part, for the difference between the general interest magazine for men and women and the special interest magazines for science, trade

and industry. It also accounts for why we have a variety of periodicals in publication and also why certain advertising is conducive to certain magazines. The Magazine Publishers Association presented some interesting figures for comparison which (in part) also account for the variety of magazines that we see on the newsstand today[88] (many of which we are not familiar with; see Table 5).

TABLE 5

MAGAZINE GROWTH

Year	Magazines Sold, Merged or Discontinued	New Magazines Introduced
1962	10	41
1963	17	50
1964	6	41
1965	17	73
1966	18	70
1967	9	115
1968	22	101
1969	17	100
1970	24	86
1971	20	76
Ten-year Total	160	753

Furthermore, the Association stated that "Nearly everyone reads magazines . . . 116 million adults, or 89% of all men and women 18 years of age and older, are magazine readers." And, "they each read an average of eight different magazine issues per month."[89] It is not surprising

[88]"Rediscovering Magazines" (New York: Magazine Publishers Assn., Inc., 575 Lexington Ave. 10022), p. 5.

[89]Ibid., p. 7.

then, that when (and if) you ask students to bring magazines to class for study you will find them bringing in a variety of periodicals. For the most part, though, they will fall into two general categories: (1) Those publications that contradict that which is being taught in school (especially other classes), and (2) those that compliment the specific curriculum. In either case, you, the mass media teacher cannot avoid what might be brought into the school. At best you must accept the magazines and be willing to discuss them. However, for the sake of instruction, any prolonged discussion about any of the controversial material may tend to polarize the class. In other words, if you will try to avoid political, social, economic, religious or "other classes" division in discussing them, then the class remains open to other points of view. Our concern is with critical thinking abilities relative to all the media suggested for study in this course, not the aforementioned polarization.

Collectively, then, and for the purpose of keeping critical thinking within the defined limitations of this writing, all magazines are to be studied under the prescribed limitations of: (1) Purpose. What is the intent of the publication? (2) Structure. What ordering of ideas does the publication use to achieve its purpose? (3) By what standard of grammar, punctuation and logic of reasoning is the publication adhering to facilitate transfer of meaning? And (4) How effective is the publication in doing what it set out to do?

The better the class understands the significance of the study, the more difficult it may be for them to answer, specifically, the purpose, structure, standard and effectiveness. A simple process of: scanning for purpose, underlining for structure, condensing of logic and discussing effectiveness, will permit them to recognize and record the major facts, allegations of facts, and to separate opinion from facts before they accept or reject the story.

"Students need," as Grambe and Iverson pointed out in 1952, "interpretive comment to start them thinking about the significance of the facts, and the quality of this comment should be the first criterion of selection."[90]

In the transition from newspapers to magazines, student ability should be developing along the lines of defining what is a problem, and selecting pertinent information for the solution of the problem.

A comparison of the "Code of Ethics--Canons of Journalism"[91] for newspaper editors and the "Code of Ethics and

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[90] Jean D. Grambe and William J. Iverson, Modern Methods in Secondary Education (New York: The Dryden Press, 1952), p. 127. An excellent article appeared in the Denver Post's "Empire Magazine" section entitled "The Giveaway That's Destroying Our Young," and while it is too lengthy to reproduce in this writing, copies are available, free of charge. Another source of magazine material readily available to the class are the reprints of articles that appear monthly in Reader's Digest. It is suggested that the class have a variety of these reprints on hand so that when certain activities are being pursued, the entire class is reading and discussing the same thing. In time, as the study progresses, the teacher may find that variety confronted by group work makes the study more enjoyable; however, this benefit to some is total confusion to others.

[91] William L. Rivers and Wilbur Schramm,

Good Practices"[92] for magazine writers will set forth the problems and solutions that both forms of the print mediums subscribe to. The difference (as noted by this author) is that the newspaper code addresses itself to the reading public, whereas the magazine code is an unwritten contract between editor and writer.

Magazine, Pre-appraisal, Discussion Questions

Each form of the print medium studied not only carries but translates and transforms--from sender to receiver--a particular message. Each is different. We may aspire to know more about certain topics (and, conversely, less about others) but we will never know all there is to know about all topics that concern us. Consequently, the more precise our standards of Inquiry become, the less exactly we can apply that standard. The reason being the limitation inherent in our tools of discovery.

Explanations of why we are more interested in certain things and less interested in others are infinite and, being finite creatures, we cannot exhaust infinite possibilities. But there are finite possibilities that we can be interested in, especially how both forms of the printed word (newspaper and magazine) differ.

Responsibility in Mass Communication (New York: Harper & Row, Publishers, 1969), pp. 334, 335.

[92] Ibid., pp. 410-415.

Discussion Questions

1. How does a magazine--from cover to content--represent "changing America?"
   a. What image of America does the cover suggest?
   b. Does the content of this magazine fulfill the image projected on the cover?

2. Does the advertising in the magazine convey the same image?
   a. Is the advertising in the magazine different from that of a newspaper?

3. How does the "message" of the magazine differ from that of the newspaper?
   a. Are the magazine articles timely?
   b. Are the articles documented with facts?
   c. Do the stories present "true-to-life" characters with realistic problems?

Some (not all) stories may seem to have a questionable purpose for writing. For example: propaganda; prejudice; emotional distrotions; unrealistic portrayal of government functions; fantastic stories creating fear and confusion for the reader, and simulated situations without reference to true-to-life characters.

To assist the student in determining the purpose of the story, have them answer the following questions:

1. How does the writer describe Progress?

2. How much of what the writer is actually talking about do you fully understand? How much additional Inquiry is required in order for you to understand completely?

3. In describing Progress, how much Opposition must be overcome in order to have the "progress" described by the writer?

Additional assistance may be rendered by having the student write (in the margin) statements which appear to be: Inferences; Assumptions; Deductions; Interpretations; and

Arguments (both weak and strong).

While researching and writing this section of the print medium study, this author encountered other types of activities related to critical thinking but they, like the above statement, were becoming infinite. Oftentimes, simple solutions to complicated problems present themselves when we least expect them. And so it goes. The "simple solution" (as if anything is simple) to the in-depth study of magazines came to the attention of this author in the form of a student "immersion book" by Browne and Madden, entitled The Popular Culture Explosion: Experiencing Mass Media. In the teacher's edition, the authors wrote:

> The book is a loosely structured collection of primary sources--articles, cartoons, illustrations, short stories, poems, photographs, horoscopes, comic strips, letters to the editor and advertisements (in profusion) from a wide range of mass-circulation magazines on a great variety of subjects--which provide the student with an immediate immersion in popular culture.[93]

The text would be an ideal supplement to this section of this writing. However, most classes appear to be for a nine-week period of time and this author is aware of the limitations imposed by the "clock-on-the-wall" and the calendar on the desk, plus the actual time required to discuss magazines. Suffice it to say that, in reading magazines, students should be aware of how the writers might make use of wily or deceitful means to sway the mind and

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[93]Ray B. Browne and David Madden, The Popular Culture Explosion (Dubuque, Iowa: William C. Brown Co., Publishers, 1972), p. 1.

play upon the emotions of the reader. Loaded words, unproved assertions and ascribing false causes to an effect are but three of the many diversions of propaganda that blend well with the format of a magazine.

Recall for the students that, according to Bogart,

> Newspaper reading is a daily ritual, typically associated with certain transition periods in the day. Magazines are read less frequently and with less regularity. They have less immediacy and urgency than newspapers do, and therefore are in more direct conflict with television as a medium of entertainment.[94]

Magazines, then, have the distinct appeal of being a "constructive" passing of time, posing no threat to the reader of urgency; when and where they are read makes no difference except as it might compete with radio and television as a medium of entertainment. Oftentimes, magazines are no more than printed material available to help pass the "hurry up and wait" syndrome encountered by most of us as we arrive early, on-time, or even late for our appointments.

When we do find an article of interest that demands a degree of concentration, assuming, of course, that we have learned how, in the words of Dale "to read the lines, to read between the lines, and to read beyond the lines,"[95] meaningful instruction will bring the reader's attention to checking the internal criteria of reliability as we do, in fact, "flip through the magazines."

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[94]Bogart, p. 140.

[95]Edgar Dale, "Six Basic Jobs for the Press," in Using Mass Media in the Schools, ed. William D. Boutwell, p. 200.

Using Moulds five-step sequence will culminate the study of magazines and pre-condition the students for the transfer to the electric media. This final activity for magazines involves reading any article from any magazine and discussing orally. It's quite possible that you, the teacher, will not have read any of the articles--and for all practical purposes it's best you don't. If instruction has been meaningful, the students are quite capable of managing this assignment. All you have to do is listen. (You might indicate this to the class and emphasize how important listening is as a prerequisite for the study of radio.)

Checking the "Internal Criteria of Reliability"

1. Documented Evidence	A sound argument is supported by facts, but how can one determine that the author's alleged facts are indeed facts?
2. Sound Generalization	A generalization consists of two parts: a general statement (. . . about all or a majority of a class of things) and one or more particular instances meant to support or prove the general proposition.
3. Internal Consistency	However much reliable evidence an author presents for a conclusion, if, in the same argument, he contradicts himself, doubt is cast on his ability as a reasoner.
4. Impartial Treatment	As you read or listen to the argument do you notice any indication of bias, prejudice, or partiality?
5. Valid Deduction and Probable Prediction	Does the conclusion reached follow necessarily from the

evidence and reasoning advanced?[96]

Unit 3: RADIO

Why radio?

There are now 63% more radios than people in the United States.[97]

98.6% of all U. S. homes have at least one working radio; average household has 5.1 sets.[98]

9 out of 10 adults rate radio as one source of relaxation and pleasure in their daily lives. But, what is most important is that over 50% of the American adult population rate radio as a release from loneliness and boredom.[99]

91.5% of all 1970 cars left the factory radio equipped.[100]

The car radio is used 62.4% of driving time.[101]

75% of teenagers, 52% of adult women and 56% of adult men own transistor radios for their personal use.[102]

Combined, $212,000,000 [was] spent for transistor radio batteries in 1970 in [the] U. S.[103]

For adults 18 years and older, the radio is on 2 hours and 31 minutes a day; television is on 3 hours and 45 minutes each day; newspapers read 37 minutes each day and magazines are read 28 minutes a day.[104]

Radio, at the terminal point, becomes a selective

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[96] Moulds, pp. 125-129.

[97] "Radio Facts 1971-72" (New York: Radio Advertising Bureau Inc., 555 Madison Ave.), p. 6.

[98] Ibid., p. 2.

[99] Ibid., p. 7.

[100] Ibid.

[101] Ibid., p. 3.

[102] Ibid.

[103] Ibid., p. 4.

[104] Ibid.

process (choose from many stations) enabling the listener to have selective retention of some facts (radio news) but mostly "free time to day-dream" whenever and wherever he is. In public or in private. (In most cases, you may not even go to the toilet without musical accompaniment.)

Read aloud the following quotation from McHale's book, The Future of the Future:

> The future of the past is in the future
> The future of the present is in the past
> The future of the future is in the present.[105]

We need only concern ourselves with McHale's "future of the future is in the present." Since radio reached out to talk to the listener with the first commercial broadcast in 1920,[106] it now reaches out to talk to the world from satellites. McHale stated, "Man survives, uniquely by his capacity to act in the present on the basis of past experiences considered in terms of future consequences."[107] Future consequences could be how much--and to what degree--according to Don Fabun, "telecommunications: one world-mind" is presently a part of the world we don't really know. Here, it appears, may be the shape of things to come. Indeed, already here. Communication is the basis on which all segments of a society--business, industry, education, government, religion--are founded. For nearly all of their time on earth, humans have communicated by spoken or written

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[105]John McHale, The Future of the Future (New York: George Braziller, Inc., 1969), p. 1.

[106]Ibid., p. 58. [107]Ibid., p. 143.

words. "That day is almost gone--someday, perhaps well before the year 2000, the description of 'illiteracy' may be the ability to read words."[108] If this happens it will be, as Pierce indicated, because electronic communication changed "with the invention of the transistor by Brattain, Bardeen, and Shockley in 1948."[109] We now amplify the transistorized amplifier to the painfully loud 110-120 dB discotheque,[110] and, needless to say, some radio stations are loud--painfully loud![111]

On the same subject, Bogart wrote:

> With a vastly increased number of stations offering the listener more choices, radio has settled into a pattern of output that stresses its own unique aural qualities and its transistorized omnipresence; music, news, sportscasting, and conversation . . . it continues to flourish as a business and as a public convenience, but not as a form of creative expression.[112]

Bogart continued,

> Only a few years ago, radio stood undisputed as the main form of diversion in the American home. Enshrined in

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[108] Don Fabun, Dimensions of Change (Beverly Hills, Calif.: Glencoe Press, 1971), p. 203.

[109] J. R. Pierce, "Face-to-Face Mass Communication Will Become Worldwide," in Toward the Year 2018, ed. Foreign Policy Association (New York: Cowles Education Corp., 1968), pp. 48, 49.

[110] Phillips W. Foster, "Noise Pollution, Mental Health, and Hearing Loss," Introduction to Environmental Science (Homewood, Ill.: Richard D. Irwin, Inc., 1972), p. 59.

[111] Hearing damage may result if a person is exposed to 90 dB's for eight hours. Therefore, medically speaking, the louder is not the better.

[112] Bogart, p. xxvii.

> the living room, it was a major focus for family activity in the evening hours and a preferred source of news and entertainment.[113]

The radio may, one day, return to this "preferred source of news and entertainment" if, the radio commentators learn how to talk sense. "To talk sense," Utley said:

> . . . a radio commentator must first have the qualifications that enable him to do so, and second, he must have the . . . determination. . . . He must deal with the most complex political, social, and economic issues on all levels from local to international: he must inform the public of the basic facts the public needs to know, and he must interpret these facts so that relationships between them and relative significances become apparent to the busy listener. When that relationship is achieved between the commentator and the listener, the commentator is no longer talking at the listener, he is communicating with him.[114]

Radio speaks from sight into blindness. Radio must always be brief with the "here-and-now" facts. The listener, unseeing, unaware of his poll-proven thirst for "right now" facts interestingly and briefly given, has convinced himself that he gets all the important parts of any item. The newsman has convinced himself that he has not shaped the stories to hold his audience. Much like it was when radio--in its heyday--offered something for everyone.

Something for Everyone

> Once the novelty of the crystal set had passed, radio moved out of its infancy and became a comfortable and accepted part of our lives! Radio brought the world into our livingrooms and we were swept along with the

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[113] Bogart, p. 114.

[114] Clifton M. Utley, "Can a Radio Commentator Talk Sense?" in The Use and Misuse of Language, ed. S. I. Hayakawa (Greenwich, Conn.: Fawcett Publications, Inc., 1962), pp. 92-95.

> triumph of the Lone Ranger, Jack Armstrong, the All-American Boy, Terry and the Pirates and the tragedy of the greatest eye-witness report in history: The Von Hindenburg crashes!
>
> The radio caused the events to become more immediate. Heard live over the air-waves, the "call to action" was more impelling than the printed word. Real-life or fantasy was the magic combination that attracted thousands of people to devour each spoken word or memorize each note of each song on "The Hit Parade." Radio continues to help us remember the times which must not be forgotten.[115]

Timely information concerning current developments in broadcasting and the means by which this information is transmitted poses many problems affecting us as individuals and as a nation. It is not possible to set forth up-to-the-minute electronic achievements together with the laws, regulations, and systems being designed to govern their use in a writing such as this. However, new material may be obtained from local broadcasters and from recent news accounts in newspapers, magazines and trade publications. Almost certain to be of current interest and importance in this development is the following:

> While it may be true that anyone (so inclined and with adequate financial support) may start a newspaper or purchase one if it is for sale, this is not true in broadcasting. Because the carrier frequencies are limited in number for any locality, it becomes necessary to control the number of stations and their practices by means of governmental licensing. In 1934, the Communications Act by Congress created a seven-man Federal Communication Commission, empowered to grant broadcasting licenses, pass on three-year renewals and ownership transfer of all stations, and in general ascertain that all public broadcasting is done in the public

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[115]"The Golden Days of Radio," The Longines Symphonette Society, New York. (For an intriguing rebroadcast of what radio was, use "Remember the Golden Days of Radio," vols. 1 and 2.)

interest.[116]

After reading the above statement to the class, assign for group discussion the definition of "public interest" as it pertains to each of the radio stations that the class listens to. For example, in Denver the question might be asked: "How do KLZ, KOA, KHOW, KOSI, KLAK, KFML and KERE define 'public interest'?" And/or, "Does the term 'public interest' in itself create a special audience?"

Ask students if mass communication is directed toward a relatively large, heterogeneous, and anonymous audience then how can broadcasting ever be done "in the public interest" if each medium is a business first and a service to the community second?

By developing additional questions for students to answer, you will be in a position to discuss specific audiences--limited by radio's reach at specific times of the day or evening as reported in Radio Facts. Radio, by its nature, is a personal, one-to-one medium. Consumers tend to rely on their radio sets as an escape from boredom, or as an instant briefing on today's news. Bogart reported:

> Listeners (especially younger and middle-aged persons) often cite as radio's chief advantage the fact that it does not require complete concentration, that it permits them to do other things at the same time . . . [i.e.], an advantage for the advertiser to talk about soap powder or cake mix to a woman while she is in the act of doing her laundry or baking a cake, rather than while she is in the living room resting from her labors and

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[116]Charles R. Wright, Mass Communication (New York: Random House, 1965), p. 13.

trying to forget household drudgery.[117]

Bogart, in citing the research conducted by McPhee and Meyersohn who, in 1955, directed a study on "The Future of Radio" for the National Broadcasting Company, noted:

> A radio was once only a radio, but after people have spent a generation weaving it into their lives, it is many things--an alarm clock to wake people up pleasantly, a kind of morning newspaper to bury one's thoughts in at breakfast, a travelling companion in the car, a day-long visitor to help pass the drearier hours of the day for a housewife, an education for the woman who learns about life from soap operas, a game of suspense for the up-to-the-minute news follower or sports fan, a record player for teenagers, a partisan ritual for the avid follower of Fulton Lewis, Jr., a Muzak sound system for people whose moods respond to music, a prized personal possession for a child, and so on through many more. The uses to which people put a device even include contradictory ones, as for example, when insomniacs use the same radio program to go to sleep to as drowsy drivers use to help keep awake![118]

If radio is all this (and more), and, according to Radio Facts--1971,[119] its reach by time periods is reflected in Table 6, then the answers to the following radio inventory questions are most important before any attempt is made at listening to the radio in class--seriously!

TABLE 6

RADIO'S REACH BY TIME PERIODS

	Weekdays (5 Days)			Weekends (2 Days)		
Teens 12-17	6-10AM	10-3PM	3-7PM	6-10AM	10-3PM	3-7PM
	84.3%	42.2%	89.7%	48.5%	68.1%	63.1%
18+	80.6%	63.1%	70.1%	54.8%	60.6%	48.3%

[117] Bogart, pp. 127, 128. [118] Ibid., pp. 129, 130.

[119] Radio Facts--1971, pp. 12-14.

1. Do you personally own a radio?
2. How many radios are in your home?
3. Where (rooms) are they located?
4. How many hours (approximately) a day is the radio turned on?
5. Are there certain regularly scheduled radio programs which you make a point to listen to every time it is possible?
6. Do you wake up to music in the morning?
7. Do you shift your radio dial frequently following a predetermined set of choices you have planned?
8. Do the radio commercials irritate you?
9. Do you think it is necessary for you to own a radio?
10. Do you go to sleep with the radio turned on?

What you and the class are looking for with these questions is how much time is devoted to the radio by how many of your students listening to one (or two) particular radio stations. After you have determined which radio station is most popular with your students, begin your listening with that station. If at all possible try and arrange for a guest speaker from the popular station to come and talk to the class.

Ask the speaker to explain the format of his/her radio station. Assuming that "another kind" of radio broadcasting is taking place in the community, invite a guest speaker to explain their operation to the class. Pay close attention to the similarities that exist in the differences.

News coverage

Editorial comment

Music selection

Advertising rates
(a) existing accounts
(b) new accounts

Job qualifications

Every hour on the half-hour most radio stations broadcast news. The class may record, using the following yardstick, the meaning of "Radio News."

This writer's research has indicated that a five-minute "news" broadcast on radio is about three minutes of headlines and two minutes of commercials. Fifteen minutes of radio news is mostly mass communication of meaningless nonsense, including most traffic reports. Unless the traffic reporter is directly overhead and broadcasting, by the time you arrive at the "congested area," the cars are off on the side of the road and posing no problem. Exception is noted when road work is taking place and, in this case, most of the reports are factual.

Radio Facts indicates that most people get their news from radio (see Table 7, page 148).[120] The question is: "What kind of news?"

Listen to the various radio news broadcasts: First the headline, then the reporting of the story related to it. Do the headlines accurately describe the news account of the story? Do widely different descriptive headlines announce

[120] Radio Facts--1971, p. 6.

TABLE 7

WHERE PEOPLE GET THEIR NEWS
(In Percentages)

Hours	Radio	Television	Newspapers	Magazines
Early AM	70	9	21	0
Late AM	69	16	14	1
Noon-6 PM	46	28	13	13
6-Midnight	15	72	12	1

news events which are reported very much the same in the other media?

Is the news account slanted? News stories are supposed to be based on fact (opinion is usually left for the editorial comments), however, news stories may be handled by not saying anything about them "on the air," or the news may be slanted by use of the various propaganda techniques which have been discussed. (The student who is able to identify all slants is in a better position to answer the question: "How much of what I hear on any given topic can I believe?")

List two or three important stories and follow the radio reporting. Compare length of time on the air, placement of the story and extent of coverage. Is important news treated adequately? Are the controversial subjects reported impartially? Are the sources of information made clear? Are all sides of the question and different points of view held by different interest groups adequately represented?

Does the radio reporting distinguish between fact

and opinion? Are facts which are not clearly ascertained noted as such, or are they related as though there was certainty of their validity? Is it a "free press" in terms of offering a voice to the opposition? Are listeners given the opportunity to voice their own opinions?

"To Whom It May Concern Determines What Is The Concern." Once again, as in the above series of questions, the intended meaning of the communicator is interpreted as it was or it is screened by the receiver of the communication in such a way as to distort the intention. The distortion comes as a result simply of what interests the receiver at the given moment, as well as what past experiences, understandings, and interests the receiver brings to the communication of the message.

While it may be difficult to judge, at any given moment, what the intention of the communicator is, both radio and television broadcasting is regulated by a code. A comparison of the code follows and is essential to this writing insofar as "is what they say they do actually done?"

Radio-Television Code

> In the interest of respecting the intent of the Communications Act affecting broadcast programming, THE NATIONAL ASSOCIATION OF BROADCASTERS in 1952 set up its own code of good practice. It has been revised from time to time.[121] Acceptance of the code is voluntary. If a station is pledged to the code it will announce their subscription sometime during the day.

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[121] Write to: National Association of Broadcasters, Code Authority, 1771 N Street, N.W., Washington, D. C. 20036 and request a copy of both the Radio and Television Codes.

I PREAMBLE

Radio

. . . Broadcasting is a creative art and it must always seek new ways to achieve greater advances. . . .

Through [a] process of self-examination broadcasters acknowledge their obligation to the American family.

The growth of broadcasting as a medium of entertainment, education and information has been made possible by its force as an instrument of commerce.

This philosophy of commercial broadcasting as it is known in the United States has enabled the industry to develop as a free medium in the tradition of American enterprise.

The extent of this freedom is implicit in the fact that no one censors broadcasting in the United States.

Those who own the nation's radio broadcasting stations operate them--pursuant to this self-adopted Radio Code--in recognition of the interest of the American People.

Television

Television is seen and heard in every type of American home. These homes include children and adults of all ages, embrace all races and all varieties of religious faith, and reach those of every educational background. It is the responsibility of television to bear constantly in mind that the audience is primarily a home audience, and consequently that television's relationship to the viewers is that between guest and host.

The revenues from advertising support the free, competitive American system of telecasting, and make available to the eyes and ears of the American people the finest programs of information, education, culture and entertainment. . . .

The American businesses which utilize television for conveying their advertising messages to the home . . . seen free-of-charge . . . are reminded that their responsibilities are not limited to the sale of goods

and the creation of a favorable attitude toward the sponsor by the presentation of entertainment. They include, as well, responsibility for utilizing television to bring the best programs, regardless of kind, into American homes.

Television and all who participate in it are jointly accountable to the American public. . . .

In order that television programming may best serve the public interest, viewers should be encouraged to make their criticisms and positive suggestions known to the television broadcasters. Parents in particular . . . .

II ADVANCEMENT OF EDUCATION AND CULTURE

Radio

The radio broadcaster, in augmenting the educational and cultural influences . . . (a) Should be thoroughly conversant with the educational and cultural needs and aspirations of the community served; (b) Should cooperate with the responsible and accountable educational and cultural entities of the community to provide enlightenment of listeners; and (c) Should engage in experimental efforts designed to advance the community's cultural and educational interests.

Television

Commercial television provides a valuable means of augmenting the educational and cultural influence of schools, institutions of higher learning, the home, the church, museums, foundations, and other institutions devoted to education and culture.

Education via television may be taken to mean that process by which the individual is brought toward informed adjustment to his society. . . .

It is in the interest of television as a vital medium to encourage and promote the broadcast of programs presenting genuine artistic or literary material, valid moral and social issues, significant controversial and challenging concepts and other subject matter involving adult themes. . . . All such programs, however, should be broadcast with due regard to the composition of the audience. . . .

III NEWS AND PUBLIC EVENTS

Radio

Radio is unique in its capacity to reach the largest number of people first with reports on current events. This competitive advantage bespeaks caution--being first is not as important as being right. . . .

News reporting shall be factual and objective. . . . .

Broadcasts in which stations express their own opinions (editorials) about issues of general public interest should be clearly identified . . . and . . . clearly distinguished from news and other program material.

. . . advertising should be clearly distinguishable from the news content.

Television

News reporting should be factual, fair and without bias.

Commentary and analysis should be clearly identified as such. . . . A television broadcaster should exercise due care in his supervision of content, format, and presentation of newscasts originated by his station, and in his selection of newscasters, commentators, and analysts.

All news interview programs should be governed by accepted standards of ethical journalism, under which the interviewer selects the questions to be asked. . . . Such disclosure [to the public] should be made if the person being interviewed requires that questions be submitted in advance. . . .

. . . advertising should be clearly distinguishable from the news content.

IV GENERAL STANDARDS

Radio

The intimacy and confidence placed in Radio demand of the broadcaster, the networks and other program sources that they be vigilant in protecting the audience from deceptive program practices.

Sound effects and expressions characteristically associated with news (such as "bulletin," "flash," "we interrupt this program to bring you," etc.) shall be reserved for

announcement of news, and the use of any deceptive techniques in connection with fictional events and non-news programs shall not be employed.

Words (especially slang) derisive of any race, color, creed, nationality or national derivation except wherein such usage would be for the specific purpose of effective dramatization, such as combating prejudice, are forbidden.

Television

Program materials should enlarge the horizons of the viewer, provide him with wholesome entertainment, afford helpful stimulation, and remind him of the responsibilities which the citizen has towards his society.
. . .

Words (especially slang) derisive of any race, color, creed, nationality or national derivation, except wherein such usage would be for the specific purpose of effective dramatization such as combating prejudice, are forbidden, even when likely to be understood only by part of the audience. From time to time, words which have been acceptable, acquire undesirable meanings, and telecasters should be alert to eliminate such words.

No program shall be presented in a manner which through artifice or simulation would mislead the audience as to any material fact. Each broadcaster must exercise reasonable judgment to determine whether a particular method of presentation would constitute a material deception, or would be accepted by the audience as normal theatrical illusion.

A television broadcaster should not present fictional events or other non-news material as authentic news telecasts or announcements, nor should he permit dramatizations in any program which would give the false impression that the dramatized material constitutes news. Expletives (presented aurally or pictorially), such as "flash" or "bulletin" and statements such as "we interrupt this program to bring you . . ." should be reserved specifically for news room use.
. . .

Other sections of the Code may be reviewed by the class, such as: the responsibility they have toward children or the handling of controversial public issues. Questions to be discussed by the students relative to the comparison of codes should be:

> Do you believe the broadcasting stations in your locality adhere to the NAB code?
>
> What is the practice of local broadcast news centers in presenting news and commercials? Does the person who reads the news also deliver the commercials?
>
> Set up a "special committee" to research and report to the class all the changes that are taking place in the field of electronic communication.

An effective way to research the changes taking place in the field of electronic communications is to project by trend analysis.

> This technique asks students to identify trends in a given area of interest, then to project the trend into the future. By extrapolating several trends (relying on their own knowledge and appropriate data supported by the radio and television code) students can also construct probable futures. By constructing a graph (showing the direction that the trend is moving) the students can begin to see if the trend appears to be desirable. From this point they work back to the scenario approach to shift probable futures to desirable futures.[122]

Music

Invite the students to participate by bringing in their own records. Allow each student to introduce his specific choice and explain why this particular song appeals to him.

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[122] Richard P. Miller, "Futuristics: Crystal Ball for Curriculum," Nations Schools, 89 (March 1972), 59-63.

This section of radio study begins with the current "Top 10" and returns to the "Golden Oldies of the Nifty-Fifties." The class works its way back (scenario) to see how the current rating of songs keeps moving the most popular ones out of the top position. This study of music is, then, an attempt to examine, from a critical thinking point of view, the words of popular songs in order to discover their underlying assumptions and interpretations of implied attitudes.

In the words of Hayakawa, this study will be "Popular Song vs. the Facts of Life." Hayakawa said,

> The words of popular songs . . . , tend toward wishful thinking, dreamy and ineffectual nostalgia, unrealistic fantasy, self-pity and sentimental cliches masquerading as emotion.[123]

Further, Hayakawa stated:

> . . . when the world of reality proves unmanageable, a common practice is to retreat into a symbolic world, since symbols are more manageable and predictable than the extensional realities for which they stand.[124]

In People in Quandaries, Johnson referred to this as the "IFD disease," meaning from idealism to frustration to demoralization.[125] From . . . , to . . . .

> It is as though mankind had spun an enormous web of words--and caught itself. Our problem is, to a large degree, one of unravelling this net of symbolism in

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[123] S. I. Hayakawa, "Popular Song vs. the Facts of Life," in The Use and Misuse of Language, p. 151.

[124] Ibid., p. 155.

[125] Wendell Johnson, People in Quandaries (New York: Harper & Bros., 1946), p. 14.

which our human destiny has become entangled.[126]

In other words, what the class is looking for in the current "Top 10" is adjustment to reality as they compare the songs that seem to be saying something, like "I'm Alone Because I Love You" (1950)[127] and "Do You Believe in Magic?" (1965),[128] with those that actually say what they mean, as for example, "Angels and Devils the Following Day" (1971),[129] concluding this section of the study with the nostalgic tone and ambiguous lyrics[130] of Don McLean's "American Pie"

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[126] People in Quandaries, p. 18.

[127] "I'm Alone Because I Love You," words and music by Joe Young, c. 1950, M. Witmark & Sons.

[128] "Do You Believe in Magic?" by John Sebastian, c. 1965, Faithful Virtue Music Co., Inc.

[129] "Angels and Devils the Following Day," music and lyrics by Dory Previn, c. 1971, Mediarts Music, Inc.

[130] On Feb. 14, 1972, Jim LaBarbara of KTLK Radio in Denver (1280) did "'American Pie' Slice by Slice" for his listening audience. LaBarbara said: "We've received many calls at KTLK during the last several weeks concerning Don McLean's hit recording of "American Pie." Some have asked about the significance of the lyrics and some have offered their own interpretations of this, one of the most controversial songs ever written. All have been intrigued. As a matter of interest (and mostly because the song's true meaning can only be discussed by McLean himself) I thought it would be a good idea to piece together the story as best I could so that perhaps your enjoyment and appreciation of it might be increased." LaBarbara continued to comment about the song as he played sections of it on the air (Appendix L).

On Feb. 26, 1972, the National Observer, 11, No. 9, 1, printed an article by Daniel St. Albin Green who related "The old campus militancy depended on mass confrontation; the new activism is one-to-one, and the nostalgia of a song's lyrics reflects a mood." (The article was entitled "American Pie.")

On Sunday, Mar. 12, 1972, the "Roundup" section of the Denver Post, p. 13, published an article by Henry

(1971).[131]

More could be written about music in general, such as "The Pleasures of Music," by Copland, who wrote:

> That music gives pleasure is axiomatic. Because this is so, the pleasures of music may seem a rather elementary subject for discussion. Yet the source of that pleasure, our musical instinct, is not at all elementary, is, in fact, one of the prime puzzles of consciousness. Why is it that sound waves, when they strike the ear, cause, as a British critic describes it, "volleys of nerve impulses to flow up into the brain," resulting in a pleasurable sensation? More than that, why is it that we are able to make sense out of these nerve signals so that we emerge from engulfment in the orderly presentation of sound stimuli as if we had lived through a simulacrum of life? And why, when safely seated and merely listening, should our hearts beat faster, our toes start tapping, our minds start racing after the music, hoping it will go one way and watching it go another, deceived and disgruntled when we are unconvinced, elated and grateful when we acquiesce?[132]

After discussing the many varied pleasures derived from listening to music, Copland concluded that:

> Thus, the varieties of musical pleasure that await the attentive listener are broadly inclusive. The art of music, without specific subject matter and little specific meaning, is nonetheless a balm for the human spirit;

Hanson, Chicago Daily News writer, entitled "American Pie." This article is similar to LaBarbara's as Hanson wrote, "Songwriter Don McLean mourns Rock'n'Roll's death and people won't leave his song alone."

In LaBarbara's broadcast and Hanson's writings, the emphasis upon interpretation is music related to music of a bygone era; Greene, on the other hand, related political accomplishments to a lessening of confrontation and a return to "the establishment's way of working through law and order." (A return, this author supposes, to "the good old days.")

[131]"American Pie," words and music by Don McLean, c. 1971, Mayday Music, Inc.; Yahweh Tunes, Inc.

[132]Aaron Copland, "The Pleasures of Music," in Adventures of the Mind, ed. Richard Thruelsen and John Kobler (New York: Vintage Books, 1960), pp. 203, 204.

> not a refuge or escape from the realities of existence, but a haven wherein one makes contact with the essence of human experience. It is an inexhaustible font from which all of us can be replenished.[133]

The art of music may very well equal the pleasure one derives from it, however, when the class begins to discuss the meaning of the words that one hears, then the tune gets lost as the words begin to form the images of what one wishes to see. In September 1969, Time magazine published an essay entitled "The Euphemism: Telling it Like it Isn't" and discussion of this essay is appropriate for the class before they begin to listen to the words of the popular songs. Time magazine wrote:

> Modern American speech, while not always clear or correct or turned with much style, is supposed to be uncommonly frank. Witness the current explosion of four-letter words and the explicit discussion of sexual topics. In fact, gobbledygook and nice-Nellyism still extend as far as the ear can hear. Housewives on television may chat about their sex lives in terms that a decade ago would have made gynecologists blush; more often than not, these emancipated women still speak about their children's "going to the potty." Government spokesmen talk about "redeployment" of American troops; they mean withdrawal. When sociologists refer to blacks living in slums, they are likely to mumble about "non-whites" in a "culturally deprived environment." The CIA may never have used the expression "to terminate with extreme prejudice" when it wanted a spy rubbed out. But in the context of a war in which "pacification of the enemy infrastructure" is the military mode of reference to blasting the Viet Cong out of a village, the phrase sounded so plausible that millions readily accepted it as accurate.
>
> The image of a generation blessed with a swinging, liberated language is largely an illusion. Despite its swaggering sexual candor, much contemporary speech still hides behind that traditional enemy of plain talk, the

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[133] Copland, pp. 218, 219.

euphemism.[134]

The essay continued by stating that

> Lexicographer Bergen Evans of Northwestern University believes that euphemisms persist because "lying is an indispensable part of making life tolerable."[135]

This is not to say that the words of songs are lies, it is to suggest that if critical thinking is to take place in the classroom, one must understand how we use words (put to music) to convey certain messages. On Friday, November 3, 1972, the Denver Post printed a story by Deutsch concerning a song written by Helen Reddy. The headline said: "Reddy Song Sets Theme of Liberation" and the story began,

> It may be the first marching song for Women's Lib--a tune called "I Am Woman" which sounds a catchy call to revolution and has been selling about 25,000 records per day. . . . The lyrics . . . declare:
>
> "I am strong
> I am invincible
> I am woman."[136]

From the words of the song, "I am strong," the class discusses the meaning of Progress; "I am invincible" means Inquiry (To Whom It May Concern Determines What Is The Concern) and "I am woman" equals the Opposition[2]. This, then, is why Deutsch suggested that the song ". . . may be the first marching song for Women's Lib . . . which sounds a catchy call to revolution . . . ."

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[134]"The Euphemism: Telling it Like it Isn't," Time, 19 September 1969, p. 26.

[135]Ibid., p. 27.

[136]Linda Deutsch, "Reddy Song Sets Theme of Liberation," Denver Post, 3 November 1972, p. 32.

Finally, before the class begins to listen to their records, condition them for the transition to television by making them aware of two rather startling observations. Okun, editor of The New York Times: Great Songs . . . of the Sixties, wrote, "In the Forties and Fifties, the greatest expense in recording was for musicians and arrangements. In the rock period, it is the cost of studio facilities that is the larger."[137] And Mumford, in The Pentagon of Power, wrote that, "If machines can do all this, who, then, will be around to pull the plug?" Tracing the historic process, Mumford condensed it in a brief formula:

> Manual work into machine work: machine work into paper work: paper work into electronic simulation of work, divorced progressively from any organic functions of human purposes, except those that further the power system.[138]

Recall that earlier mention was made of how music surrounds us and sets us in a mood to participate in whatever is going on and that, being conditioned to hearing it stimulates us in the field of "electronic simulation" of work. This electronic simulation is the essence of an article which appeared in the Denver Post on July 18, 1973.

Good Editor, Tape Can Produce Fakes

> NEW YORK--(UPI)--A good audio editor can doctor tape recording so skillfully that the ear cannot tell the difference, a broadcast executive said Tuesday. Frank

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[137]Milton Okun, ed., The New York Times: Great Songs . . . of the Sixties (New York: Random House, 1970), p. 9.

[138]Lewis Mumford, The Pentagon of Power (New York: Harcourt Brace Jovanovich, Inc., 1970), p. 164.

Sciortino, manager of the UPI Audio Network, said "given enough time and a skillful editor, and enough material, you can do almost anything with audio tape."

Words or sounds can be eliminated to make a negative statement positive, or plurals singular, Sciortino said. "Sentences can be restructured, context changed, qualifiers added or subtracted. Almost anything is possible to change a tape to one that is very different from the original," he said.

"Words of a conversation can be changed or rearranged to suit almost any purpose. The only considerations are the desire to do so, good standard equipment and a very good editor."

Once the tape is altered and dubbed onto a new tape, the changes are detectable only by an instrument called a spectograph. Even this device can be fooled by adding a background sound covering the original.

The catch to a spectograph is that the operator must be more skillful than the editor who doctored the tape, one sound expert said. Even when the spectograph operator does detect abnormal changes were made or if the changes altered the content, the expert said.

"The easiest editing of tape is to leave out words or entire passages and thus eliminate certain information," Sciortino said. "More sophisticated editing can compress or extend portions of conversation without altering the pitch, change inflections, or even change the apparent emotional frame of mind of a speaker--to make him sound hesitant or confident or even evasive," he said.

"Pauses can be eliminated or added. 'Uh's' or stutters can be added or subtracted."[139]

Johnson's IFD sequence in juxtaposition to the Watson-Glasier Critical Thinking test affords the student the opportunity to compare the music of the 70's, 60's, and 50's in reference to the statement made earlier about the effect music has upon us and how it can be blended into the

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[139]"Good Editor, Tape Can Produce Fakes," Denver Post, 18 July, 1973, p. 9.

background to alter the meaning of words.

IFD Pattern	Critical Thinking
Idealism	Inference
Frustration	Assumption
Demoralization[140]	Interpretation
	Argument

What Johnson is saying is:

> . . . that we can create problems we would not have otherwise when our evaluations are not related to reality as we know it, when we set goals that are so vaguely defined or so inappropriately high or so unreasonably valued that for all practical purposes, for us, under present conditions, they are unattainable. The threat of not reaching them can be the source of festering guilt and dread and disabling anxiety. And so we go from idealism to frustration to demoralization.[141]

And, what this writer is saying is that music (words put to song or vice versa) tends to create the IFD pattern in most (if not all) of us. Therefore, the teacher is compelled to have the students listen to the words of the song and discuss their meaning.

For the practical application of this study it becomes fairly obvious that one record (song) from each era will have to be played eight times over, paying particular attention to each step in each pattern. Once this has been done a specific step-by-step may be assigned to one student in the group (assuming, of course, that eight students comprise a group) and, using the classroom dictionary for

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[140]Wendell Johnson, Living With Change, selected and synthesized by Dorothy Moeller (New York: Harper & Row, Publishers, 1972), pp. 128-144.

[141]Ibid., p. 129.

definitions of "Idealism," "Frustration," and "Demoralization" plus the earlier definitions of Inference, Assumption, Deduction, Interpretation and Argument, the group may only have to play and listen to the recording twice.

After listening, discuss:

"To Whom It May Concern Determines What Is The Concern"

Idealism IS Progress

Frustration IS Inquiry

Demoralization IS Opposition[2]

Then, using River's and Schramm's "Fraction of Selection,"[142] review and discuss: "The expectation of reward divided by the effort thought to be required equals the likelihood of selection."

Does the likelihood of selection make the current "Top 10" current and also popular by number?

Culminating activity: Assign one or two students to keep an accurate list of the current "Top 10" for the duration of the media study. Review weekly, especially when you are studying movies to see if (1) the song was popular before the movie became a hit; and (2) the song became popular after the movie became so popular.

Unit 4: TELEVISION

"The TV image offers some three million dots per second to the receiver. From these he accepts only a few

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[142]See ftn. 7, Ch. III.

dozen each instant, from which to make an image."[143] And, in this context, the words are tighter, sentences condensed and less redundant. The combination equals television production and receiver viewing. Or, what you get from the terminal point of view.

How difficult is it to remember what you "just saw?" To find out, put each of the following series of symbols on a 4" by 8" card,[144] hold the cards up for one, three or five second each, and ask the students to draw the symbols on a piece of paper--as best they can remember. The object is for them to see how difficult it is to remember everything that they see at any one time. Generally speaking, they should remember one or two of the symbols from each card if they see it for one second, and possibly three or four symbols if they see it for five seconds. If you read a news story of anything unrelated to the symbols and ask them to write down some of the things you said, you will find how much they don't remember. If you tell them a story about how important these symbols are to a "make believe" society, they are more apt to remember more of the symbols. (See Fig. 9, page 165.)

Buy a TV Guide, mark the various programs in the magazine, and review the programs for next week. Select a variety of shows which represent each of the categories:

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[143]McLuhan, Understanding Media, The Extensions of Man, p. 273.

[144]Paul McKee, Primer for Parents (Palo Alto, Calif.: Houghton Mifflin Co., 1966), pp. 9-16.

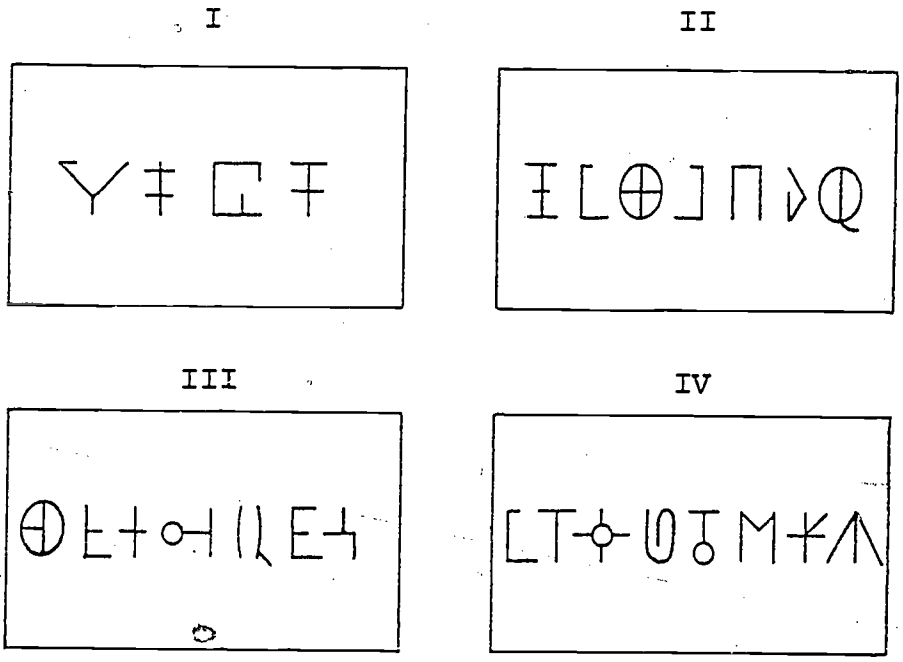

Fig. 9. Symbols to draw

news, family, comedy, drama, western and science fiction. As you review the programs, have the students make a notation of which one(s) they intend to watch--in each of the categories.

Conducting Your Own Television Survey

The following letter, duplicated on school stationary and mailed to each student at home, three days in advance of your study of television will, generally speaking, demonstrate how the television industry finds out what people are watching and at what time the television set is turned on. (The survey sheets are to be duplicated and distributed again in class after individual viewing assignments are discussed and made.)

Dear (name of student):

Thank you very much for joining in our television survey. Your name was chosen when you signed up for this class. Because the success of our study depends upon the cooperation of all we especially appreciate your willingness to help.

Please do not feel that we are interested only in students who do a great deal of television viewing, It is just as vital to our study that we get a record from students who may do very little or no television viewing during the study.

You will find questions on each page of the survey. We're sure you will enjoy keeping a record of your television viewing during the study period, and sharing your experiences with the rest of the class.

This information will be treated confidentially and will not be used in any way other than to compare what you watched with others who watched the same program but did not necessarily see the same thing.

In any category that you choose we would like you to discuss the following statements relative to the program:

1. What general knowledge is needed by the viewer in order to understand the program?

2. Was enough background information provided in the first three to five minutes of the program to provide the viewer with adequate general knowledge about the show?

3. Realizing that the program usually completes itself in one-half to one hour, what, in your estimation, is likely to happen next in a real-life situation?

4. What "key statements" were made during the program that enabled you to follow the show?

5. How might a newspaper, magazine, and radio station present the facts of the program?

6. Using, as an example, one program that you especially enjoyed, apply the theory $P=IOp^2$, and describe your findings.

Many thanks for providing information which only you can give. I am anxious to receive your report.

enc. Cordially [sign] Mass Media Instructor

(Enclosures)

Television Viewing Assignment Sheet _____
(student name)

Write in the name of the show, the channel, the time and the date.

NEWS	FAMILY	COMEDY	DRAMA	WESTERN	OTHER

Fig. 10. Television viewing assignment sheet

NEWSCAST: _____
(student name)

Name of Program _____ Color ___ Black/White ___

Channel_____ Time _____ Day _____ and Date _____

1. Did the newscaster report statements of fact only, or did he attempt to interpret the facts by including his opinions? Explain.

2. What camera techniques were used to increase the viewer's interest?

3. How would you improve this particular newscast?

4. In television news (and commercials), there are two kinds of audio: "Sound on film," where the person shown on camera talks straight at you, and "Voice-over," in which a disembodied voice tells you about whatever you're watching.

   Did the news reporter and/or commentator use both kinds of audio? Which one the most? Was it effective?

5. Describe $P = IOp^2$.

FAMILY SHOW: _____
(student name)

Name of Program_____ Color ___ Black/White ___

Channel_____ Time _____ Day _____ and Date _____

1. What was the "plot" of the show?

2. Is this "typical" American family life and strife? Explain. Give examples of what you consider to be "typical" American family personalities portrayed in the show.

3. In what ways are the family members described? (What role does the father play? the mother? the children? Who "runs" the family?

4. What values are stressed? What is your criteria for determining values?

5. If this program is shown in foreign countries, would the viewer get an accurate picture of the American family? Why or why not?

6. Describe $P = IOp^2$.

COMEDY SHOW

_____
(student name)

Name of Program_____ Color ___ Black/White ___

Channel_____ Time _____ Day _____ and Date _____

1. In your opinion, was the program funny? ____ What age group do you think would appreciate this comedy show most? _____ Why?

2. Write some suggestions you might have for improving this particular type of comedy show for the age group you stated above.

3. Do you think this program will be funny to a person your age if he/she sees it ten years from now? Why or why not?

4. Describe $P = IOp^2$.

DRAMATIC SHOW: _____
(student name)

Name of Program_____ Color ___ Black/White ___

Channel_____ Time _____ Day _____ and Date _____

1. This show contained conflict between what forces? (Man vs. Nature; Man vs. Himself) Explain.

2. What emotions were aroused? _____ _____ _____ _____ _____ What devices were used to arouse these emotions? How?

3. To which audience (age group) do you think this will appeal the most? Why?

4. What suggestions do you have for improving the show so that it would interest other age groups?

5. Describe $P = IOp^2$.

WESTERN: _____
(student name)

Name of Program_____ Color ___ Black/White ___

Channel _____ Time _____ Day _____ and Date _____

1. Was there a moral to the story? What was it?

2. What was the conflict?

3. Do you think the "West" was really like that? Why or why not?

4. What, in your opinion, was so "good" about the "good old days"?

5. What values were stressed? Are they the same today?

6. Describe $P = IOp^2$.

COMMERCIAL: _____

(Student name)

Name of Program _____ Color ___ Black/White ___

Channel _____ Time _____ Day _____ and Date _____

(Review propaganda techniques)

1. What desires are being appealed to: Social acceptance? Popularity? Health? Sex? Comfort? Time-saving? Explain.

2. What was the reaction of the individual, couple, or group in the commercial to the product?

3. What will be the expected result for you if you purchase the product? (Relate to No. 2 above.)

4. What will be the consequence for you if you don't purchase the product? (Relate to No. 2 and No. 3 above.)

5. What age (or sex) group is the commercial appealing to? Is the time appropriate for this group? Is the commercial in good taste for this group?

6. If the commercial used a well-known personality to tell you about the product, what does his/her suggestion add to the desirability of purchasing the product?

7. What techniques of propaganda were used? How were they used?

8. Describe $P = IOp^2$.

USE OF THE CAMERA: _____
(student name)

Name of Program_____ Color ___ Black/White ___

Channel _____ Time _____ Day _____ and Date _____

1. Were there any close-up shots? What was the effect created?

2. What effects were created by high or far-removed shots?

3. Was a rapid series of short shots used? Did they create a "desired" effect?

4. Did the producer use a collage to create a "desired" effect?

5. How important were music and setting to the total effect? (What mood did they put you in?)

6. Describe how the camera is used in relation to the theory $P = IOp^2$.

If we are to fashion a system that provides for its own continuous renewal, then we must not indoctrinate the student in an elaborate set of fixed beliefs that ensure his early obsolescence. The alternative is to develop skills, attitudes, habits of mind, and the kinds of knowledge and understanding that will be the instruments of continuous change and growth on the part of the student.

How much does television indoctrinate the young? Dr. Looney said:

> The average American pre-schooler spends 64 percent of his time watching television. By the age of 14, this child will have seen 18,000 murders on TV, by the age of 17, some 350,000 commercials. In the course of his life the TV will have consumed 10 years of his time.[145]

Drs. Liebert, Neale and Davidson, in their preface to The Early Window: Effects of Television on Children and Youth, stated that,

> It has been estimated that a child born today will, by the age of 18, have spent more time watching television than in any other single activity but sleep. What are, and will be, the effects of this continuous exposure?[146]

What have been some of the effects so far? On May 26, 1971, and again on May 27, 1971, a full page ad appeared in the Washington Post and the New York Times, respectively (paid advertising by the Television Information Office[147]),

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[145]Gerald Looney, "How Much Does Television Indoctrinate the Young?" Reston Va.: ANPA Newsletter, 31 January 1972, p. 2.

[146]Robert M. Liebert, John M. Neale, Emily S. Davidson, The Early Window: Effects of Television on Children and Youth (New York: Pergamon Press, Inc., 1973), p. xv.

[147]"Tear Sheets" available from the Television Information Office, 745 Fifth Ave., New York.

indicating the opinion research of Roper. At intervals of approximately two years, Roper Research interviewed two thousand adults (18 years and older), asking the following questions:

1. Where do you get most of your news?
2. Which medium is most believable?
3. Is television fair in showing different points of view?
4. Limitations on election campaign spending?
5. Concerning commercials in children's shows?
6. Concerning government control of television?
7. The medium you most want to keep?

Roper's analysis (December, 1959, through January, 1971) add up to this picture of television's role in the American family: Most people say that television is their primary, but not exclusive, source of news; it is their most believable medium; and most people regard it as fair in presenting different points of view. And, although there is dissatisfaction with some aspects of television, it is the medium most people say they would choose to keep. (In reporting on the media, Roper was concerned primarily with newspapers, magazines, radio, television and "asking other people.")

If you asked McLuhan, you would get cliches such as, 'The Medium is the Massage" ("all the world's a stage," and "you can't go home again").[148] If you consulted with Agel

[148] McLuhan and Fiore, pp. 14-16.

(Is Today Tomorrow?), he would remind you that "the passing of more messages does not necessarily mean more communication." Then he would quote Clarke, who said: "We are becoming a race of watchers, not of doers. The miraculous powers that are yet to come may well prove more than our self-discipline can withstand." If this is so, ". . . then the epitaph of our race would read, in fleeting, fluorescent letters: Whom the Gods would destroy, they first give TV."[149]

Toffler would say that (television) "affluence makes it possible, for the first time in history, for large numbers of people to make their withdrawal a full-time activity."[150] Toffler as well as Fabun could very easily line this up with how we use (or abuse) our leisure time. "Leisure time use of TV," according to Toffler, allows us to "conjure up incredible varieties of fun."[151] Bogart talks about the "universality of symbols created (and/or manipulated) by television."[152]

Continuing the search, Mayer, in his book About Television, tells the full story of the spectacular machine that changed everyone's life.[153]

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[149]Jerome Agel, Is Today Tomorrow? (New York: Ballantine Books, Inc., 1972), pp. 22-23.

[150]Alvin Toffler, Future Shock (New York: Random House, 1970), p. 323.

[151]Ibid., p. 256. [152]Bogart, pp. 25-38.

[153]Martin Mayer, About Television (New York: Harper & Row, Publishers, 1972).

How television has changed is the subject Friendly discussed in his book Due to Circumstances Beyond Our Control. On February 15, 1966, Friendly lost his job as president of the CBS news division in a dispute with the management over its decision to broadcast a fifth rerun of "I Love Lucy" instead of Ambassador George Kennan's testimony in the Senate Foreign Relations Committee's hearing on Vietnam.

Friendly wrote:

> My tenure as president of CBS News is a small documentary about that age of detergents when survival came in a giant economy package and security was something you put under your arms, when World War II movies were residual assets while the Senate's Vietnam hearings were a dead loss because the "opinion leaders are not at home during the daytime." Or, to quote a more reasonable position for those who may find the above too weighted: "There are times when responsible business judgments have to determine how much coverage of the Vietnam war one network and its shareholders can fiscally afford."

Friendly then commented about losing his job,

> I lost my job over that choice, and though it may be the better part of humility to say that what happens to any one person isn't important, it would be out of character for me to say that. The stand I took was the most important act of my life, and whether it was I who lost my head or the television industry which has lost its way is something each reader may decide for himself. . . .[154]

Further, Friendly suggested:

> Why can't legislation be drafted that provides for the safekeeping of some public resources that even the wealthiest nation cannot afford to fritter away? Future generations will hold us accountable for the long-range fallout from television, as they will for other forms of radioactivity and pollution of the atmosphere. We ask eminent legal scholars to draft laws governing outer space, while television is regulated by the same words, "public interest, convenience and necessity," which were

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[154] Fred W. Friendly, Due to Circumstances Beyond Our Control (New York: Random House, 1967), p. xxv.

> originally intended for steam locomotives, grain elevators and paddlewheel steamers. . . . "public interest, convenience and necessity" can mean as much or as little as convenient.[155]

Serving the "public interest" because it is convenient and necessary summarizes the feelings of Friendly and appeared as the opening statement on the jacket cover of his book: "Because television can make so much money doing its worst, it often cannot afford to do its best."

Friendly asked,

> If television can make so much profit for its stockholders by pursuing the maximum audience most of the time and cannot afford to pursue excellence more than a little of the time, what is it that demands this proportion, and is the public equity and need sufficiently represented in this formula? . . . if the network and station operators can't do their best because of the pressure for profit--then we must either write television off as one more resource squandered, or else provide safeguards which will encourage the medium to do its best and penalize it for doing its worst.[156]

> Three soap companies--Procter & Gamble, which spends $161,000,000 per year on television advertising, Colgate-Palmolive, which spends $71,000,000 per year, and Lever Brothers, $58,000,000--account for about 15 percent of the nation's total television sales. This is one reason why Americans know more about detergents and bleaches than they do about Vietnam or Watts. The three great printing presses [networks] in their seven-day-a-week continuous runs are so oriented to advertising and merchandise that after a single day of viewing television, a visitor from another planet could only infer that we are bent on producing a generation of semiliterate consumers.[157]

Semiliterate consumers who usually watch (and relate to) the following show, which is probably considered the best of the worst, according to Reich.

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[155] Friendly, p. 293. [156] Ibid., p. 295.

[157] Ibid., pp. 294, 295.

> Let us imagine a young, attractive couple, both college educated, with a home and several children, he with a profession or executive position in some organization. Their house is furnished in good taste; there are antiques and simple, fine modern things, the art includes some striking original prints and drawings; there are plenty of books. They have small dinner parties with exceptionally good food, wine, and conversation. They love the out-of-doors, ski in the winter, play tennis, and enjoy a small sailboat in the summer (they do all of these things very well), and manage to travel to some off-beat place each year. They read a lot, are interested in politics, are strongly modern in their views, enjoy good movies, music and plays, spend time with their children, have many friends. What is wrong with this picture?
>
> What is "wrong" is clearly not in the interests and activities themselves; any of these could be part of a true culture or true consciousness. How then have we the right to suggest that with our young couple all of their living is false? Marx and Marcuse distinguish between those needs which are a product of a person's authentic self, and those which are imposed from the outside by society. Why does an individual ski? Is it based on self-knowledge, or on a lack of self-knowledge, on advertising, and other pressures from society? If the latter, then the activity will not really satisfy the self, or enable the self to grow. The activity will have an essential emptiness, even though the person doing it may "think" he enjoys it. . . . Some of what our young couple do may thus be simply a consequence of these imposed standards; they may be just another television couple trying to live the life pictured by the tube. . . .[158]

The best of the worst in news reporting is discussed in Efron's analytical method (Appendix C in The News Twisters[159]) and Epstein's book News from Nowhere. What they are saying leads one to the conclusion that television news "is news" because that is where the camera happens to

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[158]Charles A. Reich, The Greening of America (New York: Random House, 1970), pp. 80, 81.

[159]Efron, pp. 247-255.

be located at the time of the filming. Instant filming is not the same as instant transmission, according to Epstein. It is transmitted--when it fits. The theme of Epstein's work is presented in the opening quotation from Salant, President of CBS News: "Our reporters do not cover stories from their point of view. They are presenting them from nobody's point of view."[160]

Further, Epstein's research indicated:

> The hour a program is shown affects its rating, since the number of sets in use at any given time is determined more by the routines and timetables of the population than by the appeal of the program--at least that is the way network executives tend to look at the situation. Following the controus of a bell-shaped curve: the television sets in use gradually increase from 5 percent at 7 a.m. to 30 percent at 4 p.m. . . . reaching 50 percent sometime shortly after 6 p.m. and then jumps to 60 percent by 7:30 p.m. . . . hitting its peak of about 66 percent shortly before 11 p.m. . . , abruptly dropping to 30 percent after midnight, and back to 5 percent again by 2 a.m.

Epstein concluded that "viewing television may be governed more by the laws of inertia than by free choice as indicated by the audience flow."[161]

How would (or, for that matter, could) anyone interpret "proof of popularity" when the television polls are usually conducted with an already existing audience? It may very well be "popular" with those who are already watching it (due to inertia) but what else does it prove? Perhaps it proves (in the parable of "The Blind Men" by John Godfrey Saxe):

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[160]Epstein, p. ix. [161]Ibid., p. 92.

It was six men of Indostan
To learning much inclined,
Who went to see the Elephant
(Though all of them were blind),
That each by observation
Might satisfy his mind.[162]

Television viewing (inertia) equals, "Why change the channel? It's all the same!"

What then, is television? Television is Joe Mannix. Television is Archie Bunker. Television is a late, late movie. Television is what I want it to be. For some it fills a void; for others it creates a vacuum which creates another void.

The list could go on and on, asking what others are thinking (or not thinking) about television, but for purposes of this study, simply ask your students two questions:

1. How important is television to you? How much do you really care--one way or the other?
2. How satisfied are you with television--by whatever criteria you choose to judge?

Undoubtedly, we have heard the expression, "one picture is worth a thousand words." This expression is especially true for television. "Visuals" bring us closer to an event, thus enabling us to see with our own eyes what the cameraman sees. Pictures appeal vividly to our past experiences and in this manner they help us to feel that the persons we see are real people reacting to a situation similar to one that we have encountered. Wiseman and Wiseman

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[162] As quoted in Don Fabun, Communications: The Transfer of Meaning (Beverly Hills, Calif.: Glencoe Press, 1968), pp. 12, 13.

discuss the use of the camera as a language in their book.[163] Part of the grammar he (the cameraman) will use includes the proper use of the correct lens--at the right time. From the zoom lens which has the power to direct the audience's attention to the proper angle from which a picture is taken (if two persons are arguing, the camera will generally look up at the winner and down on the loser) to the final editing of the film, which can create a feeling of a film. Transitions occur by cut, dissolve, fade or wipe. Combined with color, mood and emotion can be controlled.

This author's critical viewing of television leads him to the following conclusions:

> I am shown what the producer wants me to see--when he wants me to see it because it's a picture and worth more than words.
>
> The producer has an establishing shot which shows me the relations between this, that and something else.
>
> The producer always has the right person on the screen--at the right time and when I am watching the "news" I know that it will be partly fact but mostly fiction.

The exceptions to the foregoing conclusions are few. For example:

1. The assassination of President Kennedy (Nov. 22, 1963)
2. The shooting of Lee Harvey Oswald (Nov. 24, 1963)
3. The first moon landing (July 20, 1969), and
4. The resignation of President Richard M. Nixon (Aug. 8, 1974)

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[163] Wiseman and Wiseman, pp. 36-43.

Discuss other exceptions with your students. Especially anything of late.

Assuming, then, that television is an unimportant source of entertainment, why, then, do people watch it? Research indicates that there is a variety of reasons why, but perhaps the best explanation is embodied in the insidious design of a gravestone bearing the inscription, "Here lies the mind of John Doe who at age 30 stopped thinking." Huxley's theme in Brave New World is not the advancement of science as such; it is the advancement of science as it affects human individuals.[164] And, in keeping with this theme, th Savage says: "What you need is something with tears for a change. Nothing costs enough here."[165] Television is free, and perhaps that s what it's worth.

Unit 5: MOVIES

This final section of the mass media study is perhaps the most difficult of all to put together. Students and teacher must agree on a particular movie; school administrators must be informed; and parents must be notified.

In this final section, the class may wish to view movies from two different points of view:

1. "Most films are not only no good, but no good in a serious way. . . . The first job of any teacher is to teach students that lies can be dressed up technically and that the result

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[164] Aldous Huxley, Brave New World (New York: Harper & Row, Publishers, Inc., 1946), p. ix.

[165] Ibid., p. 162.

isn't art but, rather, dangerous trash."[166]

2. "The movie is not only a supreme expression of mechanism, but paradoxically it offers as produce the most magical of consumer commodities, namely dreams. It is, therefore, not accidental that the movie has excelled as a medium that offers poor people roles of riches and power beyond the dreams of avarice."[167]

This author, like Dr. Samuels, has found that many students who say they like a film, usually can't explain why they liked (or disliked) it. On the other hand, the movie producer is quite capable of bringing together a sequence of shots that bewitches the viewer into thinking that nothing being equal, everything must happen this way. This is not to imply that all things are equal except perhaps the producer's unusual treatment of persons, places and things.

... upon the most recent success of the film "The Poseidon Adventure" (this film cost $4.8 million to produce and to date it has grossed worldwide an astronomical $162 million), the current Hollywood trend is: "The spectacle, not the actor, is the star."[168] And, destruction is the mother of the spectacle. The current film, "The Towering Inferno,"[169] is a good example of how the camera is used to

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[166]Charles Thomas Samuels, "The New Illiteracy?" Humanities Newsletter, 3 (February-April 1973), 2.

[167]McLuhan, Understanding Media: The Extensions of Man, p. 254.

[168]Lloyd Shearer, "Hollywood Trend: Spectacle is the Star," Parade Magazine, 25 August 1974, pp. 7, 10.

[169]Richard Martin Stern, The Tower (New York: Warner Communications Co., 1974). Irwin Allen's production, "The Towering Inferno," is based in part on this novel; a 20th Century Fox-Warner Bros. release.

create the scenes and the article by Shearer described the destruction.

> Creating the world's tallest skyscraper for the screen so that it appears to stretch 136 stories above the ground and dominate the San Francisco skyline is no easy job.
>
> . . . five floors of the skyscraper have been duplicated for camera close-ups. The Bank of America mall in San Francisco doubles as the glass tower's exterior lobby. The innovative lobby of San Francisco's Regency-Hyatt Hotel is used as the skyscraper's inner lobby. The basement of an office building (500 yards away from the 20th Century-Fox studio in Los Angeles) complete with consoles and panels of electronic systems serves as an additional setting.
>
> . . . four complete camera crews, . . . including an aerial crew to film air-to-air and air-to-ground sequences and a special-effects one for the long shots.
>
> The most impressive set in "The Towering Inferno" is the skyscraper's roof garden, the promenade deck, which will be completely destroyed before the film is finished. . . . Of the 57 sets used at the studio for the film, only nine will remain intact.[170]

Bogart commented about the continued existence of the motion picture houses, and suggested that no matter what is shown, people will continue to attend the movies.

> The motion picture theater is bound to survive as long as the technique of film production continues to stress panorama and massive display to achieve dramatic impact. The heroic-sized figures on a theater screen create a mood and convey an effect which is very different from that of the intimate atmosphere of the living room. The movie-house will remain a focus of interest for those who are bored with their familiar surroundings, as a refuge for lovers, and as an answer to the need for "going out" as a form of sociability. In this latter respect, the film itself is incidental and the theater is a point of reference rather than a point of pilgrimage.[171]

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[170] Shearer, p. 9.

[171] Bogart, p. 170.

In this section of the study, the movies become a point of pilgrimage for the students. It is not intended that this section make producers of the class but, rather, how to view the film critically. There is much more to see than just something moving in color. Each film attempts to inform its audience and fulfills the entertainment role as a secondary function.

If the class is to be successful in this primary activity then they must agree to do four things. First, they must begin to review all that has been presented in this class, beginning with the newspaper entertainment section which locates the film, then to read any current magazines which discuss the film. Next, they are to discuss the music and/or song hit applicable to the film. Finally, they must review the use of the camera as a technique for creating the film.

Secondly, they must, in their own way, be able to define the critical thinking criteria established by the Watson-Glasier test and have a clear vision of how the theory $P = IOp^2$ works. Third, they must choose a current movie playing in their locale and discuss the implications inherent in the "rating" of the film. (They may find, in this discussion, that most of the "rating" is done to attract an audience; not to keep them away.) And, fourth, they must discuss the film at great length.

The discussion questions are:

1. What was the opening shot?

2. If you were the director, what do you think you would be trying to show your audience?

3. How significant is "the place" where most of the scenes took place?

4. How much harmony was there? How much conflict was there?

5. How much "automation and technological advances" were shown that took away individual decision making?

6. Did the movie encourage individual action or group action? (This may be seen as the individual [good guy] working against the group of bad guys or vice versa)

7. What did you see as the:
   (a) Introduction
   (b) Climax
   (c) Conclusion

8. What was the closing shot? In juxtaposition to the opening shot, how well did the producer film the sequence?

9. Was the way the story ended logical? Was it honest?

10. From this particular movie, did you learn anything new?

11. What do you think of the "rating" given this film?[172]

12. Would you recommend this film to your friends? To your parents?

13. If this movie is based upon a current "best seller," did you read the book? If so, how close did the movie follow the book? If not, do you intend to read the book now? Why or why not?

---

[172] Write for: "Film Rating Guide for Parents and Their Children," distributed free by the Motion Picture Association of America, Inc., 8480 Beverly Blvd., Hollywood, Calif. 90048. Address all correspondence to the Director of Public Relations.

Review Before Posttesting

The introductory quotation from Richard Tobin (see page 7) has inspired much of what has been written in this material. The final quotation is rather lengthy, but if you, the teacher, will reread Tobin to the class before you read this, then they will understand why permission was requested to reproduce the prologue to Hellman's book, Communications in the World of the Future. The implications are powerful and, as Hoffer said,

> We know that words cannot move mountains, but they can move the multitude; . . . [words]--have played a more decisive role in history than military leaders, statesmen, and businessmen.[173]

Communications in the World of the Future

Hal Hellman

Prologue

After dinner, Andrew Mann settled down into his favorite armchair and touched the "Program" button on the control box. The lovely fishing scene his wife had chosen that morning to decorate the picture wall faded and a complete listing of the evening's programs flashed on. Seeing that there was nothing of interest at the moment, he decided to watch a video tape of that old master, Arturo Toscanini, conducting Beethoven's Ninth Symphony. His friend Bill had come across it the other day and recommended it highly.

Andrew set the electronic echo characteristics for "Music" and settled back to enjoy the performance.

---

[173]Eric Hoffer, The Ordeal of Change (New York: Harper & Row, Publishers, 1963), p. 106.

Just then his son Jimmy came in and said, "Aw, Dad, I wanted to watch the Smithsons."

"First of all," Andrew said sternly, "you can watch them on one of the small sets upstairs. But more important, it seems to me you have homework to do. I'll tape the program for you and you can watch it later. Will you need the computer hookup for your homework?"

"No, not tonight," Jimmy said sadly as he went up to his room.

Again Andrew settled back; but a moment later the buzzer on the InstaMail printer indicated an incoming message. As he pushed the "Stop" button on the control box he thought irritably, "Will these interruptions ever stop?"

But his mood changed as he tore the sheet off the printer. It read:

Miss Janis Mann
107 Fairlane Place
New City, California 91202

Your application for summer study of Japanese has been accepted. Please call to arrange final details. (Kindly use computer translation if you do not speak Japanese.)

S. Sushiu, Registrar
University of Tokyo
Tokyo, Japan
Call 2303-127-7194

Andrew walked quickly into the kitchen to tell his wife the good news. "Fran, Janis' application has been accepted."

"That's nice. She said to call her right away if the message came in."

"Where is she?"

"At the basketball game in the high school."

Andrew went back to the communications center in the living room and touched the "Call" button. A moment later a voice, just audible over the sounds of a crowd, answered, "This is Janis."

"Janis. Dad. We just heard from Tokyo. You've been accepted."

"Oh, that's marvelous. Thanks."

"How's the game going?"

"It's awful. We're losing, 52-42."

"Too bad. See you when you get home."

Andrew then turned his symphony back to the beginning and settled down with a sigh into his favorite armchair.

The next evening the family assembled at the communications console. Janis sat at the picture-phone and placed the call to Mr. Sushiu. (Japanese time is seven hours earlier than California time.) Then she pressed the CompuTrans button and said "English/Japanese."

The signal light flashed on, indicating that the computer had heard, and immediately there appeared on the screen, "CompuTrans English/Japanese Computer Translation Program. Extra cost: seventy-five cents for each five minutes or fraction thereof. Please speak as distinctly as possible."

Andrew also pushed the "Printed Record" button. "This way you won't have to take any notes. And," he added, "you'll have a record of the conversation in both languages to study if you wish."

Mr. Sushiu came on and began speaking in Japanese. A moment later the English translation began to appear under his image, like English subtitles on a foreign film.

After all arrangements were made, and good-byes were said, the image faded. Janis, of course, was bubbling with excitement. Mrs. Mann, though smiling bravely, was obviously wondering just how wise it was to send a fifteen-year-old girl off to Japan by herself.

Andrew looked at his wife for a moment, then said, "You know, I've been thinking; why don't we all fly over a few weeks early and see a little of the country first? I've got some vacation time coming to me."

Mrs. Mann nodded, "That would be lovely."

"Me too?" piped Jimmy.

"Of course," said Andrew. "Incidentally, does anyone happen to have a road map of the country?"

All shook their heads.

"Well, no problem." He tapped out the number for Information Central and asked for a road map of Japan. Thirty seconds later it began to appear on the printer, in color.

They spent a good part of that evening and the next morning planning out their route, making travel reservations, and so on.

By afternoon of the second day, Jimmy began to get restless. "Dad, you promised to take me fishing today, and it's getting late."

"Right you are, Jimmy; I guess we can finish this tonight."

Mrs. Mann said, "Before you go, Andrew, there's something I want to ask you. Bergdorf Goodman in New York is showing its new spring line; I've seen two things I liked very much and I can't decide between them."

She walked over to the communication console and spoke a series of numbers. Two dresses, a red and a blue, appeared. "Which of these do you prefer?" she asked.

"I'm not sure. Let's see how they look on you."

Mrs. Mann stepped into the image of one and then the other.

"I like the blue," said Andrew. "Let's go, Jimmy."

A few weeks later the big day had arrived. As the Manns were driving toward the Long Distance Termin l, Mrs. Mann wondered aloud, "Did we remember to lock the front door?"

Andrew tapped out the proper combination on the car telephone pad and listened for a moment.

Hearing a low-toned buzz, he answered confidently, "Yes, we did."[174]

---

[174]Hal Hellman, Communications in the World of the Future (New York: M. Evans and Co., Inc., 1969), pp. 3-6. Used with permission.

CHAPTER V

SUMMARY AND CONCLUSIONS

Summary

Many ideas have been advanced in this writing. Some new and others not so new. What remains is what else may be needed: More curricula written with students in mind. They already know much more than we give them credit for and some of the things they don't know may not be worth learning. At the risk of oversimplification, this author contends, as Rivers and Schramm pointed out in their writing:

> . . . that as information media, the newspaper has some of the virtues and some of the handicaps of magazine and electronic journalism. The newspaper cannot compete with radio and television for rapid transmission, . . . But, the newspaper is available at any time and it does provide a startling range of information on many subjects currently being taught in school.
>
> As for magazines, . . . they are published in an infinite variety and yet they are almost entirely limited to a few presentations which run at length, in-depth, or both. . . . They cannot compete for timeliness with radio and television. Magazines seek out the unreported, sometimes ignoring matters that have been printed in the newspaper or broadcast over the airways.
>
> Radio and television are primarily useful in reporting spot events--supplying the awakening alerts. Periodic newscasts, most of which are repetitive in varying degrees throughout a single day, cannot flush out the news and place it in a context that gives it much meaning. Instead, the nature of most newscasts requires that announcers skim along the top of the news, working with headlines, the leads, and the bulletins.

> Some radio and television newsmen do work occasionally in the entirely different context of news analysis and documentary programming. There, they provide a focus in depth, but it is usually a focus on a single event or situation, or, at most, a cluster of related events.
>
> Movies are used as an escape from reality. They offer a distorted view of what the world really is, and still they command the attention of a vast majority of Americans; Americans seek entertainment--not information.[1]

Yet, the reverse appears to be true. Witness the editorial by Drummond which appeared on the editorial page of the Denver Post.

> The time is not distant when the priority concern of the nation will not be to reverse the rising rate of inflation but will be to reverse the rising rate of crime.
>
> "Crime," says the federal government's chief law officer, Attorney General William B. Saxbe, "may be the most grim fact of life in America today. . . . The cries for help are all around us. They are heard by day and by night, in the city and in the suburb."
>
> And they are getting louder--and more frustrated. How frustrated? A vivid, even if disconserting example, is what happens in the theatres showing the highly popular movie, "Death Wish." The film portrays a former liberal Eastern Establishment architect setting out to avenge a family mugging by successfully undertaking a one-man crusade to kill muggers. The audiences cheer his every accomplishment!
>
> Understandably, the attorney general calls this audience reaction "a chilling spectacle." I draw the same conclusion--but with a very somber warning. If better law enforcement does not soon begin to reduce serious crime in the United States, many Americans will take protection against crime into their own hands.
>
> The best way to avert the evil of vigilantism is to make it unnecessary. It won't help much merely to argue that it isn't nice.[2]

---

[1] William L. Rivers and Wilbur Schramm, Responsibility in Mass Communications (New York: Harper & Row, Publishers, 1969), pp. 1-3.

[2] Roscoe Drummond, "Will 'Death Wish' Come True?" Denver Post, 6 October 1974, p. 29.

It appears that newspapers, magazines, radio, television and movies--no matter how energetically they compete for the public's attention--are not substitutes for one another; they are complementary and supplementary. This writing has tended to link them together.

Conclusions

Finally, words have a way--even when we play around with them, of trapping one's experience within a consistent cage according to a particular frame of reference. In this context, the cage is the role of the media (newspapers, magazines, radio, television and movies) in a free society, and the frame of reference is the "mainly why . . . but mostly how" choice of words that has been used in this writing to describe how a teacher might teach a mass media: critical thinking course in secondary schools. However, as the late Wendell Johnson said, "No matter how many words we use to talk about anything, there is always something more that we can say, at least at our present level of knowing.[3]

The conclusions drawn from this study are both esoteric and pragmatic. Esoterically, Gibran said,

> The teacher . . . . If he is indeed wise . . . does not bid you enter the house of his wisdom, but rather leads you to the threshold of your own mind.[4]

---

[3]Wendell Johnson with Dorothy Moeller, Living with Change (New York: Harper & Row, Publishers, 1972), p. 78.

[4]Kahlil Gibran, The Prophet (New York: Alfred A. Knopf, Inc., 1971), p. 51.

And, pragmatically, the Bureau of Research at the University of Northern Colorado, Greeley, asked each participant enrolled for credit in their off-campus classes to assist them in conducting a professional inventory.[5] Each participant was asked to rate the course content and the instructor's ability by grading twenty questions on a 0 to 9 rating scale. The scale was: "0 does not apply, 1 is low and 9 is high."

The data gathered from ninety-six respondants that this author had in his classes (Spring, 1974, Fall, 1974 and Winter, 1975) focuses attention upon participants' reaction to this material. The author received a 100 percent response rate from the questionnaire. All the questions and responses are presented in Appendix O, however, for the sake of drawing conclusions for this study consideration is given to numbers 1, 2, and 4.

In summary, the responses are grouped according to the following scale: 1, 2, 3 (LOW); 4, 5, 6 (AVERAGE); 7, 8, 9 (HIGH). In the data presented, the number of responses is given in parentheses and the percentage after that. The questionnaire attempted to inquire generally about, "Compared to other courses and other teachers, I would rate this course and this instructor . . . ." Each question probed specific dimensions of the above question.

---

[5]"Professional Inventory," Bureau of Research, University of Northern Colorado, Greeley, Colorado, 1973.

TABLE 8

EXCERPTS FROM PROFESSIONAL INVENTORY

Question	Scale: 0-9			
	0	1,2,3	4,5,6	7,8,9
1. Course objectives were clearly stated early in the quarter	(-)	(5) 5.2	(11) 11.5	(80) 83.3
2. Course objectives were attained	(-)	(1) 1.0	(7) 7.3	(88) 91.7
4. The materials used (text, films, handouts, etc.) would rate	(-)	(1) 1.0	(14) 14.6	(81) 84.4

Based upon these data, it appears as though the strategy employed in compiling this material for teachers is more than adequate in terms of stating the objectives, teaching toward those objectives and reaching the objectives. The recommendations are obvious: This author hopes that other teachers will find this material beneficial to them in their own classes of mass media: critical thinking.

This author is aware that what has been written is only partial and tentative and will always be subject to revision. In other words, he is aware that he doesn't know all there is to know about the five mediums that have been discussed, but he does know where to go to find out more about et cetera.

Et Cetera

Perhaps all stories should begin with the word "and." Perhaps they should end with the word "and" also. It would remind us that no experience ever begins; there was always something that preceded it. What really began for us, was our awareness of something going on. At the end, the word "and . . . " would remind us that no story ever really ends--something more will happen after. Thus, it may be said that we live in the world of "etc." There is always more to start with than we can take into account. There is always more to say than we can possibly say. There is always more to end with than we can imagine. You are now invited to enter the world of etc.[6]

---

[6]Don Fabun, Communications: The Transfer of Meaning (Beverly Hills, Calif.: Glencoe Press, 1968), p. 4.

APPENDIX A

LETTER TO EACH STATE SUPERINTENDENT AND EXCERPTS FROM THEIR REPLIES

THE DENVER POST

THE VOICE OF THE ROCKY MOUNTAIN EMPIRE

DENVER, COLORADO 80201

August 16, 1971

Dear Sir:

I am writing a dissertation project for an Ed.D. degree and need some additional "historical" information from each state.

May I please request that you send me any literature you have relative to a course offering for junior and senior high school students in either the communications class and/or the English class on the topic MASS MEDIA.

My dissertation project will concern itself with the use of: Newspapers, Magazines, Radio, Television and Movies.

Specifically, what I need is:

1. The year you began to offer the course.
2. How extensive a "media" study is included in the course?
3. How long a period of time (nine weeks, eighteen weeks, etc.) is the course?

Thank you in advance for your cooperation.

Sincerely,

(signed)

W. J. Schmitz
Educational Coordinator

". . . the results of a recent study conducted by this agency does reveal that there are a great many local districts in the State which offer courses in the mass media and the total student enrollment in these was 21,545 in the fall of 1970." (Department of Education, Sacramento, California, September 8, 1971.)

"As a result of our Florida Film Study Conferences we now have many classes in Mass Media in various schools in Florida." (Department of Education, Tallahassee, Florida, September 7, 1971.)

"Many English classes of the secondary schools in Georgia have units in mass media . . . the state English curriculum guidelines, A Design for an English Curriculum, recommend that mass media be a part of the English curriculum and that media--newspapers, magazines, radio, television and movies--be used as an integral part of the . . . curriculum from the time a student begins school until he finished." (Department of Education, Atlanta, Georgia, August 25, 1971.)

"From the state level, we are encouraging the inclusion of the study of mass media and hope that many more short classes will be established when teachers feel competent to work in the combined areas of English . . . ." (Kansas State Department of Education, Topeka, Kansas, September 1, 1971.)

"Many local teachers for years have included units on mass media in their courses, especially in the Social Studies, . . . However, during the last few years a rapidly increasing number of schools have organized 'minicourses' in English . . . including audiovisual areas." (Department of Education, Augusta, Maine, August 24, 1971.)

"Under the elective courses being offered in many of the secondary schools in the Commonwealth one will find offerings related to the Mass Media. However, . . . work in Newspapers, Magazines, and Radio are usually incorporated into regular classroom units. Work in Television and Movies usually takes the form of an elective course in film-making, unless the school has a television studio, or makes extensive use of portable VTR equipment." (Department of Education, Commonwealth of Massachusetts, September 13, 1971.)

"These units of instruction do vary from a nine week quarter to a semester . . . and are offered under a number of titles based on the intent of improving understanding and use of 'mass media.'" (Department of Education, State of Minnesota, September 20, 1971.)

"Missouri schools provide course offerings in the same mass media areas as indicated . . . for the 1969-70 school term."

	Number of School Districts Offering	Number of Pupils Enrolled
Radio-Television	5	145
School Publications	171	3,682
Journalism I	147	4,137
Journalism II	30	720

(State Department of Education, Jefferson City, Missouri, August 26, 1971.)

"There are many Ohio schools whose English programs include courses on the mass media." (Department of Education, State of Ohio, September 20, 1971.)

"A number of Oklahoma high schools do use newspapers in Social Studies classes, and magazines, radio, television and movies in English classes, but they are not regularly scheduled courses." (State Department of Education, Oklahoma City, Oklahoma, September 27, 1971.)

"During the past five years, many junior and senior high schools in Oregon have chosen to follow an elective system of language arts offerings. Various courses in mass media have been developed. Some of them deal with one media in depth, such as the film. Others cover more general material over several medias, such as, newspapers, magazines, radio, television, movies." (Oregon Board of Education, Salem, Oregon, August 27, 1971.)

"Many of our schools have a course offering that relates to Mass Media." (Department of Education, State of Rhode Island and Providence Plantations, September 21, 1971.)

"As a separate, structured course, mass media appeared in the curriculum only last year in about three schools experimenting with the mini-course idea. . . . This year, about ten schools are offering these nine-week mini-courses in mass media . . . concerned mostly with television and newspapers, with little . . . emphasis on magazines, radio, or movies. One exception would be the study of advertising . . . which may pervade all these media." (Department of Education, State of South Carolina, September 2, 1971.)

"Texas schools have long offered journalism. . . . Work covered in the course is broadening to include emphasis upon electronic media . . . ." (Texas Education Agency, November 5, 1971.)

". . . we've kept current with the newest thinking concerning media, and we continue to utilize medias as a vital part of learning in all English Language Arts classes." (Utah State Board of Education, August 8, 1971.)

"There is no prescribed curriculum in Mass Media for the Washington Public Schools." (Superintendent of Public Instructions Office, State of Washington, August 30, 1971.)

"We have no state directed curriculum in Wisconsin although our Department publications, English Language Arts in Wisconsin, offers general guidelines." (Department of Public Instruction, State of Wisconsin, September 3, 1971.)

"Mass Media courses, per se in Wyoming are, for the most part, limited to semester electives (in approximately eight high schools) or quarter elective classes. . . . The remainder of the schools give the area a rather cursory 'unit' type of consideration, ranging in duration from three to five weeks." (Department of Education, State of Wyoming, September 2, 1971.)[1]

"Although we are not offering mass media per se, to our students we do offer courses . . . Journalism, . . . Newspaper, . . . Yearbook, . . . We also offer Speech which covers radio and T.V., but not a course in itself." (Government of Guam, September 20, 1971.)

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[1]In reference to the letter received from the State of Wyoming is the fact that the Carbon County Board of Cooperative Services was recently (Spring 1971) awarded a $22,000 Title III, ESEA grant for conducting a visual literacy workshop. The workshop was directed toward making teachers and students visually "literate" to the psychological, sociological, aesthetic, and creative implications of film. Concern was with film as it "reflects and affects" society as a means of expression and tool for implementing change.

APPENDIX B

LETTER AND QUESTIONNAIRE TO TEACHERS WHO ARE TEACHING A SPECIFIC COURSE ON MASS MEDIA

THE DENVER POST

THE VOICE OF THE ROCKY MOUNTAIN EMPIRE

DENVER, COLORADO 80201

October 1, 1971

Dear Sir:

Recently I wrote a letter to your State Superintendent of Public Instruction and he suggested that I write to you personally in seeking the answers to the question of curriculum offering dealing with a "mass media" course taught in your school.

As you know, innovations in curriculum design are not justified if precedents can be found to exist elsewhere. Hence, to ascertain whether a precedent might not already exist for better mass media instruction, I am asking you to fill in the enclosed questionnaire. Based upon this survey, it is hoped that if no "Mainly why . . . But mostly how" precedent has been established for developing an integrated curriculum using newspapers, magazines, radio, television and movies, then I will be able to complete my doctoral studies on this topic.

Presently I am employed as Educational Coordinator for the Denver Post but I also teach (in conjunction with Adams State College, Alamosa, Colorado) two graduate level courses for teachers:

Mass Media:Content Analysis (Educ. 576 - 3 hrs. credit)
Newspaper Seminar (Educ. 592 - 2 hrs. credit)

It has been my experience that teachers in the Denver Metropolitan area who have been assigned a mass media class have had little or no specific training in methods as to how to teach the class. If this is generally true for them then perhaps it might also be true (to a degree) for others involved in teaching mass media.

If you will invest your time in answering the questions and making the necessary comments, I, in turn, will furnish you with a copy of the completed work for your own classroom use.

Thank you.

Sincerely,

(signed)
W. J. Schmitz

Teacher Survey
10/1/71

Name_____
School_____
City_____
State_____ Zip_____

Return to: W. J. Schmitz
Educational Coordinator
The Denver Post
Denver, Colorado 80202

Part I

1. What grade level do you teach?_____
2. How many years have you been teaching?_____
3. What subject do you teach most of the time?_____

Part II

1. Have you taken a specific course on methods for teaching mass media? ____yes ____no
2. Was it an undergraduate course?____ Or, a graduate course?____
3. Was it one course?____ Or, a combination of several courses?____
4. How many total hours of credit did the one course offer? _____
5. How many total hours of credit did the combination of courses offer?_____
6. Generally speaking, would you say that your mass media training (to date) has been geared to your specific needs for teaching the course? ____yes ____no
7. Please comment on your answer to #6_____
_____
8. What college or university did you attend for this specific training?_____
9. Did you choose to teach the mass media course or was it assigned to you to teach? ____chose ____assigned
10. If you were assigned the course, would you, if you had the opportunity, choose not to teach it again?_____
_____
_____
11. Please list the five (5) most recent books you have read concerning the media.
_____by_____
_____by_____
_____by_____
_____by_____
_____by_____

12. Please list five (5) of the most recent periodicals you have read concerning the media.

Periodical	Article

13. Do you have a course outline (or curriculum guide) for your mass media class? ____yes ____no

14. Would it be possible to send me a copy of the guide? ____yes ____no

Part III

1. How long (years) has the mass media course been taught in your school?_____

2. Is the course required for graduation? ____yes ____no

3. If the answer to #2 is YES, how long has it been a required course? _____year(s)

4. If the answer to #2 is NO, do you think it should be required? ____yes ____no Why?_____

Why not?_____

5. If the course is not required, then is it an elective chosen by the students or is it assigned to them? ____ chosen ____assigned

6. If assigned, who makes the assignment?_____

7. Normally, how large (numbers) of a class do you have? _____

8. Are most of the students from the (circle one) 12th; 11th; 10th; or mixed grades? From the 9th; 8th; 7th; or mixed grades?

9. How many periods a week does your class meet?_____

10. How long is each period?_____minutes

11. How many periods a day do you teach mass media?_____

12. Is your course designed for: ____6 weeks; ____9 weeks; ____18 weeks; ____full year?

13. How much time (week[s]) do you devote to: ____newspapers; ____magazines; ____radio & music; ____television; ____movies?

14. If you do more than #13 above, what other area of communication do you study?_____

15. In your opinion, has the media class been growing in popularity with the students? ____yes ____no

16. Do you have a specific budget for your media class? ____yes ____no

17. If the answer to #16 above is NO, then do you draw funds from the department? ____yes ____no

18. If the answer to #17 above is YES, please name the department_____

19. If the answer to #17 above is NO, then where do you get the funds to operate the class?_____

_____

Part IV

1. Does (do) your local newspaper(s) have a "Newspaper in the Classroom" program or what might also be known as "The Living Textbook" program? ____yes ____no

2. Name of the newspaper(s)_____

_____

3. Have you ever used the American Newspaper Publishers Association (ANPA) "Newspaper Test" distributed by Educational Testing Service, Princeton, New Jersey? ____yes ____no

Part V

1. How would you rate the overall value of your mass media course? ____very good ____good ____fair ____poor

2. Does your media study course IN THE MINDS OF THE FACULTY, rank in position with the established curriculum of history, science, math, etc., or is it considered merely a "spin off" of the English Department? ____ranks in position ____"spin off" of English

3. Do you object if I use your name and reply to these questions in my dissertation project? ____yes, I object ____no, I do not object

4. Do you think that learning how to read a newspaper is a necessary prerequisite for transfer to the cognitive objects of magazines, radio, television and movies? Why?_____

_____

Why not?_____

_____

Thank you.

APPENDIX C

NAMES AND SCHOOL ADDRESSES OF THE FIVE TEACHERS IN THE DENVER METROPOLITAN AREA WHO USED THIS MATERIAL IN THEIR OWN CLASSES

Mr. Claude Archuletta
Niwot Senior High School
8989 East Niwot Road
Longmont, Colorado 80501

Mrs. Lee Bridgeman
Central High School
East 11th Avenue & Newark Street
Aurora, Colorado 80010

Mrs. Vivian Harvey
Adams City High School
6855 Cherry Street
Commerce City, Colorado 80022

Mrs. Sue Manos
Ranum High School
2401 West 80th Avenue
Denver, Colorado 80221

Mrs. Virginia Wells
Greeley West High School
2401 - 35th Avenue
Greeley, Colorado 80631

APPENDIX D

LETTER AND QUESTIONNAIRE TO HIGH SCHOOL STUDENTS WHO WERE TAUGHT THIS COURSE

THE DENVER POST

THE VOICE OF THE ROCKY MOUNTAIN EMPIRE

DENVER, COLORADO 80201

April 18, 1972

Dear Student:

May I take this opportunity to thank you for participating in your recent "mass media" class.

As you know, students are often exposed to formal classroom instruction of a new or different nature and, after being pretested, taught, and posttested, they are overlooked in the final evaluation. Such is the case most of the time.

Because my philosophy of education "hangs" on the ultimate question of "Will what you're doing now help students?" I know of no better way to find the answer than to ask you, as an individual, the question: "Will what you have been exposed to in your recent "mass media" class help you?"

Will you please take a few minutes to answer the questions? When finished, please staple (or tape) the questionnaire closed and drop it in a mail box.

The results of your reply will be reported in my dissertation. I have the data from the Watson-Glaser "Critical Thinking Tests" but what I don't have is your own personal reaction to the class. I will ask you to remain anonymous by not requesting your name. However, if you wish, you may sign the reply.

Thank you in advance for your assistance.

Sincerely,

(signed)
W. J. Schmitz
Educational Coordinator

Name of school you attend_____ Today's Date_____

Please circle your reply. Comment in the space provided if you think it is necessary.

1. What grade are you in? 9 10 11 12 ☐ male ☐ female

2. Yes No Do you think the Watson-Glaser Test is a valid instrument to use for testing students in a mass media class? (If no, please explain why not.)_____

3. Yes No Do you think the "recognition of fallacies" was necessary for you to know in order to be a more critical thinker when using the media? (If no, please explain why not.)_____

4. Yes No Do you think the class time (quarter or semester) devoted to the study of the media was long enough to accomplish what was intended?

5. Yes No Were the outside (homework) assignments necessary for further understanding of the material? (If yes, please answer next question. If no, skip question #6.)

6. Did you do your "homework" because you were really interested or was it done because you needed a good grade?

(really interested)

(needed good grade) (both reasons)

7. Yes No Do you think a "mass media" course SHOULD BE REQUIRED for all high school students?

8. Yes No As teachers (and students), we sometimes take a class that we really think we learned something in and pass this information on to others. Do you think that, in the course of casual conversation, you could say the same thing for this course because you really learned something you consider to be worthwhile? In other words, did you recommend this course to any of your friends?

9. Of the five mediums studied (newspaper, magazine, radio, television and movies) which ONE did you enjoy the most and which ONE did you least enjoy?

(most) (least)

Why? Why?

10. Do you have any additional comments (positive or negative) that you wish to add?_____

_____

_____

(Please Fold & Staple)

Compilation of Responses

1. What grade are you in? 10th - 21
   11th - 61
   12th - 58

   Are you Male - 63
   Female - 77

2. Do you think the Watson-Glaser Critical Thinking Test is a valid instrument to use for testing students in a mass media class?

   Yes - 106
   No - 33
   No Opinion - 1

3. Do you think the "recognition of fallacies" was necessary for you to know in order to be a more critical thinker when using the media?

   Yes - 131
   No - 8
   No Opinion - 1

4. Do you think the class time (quarter or semester) devoted to the study of the media was long enough to accomplish what was intended?

   Quarter: Yes - 18
   No - 49
   No Opinion - 3

   Semester: Yes - 52
   No - 18

5. Were the outside (homework) assignments necessary for further understanding of the material?

   Yes - 102
   No - 34
   No Opinion - 4

6. Did you do homework because you were really interested, needed a good grade, or both?

   Really Interested - 27
   Needed Good Grade - 28
   Both reasons - 54
   No Opinion - 31

7. Do you think a mass media course should be required for all high school students?

Yes	44
No	95
No Opinion	1

8. Would you recommend this course to any of your friends?

Yes	113
No	24
No Opinion	3

9. Of the five mediums studied, which one did you enjoy the most and which one did you least enjoy?

Most		Least	
Movies	46	Newspapers	55
T.V.	42	Magazines	32
Radio	24	Radio	21
Newspapers	15	T.V.	12
Magazines	12	Movies	6
No Opinion	1	No Opinion	14

10. Additional Comments? In general they stated that the teacher was the most important person in the classroom study of the media because he or she helped them "tie it together." The record, to date, speaks for itself.

APPENDIX E

TEACHING TOOL: "THIS WAS THE WEEK THAT WAS . . . WEEK _____"

Print name _____
Date _____

This was the Week that was . . . Week

(During this past week, the following incidents, experiences and personal encounters with the media were the most important for me.)

NEWSPAPERS:

MAGAZINES:

RADIO:

TELEVISION:

MOVIES:

How much (total) time did you spend with each medium this past week?

Newspapers _____

Magazines _____

Radio _____

Television _____

Movie(s) _____

Did you use (or make reference to) any of these mediums in your other classes this past week? Yes ☐ No ☐. (If yes, please explain in the space provided below.)

APPENDIX F

TEACHER REFERENCE: FOUR THEORIES OF THE PRESS

	AUTHORITARIAN	LIBERTARIAN	SOVIET TOTALITARIAN	SOCIAL RESPONSIBILITY
Developed	in the 16th & 17th century England; widely adopted & still practiced in many places	adopted by England after 1688, and in the U.S.; influential elsewhere	in Soviet Union, although some of the same things were done by the Nazis and Italians	in the U. S. in the 20th century
Out of . . .	philosophy of absolute power of monarch, his government, or both	writing of Milton, Locke, Mill and general philosophy of rationalism and natural rights	Marxist-Leninist-Stalinist thought, with mixture of Hegel and 19th century Russian thought	writing of W. E. Hocking, Commission on Freedom of Press and practitioners; media codes
Chief purpose	to support & advance the policies of the government in power; . . . to serve the state	to inform, entertain, sell, but chiefly to help discover truth, and to check on the government	to contribute to the success and continuance of the Soviet system, and especially to the dictatorship of the party	to inform, entertain, sell, but chiefly to raise conflict to a plane of discussion
Who has right to use media?	whoever gets a royal patent or similar permission	anyone with economic means to do so	loyal and orthodox party members	everyone who has something to say
How are media controlled?	government patents, guilds, licensing, sometimes censorship	by "self-righting process of truth" in "free marketplace of ideas" and by courts	surveillance and economic or political action of the government	community opinion, consumer action, and professional ethics
What is forbidden?	criticism of political machinery and officials in power	defamation, obscenity, indecency, wartime sedition	criticism of party objectives as distinguished from tactics	serious invasion of recognized private rights and vital social interests
Ownership	private or public	chiefly private	public	private--unless government has to take over to insure public service

	AUTHORITARIAN	LIBERTARIAN	SOVIET TOTALITARIAN	SOCIAL RESPONSIBILITY
Essential differences	instrument for effecting government policy though not necessarily government owned	instrument for checking on government and meeting other needs of society	state-owned and closely controlled, existing solely as political arm of the state	media must assume obligation of social responsibility; and if they do not, someone must see that they do

SOURCE: Fred S. Siebert, Theodore Peterson and Wilbur Schramm, Four Theories of the Press (Urbana: University of Illinois Press, 1956).

APPENDIX G

TEACHING TOOL: PREFACE TO THE PURSUIT OF LONELINESS

BY PHILIP E. SLATER

"Once upon a time there was a man who sought escape from the prattle of his neighbors and went to live alone in a hut he had found in the forest. At first he was content, but a bitter winter led him to cut down the trees around his hut for firewood. The next summer he was hot and uncomfortable because his hut had no shade, and he complained bitterly of the harshness of the elements.

"He made a little garden and kept some chickens, but rabbits were attracted by the food in the garden and ate much of it. The man went into the forest and trapped a fox, which he tamed and taught to catch rabbits. But the fox ate up the man's chickens as well. The man shot the fox and cursed the perfidy of the creatures of the wild.

"The man always threw his refuse on the floor of his hut and soon it swarmed with vermin. He then built an ingenious system of hooks and pulleys so that everything in the hut could be suspended from the ceiling. But the strain was too much for the flimsy hut and it soon collapsed. The man grumbled about the inferior construction of the hut and built himself a new one.

"One day he boasted to a relative in his old village about the peaceful beauty and plentiful game surrounding his forest home. The relative was impressed and reported back to his neighbors, who began to use the area for picnics and hunting excursions. The man was upset by this and cursed the intrusiveness of mankind. He began posting signs, setting traps, and shooting at those who came near his dwelling. In revenge groups of boys would come at night from time to time to frighten him and steal things. The man took to sleeping every night in a chair by the window with a loaded shotgun across his knees. One night he turned in his sleep and shot off his foot. The villagers were chastened and saddened by this misfortune and thereafter stayed away from his part of the forest. The man became lonely and cursed the unfriendliness and indifference of his former neighbors. And in all this the man saw no agency except what lay outside himself, for which reason, and because of his ingenuity, the villagers called him the American."[1]

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[1]Copyright C 1970 by Philip E. Slater. Reprinted by permission of Beacon Press.

APPENDIX H

TEACHER SURVEY CONCERNING STUDENT REACTION TO USING THE DENVER POST IN CLASS

NEWSPAPER READING INVENTORY Name _____

Date _____

PART I

1. Do you take a local newspaper? ____Yes ____No

2. Do you take ____The Denver Post?
____The Rocky Mountain News?
____Other newspaper(s)? (Name) _____

3. Do you read the newspaper ____Everyday; ____Almost everyday; ____Occasionally?

4. How long do you spend in reading the newspaper?
____More than an hour
____Half hour
____Fifteen minutes or less

5. What part of the newspaper do you turn to and read first (1); second (2); third (3)?

____Front page	____Classified ads
____Sports	____Comics
____Women's page	____Advice columns
____Editorial	____TV section
____International news	____Movie & Entertainment
____State news	____Horoscope
____Local news	____Vital statistics
____Business news	
____Other (Specify) _____	

6. Do you read headlines throughout the newspaper to find articles of particular interest to you? ____Yes ____No
____Occasionally

7. Do you read complete news articles? ____Yes ____No
____Occasionally

PART II

8. What grade level do you teach? _____

9. What subject area do you teach most of the time? _____

10. How did you find out about this workshop?
____Direct mail? ____Newspaper story? ____Someone told me?
(If you checked "someone told me," was the someone a friend, another teacher, or your principal? _____)

PART III

11. How would you rate the overall value of this workshop?
____Very good ____Good ____Fair ____Poor

12. Please explain your choice of rating. _____

_____

_____

NEWSPAPER READING INVENTORY

Page 2

PART III (continued)

13. If you were asked to make necessary changes in this workshop, what would you have:
(a) The instructor do _____

_____

_____

(b) The student do _____

_____

_____

14. As a result of this workshop did (or will) you innovate something new and/or different in your own class? Please explain. _____

_____

_____

_____

15. In your opinion, how did your students react to the newspaper? (Circle one.)
(a) Generally speaking, no measurable reaction.
(b) They have indicated an interest in using the newspaper more often as a supplement to their assigned reading.
(c) They were very enthusiastic about using the newspaper and would be willing to read it outside classtime and discuss the material in class.

16. Would you object if I used your name and this information in my dissertation writing? ____Yes ____No

Please Mail To:

W. J. Schmitz
Educational Coordinator
The Denver Post
650 - 15th Street
Denver, Colorado 80202

APPENDIX I

TEACHING TOOL: NEWSPAPER READING INVENTORY

NEWSPAPER READING INVENTORY (Duplicate a copy for each student prior to introducing this unit.)

Student's Name_____

1. Does your family take a local newspaper? ____Yes ____No

2. Does your family take: ____The Denver Post?
____The Rocky Mountain News?

3. Does your family take any other newspaper? If yes, name them. _____ _____ _____

4. Do you read the newspaper? (Which one?)_____
____Almost every day ____Occasionally ____Rarely

5. How long do you spend in reading the newspaper?
____More than an hour
____Half-hour
____Fifteen minutes or less

6. What part of the newspaper do you turn to (and read) first? (Check one space only.)

____Sports	____Want ads
____Women's page	____Comics
____Editorial	____Advice columns
____International news	____TV section
____National news	____Movie section
____State news	____Horoscope
____Local news	____Vital statistics
____Other (Name)	

7. Do you read headlines throughout the newspaper to find articles of particular interest to you?
____Yes ____No ____Occasionally

8. Do you read complete news articles?
____Yes ____No ____Occasionally

9. Besides your first choice (Question #6 above) what other part(s) of the newspaper do you enjoy reading? (List in order of importance to you.)
2nd_____
3rd_____
4th_____

*Teacher note: If you will give this inventory to your students again (after they have been exposed to reading the newspaper), you will find that their choices of rating (i.e., questions 6 and 9) have changed considerably.

APPENDIX J

OBJECTIVES OF NEWSPAPER PROGRAMS REVEALED BY THE ANPA FOUNDATION NEWSPAPER TEST

The following objectives were not announced in advance or "imposed" by anyone; they were discovered. Eight tryout forms of fifty questions each were administered simultaneously in matched newspaper and regular classes in sixty-one schools. Only those questions were retained on which newspaper students did better than regular students of equal reading ability. The types of ability revealed by these questions are described below.[1]

I. Competence in Reading Newspapers

A. SKILL

1. Ability to spot the main point or emphasis quickly and to distinguish it from background, details, misinterpretations, and points not covered. The skilled newspaper reader knows that the main point is likely to come first.

2. Ability to check off information quickly and to reject points not made, views not expressed, unwarranted interpretations, etc., often in the form of "All of the following points were covered EXCEPT . . . ."

3. Ability to distinguish exact, careful interpretations from slapdash, unwarranted, unqualified interpretations, reading in more than is justified by the context, imputing sinister motives, or giving fanciful meanings to ordinary events.

4. Ability to distinguish what was reported as a fact from expressions of opinion, the statement of a qualified observer, or quoted statements that may or may not be true.

5. Ability to locate desired information quickly: e.g., How old is this newspaper? How is the Gaffney Home supported? How far is Miami from the search area? The last involves not only ability to read a map but also the expectation that the map will be there, even though this map was deliberately located in the continuation of the story on page 4.

6. Ability to recognize which stories or features best illustrate a given point, such as something teenagers did that was good, the point of an editorial cartoon, or material of only local interest.

7. Ability to interpret editorial cartoons: e.g., The main point is . . . . The spectator represents . . . . The shadow

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[1] These tests are available to schools through the Cooperative Tests and Service, ETS, Princeton, New Jersey 08540. ETS will send inspection copies upon request.

is an effective symbol because . . . . The cartoon represents the concerns of . . . . A headline related to this cartoon is . . . .

8. Ability to interpret details in photographs: e.g., The person in the middle is the . . . . The baseball picture shows that . . . .

B. KNOWLEDGE

9. Knowledge of either indicated or probable sources of information: e.g., wire service, special correspondent. Where did the reporter get this information? The person most likely to write this article was . . . . The information was probably given out by . . . .

10. General knowledge likely to be acquired by newspaper readers and needed to interpret reports: e.g., the U. S. equivalent of a Foreign Minister, why pickets are used in strikes, an event that could not have happened recently.

11. Knowledge of the meaning of terms often used in various types of reports: e.g., fringe benefits, production workers, sweetener, amnesty.

12. Knowledge of newspaper format: e.g., usual location of editorials, political columns, classified ads, sports, etc. Index on page 1 expected and used.

13. Knowledge of technical newspaper terms: e.g., dateline, by-line, banner, masthead, caption, correspondent, press release, etc.

14. Wire services: identification (AP), (UPI), functions, advantages, kinds of material they furnish: e.g., Which of the following stories is likely to appear in almost the same words in other newspapers of this date?

C. JUDGMENT

(Judgment is here distinguished from Skill chiefly in that it implies an ability to evaluate in addition to an ability to understand. It is often developed by maturity and experience rather than by practice alone.)

15. Ability to assign causes, reasons, motives: e.g., East End residents oppose the project because . . . . blames failure of the plan on . . . . close vote was due to . . . . objects to the proposal chiefly because . . . .

16. Ability to interpret attitudes toward a situation or course of action: e.g., Do X and Y agree or disagree in their attitude toward this proposal? What attitude does a given action imply? What event would favor or oppose a given course of action?

17. Ability to judge why a statement was made: e.g., He tries to give the impression that . . . . Arabella gives this advice because . . . . X is cited as an illustration of . . . . The purpose of this discussion is . . . .

18. Ability to see implications or to extrapolate from given information: e.g., The governor's action suggests that he . . . . The report implies that the present practice is . . . .

19. Ability to judge the relative importance of various points: e.g., The chief purpose is to . . . . The immediate purpose of the treaty is . . . . His chief criticism is directed against . . . .

20. Ability to judge what is happening in terms of what generally happens in similar situations: e.g., Why is the airport expansion to be paid for by taxpayers? The strike settlement will probably result in . . . .

21. Ability to anticipate what is likely to happen next in a given situation: e.g., The next development in the strike is likely to be . . . . The most probable result of X will be . . . . The governor is likely to . . . .

22. Ability to judge why various kinds of material or specific items are published: e.g., editorials, opinion polls, columns, reviews, letters to the editor, stock market reports, etc.

23. Ability to recognize differences in the kind of language or style that is appropriate for various kinds of material: e.g., Which sentence from the review would be most acceptable in a news story? Which sentence is most typical of sports writing? Which word from the baseball story would be most likely to be used in the U. N. story?

24. Ability to interpret and assess advertisements: e.g., main emphasis, general credibility, inferences that can and cannot be made.

25. Ability to interpret and criticize opinion polls: e.g., Which conclusion is supported by the poll? Is the sample representative? Is it large enough? Does the wording of the question bias the results?

26. Ability to criticize various types of material: e.g., letter to Arabella for omission of a vital fact, letter to

editor for evident prejudice, opinion poll for wording of question, review of art exhibit for "flamboyant" style, etc.

27. Ability to recognize and appraise differences between newspapers and other media: e.g., more emphasis on local and state news, greater detail than radio and TV news, NOT necessarily more accurate or up-to-the-minute, etc.

II. Understanding the Role of Newspapers in a Free Society

This second main category of objectives of most newspaper programs, while terribly important, is approached in so many different ways that relatively few questions showed an advantage of newspaper over regular students when the questions were tried out in all parts of the country. Those that did so were related mainly to the freedom and responsibility of newspapers.

28. Understanding that freedom of the press is protected by the First Amendment and includes freedom to ferret out and publish news without official permission or censorship, and that minorities have the right to publish unpopular views.

29. Understanding that the press is responsible primarily for the accuracy and completeness of its coverage of important and interesting events, both in reporting the facts and in interpreting their meaning. It is generally much less subject to political pressure than the press in totalitarian countries. Questions related to this understanding dealt with the general credibility of newspapers and of specific reports. Incorrect responses often revealed such attitudes as "You can't trust newspapers," or "It's true because the newspaper said so."

30. Understanding that the press is responsible for libel and hence is unwilling to publish letters to the editor that attack character, but is quite willing to print opposing views.

For the sake of completeness, it may be mentioned that questions dealing with the following types of understanding were written but "washed out" in the tryout, either because the items were defective or because the material in the simulated newspapers did not lend itself to very discriminating items of these kinds. The objectives remain important, however, and will probably be represented in subsequent editions of these tests.

31. Responsibility of the press for arousing interest and concern for public issues and problems and for attempting to formulate and guide public opinion.

32. Responsibility of the press for keeping officials responsive to the public interest by calling attention to their decisions and actions and by exposing graft, corruption, inertia, inefficiency, waste, etc.[2]

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[2]Copyright C 1973 by the American Newspaper Publishers Association Foundation. Sponsored by the National Council for the Social Studies. Published and distributed by Cooperative Tests and Services, Educational Testing Service, Princeton, New Jersey 08540; Berkeley, California 94704.

APPENDIX K

SUMMARY EVALUATION OF THE FIRST COURSE BY NEWSPAPERS

Evaluation of the First Course by Newspaper

Summary

Oscar J. Kaplan
Director, Center for Survey Research
San Diego State University

The first national course by newspaper entitled "America and the Future of Man" was offered by University of California, San Diego (Extension), beginning in September 1973. A series of 20 articles by distinguished scholars appeared weekly in 263 newspapers. A total of 4,974 persons enrolled in the course for credit through 188 participating colleges and universities. An additional 6,630 persons did not enroll in the course, but purchased the kit of course materials which included a 316 page Reader, a Study Guide, and other learning aids.

Impact of the course was assessed in the following ways: (1) essay and multiple choice examinations were administered to students enrolled in the course for credit; (2) a mail survey was made of persons who purchased the kit, but who did not enroll in the course for credit. Profiles were developed on the age, sex, educational attainment and other characteristics of persons in the categories studied; (3) telephone interviews were held with random samples of newspaper subscribers in San Diego, Calif.; Denver, Colo.; Shreveport, La.; Chamberlain, S. D.; and Huron, S. D. The interviews ascertained the extent to which the newspaper articles were read by persons who did not take the course for credit and who did not purchase the course kit.

Course Enrollees

Course enrollees were mainly female (67%), over age 30 (66%), Caucasian (89%), residents of areas with less than 200,000 population (71%), and had annual family income of $15,000 or more (56%). Ninety-one percent had at least some college education, 82% had had a formal educational experience within the last five years, and 72% previously had taken other extension or adult education courses.

A disproportionately high percentage of enrollees (33%) were from rural areas or towns of 20,000 or less, where continuing and higher education might be less accessible than in urban centers.

A difficult 30-items multiple-choice final examination was administered to 1,769 students taking the course for credit. Half of the items were drawn from the newspaper

articles and half were taken from the Reader. The average student who took the examination was able to choose approximately two-thirds of the correct answers. The results compare favorably with those that would be obtained in an upper division class in a good university.

The credit enrollees were fairly evenly divided among those working toward a degree (38%, those working toward professional advancement (29%), and those taking the course for enrichment or personal interest (33%). These figures would appear to indicate that the course was suitable for a variety of audiences with varying motivations.

Overall, persons taking the course for credit expressed strong approval of it. Eighty-five percent stated that the course had stimulated their interest in taking other courses in the future. Seventy percent indicated that their attitudes concerning the issues treated in the course had changed as a result of taking it. Sixty-two percent expressed a desire for more contact and discussion meetings. Sixty-two percent thought that the amount of course material was "about right," 36% said the amount was "too great," and 2% felt that course material was insufficient.

Kit Purchasers

A study was made of the 6,630 persons who purchased the kit of course materials, but who did not enroll for credit. A questionnaire was mailed to a random sample of 388 kit purchasers; 65% of the forms were completed and returned. The profile of these kit purchasers was very similar to that of those who enrolled in the course for credit: female (61%), over age 30 (79%), Caucasian (93%), residents of areas with less than 200,000 population (62%), annual family income of $15,000 or more (51%), at least some college education (85%), extension, continuing education, or adult education courses taken within last five years (62%).

Thirty-eight percent of the kit purchasers reported that they had read the entire series of 20 newspaper articles; only 4% had read none of the articles. In addition, 35% of the respondents said that other members of their families had read one or more of the newspaper articles. Forty-nine percent of the kit purchasers shared their learning materials with other persons.

Kit purchasers overwhelmingly expressed approval of the learning materials. Ninety-two percent described themselves as "very satisfied" or "fairly well satisfied" with the kit. Eighty-four percent thought the difficulty of the kit materials was "just about right." Fifty-eight percent indicated that their attitudes had changed as a result of reading the kit materials.

As might be expected, 94% of the kit purchasers first learned about it in a newspaper.

Thirty-three percent of the kit purchasers indicated that they would have taken the course for credit if it were offered by correspondence.

Newspaper Subscribers

A total of 2,000 telephone interviews were completed with newspaper subscribers in five cities. Readership of the articles on "America and the Future of Man" was, as follows:

	% of respondents reading some or all of articles	% reporting other household members read articles
San Diego Evening Tribune	24%	8%
Denver Post	24	7
Shreveport Times	18	8
Huron Daily Plainsman	27	5
Chamberlain Register	35	13

These findings indicate that approximately a fourth of all households surveyed had one or more members who had read some or all of the articles in the series. The results are particularly impressive when it is considered that high percentages of non-readers of the series reported that they were unaware of it. Percentages of non-readers of the series who were unaware of its publication were, by cities: Shreveport, 77%; San Diego, 76%; Denver, 73%; Huron, 49%; and Chamberlain, 47%.

Since the interview occurred in most cases after the termination of the newspaper series, and since it was not possible to present the respondent with a sample article over the telephone, it is possible that readership of the series was understated. Nevertheless, it is reasonable to assume that one or more articles in the series was read by at least 15 million persons.

Overwhelmingly, respondents who had read one or more articles in the series, wanted other courses by newspaper. Combining the "very interested" and "somewhat interested," the results by cities were: San Diego, 90%; Denver, 90%; Shreveport, 85%; Huron, 85%; and Chamberlain, 80%.

The newspaper articles reached millions of people who had not previously been involved in continuing education or extension courses. Only about one-half of the San Diego and Denver readers had taken such courses, and in Shreveport, an industrial southern city with a high minority population, only 28% had had this experience. In South Dakota, the comparable percentages for Huron and Chamberlain were 20% and 26% respectively; there is a special need for continuing education in rural areas. A disproportionately high percentage of the newspaper article readers were over age 65, a group whose numbers usually do not attend classes. Approximately one-fifth of the readers of the newspaper articles had high school education or less.

Conclusions

As judged by student opinions and attainments, the course by newspaper on "America and the Future of Man" was a success.

The greatest potential for growth in the Courses by Newspaper Program lies in expanding readership of the newspaper articles. A very high percentage of newspaper readers were unaware of the articles; this could be remedied by more vigorous promotion.

Substantial evidence exists in the survey data that those who took the course for credit, or who used its materials, experienced significant attitude change. It follows that newspapers, reaching tens of millions of readers, can markedly influence the future of the nation by carrying courses on the major problems of the day, prepared by outstanding scholars.

APPENDIX L

"AMERICAN PIE SLICE BY SLICE"

"AMERICAN PIE slice by slice"
Compliments of KTLK - 1280
and the Music Professor
Jim La Barbara

We've received many calls at KTLK during the last several weeks concerning Don McLean's hit recording of "American Pie." Some have asked about the significance of the lyrics and some have offered their own interpretations of this, one of the most controversial songs ever written. All have been intrigued. As a matter of interest (and mostly because the song's true meaning can only be discussed by McLean himself) I thought it would be a good idea to piece together the story as best I could so that perhaps your enjoyment and appreciation of it might be increased.

Before we get into the actual lyrics, I think that it is important to remember that we all go through a period of life, usually in our teenage years, that we often try to recapture as we grow older because it was our first awareness of the outside but we had none of the responsibilities and pressures of adult life. This period tends to offer us our fondest memories.

For many, music serves as an excellent reference point and reminder of these good times. If you're in your 40's, you may feel that all music has been disappointing since the days of Tommy Dorsey, Harry James and Glenn Miller. If you're in your early or middle 20's, the Beatles and acid rock may have been the greatest and everything recent a disaster! Ten years from now, young housewives may look back and remember how wonderful they thought the music of the early 70's was and feel that no one can equal the great sounds of the Osmonds or the Jackson 5.

The lyrics to "American Pie" lead me to believe that its author and performer, Don McLean, is in his late 20's. His youth was spent in the music of the late 1950's and he must have been very moved by the sounds of his day--so much that he wanted to become a singer himself. In "American Pie" he says "he'd like to have the chance, to make the people dance and be happy for awhile."

The only clue that isn't hidden from us is that he dedicated this song to the late Buddy Holly. There are other lyrical inferences that seem to indicate that "American Pie" does trace the history of rock and roll from the late 50's until the late 60's. The "Miss American Pie" reference in the song's chorus is McLean's stereotype expression for the girls of his youth. They were the "girl-next-door, American as apple pie" type girl who, like the music and the fun of his day, seem to have disappeared. In his youth, their idea of a wild "high" was drinking whisky and rye and dancing "real

slow" in the high school gym.

Like many young guys his age who were turned off by their girl friend's hysterical screaming for Elvis Presley, he found another idol named Charles Hardin Holley, Buddy Holly. Holly was the alternative to the all-out hysteria of Presley. Holly was easy to identify with. His beat was lukewarm, the range minimal and there were no acrobatics, rage, or great efforts involved to copy his singing.

Holly was the lead singer of the Crickets and also recorded as a solo. "Peggy Sue," "That'll be the Day," "Oh Boy," "Maybe Baby," "Rave On," and "Everyday" were some of his big hits. He introduced the idea of a white vocal group accompanying themselves on guitar and drum in 1957 with "That'll be the Day"; today these elements are almost basic. His sound in the 1950's became the British sound of the 60's. While there was no question as to Presley's reign as King of Rock and Roll, Buddy Holly and his music did make important contributions to that era and influenced many, ranging from Bobby Vee to the Rolling Stones.

> But February made me shiver
> with every paper I delivered
> Bad news on the door step
> I couldn't take one more step
> I can't remember if I cried
> when I read about his widowed bride
> but something touched me deep inside
> the day the music died.

Like so many others, including me, McLean must have been a newspaper delivery boy. According to him, the "Bad news on the doorstep" in February referred to the death of Buddy Holly and it is Don McLean's notion that the music died that day with him. It was on February 3, 1959, that Buddy Holly, along with singers Ritchie Valens and the Big Bopper, was killed in a plane crash in a snowy cornfield just outside Mason City, Iowa. The "Widowed bride" mentioned here is Maria Elena Holly. This opening stanza gives us some indication of McLean's age and, based on some other references to rock and roll, may indicate that "American Pie" was, in fact, written some two or three years prior to its release and then up-dated. If this is the case, then the song really is discussing the period between 1959 and 1969.

> I was a lonely teenage bronkin' buck
> with a pink carnation and a pick-up truck
> but I knew that I was out of luck
> the day the music died.

McLean, in his introduction to the song, reveals that he had always wanted the chance to make the people dance. The

weekend dance in the school gym was a common occurrence. The emphasis here is on the dance and dancing was the basis of all rock and roll music. Employing song titles and lyrics of the popular songs of that day, "Book of Love," "Lonely Teenager," and "A White Sportcoat with a Pink Carnation," McLean conveys the idea that he was typical of his generation.

In the next verse, McLean mentions a jester singing for the King and Queen. In tracing the history of music, logically the King would appear to be Elvis Presley while the Queen could have been any one of many top female stars. Peggy Lee, Teresa Brewer, and Brenda Lee are eligible, but a study of record sales indicates that the honor of Queen should go to Connie Francis.

In "American Pie," the jester who sings and then steals the King's crown would, in all probability, be Bob Dylan. Presley made a lot of quickie movies and stayed away from public appearances. In general, his popularity began to fade in the early 1960's. The only man who emerged with anything nearly as influential on the musical scene was Bob Dylan. He sang in a coat borrowed from James Dean. Dean was a youthful movie actor who lost his life in a car accident in 1955. Dean, the star of East of Eden, Rebel Without a Cause, and Giant, was synonymous with the black leather motorcycle jacket. Dylan did wear a black leather jacket on a couple of highly publicized occasions; notably the album cover of "Highway 61" and on stage at the Newport Folk Festival. This explains McLean's line about the jester wearing the "coat borrowed from James Dean."

The thorny crown that he had was perhaps the responsibility that success brings. The courtroom that adjourned without returning a verdict was the public. The new King reigned only until the appearance of The Beatles.

Let's continue now with the music of the mid-60's. McLean goes into detail regarding The Beatles, The Byrds, and Bob Dylan's motorcycle accident:

> And while Lennon read a book on Marx,
> a quartet practiced in the park
> and we sang dirges in the dark . . .

McLean refers to "Lennon reading a book on Marx." It was widely publicized that Beatle John Lennon did read Karl Marx' theories on Communism. At the same time, the Beatles were practicing their music in the parks while the rest of us "sang dirges in the dark." I think the "dark" in this case is the musical dark age of the early 1960's, that period between the end of the 50's style rock and roll and the takeover of Beatlemania in 1964; this would have been the era of Bobby Vee, Chubby Checker, Bobby Rydell, Joey Dee, etc. A "dirge"

is a funeral chant, a lament. Perhaps Don McLean felt that the music of the early 60's, because of its poor quality, represented our subconscious mourning of the death of 50's rock and roll. I can't help but think he may be recalling the tragic death of John Kennedy also in the line "we sang dirges in the dark."

> Helter Skelter in the summer swelter
> the birds flew off with a fall-out shelter
> 8 miles high and falling fast
> landed foul on the grass
> the players tried a forward pass
> with the jester on the sidelines in a cast
> now the half-time air was sweet perfume
> while the sergeants played a marching tune
> 'cause the players tried to take the field
> the marching band refused to yield . . .

"American Pie's" story of Musical Evolution moves into the mid to late 1960's as McLean calls attention to The Beatles' "Helter Skelter," a song on their white double Apple album. He draws attention to the popularity of drug songs like The Byrds' "8 Miles High." The references to The Byrds are quite interesting considering they became popular for their own interpretation of Dylan songs. While Dylan (the jester) on the sidelines in a cast, the players (The Byrds) tried to make a comeback. Bob Dylan was hospitalized in a cast at that time as the result of a near fatal traffic accident. The sergeants' tune refers to the Beatles' Sergeant Pepper album that was very big then. He notes their continual musical dominance--"and although other players tried to take the field, the sergeants refused to yield." It is here that McLean voices one of his major complaints about the music since the death of Buddy Holly. The line "we got up to dance, but never got the chance"--McLean thinks that there's no fun to music anymore because the kids can't even dance to it.

The next verse seems most interesting because it reveals McLean's disapproval of the Rolling Stones. There is a quick succession of phrases about "the Devil," "Satan" and "Jack Flash" sitting on a candle stick that indicate McLean dislikes Mick Jagger so much that he equates him with the Devil. He says he saw "Satan laughing with delight, the day the music died." Possibly McLean resents Jagger's interpretation of Buddy Holly material which he performed in his early days. There was a free Stones concert at Altamont, California, a few years ago, and the Hell's Angels were called in by the Rolling Stones to act as the security force. This line naturally reminds us of the great Altamont tragedy--"And as I watched him on the stage, my hands were clinched in fists of rage." Thus, "No angels born in Hell could break that Satan's spell."

I met a girl who sang the blues
and I asked her for some happy news
but she just smiled and turned away . . .

Possibly in an effort to bring the song up to date, he mentions a girl "who sang the blues" and then "just smiled and turned away." Could this have been Janis Joplin? It fits but he doesn't stay on this subject long enough for any solid conclusions to be made. Here is another part that seems vague. During the 50's you could go to the local record shops and hear a record before you bought it. This practice has all but disappeared in recent years. Maybe Don McLean returned to the local record shop where he spent so much time in his youth, only to discover that it was no longer possible to listen to records in the store? Or was it that when he went to the sacred store where the man said the music wouldn't play, he was referring to the Fillmore West that was now closed? I'd say the first explanation is more likely to be true.

The most puzzling part of the entire song is in this next verse:

And the three men I admire the most
the Father, Son, and Holy Ghost
caught the last train for the coast . . .

There are many who believe that he's referring to Buddy Holly, Ritchie Valens, and the Big Bopper. I don't agree. Here's a song where major influences on music in the last decade and a half--Elvis, Dylan, The Beatles, and The Rolling Stones--are discussed and I can't quite believe one can equate those talented people to Ritchie Valens and the Big Bopper.

Another theory is that McLean is talking about his faith in the Almighty being shattered by what happened to Buddy Holly and that exciting musical age. Another is that the church went commercial and "caught the last train for the coast."

I can't imagine that after spending eight minutes talking about musical evolution, McLean would suddenly decide to switch subjects so radically at the last moment.

He could have been talking about the Buddy Holly, Bob Dylan, and The Beatles--"The Holy Ghost" (who are no longer together as a group).

My personal thought is this: Early in the song, Don McLean asks "Do you believe in rock and roll? Can music save your mortal soul?" The music of McLean's youth is a kind of religion to him. It's a symbol of happiness and a life style that he enjoyed more than any other. The line "caught the

last train to the coast" probably alludes to the west coast, California in particular. California has been well known as the forefront for the birth of the "Acid" and so called "Heavy Music" of the drug riddled and liberalized scene that is today. I think that is where McLean's religion--his music--went the day Buddy Holly died.

Whenever most of us look back, we remember the good times and perhaps even paint them to be better than what they actually were. Don McLean, like most of us at one time or another, longs in his song for those simple, happy and secure days of youth.

Of course all we can be sure of is that "American Pie" can mean almost anything, until McLean himself tells us otherwise. Meanwhile, you have to agree that Don McLean has created a clever song with a catchy beat that you can enjoy even if you don't particularly like or even understand the lyrics. In many ways, it is much like the music of the 50's.

I hope that this brief explanation will enable you to derive more meaning and enjoyment out of "American Pie."

Jim La Barbara
February 14, 1972

APPENDIX M

FCC STATION LICENSE RENEWAL DATES AND, WHERE TO WRITE REQUESTING INFORMATION CONCERNING A SPECIFIC NETWORK

All licenses within a given state expire on the same date. Stations must file for license renewal with the FCC ninety days prior to the expiration date. Petitions to deny a station's license renewal application must be filed between ninety and thirty days prior to the expiration date. Forthcoming expiration dates[1] for stations located in the following states include:

Florida, Puerto Rico, and the Virgin Islands: February 1, 1970; 1973; 1976; and 1979.

Alabama and Georgia: April 1, 1970; 1973; 1976; and 1979.

Arkansas, Louisiana, and Mississippi: June 1, 1970; 1973; 1976; and 1979.

Tennessee, Kentucky, and Indiana: August 1, 1970; 1973; 1976; and 1979.

Ohio and Michigan: October 1, 1970; 1973; 1976; and 1979.

Illinois and Wisconsin: December 1, 1970; 1973; 1976; and 1979.

Iowa and Missouri: February 1, 1971; 1974; 1977; and 1980.

Minnesota, North Dakota, South Dakota, Montana, and Colorado: April 1, 1971; 1974; 1977; and 1980.

Kansas, Oklahoma, and Nebraska: June 1, 1971; 1974; 1977; and 1980.

Texas: August 1, 1971, 1974; 1977; and 1980.

Wyoming, Nevada, Arizona, Utah, New Mexico, and Idaho: October 1, 1971; 1974; 1977; and 1980.

California: December 1, 1971; 1974; 1977; and 1980.

Washington, Oregon, Alaska, Guam, and Hawaii: February 1, 1972; 1975; 1978; and 1981.

Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont: April 1, 1972; 1975; 1978; and 1981.

New Jersey and New York: June 1, 1972; 1975; 1978; and 1981.

Delaware and Pennsylvania: August 1, 1972; 1975; 1978; and 1981.

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[1]Dates subject to change.

Maryland, the District of Columbia, Virginia, and West Virginia: October 1, 1972; 1975; 1978; and 1981.

North Carolina and South Carolina: December 1, 1972; 1975; 1978; and 1981.

For further information regarding a specific network, agency, or group related to the broadcasting field, contact the following:

The Networks

American Broadcasting Co., Inc.
1330 Avenue of the Americas
New York, N. Y. 10019

Columbia Broadcasting System, Inc.
51 West 52nd Street
New York, N. Y. 10019

National Broadcasting Co.
30 Rockefeller Plaza
New York, N. Y. 10020

Mutual Broadcasting Co.
135 West 50th Street
New York, N. Y. 10019

Industry Associations

National Association of Broadcasters
1661 North Street, N.W.
Washington, D. C. 20036

Television Information Office
745 Fifth Avenue
New York, N. Y. 10022

Citizen Organizations

Action for Children's Television
33 Hancock Avenue
Newton Centre, Mass. 02159

Action on Smoking and Health
2000 H Street, N.W.
Washington, D. C. 20006

American Council for Better Broadcasts with TACT
17 West Main
Madison, Wisc. 53703

Anti-Defamation League
1640 Rhode Island Ave., N.W.
Washington, D. C. 20036

Citizens Communications Center
1816 Jefferson Place, N.W.
Washington, D. C. 20036

Institute for American Democracy, Inc.
1330 Massachusetts Ave. N.W.
Washington, D. C. 20005

Institute for Policy Studies
1520 New Hampshire Ave.N.W.
Washington, D. C. 20036

National Association for Better Broadcasting
373 Northwestern Avenue
Los Angeles, Calif. 90004

National Audience Board, Inc.
152 East End Avenue
New York, N. Y. 10028

Citizen Organizations (cont'd)

National Citizens Committee
for Broadcasting
609 Fifth Avenue
New York, N. Y. 10017

Office of Communication
United Church of Christ
289 Park Avenue South
New York, N. Y. 10010

Television, Radio & Film
Commission
The Methodist Church
475 Riverside Drive
New York, N. Y. 10027

The Federal Government

Federal Communications
Commission
1919 M Street, N.W.
Washington, D. C. 20554

APPENDIX N

SUGGESTED "ESSAY" QUESTIONS

Directions: Write a brief essay answer to the following questions. They will be read and discussed in class sometime during the last week of class. Please note that the questions are asking for your opinion; you will not find a "right" or "wrong" answer anywhere.

1. "I know that you believe you understand what you think I have been saying, but, I am not sure you realize that what you heard is not what I meant." (Relate your answer to this class.)

2. "I know that you believe you understand what you think has been written, but, I am not sure you realize that what you have been reading is not what was meant." (Relate this to newspapers or magazines.)

3. "I know that you believe you understand what you think you heard, but, I am not sure you realize that what you heard is not what was meant." (Relate this to radio news and music.)

4. "I know that you believe you understand what you think you saw and heard, but, I am not sure you realize that what you have just seen and heard is not what was meant." (Relate this to television news and a television program, plus a specific movie that you saw.)

APPENDIX O

"PROFESSIONAL INVENTORY," BUREAU OF RESEARCH,

UNIVERSITY OF NORTHERN COLORADO,

GREELEY, COLORADO

UNIVERSITY OF NORTHERN COLORADO
BUREAU OF RESEARCH

PROFESSIONAL INVENTORY

In all these data, the number of responses is given in parentheses and the percentage under them

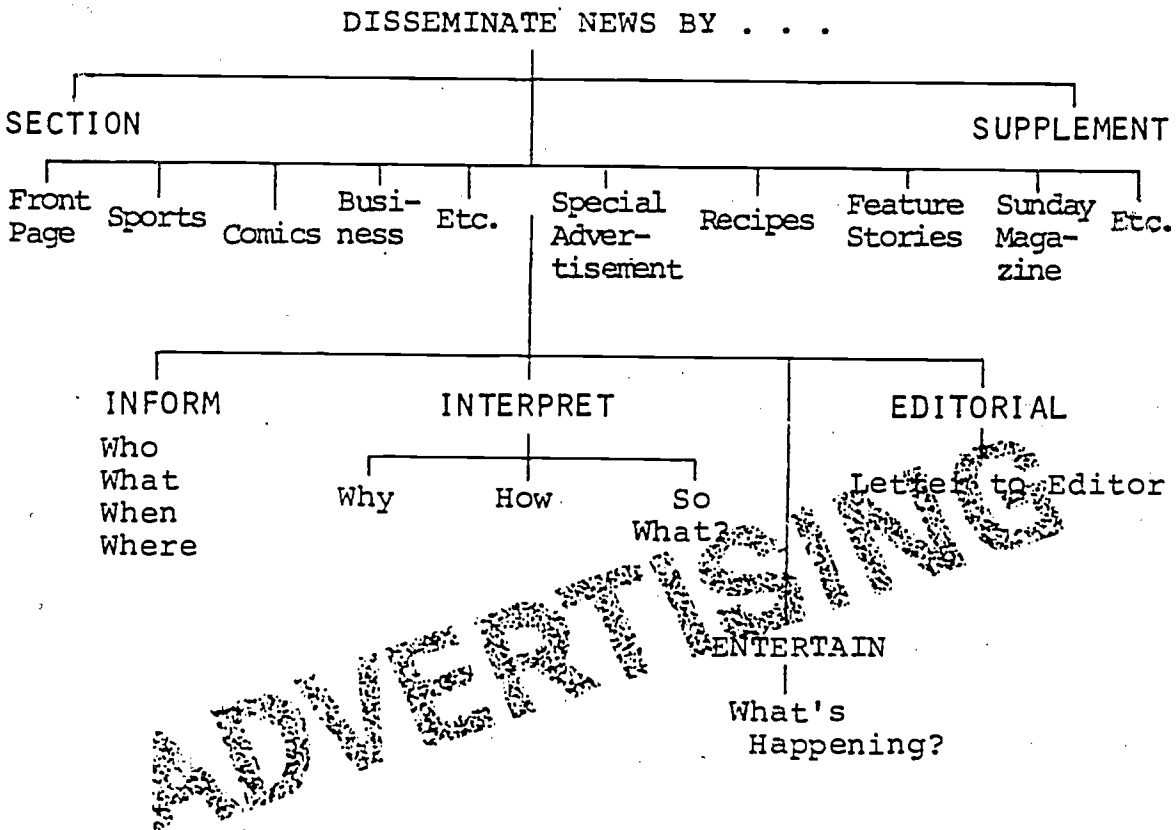
Question: "Compared to other courses and other teachers, I would rate this course and this instructor	Does Not Apply	Low				Average			High	
	0	1	2	3	4	5	6	7	8	9
1. Course objectives were clearly stated early in the Quarter		(2) 2.1	(2) 2.1	(1) 1.0		(5) 5.2	(6) 6.3	(11) 11.5	(27) 28.1	(42) 43.8
2. Course objectives were attained		(1) 1.0				(2) 2.1	(5) 5.2	(20) 21.0	(30) 31.0	(38) 40.0
3. Assigned work was appropriate in amount and level and consistent with objectives		(1) 1.0	(1) 1.0	(1) 1.0		(4) 4.2	(4) 4.2	(17) 18.0	(26) 28.0	(42) 43.8
4. The materials used (text, films, handouts, etc.) would rate			(1) 1.0			(5) 5.2	(9) 9.4	(12) 12.5	(16) 16.7	(53) 55.2
5. Everything considered, I would rate the worth of this course to me as						(7) 7.3	(2) 2.1	(14) 14.6	(27) 28.1	(46) 48.0
6. The instructor's genuine interest in students was			(1) 1.0		(4) 4.2	(6) 6.3	(5) 5.2	(15) 15.6	(19) 19.8	(46) 48.0
7. The instructor's communication skills--lecturing, questioning, answering, discussion--was			(1) 1.0	(1) 1.0	(1) 1.0	(6) 6.3	(6) 6.3	(10) 10.4	(36) 37.5	(35) 36.1
8. The instructor's apparent knowledge of the subject was					(1) 1.0	(2) 2.1	(2) 2.1	(7) 7.3	(19) 19.8	(65) 67.7
9. The instructor's preparation for each class was	(1) 1.0					(4) 4.2	(2) 2.1	(8) 8.3	(25) 26.0	(56) 58.3

Question: "Compared to other courses and other teachers, I would rate this course and this instructor	Does Not Apply		Low			Average			High	
	0	1	2	3	4	5	6	7	8	9
10. The instructor's ability to identify what he considered important was	(2) 2.1	(1) 1.0	(1) 1.0	(1) 1.0		(7) 7.3	(2) 2.1	(14) 14.6	(23) 24.0	(45) 46.9
11. The instructor's enthusiasm for teaching was	(2) 2.1			(1) 1.0		(6) 6.3	(2) 2.1	(10) 10.4	(33) 34.4	(42) 43.8
12. The instructor's interpersonal relationships with students--fair, approachable, honest	(1) 1.0			(1) 1.0		(9) 9.4	(2) 2.1	(13) 13.5	(20) 20.8	(50) 52.0
13. Ability to demonstrate skills and techniques	(3) 3.1			(1) 1.0		(6) 6.3	(9) 9.4	(15) 15.6	(29) 30.2	(33) 34.4
14. The instructor was pleasant and had a sense of humor	(1) 1.0				(2) 2.1	(6) 6.3	(2) 2.1	(10) 10.4	(19) 19.8	(56) 58.3
15. The instructor's availability and promptness for classes, conferences and office hours	(6) 6.3					(4) 4.2	(3) 3.1	(5) 5.2	(18) 18.8	(60) 62.5
16. The instructor encouraged and provided time for questions and discussion	(2) 2.1					(3) 3.1	(6) 6.3	(14) 14.6	(23) 24.0	(48) 50.0
17. The instructor encouraged and provided time for individual help	(12) 12.5	(1) 1.0	(2) 2.1	(1) 1.0	(1) 1.0	(10) 10.4	(7) 7.3	(17) 18.0	(21) 21.9	(24) 25.0
18. Everything considered, I would rate this instructor	(1) 1.0		(1) 1.0		(1) 1.0	(3) 3.1	(1) 1.0	(13) 13.5	(35) 36.1	(41) 42.7
19 and 20. (Special item to be used by instructor)	(96) 100.0									

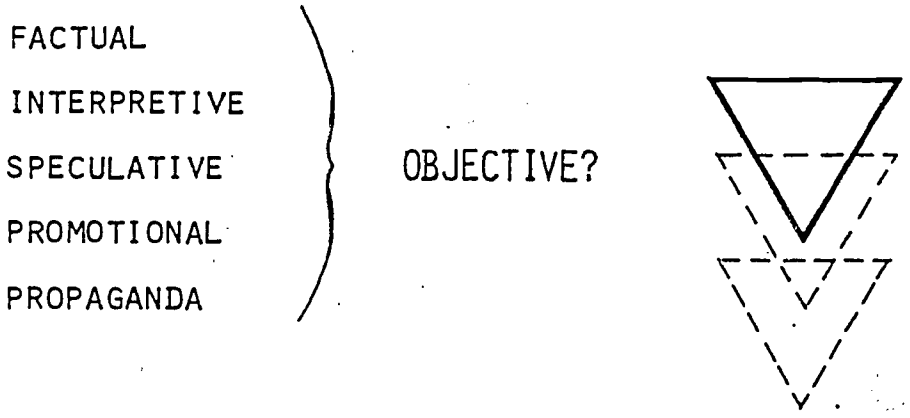
Students were encouraged to feel free to make additional comments on the back of each evaluation form. The instructor was advised that he might use items 19 and 20 to evaluate such things as a guest speaker, a movie, a project, etc. This instructor used item 19 to evaluate all supplemental material used in class, such as current newspapers, magazines, radio newscasts, music, local television programs, and all 16 mm films that were shown during class time. Item 20 was used to evaluate the current movie that we attended as a group which was showing at a local commercial theater.

TRANSPARENCIES

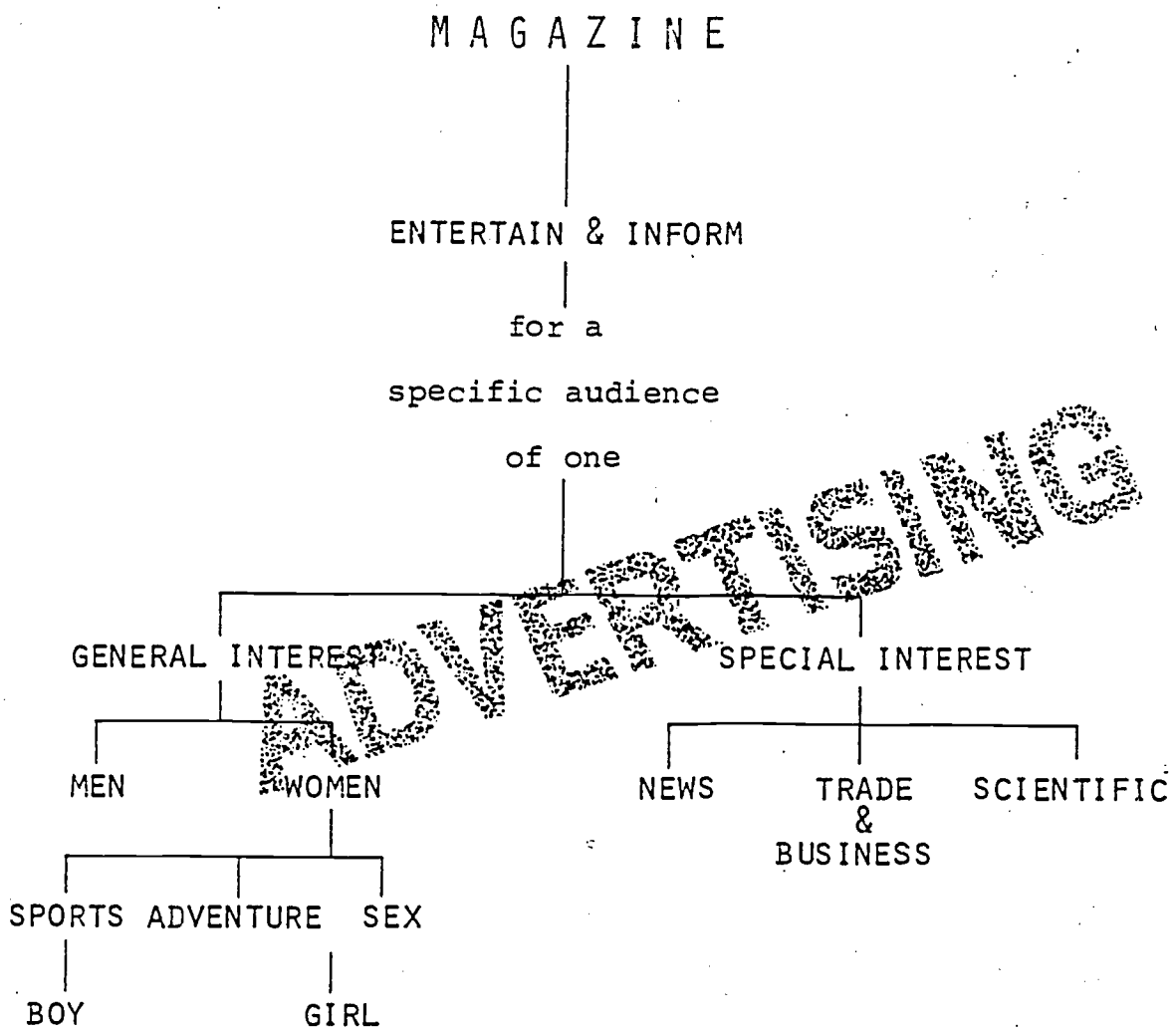
NEWSPAPER



. . . USING FIVE KINDS OF NEWS STORIES



★ RETRIEVABLE INFORMATION (not easily stored)



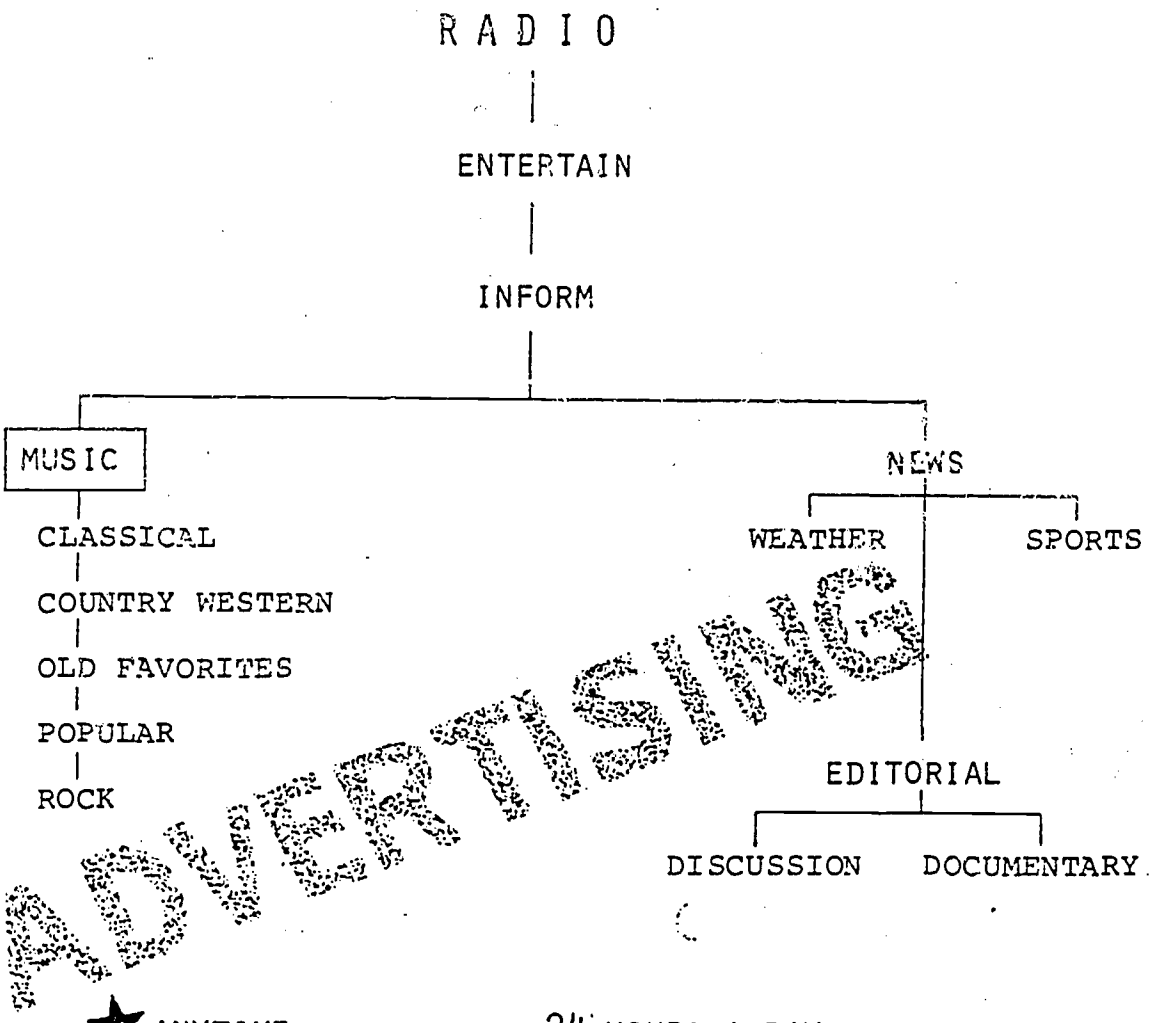
★ SELECTIVE IN COVERAGE

★ GREATER LENGTH

★ GREATER DEPTH

MORE SUBJECTIVE . . .

★ RETRIEVABLE . . . (easily stored)



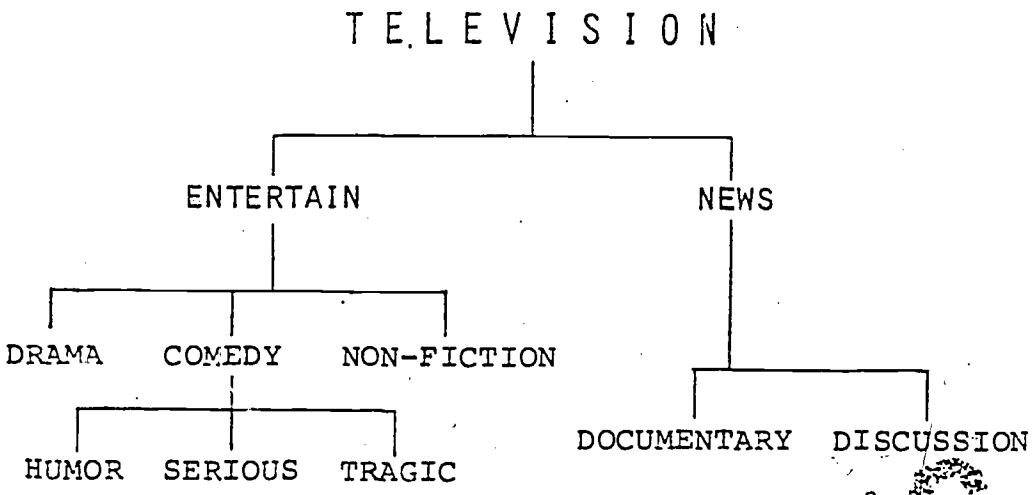
★ ANYTIME . . . . . 24 HOURS A DAY

★ ANYWHERE. . . . . 365 DAYS A YEAR

AM OR FM

★ NON-RETRIEVABLE . . . unless you record

★ IMAGINATION

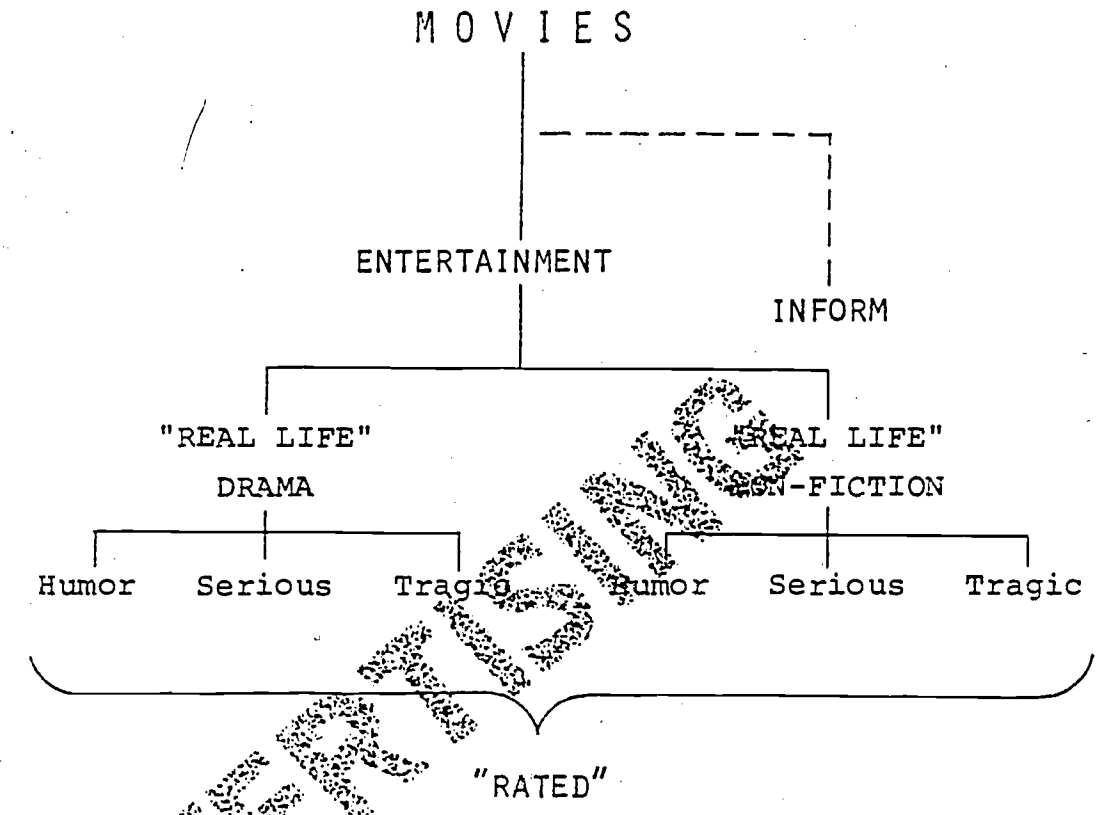


ADVERTISING

I know you believe you think you understand what you just saw and heard but,

I am not sure you realize that what was seen and heard is not what was meant.

★NON-RETRIEVABLE . . . unless you video tape



I know you believe you think you understand what you just saw and heard, but . . .

now, what was it?

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BIBLIOGRAPHY

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