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ABSTRACT

The steady increase of mass communication instruction in secondary schools has resulted from the demands by educators and the public for programs to help students cope with the impact and potential of mass media. This book describes the status and potential of mass communication instruction in secondary schools. Following an introductory chapter on understanding mass communication, the second chapter reports the results of a study in which 50 state officers of education were polled regarding the status of such instruction in their schools. Chapter three deals with the relationship between mass communication and personal development. In chapter four, the assessment of value-laden mass communication is discussed, and chapter five addresses the institutional approach to the study of mass media, the organization of media as indicators of priorities. Chapter six is devoted to the vocational approach to the teaching of the subject, aiming at preparing students for a career. The use of co-curricular activities to provide additional training and experience for the interested student is the topic of chapter seven. Chapter eight addresses the administrative problems of developing and maintaining a program, especially costs and staffing. Appendixes include the survey questionnaire and data and a list of competencies for prospective staff in mass communication. (DF)

Mass Communication Instruction in the Secondary School

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Contents

Foreword

Despite recent cutbacks in elective programs, mass communication instruction is steadily increasing in secondary schools. Professional educators and the public are demanding programs which help students to cope with the impact and potential of mass media. Within interdisciplinary studies, mass communication can easily become a unifying focus for social studies, fine and performing arts, the technical sciences, economics, home economics, and, of course, the various areas of English and speech communication.

This publication attempts to meet the needs of instructors, curriculum supervisors, school boards, state education departments, and all others interested in establishing or strengthening mass communication instruction in secondary schools. In summarizing the status of mass communication instruction and in describing its major instructional approaches, the authors have provided information not available in other publications.

This information analysis monograph is published by the Speech Communication Association in cooperation with the Educational Resources Information Center Clearinghouse on Reading and Communication Skills (ERIC/RCS). Such products fulfill the directive from the National Institute of Education (NIE) that ERIC provide educators with opportunities for knowledge utilization beyond that provided by the ERIC data base. NIE, recognizing the gap between educational research and classroom teaching, has charged ERIC to go beyond its initial function of gathering, evaluating, indexing, and disseminating information to a significant new service—commissioning from recognized authorities information analysis papers on concrete educational needs.

Educators from many disciplines will find this analysis provocative. Hopefully, they will implement its many ideas to ensure that mass communication study is established as a "basic" in secondary school curricula.

Barbara Lieb-Brilhart
Associate Director
Speech Module, ERIC/RCS

Preface

The purpose of this publication is to describe the status and potential of mass communication instruction in the secondary school. The intended audiences are school officials, administrators, curriculum designers, and teachers. Since this is not a textbook, a teacher will not learn to teach these subjects just by reading this monograph, but citations and suggested readings have been included for that purpose.

We felt that we were following the path of an October 1966 special issue of the *Bulletin of the National Association of Secondary School Principals* (No. 312) entitled "Radio and Television in the Secondary School." This work did not include the print media, film, or advertising, but it did attempt to portray both the status and future of the electronic media in the classroom.

This earlier undertaking suggested that we begin with a survey of the status quo in mass communication instruction in American secondary schools. Accordingly, we conducted a survey among the fifty state officers for education. The results are reported at some length in chapter 2. It is apparent that mass communication instruction is already important in American high schools, has been added to secondary curricula at a rapid rate in the past decade, and continues to grow in variety and number of curricular offerings. This study also suggests the various constraints upon further growth in mass communication courses.

This dynamic growth in secondary school mass communication instruction posed for us the additional challenge of presenting some alternative instructional approaches which are not in wide use today. In addition, rationale to support mass communication instruction have been included for each approach. These may be useful in supporting proposals to expand mass communication instruction. Facilities required to support such instruction are described by general requirements and costs. However, where choices of equipment are available, we describe the ones with the best reputation for reliability at moderate cost. Many other com-

binations of equipment might also perform well; prices also vary widely in the marketplace.

At the outset of this project, it was our intent to include an exhaustive list of audio-visual materials available to support mass communication instruction. As we began to extract relevant titles from the catalogs of the National Information Clearinghouse on Educational Materials (NICEM), it soon became apparent that many of the materials were dated and others seemed only slightly relevant. Thus, we decided to list in this work only those materials which we ourselves had examined or those which had been specifically recommended in the literature. Even though these limits still resulted in an impressive list of materials, the reader should be aware that there is much more available for mass communication research.

We would like to acknowledge the considerable assistance we received from typists Patricia Shealy, Patricia Strongman, and Ann Spurlock. Mollie Haines of the ERIC Clearinghouse on Reading and Communication Skills was extremely helpful in guiding our search of ERIC holdings on mass communication instruction in the secondary school. Gerald R. Firth and Raymond Bruce of the University of Georgia College of Education offered a helpful critique of the survey of state education officers. Our reviewers, whose suggestions were most helpful, were Robert K. Avery of the University of Utah, Carroll Arnold of Pennsylvania State University, and Thomas F. Kaye of Bay View High School, Milwaukee, Wisconsin. Our special thanks for much patience and encouragement go to Barbara Lieb-Brilhart, associate director of the SCA/ERIC Module. None of the above are responsible for any errors in content in the pages that follow, but they must be acknowledged in considering whatever virtues are detected.

James E. Fletcher

Stuart H. Surlin

1 Understanding Mass Communication

> After leaving formal schooling, an individual's main source for continued information and learning will be that information gleaned from mass media.
>
> Idaho State Department of Education official

Sydney Head has suggested that the process of mass communication implies at least five things:

(1) relatively large audiences,
(2) fairly undifferentiated audience composition,
(3) some form of message reproduction,
(4) rapid distribution and delivery, and
(5) low unit cost to the consumer.[1]

Mass media are the means by which we are bound together in mass communication. "Media of communication are the means or vehicles capable of assuming forms that have characteristics of messages or that transmit messages."[2] To sum it up, mass communication is high-speed communication to large groups of individuals at very low unit costs; mass media are the complex machines and businesses responsible for the appearance of mass communication products in our homes, schools, and offices.

None of us can accurately reflect upon a world without mass communication, for the media have been with us at least since Johann Gutenberg's introduction of movable type in the mid-1400s. The significance of this innovation was not to be realized for several centuries, until the upheavals of the late Renaissance, the Reformation, and finally the Industrial Revolution. The combination of the power to rapidly manufacture presses and type and the demand of the new leisure classes for news and entertainment provided an economic incentive for the rapid growth of the media.[3]

With the coming of urbanization, higher education, and a mobile population, a "mass society" evolved. Individuals felt more

and more isolated and alienated in their dealings with others. As society became larger, more complex, and more specialized, the mass media increasingly became the link between the individual and modern mass society.

Without the instruments of mass communication, neither traditional nor contemporary culture could survive today. Even such folklore as the games of childhood, work songs, and mythic heroes continue only with the assistance of tape recorders, books, and individual specialists trained largely by books and recordings. The intellectual culture of the West could not have survived without books, playscripts, and magazines. Even the preprinting literature of classical Greece and Rome reaches the present—for most scholars—through the intervention of presses and microfilm and the organizations that produce and market them.

The general teaching of reading and writing is a relatively recent development. It proceeded, perhaps, from the necessity for industrial societies to have workers who could read written instructions, such as safety warnings and specifications, and who could fill out employment applications, such as timecards and reports. As a consequence, newer and even larger audiences have been made available to print—and huge newspaper and magazine undertakings were the result.

As the nonprint technology of the mass media evolved, however, both the incentives to read books and the necessity to read newspapers and magazines were reduced. Early motion pictures were often useful tools for entertainment, socialization, and language instruction for urban immigrants to the U.S., with the titles of the silent films providing self-rewarding reading lessons. Radio and television, the most pervasive media, have come to dominate the mass media behavior of most individuals in society. Audio and audio-visual messages now come prepackaged for instant attention and understanding. The lowest common denominator of formal education is assumed when producing content for the broadcast media. In this way the largest number of people can be reached with the least effort on the part of both broadcaster and listener/viewer. "Efficiency" has become a goal for media producers and for media consumers.

This thumbnail sketch of the history of mass media evolution (or revolution) makes several assertions. One, the media of mass communication and the various cultures in a society are necessarily interdependent. Without access to the media, any modern culture must work much harder for survival. Likewise, without

cultures to present, the media are deaf and dumb. Two, the various media are instruments of an industrial elite who must be concerned (inevitably) with preservation of society as they know it and with high (and thus profitable) levels of mass communication consumption by the public.

As a consequence, the media must also reflect the basic conflicts in society as if they were internal to the media. There are those who publicly mourn the ravage of traditional (meaning elite) culture by unfeeling mass media entrepreneurs, while the latter complain that the legitimate needs of the public are not of sufficient importance to the former.

Three, the educational establishment itself is drawn into this conflict, because the educator is traditionally trained to find "life and value" properly reflected in the printed media and to despise the vulgar (unrefined) tastes of the masses as manifested in film and in the electronic media. In recognition of this irony, Patrick Hazard has penned this exhortation to his English teaching colleagues: "The cultural brow beating which has been the covert strategy of language instruction must end."[4]

Four, the great majority of private citizens are openly, emotionally attached to the media, because the media are important in establishing the most widely shared cultural realities of society. The vast majority of citizens must choose between a mass-mediated culture and a mere handful of uncertain cultural alternatives.

Mass Communication and the Individual

Sigmund Freud and his followers made all of us aware of the important role social influence plays in development of the individual personality.[5] His notion of the super-ego as the predominant and socially trained component of self has been particularly persuasive in a country in which individual freedom and responsibility are accepted as basic values. Language itself, from this point of view, becomes an invention of social influence with precious little purpose if humans did not live in and for groups. And, if language is inherently social, so must be all the inherently linguistic behaviors of individuals in society. In fact, the social linguistic messages encountered by individuals must collectively explain the way in which those individuals relate to the humans around them. Certainly the messages of those special people who are important to us have greater influence, but virtually every communication has *some* influence.

The very pervasiveness of the mass media implies great influence—particularly upon the malleable, the young, the emotionally infirm. More than that, the consumer rewards provided by mass communication—diversion, entertainment, and novelty in otherwise routine lives—also teach us *incidentally* about nearly every other aspect of life. And the reader/listener/viewer time devoted to consuming the contents of the media is astonishing, particularly when contrasted with the total consumption possible as little as a century ago.

The continuing Quill and Scroll surveys of teenagers' media habits show heavy use of recordings, film, radio, and television as well as significant levels in use of comic books, magazines, and newspapers.[6] In the case of general consumption, "recent research has been clear on one point: *the lower educated individual* is most oriented toward the broadcast media as a means of being entertained and informed. Whether it be laziness, a lack of perceived alternatives, or a lack of personal identification with other information sources, the lower educated person believes he 'learns' more through television content. . . ."[7]

For the American public school student, the media are historian, economist, jester, minstrel, soothsayer, geographer, counselor, ombudsman, prophet. The circumstances of intergenerational conflict, adolescent self-doubt, and the general deterioration of the family unit make teenagers more comfortable with and more devoted to the media.

Courses in mass communication are in great demand in modern-day secondary school curricula. State departments of education officials throughout the United States are eloquent in arguments for adopting mass communication courses in secondary schools:

> There is a need in today's changing world to . . . . provide our students with the best education possible and this will cause need for study in Mass Communication. [Arkansas]
>
> The more progressive teachers in our schools recognize that students must be aware of and involved in this "language" mode. [Utah]
>
> Each person should (when leaving a secondary school education).
> ——be cognizant of different types, purposes and approaches of the mass media communicators;
> ——know in which of these forms to find what type of information;
> ——be able, as a consumer of both knowledge and material objects, to distinguish between fact and inference. [Idaho]

Explosion of knowledge and dissemination of knowledge; speed and comprehensive coverage. [Oklahoma]

Development of critical analysis skills; better informed citizens; improvement of reading and writing skills. [New Hampshire]

At the secondary school level, mass communication instruction should be available (1) to provide for the personal development of the student in the areas of reading, writing, and analytic ability, (2) to assist the student in analyzing and evaluating the content of the mass media as purveyors of social, economic, and cultural information, (3) to help the student gain sufficient competence to examine and understand the mass media as institutions of society, and (4) to prepare students for vocations in the mass media or for professional training eventually leading to a career in the mass media.

A chapter on each of these instructional approaches follows, as well as a chapter on cocurricular mass communication activities available to secondary school students. They are preceded by a consideration of the current status of mass communication courses in secondary schools in the United States.

It should be apparent by the end of this report that the somewhat chaotic growth of mass communication offerings at the secondary school level is itself a manifestation of the importance of the subject matter to students in a free but rapidly changing society—and the growth itself may justify more sane and more fully coordinated curriculum development in the future.

Suggested Reading

The chapters that follow assume that the reader has some basic knowledge of mass communication. Some basic catalogues of resources available to teachers in these subject areas include:

Campbell, Laurence R., compiler. *A Tentative List of Doctoral Dissertations, Masters Theses, and Investigative Studies on High School Journalism in 1974.* Iowa City, Iowa. Quill and Scroll Studies, 1976. [ERIC document number ED 128 792]

National Council of Teachers of English. *Guide to Teaching Materials for English, Grades 7-12, An Annotated Listing of Textbooks and Related Materials for Secondary Schools. 1975-76 Supplement.* Urbana, Ill.: National Council of Teachers of English, 1975. [ERIC document number ED 105 484]

Watson, Ken, ed. *A.A.T.E. Guide to English Books, 1973.* New South Wales: Australian Association for the Teaching of English and A. H. Reed and

A. W. Reed, 1973. [ERIC document number ED 088 079]

Some college-level introductory texts in common use include:

Agee, Warren K., Phillip H. Ault, and Edwin Emery. *Introduction to Mass Communications.* 5th ed. New York: Harper and Row, 1976.

Bittner, John. *Mass Communication. An Introduction.* Englewood Cliffs, N.J.: Prentice-Hall, 1977.

Casty, Alan, ed. *Mass Media and Mass Man.* New York. Holt, Rinehart and Winston, 1973.

Chaffee, Steven H., and Michael J. Petrick. *Using the Mass Media. Communication Problems in American Society.* New York: McGraw-Hill, 1975.

Clark, David G., and William B. Blankenburg. *You and Media. Mass Communication and Society.* San Francisco: Canfield Press, 1973.

DeFleur, Melvin L., and Sandra Ball-Rokeach. *Theories of Mass Communication.* 3rd ed. New York: David McKay, 1975.

Dennis, Everette E. *The Media Society. Evidence about Mass Communication in America.* Dubuque, Iowa: William C. Brown Co., 1978.

Hiebert, Ray, Donald Ungurait, and Thomas Bohn. *Mass Media. An Introduction to Modern Communication.* New York: David McKay, 1974.

Jones, Kathryn J., and Lois B. Watt. *Aids to Media Selection for Students and Teachers.* Rev. ed. Washington, D.C.: Department of Health, Education, and Welfare, 1976.

Murphy, Robert D. *Mass Communication and Human Interaction.* Boston: Houghton Mifflin, 1977.

Ohlgren, Thomas H., and Lynn M. Berk. *The New Languages. A Rhetorical Approach to the Mass Media and Popular Culture.* Englewood Cliffs, N.J.: Prentice-Hall, 1977.

Pember, Don. *Mass Media in America.* Chicago: Science Research Associates, 1976.

Real, Michael R. *Mass Mediated Culture.* Englewood Cliffs, N.J.: Prentice-Hall, 1977.

Rivers, William L., Theodore Peterson, and Jay W. Jensen. *The Mass Media and Modern Society.* San Francisco: Rinehart Press. 1971.

Rosenberg, Bernard, and David Manning White, eds. *Mass Culture Revisited.* New York: Van Nostrand Reinhold, 1971.

Sandman, Peter M., David M. Rubin, and David B. Sacksman. *Media. An Introductory Analysis of American Mass Communications.* Englewood Cliffs, N.J.: Prentice-Hall, 1972.

Schramm, Wilbur. *Men, Messages, and Media. A Look at Human Communication.* New York: Harper and Row, 1973.

Wells, Alan, ed. *Mass Media and Society.* 2nd ed. Palo Alto, Calif.: Mayfield, 1975.

Wright, Charles R. *Mass Communications. A Sociological Perspective.* 2nd ed. New York: Random House, 1975.

2 The Status of Mass Communication Instruction

> Because of the crucial need for increased attention on consumer education of the Mass Media, I shall be eager to see the results of your study. I know that you will be able to provide additional guidance to state curriculum planners and that Georgia public schools will benefit from your services.
>
> Georgia State Department of Education official

Although it is not always apparent, instruction in mass communication has nearly always evolved in the secondary school from English programs. The first media instruction at the secondary level was in connection with school newspapers, literary magazines, and yearbooks beginning in the first decade of this century. By the third decade of the century members of the Association for Education in Journalism had become concerned with professional standards among advisors to student publications. That concern for professional qualifications of high school media advisors has not diminished.[1]

During the 1920s, motion pictures began to find their way into high school English classrooms, initially as enrichment materials. At the same time teachers of drama and speech courses, which frequently were also developments of English programs, were beginning to discover radio, first as a means of stimulating student interest in oral communication and theater, later as preprofessional training.

Through a series of committees and publications—many of the latter reviewed in subsequent chapters of this report—beginning in the early '30s, the National Council of Teachers of English has attempted to encourage the use of "nonprint media" in English classrooms and the teaching of photography and filmmaking as expressive activities.

As phase elective English programs have become more popular and even prevalent, a variety of mass communication and mass media courses has been included in them. According to Hillock,

the earliest article on elective programs appeared in the *English Journal* in 1955.[2] Hillock recently surveyed one hundred programs in thirty-seven states and found journalism to be eighth in popularity among phase English offerings, appearing in 60 percent of the programs surveyed. Mass media—ranked fourteenth—appeared in 48.6 percent of the elective programs. Film study ranked eighteenth to nineteenth and appeared in 38.6 percent of the elective programs. Hillock adds an uncertain note in his evaluation of English elective programs by observing that none of the programs had made a systematic study of students' needs when the elective programs were designed, and elective programs—as viewed from the available evidence—offer no advantage over traditional programs in developing measurable cognitive skills.[3]

Nevertheless, phase elective programs in English and language arts curricula continue to grow, resulting in a continuing increase in the number of mass communication offerings in American secondary schools, with attendant demands for teachers, teaching materials, and facilities.

A relatively recent trend in the evolution of elective language arts programs has been greater concern about possibly harmful effects of media, particularly television. Such influential organizations as the Parent-Teachers Association and the American Medical Association have become involved in national campaigns to alert the public to these potential dangers and to reform the content of broadcast programs. A number of school districts have introduced course work at the junior high or middle school level to "inoculate" young people against the "potentially damaging" influence of the media and to help students to use the media for "prosocial" purposes.

The career education movement of the late 1960s and early 1970s has also increased the number of mass communication offerings at the secondary school level. "Communications media" is one of fifteen "career education clusters" identified by the U.S. Office of Education for in-depth focus.[4] This has led to the creation of a number of offerings in school systems committed to career education.

Still another impetus to growth of mass communication education in the secondary school is remedial instruction. In many parts of the nation, both urban and rural, pressures from community and educational systems have resulted in promotion to high school of significant numbers of students who are functionally illiterate. One strategy for dealing with such students is to employ the mass

media as motivating elements in remedial programs.[5] A number of commercial firms market reading programs in which popular singers and musicians are featured, introducing vocabulary and grammar as parts of their performances. The language and vocabulary of television and filmed adventures and mysteries can be exploited in the same way in remedial instruction.

The result of all these often unrelated, rarely correlated efforts is a burgeoning of mass communication offerings and enrollment at the secondary level. The purpose of this chapter is to chronicle and illustrate these various tendencies.

Current Direction of Masscom Instruction

As a basis for deciding the need for and direction of mass communication courses in secondary schools, an inventory of existing courses and attendant administrative attitudes toward these courses is needed. This information would be the benchmark against which future research and policy decisions could be measured.

During the past several years mass communication courses in secondary schools have been given increasing attention by researchers. Awareness of mass media and mass communication concepts, issues, and techniques appears to be of increasing interest to secondary level teachers and students alike.

Evidence of this interest is reflected in a recent survey of 274 high schools.[6] The backgrounds of teachers involved in "mass media" courses reflected very little professional experience in any area of mass communication. In classes, the emphasis in about two-thirds of all courses taught was on "the media" (a systems and content perspective) as opposed to skills (the method of performing professional activities). Obviously, the lack of professional experience of secondary school teachers restricted the degree to which skills could be taught. The rationale for this pattern was, presumably, that at the secondary level, communication skills are less of a concern for the majority of students. Since all secondary students are going to be consumers of mass media content, the conceptual approach seems to be logical and consistent with the training deficiencies of teachers and the budget limitations of school systems which may not be able to afford the equipment needed to support skills, production courses in print and/or broadcast media.

The interest of secondary school teachers and others in joining associations relating to journalism and mass communication in-

struction is reflected in recent membership figures for the Journalism Education Association (JEA).[7] Figures for 1975-76 show 1,210 JEA members, an increase of more than 50 percent since 1972-73. Illinois and California were the two states ranking highest in JEA membership, with 152 and 144 members, respectively. JEA membership was almost equally divided among three divisions of population density (urban, suburban, and rural) and membership was most evident in schools ranging in size from 500-1,500 pupils (53 percent of JEA members teach in such schools). When asked about the courses they taught, 93 percent of the JEA members responded "journalism"; 67 percent, "English"; 23 percent, "mass media"; 4 percent, "social studies"; and 2 percent, "graphics" or "other."

Secondary school instructors have also exhibited a growing willingness to bring mass media content into the classroom. Recent experiments support the belief that many educational benefits (such as improved reading ability, greater interest in material, improved understanding of course material) are derived from having students "purposefully" watch television, especially when they have been provided with the script before the broadcast and are required to read the script while viewing.[8]

Surlin has called for greater use of predominantly entertainment-oriented mass media content in the classroom on the grounds that this is the type of content with which *most people* spend the *most time*.[9] He also argues that the experience students receive from writing and producing in-class assignments for a mass media channel of communication can be as informative as "receiver-oriented" learning.

The same results apply to instruction for mass media teachers. Recently a group of Columbus, Ohio, secondary school teachers was faced with the task of teaching their courses via radio and television because of school closings resulting from fuel shortages. These teachers found the experience challenging and enlightening because of the need to bring different types of communicative skills into play. A majority of these instructors believed the experience made them better teachers and better communicators in general.[10]

The value of using media content in the classroom has been debated. Debate has centered upon the relative values of critical analysis of newspapers in class[11] versus involvement with the school newspaper[12] as activities that improve experiences with newspapers outside the classroom. A recent experimental research

study was undertaken to resolve the issue.[13] English and social science students were systematically exposed, or not exposed, to analysis of the school's newspaper. The news-gathering process, the production of a newspaper, and the capacity of each section of the newspaper to satisfy readers' needs were discussed in some of the participating classrooms. At the same time, school newspaper staff members were surveyed and compared to nonstaff cohorts. The findings were somewhat mixed.

There was no support for the hypothesis that those students who were exposed to in-class newspaper analysis paid more attention to the local community newspaper. There was a mixed finding for the hypothesis that students exposed to in-class newspaper analysis increase their knowledge of current events. However, there was strong support for the hypothesis that in-class newspaper analysis positively affects the use and evaluation of the local community newspaper. Although these findings are not consistently supportive of the hypothesis that positive effects result from in-class newspaper analysis, there is enough evidence to support the conclusion that this method of instruction raises the sophistication of mass media consumption by secondary school students. Based on these findings, the authors conclude:

> This issue is not so much *whether* there ought to be training for consumers of news, but *when* that training should begin and *who* should direct that training.[14]

Another researcher who studied the issue independently reached the same conclusion that systematic training in evaluating mass media messages is necessary at the intermediate level of a child's education.[15]

One study elaborately attempted to determine the "state-of-the-art" in development of mass communication-oriented courses at the secondary level.[16] Questionnaires were sent to each of the fifty state education department information officers. The three-item questionnaire attempted to identify the number of schools in each state which offered courses relating to mass media in society. The respondents were also asked to identify and describe trends in mass media education and to project these trends five years into the future.

The researcher reported that "units" of study concerning the mass media are more prevalent in secondary schools than "courses." A majority of state officers responded that only 20 percent or fewer of their junior high schools had mass communication courses. The extent to which "units" were offered was higher.

In senior high schools, the majority (close to 60 percent) of state officers estimated that there were courses in 20 percent or fewer of their schools. Approximately 20 percent of the states reported that 20–40 percent of the senior high schools in the state offer a course in mass communication. Again, the number of schools offering "units" in mass communication was higher (close to half, twenty-two of fifty states, reported that 40 percent of their senior high schools offered "units" in mass communication).

Concerning the future of mass communication courses and units in secondary schools, the researcher reported:

1. programs of phase electives in language arts and social studies would increase and include courses in the mass media
2. mini-courses and short-term electives would increase and include courses in the mass media
3. an increased emphasis on individualizing instruction would bring media study into school systems
4. visual literacy programs (Title III, ESEA) would provide a stimulus for adding media study
5. an emphasis on career education would be a motivating factor in introducing media study
6. mass media would be used to motivate students in new learning situations
7. educational television (ETV) and cable television would increase and provide new opportunities for media study
8. narrow media programs will broaden
9. interdisciplinary media study will increase
10. media studies will increase at elementary school[17]

The investigator conducting this research added, "The mass media studies program that looks only at the popular culture, that is, the culture that presents itself daily to students, parents and teachers, is missing the more important governmental and societal concerns."[18] We strongly endorse this view.

The objective of our study was to determine, in greater detail, the course offerings in mass communication at the secondary level. An attempt was also made to define the rationale behind current course development in this area of study and to estimate the future emphasis of such instruction.

The National Survey

A cover letter and a questionnaire (see Appendix A) were sent to each superintendent within each state department of education and to the District of Columbia Superintendent of Education. A self-addressed stamped envelope was enclosed. The superintendent

was asked to refer the questionnaire to the individual on his or her staff who was in a position to provide the needed data.

The questionnaire was complex. In an attempt to clarify the reference to "mass communication" courses, the questionnaire provided a definition:

> A "Mass Communication" course is being defined for the purposes of this questionnaire as: a course dealing with the content, uses, and effects of the mass media, as well as the occupational skills needed for the field (including newspapers, radio, television, magazines, film, advertising, and public relations).

The "questionnaire-package" was mailed on November 1, 1976 and respondents were asked to reply within thirty days. Thirty-three states replied, yielding a 65 percent response rate. The detailed listing of respondents by region appears in Appendix B.

Overall, responses were fairly well distributed by region. The Midwestern states were least responsive, with only 40 percent of the states responding, the Western states were most responsive, with a little over 90 percent of the states responding. The other regions had a response rate of approximately 60 percent. The authors cannot offer any explanation for the relative differences in response rate between Midwestern and Western states.

Findings

General Status of Instruction

Responses to question 1 indicated that only four (12 percent) of the responding states had developed an official curriculum guide for a course in "mass communication" at the secondary level.

Responses to the "Approach to Area" grid on page one of the questionnaire were negligible. The respondents had a great deal of difficulty in interpreting the approaches taken in the mass communication courses taught within their states.

In response to question 2, twenty-one (64 percent) of the respondents agreed that their state had secondary schools that specifically offered "mass communication" courses. This figure is comparable to the finding of the previously mentioned survey of states. Crook reports that thirty-two (64 percent) of the states had mass media courses in 20 percent or more of their senior high schools, whereas eighteen (36 percent) of the states had 0-19 percent of senior high schools offering a mass media course.

In the states offering a mass communication course, equal numbers of these courses are developed at the "school district" and the "individual school" level. The courses are definitely not developed

at the state level. Likewise, the *initiative for adopting* these courses lies at the "district" and "individual" school levels, not with the state. State "development" and "initiation" characterized only one state.

Many state department of education officials were unable to provide us with information because of the decentralized nature of course planning at the secondary school level. The "shading" of responses indicates the relative degree of awareness by state officials concerning the development of mass communication courses. For instance, one of the most definite responses, although negative in its tone, was: ". . . . regarding mass communication, please be advised that there are no Rhode Island schools offering such instruction."

Along more positive lines, but still quite hazy concerning specific figures, were the following responses:

> I know that "mass communications" are taught in at least some of our high schools, but cannot give percentages or tell you whether they are separate courses or are included in other offerings. In some instances I'm sure it is set up by the school district or the individual school; in other instances I suspect individual teachers incorporate it into their regular class work. [Wyoming]

> We do know that a number of the larger school districts in the state offer mass media courses, usually as electives. We do know too that most English programs pay some attention to the various aspects of mass media in selected elective courses.
>
> However, we simply don't have the detail which you are seeking. [Wisconsin]

The least amount of state-level awareness of mass communication course development was reflected in the following responses:

> In Michigan local districts have a great deal of autonomy, especially in terms of developing their own curriculum offerings and materials . . . . the Department makes no attempt to keep up with the various curriculum offerings at the local level nor the materials they have selected for use.

> I attempted to obtain the information requested on the questionnaire. However, I was unable to begin to compile the detail that you requested. This type of information is not collected for New Jersey and there is no consultant who has any responsibility in this area at the state level.

The conscientious attention given our questionnaire by a majority of the state officials contacted could not compensate for the lack of available data. After apologizing for the lack of data, many respondents suggested that the only way to gather this type

of information would be to sample individual school districts or schools within each state. Although such a project would be formidable, one is left with the impression that a lesser effort would not truly reflect the "state-of-the-art" in mass communication course offerings.

Mass Communication Course Content and Orientation

Among the responding states offering "mass communication" courses, an average of 25 percent of the schools in each state offer such a course (question 3). However, the range of responses is large, from 1-2 percent to 50-75 percent. In none of the states offering a "mass communication" course was it a required course (question 4).

An attempt was made to measure the amount of "mass communication" content contained in courses taught within several other disciplines. Again, the number of responses was small. Table 1 gives a general indication of the emphasis on mass communication issues within related disciplines (question 5).

The difficulty states encountered in responding to this type of question was reflected in the following:

> At the present time, although no course may be titled "Mass Communication," the topic is treated within the other curricular areas in several schools throughout the State. Such courses may be journalism, English or language arts, and possible social studies courses. The major emphasis is on newspapers. To the best of our knowledge, the content approach is used, with mass media's role and effect on attitudes not being studied. [Idaho]

The complexity of question 6 resulted in a small number of useable numerical responses. However, even though the number of

Table 1

Mass Communication Course Content in Other Disciplines

Discipline	Number of Responses	Numerical Average
General social science	7	50%
English/language arts	13	55%
Business	2	38%
Theater/drama	6	32%
Vocational education	3	29%

responses was low, the information received is the first of its kind and is useful in that sense. The respondents attempted to determine the percentage of total class time given to each medium and/or area of mass communication when "mass communication" became a subject of study in class and the orientation of in-class discussion (i.e., content, uses, effects, occupation). These results are shown in Table 2.

Table 2

Content and Purpose
of Mass Communication Instruction

Area	Content		Uses		Effects		Occupation	
	f	%	f	%	f	%	f	%
Newspapers	11	59	9	56	8	25	9	22
Radio	10	24	8	26	7	14	8	11
Television	9	53	8	58	7	42	8	16
Magazines	9	32	8	35	7	18	6	10
Film	9	34	8	34	7	24	8	12
Advertising	10	41	9	52	8	36	7	14
Public Relations	7	9	6	22	5	12	5	8

When mass communication is brought into the classroom, the "content" and "uses" of newspapers and television most often become the foci of the discussion. The "uses" and "content" of advertising are the third most discussed issues. There is less discussion of the "effects" of mass communication (with the possible exception of television effects) and still less attention is paid to the occupational aspects of mass communication as a field. Public relations receives the least amount of attention overall. Radio, magazines, and film are given about equal time in classes.

Data from the question relating to textbooks used for the mass communications courses being taught (question 7) were impossible to quantify because no textbook was named more than once. The reason for this is that textbook selection rests with each school and school district, and the state officer was not aware of the books being adopted.

Some useful responses were received on the areas of mass communication most in need of textbooks (question 8). The mean rank order scores and final ranking reported in Table 3 reflect the perceived need for textbooks. Obviously, the greatest perceived

need is for a textbook on television. The need for textbooks on radio, film, newspapers, advertising, and public relations rank closely together. The least needed textbook is perceived to be a book treating magazines.

Arguments Against Instruction

Although the respondents reporting in this section of the questionnaire were in states which had courses specifically labeled "mass communication," question 9 still asked them about the arguments used against the development of these courses in their states. The themes that run through these responses are shown in Table 4.

Table 3—

Mass Communication Areas
Most in Need of Textbooks

Area	Frequency of Numerical Responses	Mean Rank Score	Final Rank Order*
Television	10	3.0	1
Radio	10	3.6	2
Film	10	3.8	3
Newspapers	10	3.9	4
Advertising	10	4.0	5
Public relations	10	4.2	6
Magazines	10	4.9	7

*1 = most in need of text

Table 4

Arguments Against Development
of Mass Communication Courses

Argument	Frequency of Mention	Percentage of All Mentions
It would take time away from basics	7	39%
There are no valid arguments	7	39%
It is not a discipline	2	11%
Teachers not qualified/not enough equipment	2	11%
Total	18	100%

The most serious argument is that mass communication courses consume students' time and energy and take away curricular space from the most basic courses (reading, writing, and arithmetic). The "not a discipline" argument may reflect this same view. Responses representative of these opinions were reflected in the following comments from state department of education officials:

> Fragmentation of English programs; too "pop"; not basic enough. [Montana]
>
> Overcrowded curriculum back to the basics—comprehension (reading) and computation (math) competency based education and survival skills. [California]
>
> Lack of "discipline" as a defined subject; vague course objectives; applicability of learned skills or concepts; pre-eminence of needs in basic literacy courses. [South Carolina]
>
> These courses take time away from the Basics. [Vermont]

It is notable, however, that a sizeable portion of respondents could not think of any arguments which could be validly lodged against development of mass communication courses. These respondents were also implying that they had heard none.

The group of officials giving this response would, however, often include a comment which leads us to believe that no one had ever proposed such a course. For example, when asked for reasons why mass communication courses should not be developed, several respondents stated:

> None. Such courses could be offered under present credit structure if there were a demand for them. [Nevada]
>
> No real pressure for such adoption has been produced. [Louisiana]

Lack of teacher training and lack of equipment needed for the teaching of mass communication courses do not seem to be relevant considerations for a majority of states which have opted for mass communication courses at the secondary level. (One of the unique arguments that *was* offered against developing and adopting mass communication courses was: "The Reds are already into these things!")

An attempt was made to follow up on the anticipated argument that equipment needs would mitigate against developing "mass communication" courses. As noted above, this was not often offered as an unaided response; but when directly pursued (question 10), the question yielded useful information. First, the extent

of "hands-on" media experience was tapped. The results are listed in Table 5. By far the greatest in-school media involvement is through the school newspaper. The next most frequent media contacts are through school magazines and radio stations. Surprisingly, a fairly significant percentage of secondary schools give students access to film, television, and advertising/graphic labs.

Table 5

Schools Offering Hands-on Media Experience

Media In-school Experience	Frequency of Responses	Mean Percentage
School newspaper	14	76%
School magazine	12	20%
School radio involvement	13	24%
School television involvement	10	14%
School film production lab	10	16%
School advertising/graphics lab	8	11%

Several interpretations seem justified by these data. A correlation exists between having in-school media experiences available for students and perceptions of the need for special equipment in order to provide these in-school experiences. Respondents are most apt to feel that no special equipment is needed for school newspapers and next for school magazines. These are the most available media experiences, and one may infer that this is so because of low expenditures for special equipment.

As expected, the media less often used were perceived as requiring special equipment that was regarded as being relatively expensive for high school budgets (in the $1,000-$2,000 range, based on only a handful of responses).

Professional Requirements

Among twenty states responding to the question concerning the existence of professional organizations devoted to mass communication, only six (30 percent) stated that such organizations exist. Thus, in fourteen (70 percent) of the twenty states; no such organization exists, or it was not known to exist. Respondents were totally unable to estimate the percentages of individuals involved

in these associations in their states (question 11). They were also very sketchy as to the exact name of the organization if they asserted that one existed.

Concerning the academic and professional requirements for "mass communication" teachers, findings are clear and disturbing. It is clear that no special professional background is expected of these teachers. The most encouraging response was "minimal." Thus, professional training is not perceived as widespread among teachers of "mass communications" (question 12).

Extensive academic credentials are not required. Out of nineteen responses, eleven (58 percent), or over half of the respondents, felt that no extra training was necessary. Several respondents argued that it "largely depended on the interest of the person as to whether he/she taught mass communication courses." The remaining eight respondents were fairly well split between journalism certification, a few extra courses, or English courses and/or certification as acceptable academic qualifications. The model of competencies for mass communication specialists recently developed by the Speech Communication Association-American Theatre Association Joint Task Force on Teacher Preparation (see Appendix C) should be brought to the attention of all secondary school administrators.

Responses of States Not Offering Mass Communication Courses

Only six respondents offered a definitive yes or no answer when asked whether mass communication courses are likely to be taught in the future (question 13). Five of the six answered in the affirmative. This is encouraging; however, the yes respondents were unable to say when these types of courses would be offered.

The strongest responses to the question asking respondents to project what would be done in newly offered mass communication courses concerned "content" (question 14). The study of "uses" of mass communication was second. This pattern of response parallels the responses identifying the foci of currently offered mass communication courses. Responses to question 14 also most often identified newspapers and television as the prospective foci of "content-oriented" in-class discussion.

The levels at which the decision to develop "mass communication" courses is made (question 15) were predicted to be essentially the same as the levels at which past decisions had been made. Seven (58 percent) of the twelve usable responses identified the school district as the determining level and two (17 percent)

identified the individual school. Thus, 75 percent of the time the decision will be made at a more local level. These data are compatible with reports concerning the initiation of "mass communication" courses. Again, the school district or individual school was named in six of the seven responses (question 17).

An attempt was made to determine the existence of mass communication-oriented units in courses with other labels (question 16). The frequency with which units in other courses were reported is presented in Table 6.

Table 6

Mass Communication Units
in Other-labelled Courses

Subject Area	Frequency of Respondent Mention
General social science	6
English/language arts	7
Business	5
Theater/drama	4
Vocational education	5

Units dealing with mass communication are fairly well distributed throughout other subject areas. This wide distribution of mass communication material may be impeding the development and implementation of courses specifically designed for mass communication material. The percentage of schools teaching mass communication units in the responding states was difficult for the respondents to judge, and the few guesses offered varied so widely that a summary figure would be misleading.

An interesting portion of the questionnaire responded to by states without mass communication courses deals with arguments raised for and against adoption of these courses. The main arguments reported center on the fact that the main method of receiving important information in a speedy manner is through the mass media, seven of ten responses touched on this point. The other three offered the argument that studying mass communication helps with other skills, such as English grammar, reading, writing, and production. The following are representative of the responses.

> Development of critical analysis skills, better informed citizens; improvement of reading and writing skills. [New Hampshire]

Explosion of knowledge and dissemination of knowledge, speed and comprehensive coverage. [Oklahoma]

There is a need in today's changing world to help and provide our students with the best education possible and this will cause need for study in mass communication. [Arkansas]

The need for students (and general population) to be informed on the nature and function of the mass media, both as producers and consumers. [Washington, D.C.]

The arguments cited against offering mass communication courses dealt, in part, with the existing units incorporated in other courses, four of eight respondents made such comments. Two other comments were made, one being that instructors were not properly trained to teach such courses and the other that the curriculum could not handle any new courses:

Priorities—lack of any effort to do so. [Maine]

There have been other more pressing priorities. [Washington, D.C.]

Courses in Journalism are offered and most schools in English courses provide opportunities in Journalism. [Iowa]

Overload with courses. Lack of teacher preparation. [Idaho]

Lack of trained staff. [New Hampshire]

Reluctance to add additional courses, because it is easier to include mass communication in regular courses. [Oklahoma]

Lack of funds. [Arkansas]

Summary

Although some questionnaire items drew a small number of responses, the trends of the total body of responses are quite clear. The instructors of existing courses are in many instances not academically or professionally prepared to teach mass communication classes. The arguments for these types of concerns are logically based upon the needs of coping adults in our society. The arguments against offering mass communication courses are based on limitations of the school system and on the issue of what should be emphasized in the curriculum.

In existing mass communication courses the content of newspapers and television is emphasized. This emphasis is acceptable, but contents of other media which are highly accessible to the public, such as radio, magazines, and film, are not emphasized.

Likewise, important "effects" of media content are ignored, probably because of the instructors' lack of specialized training. This neglect leads to limited discussion of career opportunities in the mass media.

Clearly, the impetus for more widespread study of the mass media must (and is expected to) come from local secondary school districts and schools. Many state-level respondents were unable to answer questionnaire items because of their lack of detailed knowledge about local district and school programs.

Detailed questionnaires like the one used in this study should be sent to a random sampling of all secondary schools in the United States (and to other countries for comparative purposes). Only through such responses will an accurate picture of mass communication course development at the secondary school level emerge.

Instructional Approaches

The following chapters outline the rationale for mass communication instruction, provide teachers who are not fully trained with the most fundamental kinds of knowledge, and present alternatives to instruction. In addition, the chapters attempt to provide models for mass communication instruction in the secondary school. From the many course and curriculum documents uncovered in bibliographic searches, from the often competing academic theories of mass communication, and from the assertions of the media themselves, we have attempted to group instructional approaches at the secondary school level into a small number of categories unified by simple rationales.

The approaches to mass communication instruction parallel the following basic purposes at the secondary school level: (1) to provide for personal development of the student, (2) to assist the student in analyzing and evaluating the content of the mass media, (3) to help the student gain sufficient competence to examine and understand the media as institutions of society, and (4) to prepare students for careers in the media or for professional training eventually leading to careers in the media.

A chapter on each of these instructional approaches follows, as well as chapters on a cocurricular program of mass communication activities in the secondary school and on administration of such programs.

3 Mass Communication Instruction and Personal Development

Recent experiments with school children prove that TV and books are natural allies.

People have been knocking commercial TV as detrimental to education. Now we're learning to use it.

Ask any librarian: if a show is in any way based on a book, the kids will storm the library for it.

TV Guide, September 4, 1976

George Gerbner, dean of the Annenberg School of Communication, has recently written: "We need a fresh approach to the liberal arts to revive their prime purpose, which is to liberate the individual from unwitting dependence upon the immediate cultural environment. That environment today consists mostly of television."[1] Gerbner goes on to recommend instruction which will encourage viewers, listeners, and readers to select the media they consume in a way which will sustain the unique identities of themselves and of their families.

The very pervasiveness of the media in our lives means that the media patterns which become habitual for us come to be the traits by which we are known. This is particularly true in the case of everyday language. The media not only contribute new terms to our vocabularies, they dictate acceptable norms for grammar, punctuation, and logic. In short, the media in large measure determine which topics will become prominent in both public and private discourse as well as the terms and language with which those topics are discussed.

At the secondary level the student is particularly subject to influence in the development of a personal style of communication. The student, at these ages, is discovering the personal traits and lifestyles which will eventually lead to the proper degree of independence from family, schools, and other nurturing influences.

At the same time students are developing their lifelong patterns of independence, they must also acquire those "standard" com-

munication skills which mark the responsible citizen—listening, reading, writing, speaking, participation in group interaction. Students will need to become sensitive to messages relevant to community goals and objectives. They will need to acquire those language skills which extend their personal influence in coping with both private and public problems. In short, *the standards for adequate attainment in communication skills* are *instrumental* rather than *absolute* in nature. An evaluator of student progress in this area must ask, "Is the student effective in achieving his or her communicative objectives?" rather than, "Does the student understand the parts of speech?" As mass communication instruction is brought to bear upon students' communicative standards, this distinction will be particularly important.

Curricular Objectives—Personal Development

At the secondary level, the overall objective for mass communication instruction aimed at personal development may be stated as:

> To develop students' communicative skills in personal expression, in the use of communication technology, and in the planning of complex, coordinated mass communication undertakings so that:
>
> 1. Students will understand and effectively make use of communication directed *toward them*
> 2. Students will be able to further their worthwhile personal ends by effectively employing their personal communicative skills

The resulting benefit for the community at large will be responsible citizens who are more adept at accumulating and organizing facts made available in the public media, better able to express their convictions, and more effective in their work and leisure relationships.

Rationale

Public education in the United States is a relatively new institution—not as new as radio or television, but newer than university or parochial education. As public education was established, it borrowed curricula from earlier schools for the elite. The content of public curricula in language and its uses represented an unbroken sequence of borrowings from the teachings of classic Greek and Roman oratory through the Middle Ages to the print-dominated elites of the nineteenth and early twentieth century.[2] Until the

nineteenth century all this instruction was unified in the study of oratory. In the nineteenth century study of oratory bifurcated, creating two rivals—study of written composition and study of oratory. The typical English composition course of recent times is descended from the traditional written composition branch of oratory. The continuing lament of contemporary English and language arts teachers that their subject matter falls outside the boundaries of their students' principal concerns emphasizes the fact that the mass media of today represent an extension of oratory rather than of written composition. All of us today expect language to observe the conventions and regularities of oral discourse—discourse in the style of popular media—rather than the language of books.

The contemporary teacher who holds up the content or language of great literature as a model of composition for the student may wish to reconsider the function of language instruction. The student, after all, must operate in the contemporary language culture. The great works of the past are relevant as they illuminate the affairs of the present, but only the dimmest illumination comes from the language style per se of these literary classics. The style of expression of Addison or Pope or Emerson has only a remote connection to the language of a television network's public affairs program, of a friendly home, of a note to the teacher, of an angry lecture to children, of sounds whispered in a lover's ear.

Consider the Johnsonian grammarian's response to "Winstons taste good *like* a cigarette should" or the "old-fashioned" writing instructor's reaction to "Coke is the real thing" or any of hundreds of advertising slogans which are active parts of our culture. To students who daily absorb such profit-motivated examples of mangled grammar and illogic, the traditional rules of English composition may appear to be nonsense.

At the same time, these students will have little difficulty in offering an opinion as to whether a commercial, a magazine advertisement, or a film is *well done*. The experience of years of constant exposure to the mass media has internalized vigorous standards of mass communication quality. Instruction in personal communicative skills will proceed with greater satisfaction to all if that vigorous internalized standard can be put to work in developing sound communicative practices. This process is expedited when students:

1. Practice composing messages in familiar mass communication forms

2. Have access to an audience of peers who can act as a sounding board or jury as to the effectiveness of students' communication
3. Employ standards of communicative success which are only slightly above their present level of attainment
4. Can use mass media technology in preparing their messages
5. Can preserve in their media presentations those elements of excitement they have become accustomed to expect in their favorite media
6. Are able to draw on the prestige of familiar media techniques and personalities to add appeal to their own creations

In the case of reading, failure to recognize the existing communication environment of the student has led to a distaste of reading reported by Lance M. Gentile and Merna M. McMillan of Pan American University. They have listed ten major reasons for teenage feelings about reading:

——By the time many students reach high school they may equate reading with ridicule, failure or exclusively school-related tasks. Often these youngsters have never experienced joy in reading.

——Some pupils are not excited by ideas. Many are driven to experience life directly rather than through reading.

——A great number of adolescents do not want to sit, and in some cases are incapable of sitting, for prolonged periods.

——Adolescence is a time of intense egocentrism. Teenagers are preoccupied with themselves, their problems, families, sexual roles, and material possessions.

——Many young people demand to be entertained. They have developed little understanding or appreciation of intrinsic rewards, such as the sense of personal accomplishment that comes through prolonged effort.

——A lot of these students are pressured at home as well as school to read! read! read! Persistent stress proves counterproductive.

——Many young people grow up in an atmosphere void of reading material. The significant people in their lives may not read or have any appreciation for learning by reading. These values are handed down.

——Reading may be considered antisocial activity.

——Many classroom texts and supplementary reading materials are dull to look at.

——Some adolescents view reading as a part of the adult world and automatically reject it.[3]

Not all of these matters are amenable to mass communication instruction, but to the extent that the media environment of the

student can be exploited, it is possible that personal communicative skills may be developed and improved.

History

Early in the history of the new media, both academics and professionals recognized the media's influence upon language and personal communication.

Journalism. In his pioneer textbook on high school newspaper writing, L. N. Flint pointed out that the first high school course in journalism had appeared in 1912 and that the first purpose of such courses was to develop in the student "a liking for composition" and to "increase his ability to write."[4] Grant Hyde lists as the first proper objective of high school journalism to "aid in teaching composition."[5] Another source reported that a course in composition was the first approved by the Illinois Association of Teachers of Journalistic Writing.[6] George Gallup in 1928 publicly despaired of the writing instruction available to high school students and advocated a required high school course in newswriting to correct this deficiency.[7] Gallup's views were not characteristic of the time, however, as the majority of secondary school administrators and English teachers seemed to view newswriting, newspaper or magazine writing, and editing as subjects to be taught by special instructors at larger high schools or as "hardly worthy of time in the classroom."[8]

Radio. There was considerable optimism during the early years of radio that the cultured speech of early announcers would contribute significantly to an improved level of conversational usage of English. In 1931 Henry Bellows envisioned the effect of radio upon popular speech as entirely beneficial.[9] Hamlin Garland promoted the Radio Medal of the American Academy, which was awarded to the radio announcer considered to have the best effect upon American English.[10] William Millson listed as a benefit of high school instruction in radio a rapid improvement in conversational speech.[11] L. B. Tyson went so far as to say, "I think radio is doing more to influence people to speak correctly than any other medium I know."[12] By 1938, the Michigan Association of Teachers of Speech had published a suggested outline for a one-semester course in "Radio Speech," which had as its first objective the development of the skills of good speech.[13] Instruction in radio drama was seen as improving composition skills and increasing student interest in language.[14]

Film and Television. The development of courses in film and television skills is relatively recent. High school television drama

was advocated as early as 1945 when fewer than a dozen commercial television stations were in operation.[15] More recently, instruction in "visual literacy" or "media literacy" has been seen as beneficial to interpersonal communicative skills, composition, creativity, and student interest in school generally.[16] "Visual literacy," a touchstone in contemporary thought and writing about media, is a term emphasizing the essentially linguistic nature of secondary school study of visual media. The student lives in an environment dominated by the media: to be literate in such an environment requires the passive skills of comprehension and interpretation (addressed at some length in the next chapter). The 1970s have witnessed a tremendous growth in the use of photography in general, and motion picture film in particular, as media for student *expression*, not merely as a means to encourage interest in English composition.[17] Television instruction has often moved from the same starting point, but, due to equipment complexity and cost, it has until very recently been less frequently encountered in the secondary curriculum as a medium of student expression.[18]

Curriculum Suggestions

Various books, studies, curriculum guides, and journal articles have advocated from one to five semesters of skills-related course work in mass communication at the secondary level.[19] The discussion that follows is based upon our suggestion that five courses in mass media should be available to the secondary school student. These courses would be in addition to the media exercises incorporated into reading, literature, and composition courses. The suggested courses are:

Course	*Media*
Writing	Print and radio
Picture ideas	Photography, graphics, film, television
Reporting the news	Newspaper, magazine, radio, television
Advertising and public relations	Print, display, radio, television
Stories and plays	Magazine, radio, television, film

Course 1: Writing

Course Objectives and Media

The course is designed to introduce to the student the basic forms of newspaper feature writing and magazine article writing; to introduce radio script mechanics and writing for the ear; and to provide practice for the student in expressing his or her own thoughts in print and radio forms. Media: print and radio.

Rationale

The basic organization of print and radio messages will provide opportunities for the student to achieve the objectives of the course.[20] Assignments are to be made in approximately the same terms as they might be in these media industries; the student will research project topics in much the same way. Finished writing will be produced according to industry standards for expression and style.

Course Activities

The following are illustrative of possible course activities:

1. Using references in composition—the dictionary, thesaurus, style book—locate twenty unfamiliar words in the latest issue of the local newspaper. Locate and copy the definitions for each of the words, indicating which among the several alternative definitions in the dictionary is the most likely meaning for the newspaper article in question.
2. Using the same newspaper, find good examples of word choices—choices which add to communicative force. The object is to identify "image" words (similes and metaphors). Copy ten examples and describe the effect of each of these "image" words.
3. With the newspaper as an example, identify two-word, three-word, and more complicated patterns according to the Conlin technique.[21]
4. Research an opinion piece for newspaper publication. Select an issue which, according to the local newspaper, currently faces voters or policymakers. Locate two kinds of informative resources on this issue: (a) conversations with a reference person—someone who is in a position.

to provide expert information and opinion on the issue —and (b) published information on the issue. *The Readers Guide to Periodical Literature* may be a useful way of locating recent articles.

5. Write a feature story on the issue researched. Describe the way the issue has developed over time, the important people or organizations that have adopted a point of view on the issue, the alternatives that seem to be available to the public or to policymakers, and your opinion as to the best course to follow.
6. Catalog the magazines in the school library according to the audience to which they appear to be addressed. List the typical contents of each category of magazine. Some of the audiences to which magazines may be addressed include general audiences, men, women, children, religious groups, and hobbyists.
7. Study the advertisements in a national magazine. Clip out one full page ad and answer the following questions about it, circling the part of the ad which gives you clues to the answer: To whom is the ad directed? What is the product or service advertised? What characteristics of the product or service are being promoted in the ad? How is the ad designed to attract attention?
8. Rewrite the ad you have analyzed as it might have to appear in a magazine directed to a different audience. For instance, if you analyzed an ad for dishwasher detergent in *Woman's Day* magazine, rewrite it for *Parents* magazine.
9. Rewrite the same ad for the same audience as in item eight above, but promote some other characteristic of the product.
10. Write a brochure for the same product which might be suitable for use in direct-mail advertising.
11. Write a set of five alternative slogans for the product.

Write the copy to be included in a give-away contest for the product. Invent prizes and contest rules which complement the characteristics of the product.

13. Catalog the radio stations which serve your community. What are the main sorts of material each regularly broadcasts?

14. Write a radio commercial for the product in activities eight through twelve above. Read the finished commercial aloud to solicit the reactions of other students.
15. Read aloud the newspaper copy for some news event. Note the words and phrases which are difficult for the ear and the tongue to grasp. Revise the newspaper copy to make it easier to read aloud.
16. Conduct a radio interview, with another student serving as the person to be interviewed. Make sure that as interviewer you include an introduction of both the person being interviewed and the subject matter, ask questions which get the person being interviewed to do most of the talking, and provide summaries of each point as it is discussed and at the conclusion of the inteview.
17. Tour a local radio station. As a report on the tour, write a radio documentary about the regular functioning of the station staff in producing programming. Record your documentary on audiotape as evidence of its readability.
18. Write the continuity (script to be read by the local announcer) for a one-hour program of your favorite music. The program should be fifty-five minutes in length. Show the running time for both musical selections and announcer copy.

Readings for the Teacher and Administrator

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A service making a national newspaper available in the classroom is Newspaper in the Classroom, Educational Service Bureau, *National Observer*, Dow Jones and Company, Inc., 200 Burnett Road, Chicopee, Massachusetts 01021.

Course 2: Picture Ideas

Course Objectives and Media

The course is designed to introduce students to basic concepts in semiotics and visual composition; to acquaint them with the photographic process; to introduce them to visual aesthetics as applied to television and film; and to provide practice for students in expressing their thoughts in forms characteristic of the visual mass media. Media: photography, graphics, film, television.

Rationale

The pervasiveness of visual mass media has imposed a process of standardization on the visual perceptions of virtually the entire American population. In most cases, the visual forms of the media are understood at an unconscious level. Learning to reproduce these forms to reflect their own thoughts will increase students' skills at using visual language as a means of negotiating more rewarding associations in their lives.

Course Organization

The course is organized into four units:

1. Graphic composition: page position, figure-ground relationships, type sizes and faces
2. Photography: still cameras, lenses, shutters, film processing, photo editing, effects of focal length and depth of field
3. Motion pictures: cameras, lenses, film, editing, scripts, production planning
4. Television: the production team, basic production equipment, switching, videotape recording, scripts, production planning

Course Activities

This course calls primarily for group projects which involve every student. In general, each group needs to include about ten students, and some rotation of responsibilities during the projects will make the media production process accessible to every student.

1. Design a production credit graphic which says, "Directed by (student name)." Select a typeface appropriate to a favorite television program form such as comedy, sports, or news.
2. From a magazine, cut out the picture of a prestige product. Mount the picture in the center of a large white card. Mount it just above center and just below center. Which looks best? Why?
3. With the same ad, use a larger card, then a smaller one. What is the difference? Explain.
4. With the same ad, change the shape of the card—horizontal, square, vertical. Which seems most appropriate for the product? Why?
5. Group project: design a billboard promoting some worthwhile aspect of student life. Obtain permission to locate the billboard in a prominent place in the school building or on the school grounds. Ideally, the billboard would consist of from four to six or more panels. A car-

toon needs to be prepared first showing how each panel contributes to the finished work. A good medium for such billboard projects is a collage or mosaic of parts of brightly colored mail-order catalog pages.

6. Construct a *camera lucida*. Instead of film, the *camera lucida* will project an image upon paper which permits the student to trace upon the paper the object that is before the camera. A salt or oatmeal box (cylindrical) can serve as the frame of the camera. Remove one end and replace with translucent paper. In the center of the other end, tape a piece of aluminum foil in which a pin hole has been punched. Aim the camera at a bright outdoor scene. Put a coat or opaque cloth over the paper end of the camera to keep stray light from washing out the image. Trace the object focused upon the paper.

8. Photojournalism: using a personal camera, take a series of at least five photographs which tell a story. Particularly good subjects are those which describe a process, such as how to string a guitar or how to fry an egg. Write legends for the photos, as well as an introduction to the series.

9. Photos for television: using a personal camera, make photographs that could be incorporated into the station identification messages of a local television station.

10. Group project: cover a single event from many points of view—each student with a personal camera. Good events for this project include parades, football rallies, athletic competitions. Edit the collected photographs, prepare legends, and mount a photographic exhibit of the event.

11–20. Motion pictures: select projects from pages 19–46, Robert E. Davis, *Introduction to Film Making* (Falls Church, Va.: Speech Communication Association, 1975).

21. Storyboard: using clippings from magazine ads, construct a storyboard for a television commercial. Underneath each shot on the storyboard, indicate the audio or sound portion of the commercial.

22. Produce a script for the commercial in item twenty-one.

23. Instructional videoscript: using a storyboard, outline the shots necessary for an instructional videotaped lesson on a manual process such as pulling taffy, making a paper

airplane, or potting a plant. Indicate under each picture the sound component of the videotape.

24. Produce a finished script for the instructional videotape above.
25. Produce an outline script for an interview of a well-known local person by a member of the class.
26. Create a game show for local television production. Include the basic gimmick for the show, characteristics of the game, show host, contestants, and studio audience. Include sketches of special props or set pieces that must be devised.
27. Group project: produce the best of the scripts resulting from the project above in the school instructional television studio or in the studios of a local television station or cable system.

Readings for the Teacher or Administrator

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Course 3: Reporting the News

Course Objectives and Media

The course is designed to provide practice for students in researching and checking news stories; to provide them with practice in writing, editing, and producing news and public affairs reports for newspapers, radio, and television; and to provide students with an opportunity to observe and respond to audience reception of their communication. Media: newspaper, magazine, radio, television.

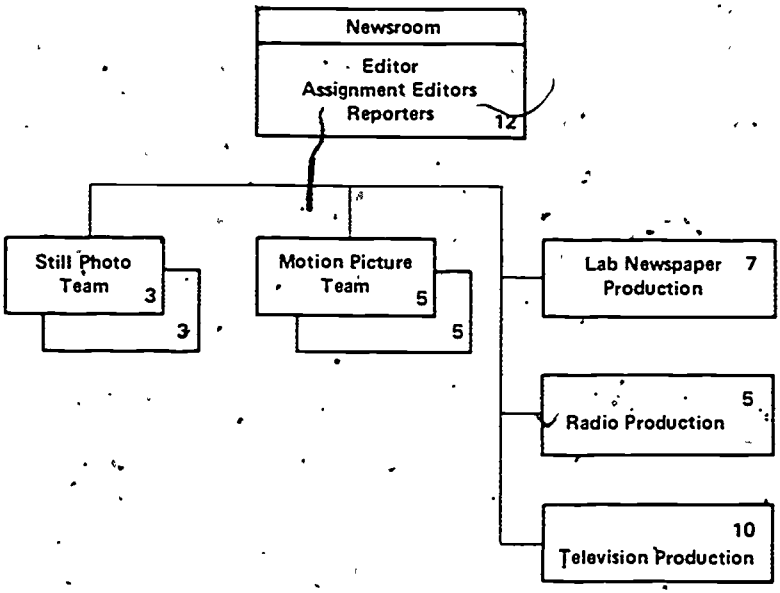
Course Organization

Members of the class will be organized into a news production organization with print, radio, and television news outputs (see chart for the possible organization of a class of up to fifty students). It would be desirable that students be rotated through the various news units. The laboratory newspaper will need to be printed on an offset press in order that halftones (photographs) may be included inexpensively. It would be desirable that the paper come out at least weekly, so that some pressure of deadlines is introduced.

Probably the best way to provide for broadcast of the radio news output will be a cooperative arrangement with a local commercial radio station. For example, the students may supply a weekly summary of events at their school for the benefit of the general community—or they may provide for the high school audience a summary of news events of particular interest to teenagers.[22]

As far as television news is concerned, there are two possible outlets for student work: in-school broadcasts and filmed or taped

reports for local television stations. In many recently constructed high schools, classrooms are connected to a central video cable. If so, it is a relatively simple matter for a part of the class day to include an in-school news broadcast piped to all classrooms. Some local television stations actively encourage high school inputs for local news-weather-sports programs. Others have used stories from high school reporters and camera teams in smaller towns in their coverage area where they have no regular staff.[23]



Course 4: Advertising and Public Relations

Course Objectives and Media

The course is designed to introduce students to the art of persuasion, to make them aware of the vulnerabilities to persuasion of various mass media audiences; to provide them with practice in writing scripts for television commercials; and to provide an opportunity for students to develop a media plan. Media: print, display, radio, television.

Rationale

Advertising is the most common form of public persuasion. To the extent it is successful in locating and stimulating consumers to

purchase the goods and services it promotes, it plays an important and useful part in a free economy. To the extent it may be misunderstood or misleading, it is a problem for individual consumers. As students try to exercise the persuasive skills of advertising, they will see more clearly the capacities of advertising both to benefit and to harm. Public relations efforts often complement advertising. Contrasting the advertising and public relations output of a firm will put the function of each in clearer perspective.

Course Organization

The principal activities of the course should include analysis of successful commercials, practice at analyzing potential target audiences, designing media plans, and preparing copy and scripts.

Excellent materials for study are the CLIO Award reels. These are film or videotape copies of the commercials receiving the annual CLIO Awards for commercial excellence. These are prepared annually by the New York Advertising Club and include both U.S. and foreign commercials.

To understand the target audiences for which commercials may be prepared, the student needs research information—at the very least, the ubiquitous rating report. These reports will help the student learn about the available audiences for possible television and radio commercials. On Saturday morning, for example, it is a cliché that children are watching TV. But what ages and sexes are these children, and what adults, if any, are involved?

The students will want to distinguish the specific persuasive goals of each specific commercial. For example, a commercial could merely be intended to inform parents that a new baby product has been introduced. Or the commercial may attempt to create a sense of need among men who do not yet regularly use an antiperspirant. Or the commercial may compare two products so that the advantages of one are more evident to housewives.

An important issue in designing a well-coordinated advertising campaign will be decisions as to which product characteristics to advertise, using which appeals, and for which audiences. Also considered will be the unique identifying symbols of a product—trade name, trademark, manufacturer logo (identifying visual mark). Such decisions, of course, involve marketing, psychological, and sociological considerations, adding additional benefits to such exercises.

Finally, in deciding which media shall carry the various appeals of the campaign, the student will have the opportunity to consider

each of the media, assessing the persuasive capabilities of each.

Public relations promotes ideas rather than products and attempts to create favorable attitudes toward an individual or company among important segments of the public. Many times public relations releases by companies are inserted in the media free of charge because they are considered news of the day. Such newsworthy releases might include, for example, progress in labor negotiations or responses to charges of pollution.

Course Activities

The following are illustrative of possible course activities:

1. Bring a familiar and inexpensive manufactured product to class (a soft drink, toothpaste, soap, item of clothing, a tool, etc.). Identify and report orally on its characteristics so far as the consumer is concerned.
2. Make a scrapbook of all the advertising you can find related to this product. Include radio and television advertising by writing a brief paragraph on each commercial you encounter.
3. Using the scrapbook as a guide and resource, write a brief report describing the advertising campaigns for this product. To whom does this advertising appear to be addressed? If the advertising is addressed to more than one audience, how do the appeals to each audience differ? Why? How do advertisements in newspapers and magazines differ? How do commercials for radio and television differ?
4. Using your imagination, create a possible new product superior to the one you now use. It could be cheaper, more effective, simpler, packaged more attractively. Describe the new product in a report that includes sketches.
5. Design a new package for this product, one that will appeal to those whom you anticipate will be the principal buyers of the product. Tell how your packaging will be attractive to this audience.
6. Group project: design and create in the classroom the point-of-purchase display that will help the potential customer see the advantages of purchasing one of the improved products proposed by some member of the group.

7. Examine the rating reports of local radio stations in your area. (The stations can usually help you locate rating information.) Which station seems to have listeners more likely to purchase your product? What in the station program seems to have attracted them?
8. Design and produce on audiotape a commercial for your product which conforms to the style of the radio station identified in item seven.
9. Design a newspaper ad appropriate to your new product. Design a full-page ad, a quarter-page ad, and a two-column ad. How do these differ? (A sales representative from the local newspaper could act as judge for these ads.)
10. Select a famous person to become spokesperson for your product. List the qualities of this person which will enhance your advertising campaign. Discuss the reasons for your choice of this person as suitable to deliver testimonials for your product.
11. Design a billboard which includes an endorsement of your product by this spokesperson.
12. Develop a public relations campaign about your school for the people in your district and for the city at large. What should they know about the students, teachers, and school building that they don't already know? What misconceptions do they have? What are some good points that haven't been emphasized before?
13. Decide on a social issue that needs to be brought to people's attention, such as a charity drive or human relations goal. Plan a combined advertising and public relations campaign promoting your point of view. Discuss the ways in which advertising and public relations professionals exhibit a great or small amount of social responsibility.

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Professional Organizations in Advertising and Public Relations

The Advertising Council. Made up of representatives from many areas of the media (ad agencies, newspapers, magazines, broadcasting, etc.) who work together to develop and disseminate public relations advertising for worthy national causes.

American Advertising Federation (AAF). A federation of advertising organizations. Most local advertising clubs belong to the AAF. AAF helped establish the Federal Trade Commission and the Better Business Bureau. Its emphasis is on compliance with laws rather than matters of taste.

American Association of Advertising Agencies (AAAA). The AAAA exercises its control over advertising agencies by not allowing unethical agencies to become members. It insists that member agencies not engage in such practices as "false or misleading statements, testimonials which do not reflect the real choice of a competent witness, statements or pictures offensive to public decency."

Association of National Advertisers (ANA). A group which represents the clients of advertising agencies. They join with the AAAA in investigating complaints concerning "objectionable" advertisements.

Public Relations Society of America (PRSA). A broad-based group of individuals involved in public relations activities for agencies, clients, or education institutions.

Media Terms Important in Advertising

American Research Bureau (ARB). A broadcast program rating service for radio and television only; it uses both the viewer diary method and an electronic recording and tabulating system known as Arbitron.

Audit Bureau of Circulations (ABC). An organization sponsored by publish-

ers, agencies, and advertisers to validate the circulation statements of magazines and newspapers.

A.C. Nielsen Company. This company measures the percentage of "television homes" nationally or locally tuned to any given television program in a manner similar to the ARB.

Simmons (W.R.) and Associates. A syndicated service providing advertisers and agencies with information on the characteristics of selected media audiences.

Standard Rate and Data Service, Inc. (SRDS). An organization which publishes current information on advertising rates, mechanical requirements, closing dates, and similar data on print, broadcast, and transit media. Accepted as the standard source of advertising media information.

Target Group Index (TGI). A syndicated service providing advertisers and agencies with information on the characteristics of selected media audiences.

Course 5: Stories and Plays

Course Objectives and Media

The course is designed to introduce students to techniques of fictional narrative in the mass media; to provide practice for students in writing short stories for magazines; to provide practice in producing script and production planning for radio drama; and to provide practice in writing and visualization of filmed or television drama. Media: magazine, radio, television, film.

Rationale

Narrative or storytelling in the media is at once the most complex and the most audience-involving of all mass media contents. Students have absorbed great quantities of print and visual fiction and, by the time they are in secondary school, they are often outspoken critics of the fiction to which they are exposed. This fiction-writing unit is intended to start students toward producing manuscripts that capture and communicate the drama in their minds so that the standards they have already internalized for works of fiction may be exploited to increase their capacity for effective expression.[24]

Course Organization

Three activities are essential to the course—viewing or reading well-written and produced fiction, creating original fiction from outlines or treatments through drafts to finished manuscripts, and receiving constructive criticism from peers.

The model fiction works for this course might include:

1. Well-known short stories by great authors.
2. Radio productions available in commercial recording: "A Tree Grows in Brooklyn" by Betty West, Lux Radio Theatre production; "War of the Worlds" adaptation by Howard Koch of H.G. Wells's original novella, directed by Orson Welles, produced by Mercury Theater (famous panic broadcast); "Treasure of the Sierra Madres," Lux Radio presentation with Humphrey Bogart; "Tarzan, Initial Episodes," early radio versions of Edgar Rice Burroughs classic. (Note: information on sources for historic radio programs will be presented in the following chapter.)
3. Films of high quality such as Charles Chaplin, *The Gold Rush* (1925); D.W. Griffith, *Intolerance* (1916); Jean Renoir, *The Grand Illusion* (1937); Robert Enrico, *Occurrence at Owl Creek Bridge* (1961); Ingmar Bergman, *The Seventh Seal* (1957); Orson Welles, *Citizen Kane* (1941). (Note: information on sources for feature films will be presented in the following chapter.)

Facilities.

The specialized teaching facilities required for these courses are those necessary to produce radio, film, and television materials. Many schools have such facilities already. For those that do not, the model facilities below have been planned to meet two criteria: fiscal austerity and ease of maintenance. For schools that wish to finance the ultimate in facilities, local broadcasters and suppliers can provide additional advice and even complete designs.

Printing. The printing of student newspapers and periodicals will normally be done on contract with a local printing firm, but the school will want to purchase equipment for setting "cold" type and for making photographs. At the austere level, type can be set with an ordinary typewriter. At the moderate level, the typewriter may be an electric machine which uses a carbon ribbon and justifies (aligns) both right and left margins. Headlines may be composed by using the transfer type ("press type") available in art supply houses.

It is suggested that film processing be done by a local firm, unless the school has existing darkrooms capable of handling the volume generated by these courses. So far as cameras are con-

cerned, the school will want to supply a camera for the instructor. Students should provide personal cameras if possible, since the intent of instruction is to build lifelong photographic skills. The school may wish to purchase inexpensive box cameras for use by those students who, for one reason or another, cannot provide cameras of their own.

Radio. Austere facilities for producing radio materials may be as simple as the portable audiocassette recorder. Music may be added to a production recorded on an audiocassette machine by playing a conventional phonograph from about the same distance from the microphone as the actors will stand while speaking.

At the moderate level, the radio production facility may include a portable audio console with turntables, tape recorder, microphones, and stands, as listed below. If dramas are to be recorded, a carpet on which the actors may stand will be a great asset, since the carpet will reduce the unwanted sounds of falling scripts, shuffling feet, and movement to and from the microphone. Items below were priced at the end of 1976.

Micro-Trak System D Compact Audio Control Center. This is a self-contained production unit consisting of a four-channel stereo console with two turntables, tone arms, cartridges, and one microphone. Available from Micro-Trak Corp., 620 Race St., Holyoke, Mass. 01040. One each. List: $1819.00

Microphone, Electro-Voice model RE 50. This microphone would be used by actors in a radio drama. Available from Alexander Electronics, 1820 Wyandotte St., Kansas City, Mo. 64108. One each. List: $77.50

Atlas Sleeve-action microphone floor stand model MS-20. Available from Alexander Electronics. List: $18.75

Reel-to-reel tape recorder such as SONY TC-377. Available from Alexander Electronics. List: $397.55

TOTAL: $2388.80

Film. The relatively high cost of even the tiny Super 8 film will usually rule out film assignments by individual students. Film work will be primarily done as group projects. At the austere level, only three items are required, and many manufacturers produce excellent Super 8 equipment. The models quoted below are identified only to explain the basis of cost estimates involved; their listing does not imply that the equipment of other manufacturers is not also excellent.

Bell and Howell Filmosonic TM Model 17442 Super 8 Magnetic Sound Movie Projector with zoom lens, sound-on-sound recording, automatic level control and manual recording, tone control. Available from Bell & Howell, 2201 Howard St., Evanston, Ill. One each. $399.95

Bell and Howell Filmosonic Model 17422 Super 8 Magnetic Sound Movie Projector with zoom lens, automatic level control recording. One each. $359.95

GOKO Sound Editor RM 3 for viewing and editing Super 8 single system sound film. Available from Ehrenreich Photo-Optical Industries, 623 Stewart Ave., Garden City, N.Y. 11530. One each. $200.00

TOTAL: $959.90

Moderate-level financing of film facilities will permit double system sound shooting and more elaborate editing.

Super 8 Sound Basic System consisting of sync camera, sync recorder, microphone, cables, camera pod, full coat recorder, editing bench, projector, and accessories. Model BDSYS, available from Super 8 Sound, Inc., 95 Harvey Street, Cambridge, Mass. 02140. One each. $2614.86

Smith-Victor Model K 74 Hi-fi Quartz Studio Lighting Kit. Available from Alexander Electronics. One each. $389.00

TOTAL: $3003.86

Television. Production facilities at the austere level need include only a camera, microphone, and videotape recorder.

Hitachi-Shibaden Model FP-71 black and white camera ensemble including FP-71P camera (2/3 separate mesh vidicon with 3" viewfinder), 5:1 manual zoom lens, tripod, two microphones, audio mixer, and foam-filled case. Available from Alexander Electronics. One each. $843.00

Panasonic Model NV-3020 1/2" Helical videotape recorder. Available from Alexander Electronics. One each. $870.90

Panasonic Model MV-930 black and white monitor. Available from Alexander Electronics. One each. $262.50

TOTAL: $1986.40

The moderate-level television production facility suggested below provides for two-camera color production. The equipment does not necessarily require a specially designed studio. If the

school elects to purchase black and white television equipment, costs will be about half those cited here.

Panasonic Model 1450 Color Mini-Studio Production Center consisting of master control console, audio mixer, color sync generator, special effects generator, cables, monitors. Available from Alexander Electronics. One each. $7789.50

Buhl Mobile Multiplexer #573-200. Available from Alexander Electronics. One each. $975.00

Eastman Kodak Super 8 Videofilm projector Model TV-M 100 A with lens. Available from Alexander Electronics. One each. $1864.40

Kodak Ektographic 35mm Slide Projector Model AV 341 H. Available from Alexander Electronics. One each. $265.25

Sony Model VP 2600 Color-Matic Type II Recorder Player. Available from Alexander Electronics. One each. $1745.00

Smith Victor K74 Hi-fi Quartz Studio Lighting Kits. Available from Alexander Electronics. Two each. $778.00

Sharp Model XC 2000 camera with self-contained control unit. Available from Sharp Electronics, 10 Keystone Place, P.O. Box 588, Parmus, N.J. 07652. Two each. $8000.00

Sharp Model XPD-2000 Professional Counterbalanced pedestal mount. Available from Sharp Electronics. Two each. $600.00

Sharp Model X SC-25 twenty-five-foot systems cable. Available from Sharp Electronics. Two each. $250.00

TOTAL: $22,258.15

Although portable equipment is very popular, the authors do not recommend use of shoulder or back portable equipment at the secondary level, unless the school system can afford relatively high maintenance costs. In order to make such equipment light enough to be portable, the equipment is not designed to be as rugged as the heavier studio equivalents recommended above.

A Cautionary Note

The foregoing courses are not intended as alternatives to language study. Instructors cannot be allowed to use media courses as an excuse to escape their responsibilities to teach grammar and composition. On the contrary, such courses must be organized to bring the romance and relevance of the media into the classroom as means for the teaching of more effective communication.

4 Assessing Value-Laden Mass Communication

The phenomenal popularity of the television version of Alex Haley's novel *Roots* has underscored once more the contemporary miracle of the mass media—that so many of us from such different roots can be simultaneously caught up in building a single myth for the future.

Culture is the sum of all that is held in common by a group of humans.[1] In any society, culture will be perpetuated in a way that selects cultural products, preserves them, and teaches them to the young and newly arrived. Traditionally, public education has functioned to preserve and perpetuate the culture of those whose social, educational, or political status has given them an inordinate influence over the allocation of society's resources. University libraries carefully preserve "classic" music and plays; school orchestras, theaters, choruses, dance ensembles have continued to perform "classic" works not feasible for commercial presentation; self-abnegating teachers have devoted their lives to passing cultural enlightenment to frequently unenthusiastic students. The state curricula in literature and the language arts have traditionally focused upon *elite* literature, since it is assumed to represent the "highest" level of taste. The purpose of pushing these cultural products was to "elevate" the tastes of students by making them acquainted with the "better" things of elite life.

But no serious observer could conclude that American education has succeeded in elevating general taste. In addition, by impressing an essentially alien culture (that of our Brahmins) upon the children of blue- and white-collar Americans, the reputation of English and language arts instruction has been materially damaged.[2] The fact of the matter is that Culture with a capital *C* is irrelevant to the average American student, since it is not a part of the *students' culture*—not among those things common to the students' human ecology.

Mass culture—the highly repetitive, "formula" content of the communications media, with their voracious appetities for new material—do provide the wall-to-wall cultural environment of our

students. If language arts study is to be functional, useful to the student, it must be related to some part of the culture in which the student is living and being socialized.

To get down to cases, no one who is well educated would insist that there is nothing to be gained by public school study of *Evangeline* or *A Tale of Two Cities*. They are not only thoroughly competent writing but are touching comments upon human intolerance and upon the heroism characteristic of otherwise ordinary people thrust into impossible circumstances. And nothing is wrong with requiring students to know this literature, unless the school thereby excludes the literature of the culture in which the student now lives and will continue to live. *The Autobiography of Miss Jane Pittman*, as a novel and as a television film, is also a story of intolerance and personal heroism, and, more importantly, is a part of the communication environment in which modern students live. Some language arts time must necessarily be devoted to study of important elements of the culture of the average American as it is sustained by the mass media.

By far the most frequently mentioned benefit of exposing the student to the cultural content of mass communication is that the student will improve skills of "critical thinking."[3] While defined in a number of different ways, the term *critical thinking* implies that the student will become adept at (1) selecting out of the glut of competing mass media offerings those materials which will meet his or her unique needs, both for information and for entertainment, (2) interpreting the intended purposes of mass communications so as to be able to perceive and respond to them in ways that will promote personal maturity and stability, (3) assessing possibly disruptive consequences of secondary or incidental learning from mass communication selected for other purposes, and (4) gaining valuable insights into prosocial values promulgated in the mass media.

Approaches to Course Work

In general, the published curricula advocating the study of mass communication as value-laden adopt one of two patterns—a series of one-medium-at-a-time courses or an all-media-together thematic, comparative approach. For simplicity, the discussion that follows first considers the one-medium-at-a-time approach, then the thematic approach.

Newspapers/Magazines

Newspaper and magazine appreciation and newspaper literacy is one of the oldest courses of this sort.[4] Newspapers, in particular, have promoted such instruction as a means of promoting readership and good will. They have helped the teacher by providing copies of local newspapers for study, by producing educational films and other instructional media, and by offering speakers and tours. The following is a suggested unit in newspaper, magazine appreciation.

Objectives

The unit is designed (1) to acquaint the student with the principal forms of reports, stories, essays, and articles found in American newspapers and magazines, (2) to provide experience in applying critical models to the analysis and evaluation of these media, and (3) to familiarize the student with the persuasive devices used in the print media.

Unit Organization

The tools. The print author/editor works with the organization of ideas, type style and size, page composition, photos and other graphics, and color. Activities may include identifying these tools as employed in print media available to the student and redesigning printed materials, giving the student the opportunity to change type style, page position, and illustrations as a demonstration of the influence of each of these tools.

News reports. In the newspaper, these feature the inverted pyramidal style, the lead line, the headline, the editing of a story, treatment of technical ideas and terms, treatment of statistical information. Activities could include identifying these characteristics of news stories from a local newspaper, reediting typical news stories, composing alternative headlines.

Human interest features. These entail choice of personalities, sources of information, interviews, author style, role of the human interest feature in both newspaper and magazines. Activities could include review of muckraking publications or fan magazines for human interest features and collecting features dealing with the same person from a wide variety of publications.

The photo. News photos, wirephotos, sports, human interest, theme photos, photo stories and essays, and use of color are included under this term. Activities might include collecting photos of

the same event as shot for several publications, selecting shots from a number of publications photos that could be used as magazine covers, analyzing the page composition of a photo essay, analyzing and illustrating photo editing and cropping, assessing the impact of photos in advertising.

Newspaper advertising. Legal notices, classifieds, institutional, item, price, slip-ins, costs, audiences, strategies. Activities could include analysis and identification of ads that are name-impression, comparative, corrective, item-price, institutional.

Magazine advertising. While it is an extension of newspaper advertising, magazine advertising exhibits differences among advertisers, procedures, and audiences. Activities might include analysis and identification of ads that are name-impression, comparative, corrective, item-price, institutional.[5]

Comics. Comic strips, single-frame cartoons, political cartoons, comic book versions of other media, audiences for comics. Activities could include analyzing a comic version of a well-known piece of literature or research in the library on the evolution of a comic character such as Little Orphan Annie or Popeye.

Print fiction. Short story, novella, serialized novel, anecdote, abridged novel. Activities can include analysis of theme, central character, setting, and exposition.

Sports. Coverage includes box scores, event coverage, promotion, sports mythology. Course activities could include assembling the mythologies of selected sports personalities and teams.

Consumer affairs. Includes household tips, conservation, home decoration, gardening, home improvement. Activities can include examination of thematic analyses, propaganda techniques, unidentified sponsor benefits, and so on.

Resources

The newspapers and magazines commonly available to the student make very good learning resources. In addition, local publications may be willing to provide complimentary copies for students to study. Historic newspapers and minority and underground publications are available on microfiche for library and tutorial study.[6]

Radio/Television

Students are inundated with radio and television program material. And they are more than passive consumers of the electronic media. they are passionate fans. As a consequence, a unit on radio and

television will not be an elementary introduction to these media. At the same time, secondary students are unaware of the diversity of the total program material available, and they are largely without historic and critical perspectives from which to interpret their current experiences with these media. Since high school students use radio and television in different ways, each might well be dealt with separately.

Objectives

A unit on electronic media appreciation might meet these objectives. (1) to acquaint the student with the diversity of services provided by broadcasting stations, (2) to provide a historical perspective on current broadcasting, and (3) to introduce the student to critical models useful in locating broadcast programs that will meet the students' needs.

Unit Organization

News on the air. Historical development of national radio news services, network news, actualities (see Glossary), interviews, on-the-spot coverage. Activities may include listening to historic radio news programs, comparing local news events as reported on local radio and television stations, analysis of the evening television news programs, analysis of the sorts of events for which live television coverage has recently been provided, study of the elements of a news report.

Commercials. Their history, program sponsorship, radio spots, television spot campaigns, the creative process in commercials. Activities might include viewing antique television commercials, comparison of radio and television advertising from the same sponsor, an inventory of all the commercials broadcast on a particular radio or television station, a catalog of attention-getting devices used in commercials, a catalog of the persuasive appeals used in the commercials of a given product or service category.

Children's programs. Early radio programs for children, children's programs on public television, the Saturday morning children's block, specials and documentaries for children. Activities could include listening to antique radio programs for children, making an inventory of the number of commercials broadcast during children's programs and the products advertised, cataloging the violent incidents occurring during children's television programs.

The documentary. Fin-and-feather documentaries, news documentaries, promotional documentaries, historic re-creations. Acti-

vities may include viewing television documentaries, listening to radio documentaries, comparing radio and television treatment of the same subject matter, analyzing the logical structure of a documentary.

Recorded music. History of popular music, adolescent music as a social phenomenon, music packages for radio, promotion of popular recording, the jukebox as a message. Activities might include keeping diaries of exposure to music, observing the activity around a jukebox, comparing radio playlists and local record sales, identifying the musical categories used in radio and in record promotion.

The situation comedy. Roots of the situation comedy in vaudeville, early radio situation comedy, television situation comedy. Activities might include a study of the composition of the families involved, listening to old radio situation comedies, analysis of the principal sources of humor, analysis of the leading personalities in the programs.

Western stories. The myth of the Old West, stereotyped characters, radio serials, television serials. Activities could include listening to old radio shows, viewing reruns of old TV Westerns, analysis of Western "good guys," analysis of Western "bad guys," assessing the source of problems and solutions in plots of the Western.

Public television. Diversity of program offerings, cultural enrichment, programs for special audiences. Activities may include viewing public television programs, assessing the effectiveness of the programs in light of their intended audiences, analysis of the overall offerings of the local public television station as an expression of system priorities.

Action adventure series. Historic roots in melodrama and film, stereotyped roles, violence, picture of society represented. Activities could include listening to old radio shows, viewing television shows, mapping the friendship bonds of heroes and villains in these programs, categorizing the victims in such programs, cataloging violent incidents.

Serialized novels. Early radio versions of novels, television versions, structural problems of adaptation. Activities should include a detailed study of a single work with attention to characters and plot in the adaptation process.

Audience participation. Roots in vaudeville, quiz shows, game shows, the quiz-fix scandal. Activities can include television viewing, listening to old radio game and quiz shows, profiling the typical contestant.

Resources

In addition to viewing and listening to contemporary television and radio, students may view together programs which the teacher videotapes from the air for playback in class. Antique radio recordings from a number of sources are listed in the *Schwann Long Playing Record Catalog* available in nearly every record shop. In addition, recordings are available from:

Radio Yesteryear
Box H
Groton-on-Hudson, New York 10520

Old Time Radio, Inc.
618 Commonwealth Building
Allentown, Pennsylvania 18101

Longines Symphonette
Larchmont, New York 10538

Golden Age Radio
Box 8404-T
Olivette, Mississippi 63132

Nostalgic Radio
Box 29R
Peoria, Illinois 61601

Sunburst
39 Washington Avenue
Pleasantville, New York 10570
(complete with read-along scripts, student activity sheets on spirit masters, and teacher's guide)

For studying television programming, a videotape recorder and playback monitor are indispensable. Cost of such an equipment ensemble will range from $1,000 to $2,000, depending upon the features of the equipment. It is not clear what limitations will be placed on recordings made by instructors as a result of the Copyright Act of 1976 which went into effect in January 1977. There is some doubt that long-term, repeated use of an off-air recording by an instructor is within fair use guidelines of the act, unless permission of the copyright holder has been secured. It is likely in the long run that fair use definitions will be liberalized, but, in the meantime, the prudent will be cautious. Students may also be assigned to view programs at home, but videotaping will permit replay and stopping the tape for instructor comments.

Film

Film classes have become more numerous than any other mass media classes at the secondary level. The reasons include the very high interest values of the films themselves and a burgeoning literature on the film and cinema. The following is a suggested unit on film.

Objectives

Appropriate objectives for a secondary level unit on film might include (1) to introduce the student to the theatrical film as a unique mass cultural communication; (2) to make the student aware of the diversity of motion pictures; and (3) to provide the student with experience in evaluating the contribution of a given film to his own cultural existence.

Unit Organization

Origins of the film. Early audiences, film subjects, and film exhibition settings. Activities might include viewing early one-shot films, reading firsthand accounts of early film-going experience, locating newspaper accounts of pioneer film exhibitions.

The early story film. Sources of plots, sources of acting and writing styles, distributing problems. Activities can include viewing films, interviews with older adults who were fans of the "silver screen," analysis of early films.

Elements of comedy. Slapstick, comic characters and situations. Activities can include the viewing and analyzing of comic films and reading from the many biographical and critical books about these films.

Serials. Subjects and personalities. Activities could include viewing serials, analyzing the appeals common to the serials, inventing and scripting episodes that could be added to the serials viewed.

Historical features. Their appeal and what happened to history as a consequence of these films. Activities could include viewing films and comparing the filmed account with historical accounts of the same events.

Sound at the movies. The sound that accompanied silent film and the introduction of sound motion pictures. Activities could include viewing silent films with synchronized sound tracks, adding sound to a silent film, viewing early sound films.

Film documentary. Theatrical documentaries, educational films, and government films. Activities can include viewing documentaries and contrasting them to print treatments of the same events.

Films of character. Biographies, stories of personal fortitude and endurance. Activities can include viewing films and comparing them to print literature.

The swashbuckler. Films with strongly adventurous heroes. Course activities could include viewing films, reading fan magazines which promote such films, and reading and discussing the novels and short stories from which these films are adapted.

Resources

The *sine qua non* for studying the content of film is the film for viewing. The largest number of films will be available through lease or purchase in sixteen-millimeter size. This wider film has, for many years, been the classroom standard. Much to be preferred for film study in small to medium-size classrooms is the newer Super-8 format. The great advantage of this equipment is reduced cost. A Super-8 projector with sound sells at less than half the cost of a comparable sixteen-millimeter projector, and Super-8 film is also much less costly. As the Super-8 format increases the number of households owning theatrical films, the cost per print for Super-8 film can be expected to decline even further. A list of suppliers of Super-8 versions of classic and other antique film appeared recently in *Photographic*.[8]

Blackhawk Films
1235 West 5th Street
Davenport, Iowa 52808

Castle Films
404 Park Avenue South
New York, New York 10016

Cinema Eight
91 Main Street
Chester, Connecticut 06412

Columbia Pictures 8mm Films
711 Fifth Avenue
New York, New York 10022

Hollywood Film Exchange
8899 Beverly Boulevard, Suite 400
Los Angeles, California 90048

Niles Film Products, Inc.
1141 Mishakawa Avenue
South Bend, Indiana 46615

Select Film Library
155 West 31st Street
New York, New York

Thunderbird Films
P. O. Box 65157
Los Angeles, California 90065

Walt Disney Super 8 Home Movies
500 Buena Vista Street
Burbank, California 91521

A recent survey of university film programs produced the following list of films most frequently used in the classroom: *Citizen Kane* (1941), 119 min., Orson Welles; *The Battleship Potemkin* (1925), 75 min., Sergei Eisenstein; *An Occurrence at Owl Creek Bridge* (1956), 27 min., Robert Enrico; *Basic Film Terms: A Visual Dictionary* (1970), 14 min., Sheldon Renan; *The Birth of a Nation* (1915), 102-195 min., D.W. Griffith; *Interpretations and Values* (1964), 30 min., American Cinema Editors; *Making of a Live TV Show* (1971), 26 min., Charles Braverman; and *Why Man Creates* (1968), 25 min., Saul Bass.[9] Many other films are listed in textbooks on teaching film history and film appreciation.[10]

It may be desirable to present still photographs of specific frames of a motion picture. This is particularly important when it is one of the objectives of the unit to teach composition or montage. It is possible for the teacher to prepare such photos; instructions for doing so are contained in a recent journal article.[11] And some sets of still frames and film extracts are available commercially.[12]

A Thematic Comparative Approach to Media

In a thematic comparative approach to instruction about the mass media, media dealing with the same themes, stories, or events are examined together. This direct comparison of media dealing with common material casts the characteristics of each medium into clear outline. In addition, since the relative prominence of the mass media has evolved over time, comparisons illuminate the nature of society at large as each medium in historic succession has dealt with this material. Some illustrations from the classroom may clarify the advantages of the comparative approach.

Transformation of *Ben-Hur*

Ben-Hur is an illustration of the transition of a single work of melodrama from print through the stage to silent, then sound, motion pictures and to television. The author of the novel was General Lew Wallace, who was once governor of New Mexico. The novel was a smashing publishing success, establishing a record for the largest single sale of any book apart from the Bible. *Ben-Hur* is said to have been the first work of fiction blessed by a Pope.

Wallace declared publicly that he would not permit the work to be dramatized, ostensibly because the stage would inevitably degrade the story. At last, the impressarios Mark Klaw and Abraham Erlanger purchased the stage rights after nine years of negotiation. The play opened in November 1899. Costs before opening night had reached $71,000, a huge sum for the day. The spectacles of the play included a rescue at sea and a chariot race on stage with two horses per chariot. (Later the number of horses became five and then eight.) Some authorities of the day considered the theatrical version of *Ben-Hur* the most profitable stage production in history.

In December 1925, the silent screen version of *Ben-Hur* opened in New York, starring Ramon Navarro and Francis X. Bushman and directed by Fred Niblo. Costs for the picture were close to $4 million, and gross revenues were well over $9 million. The trireme (slaveship) battles had been fought for the cameras at sea; thousands of extras were used. The chariot races in the Coliseum were among the most impressively realistic in the history of film.[13]

In 1959, *Ben-Hur* was filmed again as an MGM spectacular that may have cost as much as $15 million and required more than three and a half hours to project. It was directed by William Wyler, who had worked as an assistant director during the Coliseum scenes of the silent version. The stars were Charlton Heston and Stephen Boyd.

On February 14, 1971, the film was shown on the CBS television network. According to the A.C. Neilsen Company, the total audience was estimated at 32,630,000, making this telecast one of the all-time top television broadcasts.[14]

As the novel became a stage play, a great deal of compression became necessary. This was accomplished by reducing the amount of action, number of settings, number of characters, and most of the personal reflection by the central character. The stage version

focused on several key scenes, each representing an important chapter in the odyssey of the central character. Each of these scenes involved a spectacle of some sort, the most dramatic being the trireme battle and the chariot race.

When the stageplay became a film (it is important to recall that the stageplay had nearly as great a public reputation as the novel by this time), the action had to be "opened." That is, the constraints of time and space imposed by the stage should not constrain the filmmaker. In addition, the magnification of images in closeups and projections on large screens magnified the people of the story to heroic proportions. In the film, as a consequence, the spectacles of the stageplay, while present, are only one of the appeals of the story. Closeups and fast-paced editing added excitement and permitted even more realistic portrayals. No wonder *Ben-Hur* was the silent screen's most expensive film! The net effect was that a story of faith became a pagan hymn to action and adventure.

When the Wyler version of *Ben-Hur* came to the screen, the film had gained a voice and the screen had become wide. Both of these technological advances lent themselves to increasing the impressiveness of realistic spectacle. And, as might be expected, the internal struggles of both Ben-Hur and Messala became even less important.

The Ben-Hur illustration emphasizes that the communicative nature of a new medium affects the relationship of plot and character as a familiar story is translated into a new medium. As the novel moved to stage and then to film and finally to television, the action and spectacle of the story were in each case increasingly emphasized in accordance with the audience expectations of each new medium.

"Birth of a Nation" and "Roots"

Birth of a Nation, the first American feature film, was a watershed in the development of filmic storytelling technique. It is almost unthinkable that a course in cinematic language or cinema history could be taught without showing this remarkable film. However, the film is a rationalization of the Ku Klux Klan and a powerful treatise on the inability of black Americans to participate in the political life of the United States. D.W. Griffith, pioneer film director and producer, was the son of a Confederate officer and was trained as a writer and actor of melodrama. As a result, he chose the *Clansman*, a novel by Thomas Dixon, as the subject of this

great film. The novel was well suited to the melodramatic treatment Griffith always understood best, and its themes were consistent with his views of Reconstruction.

Despite the racial bias, the film is exciting, even when viewed today. There is suspense. There are many realistic battle sequences, chases on horseback, brawls and fights, a seige of a backwoods cabin by Carpetbagger troops, and last-minute rescues of two different heroines. More than that, the spectacle and suspense of the film were entirely new to audiences of the day.

Although no controlled studies of the social effect of *Birth of a Nation* are available, it is difficult to deny the promotional benefits this film had for the Klan. And it is likely that *Birth of a Nation* provided mighty reinforcement for mistaken stereotypes of blacks. Showing the film to students today inevitably generates much discussion of this issue and of the related question, How should minorities be represented in the media?

The televised adaptation of Alex Haley's work of "faction," *Roots*, provides a sharp contrast. The impact of this television production has yet to be fully felt or measured. It attracted the largest television audience of all time, and it provided a view of blacks in American society that is certainly more favorable than that of Griffith. But, as *Birth of a Nation* created a mythic heritage for the racially bigoted among whites, so *Roots* may selectively reinforce attitudes among those blacks who view integration, assimilation of the majority's culture, and cooperation with whites as hopeless. It may be that our love for such popular myths in the media prepare us to persist in social inequities of long standing.

The Question of News Bias

Virtually every textbook on mass communication deals with news bias in some fashion or other. In a comparative media course, many different sorts of news bias can be studied. Some are characteristic of news organizations in general, other biases are assignable to the economic and social circumstances of each medium. Still others reflect patterns of consumer patronage. Each of these become more apparent as the various media are compared.

A convenient method for explaining the forces involved in bias is the Gerbner general model of communication (see Figure 1).[15] The horizontal dimension of the model stipulates that only those news events which become available to the organization will be dealt with at all. For example, if an event occurs where no reporter or news service visits, it cannot become news. Here is an illustra-

tion. It is typically the case that smaller local news organizations release a greater proportion of police and political stories. Consider a television station with only one reporter. How can that one reporter produce enough stories to fill the necessary news programs? By making a single visit to the county courthouse, the reporter will be able to report crimes, accidents, and fires from the sheriff's blotter and political events, tax matters, and courthouse gossip from a single meeting of the county board of commissioners.

Just as a shortage of reporters can affect the availability of news events to a news organization, so can a plentitude of reporters. In his landmark study of coverage of education in American media, Gerbner found that stories on education increased in number when the news organization included an education reporter.[16] In many cases such specialist reporters will enter into informal patron-client relationships with informants in order to develop privileged sources of information. For example, a military correspondent may cultivate a staff officer who contributes information and is cited in stories, perhaps, as "a usually well-informed source." If the correspondent's stories hurt or offend this source, the correspondent's work may become more difficult. As a consequence, specialized reporters tend to promote the organizations they cover.

Perceptual bias occurs as the values of the newsroom and the news staff are imposed upon the story. The most discussed perceptual bias is the alleged "procedural bias" of American press coverage. According to this view, the American press prefers to focus upon the appropriate protocols, or procedures, rather than the ultimate significance of news events. In the press coverage of the Paris peace talks on Vietnam, the American press was full of the difficulties relating to the shape of the negotiation table, as opposed to reports on the likely prospect for peace through the negotiations.

The means dimension of the Gerbner model points out that the medium available to the news organization affects the nature of the message that may be formulated. The so-called "pictorial bias" of televised news is an example. If a story includes attractive film it is more likely to be broadcast. As a consequence, news is biased toward the pictorial. The formats of the media thus account for "format biases" in each.

In Figure 1, "news bias" is shown to the student as a function of both media technology and organization. Assignments which extend these ideas by analysis of local news media will help the student develop a critical facility in media consumption.

Summing Up

If public education has as one of its objectives to prepare the citizen to live in a world of rapid technological change, then instruction in the value-laden characteristics of the mass media must receive a very high priority. To an important extent, the media function as honest merchants, hawking the most frequently encountered values of society for adoption by anyone who finds previous values wanting. The results in the long run are not necessarily that personal values become more homogeneous across society, but the trend of

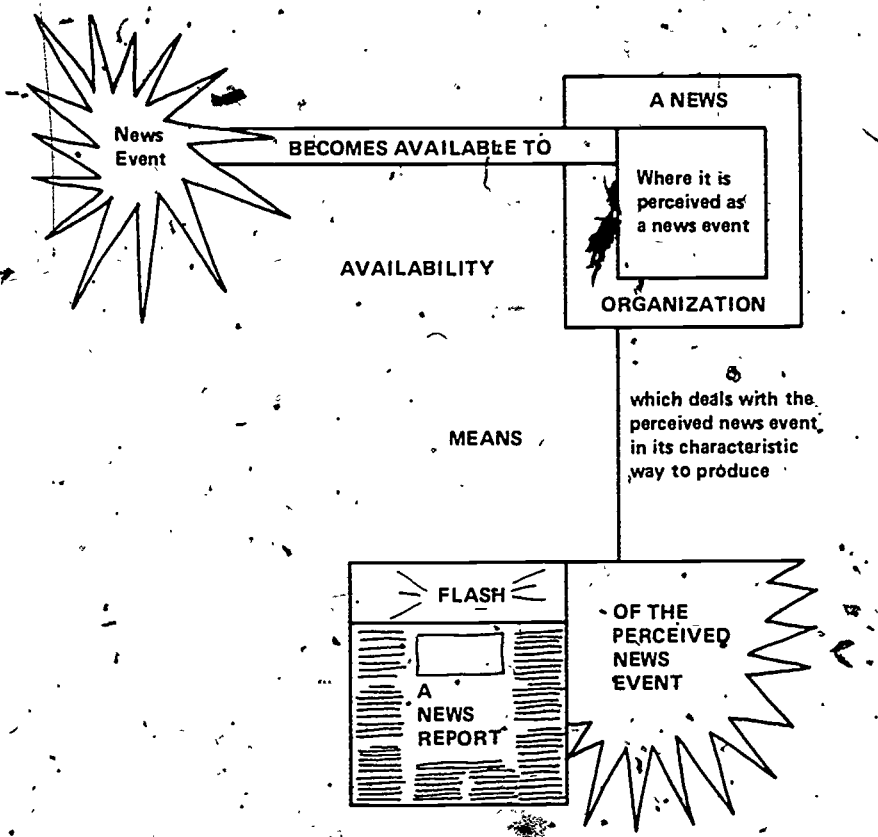

Fig. 1. The Gerbner general model of communication applied to news bias.

media influence tends to be in that direction. Well-educated citizens will have been alerted to this value-selling role of the media and will develop alternatives for strengthening or counteracting the media influences in their lives. As alert consumers of the media, they will govern their media choices in the light of enlightened self-interest and in their public lives will employ the media to sustain the diversity in national life that is essential to the survival of a democracy.

Teaching the student to be sensitive to media-purveyed values is done in two alternative ways, a medium-by-medium approach and a thematic/comparative approach. The first is epitomized in the newspaper and film appreciation course units. Teaching one medium at a time will not require as highly qualified an instructor, and a greater number of texts are available to support instruction.

By examining media side by side, the thematic/comparative approach encourages students to anticipate the results of media interaction with popular themes, news, and myths. Few textbooks are available to support thematic/comparative instruction, although a number of texts on mass media and mass culture are available. This approach is particularly suited to discovery learning in which historic materials are used to recreate the social context of a time in which some issue of importance was especially salient. Often, very little direction is required from the instructor for students to understand the interaction of content or function in a message with the nature of a medium.

Suggested Reading

The following are relevant publications which may be used by secondary school students as texts or as additional assignments.

Access The Journal of Media Reform. 1028 Connecticut Avenue, N.W., Washington, D.C., 20036 ($20.00/year)

Aldrich, Pearl. *The Impact of Mass Media*. Rochelle Park, N.J.: Hayden, 1975.

Benedict, Mary, David H. Weaver, and J. Herbert Altschull. "High School Students and the Newspaper: Educating Media Consumers." *Journalism Quarterly* 53(1976): 28-286.

Barnouw, Erik. *A History of Broadcasting in the United States*. 3 vols. New York: Oxford University Press, 1966, 1968, 1970.

Carpenter, Edmund. *They Became What They Beheld*. New York. Ballantine, 1970.

Citizens Media Directory. Washington, D.C.: National Citizens Committee for Broadcasting, 1977.

Cole, Barry, ed. *Television. Selections from "TV Guide" Magazine.* New York. Free Press, 1970.

Doig, Ivan, and Carol Doig. *News A Consumer's Guide.* Englewood Cliffs, N. J.: Prentice-Hall, 1972.

Edmondson, Madaleine, and David Rounds. *The Soaps Daytime Serials of Radio and TV.* New York: Stein and Day, 1973.

Fell, John L. *Film An Introduction.* New York. Praeger, 1975.

Finch, Christopher. *The Art of Walt Disney From Mickey Mouse to the Magic Kingdoms.* New York: Harry Abrams, 1973.

Fox, George. *Earthquake The Story of a Movie.* New York. Signet Film Series, 1974.

From Ma Perkins to Mary Hartman The Illustrated History of Soap Operas. New York: Ballantine, 1977.

Gerrold, David. *The World of Star Trek.* New York. Ballantine, 1975.

Glessing, Robert J., and William P. White, eds. *Mass Media The Invisible Environment.* Palo Alto, Calif.. Science Research Associates, 1973.

Glut, Donald F. *The Dracula Book.* Metuchen, N. J.. Scarecrow Press, 1975.

Glut, Donald F., and Jim Harmon. *The Great Television Heroes.* New York. Doubleday, 1975.

Heald, Tim. *The Making of Space 1999.* New York. Ballantine, 1976.

Hermetz, Aljean. *The Making of the Wizard of Oz.* New York. Alfred Knopf, 1977.

Higby, Mary Jane. *Tune in Tomorrow.* New York: Cowles, 1968.

Higham, Charles. *Cecil B. DeMille.* New York: Scribners. 1973.

Hynds, Ernest C. *American Newspapers in the Seventies.* New York. Hastings House, 1975.

Jares, Joe. *Whatever Happened to Gorgeous George?* Englewood Cliffs, N. J.. Prentice-Hall, 1974.

Johnson, Ron, and Jan Bone. *Understanding the Film.* Skokie, Ill.. National Textbook Company, 1976.

Kaye, Evelyn. *The Family Guide to Children's TV What to Watch, What to Miss, What to Change, and How to Do It.* New York: Pantheon, 1974.

Kershner, Roger. *The Music Machines.* Los Angeles. Nash, 1971.

Kuhn, William. *Movies in America.* Dayton, Ohio. Pflaum Standard, 1973.

Klein, Ted, and Fred Danzig. *How to Be Heard. Making the Media Work for You.* New York: Macmillan, 1974.

LaGuardia, Robert. *The Wonderful World of TV Soap Operas.* New York. Ballantine, 1974.

Langman, Larry, and Milt Fajars. *Cinema and the Schools A Guide to 101 Major American Films.* Dayton, Ohio: Pflaum Standard, 1975.

LeRoy, Mervyn. *Mervyn LeRoy Take One.* New York. Hawthorne, 1974.

Little, Joseph Fletcher, ed. *Coping with the Mass Media.* Evanston, Ill.. McDougel Littell, 1972.

Lupoff, Dick, and Don Thompson, eds. *All in Color for a Dime.* New York. Ace, 1971.

MacGowan, Kenneth. *Behind the Screen*. New York: Dell, 1965.

McMahon, Morgan E. *Vintage Radio A Pictorial History of Wireless and Radio, 1887-1929* Palos Verdes Peninsula, Calif.. McMahon's Vintage Radio. 1973.

Mapp, Edward. *Blacks in American Films. Today and Yesterday*. Metuchen, N. J.: Scarecrow Press. 1972.

Masthead A Journal for Teaching History with Old Newspapers Box 1003 Marblehead, Massachusetts 01945. ($9.00 year)

Mayer, Martin. *About Television* New York. Harper and Row, 1972.

Morrow, James, and Murray Suid. *Media and Kids*. Rochelle Park, N. J.. Hayden, 1977.

Nimmo, [redacted] *The Political Persuaders*. Englewood Cliffs, N. J.. Prentice-Hall, 1970.

Perry, George, and Alan Aldridge. *The Penguin Book of Comics*. Baltimore. Penguin, 1971.

Pierce, Elfreda C. "Word Study. Comic Strip Style." *Learning*, November 1977. p. 48.

Poteet, G. Howard. *Radio!* Dayton, Ohio: Pflaum, 1975.

Robinson, Jerry. *The Comics. An Illustrated History of Comic Strip Art*. New York: Putnam, 1974.

Rosen, Marjorie, *Popcorn Venus Women, Movies, and the American Dream*. New York: Coward, McCann and Geoghegan, 1973.

Schicke, C.A. *Revolution in Sound. A Biography of the Recording Industry*. Boston: Little, Brown, 1974.

Schrank, Jeffrey. *Understanding Mass Media*. Skokie, Ill.. National Textbook Company, 1976. Schrank has prepared the following multimedia kits available from the National Textbook Company. "The Persuasion Box," filmstrip, learning game, and [redacted]ned commercial ($38.50), and "Television and Values," filmstrip, audiocassette, project cards ($38.00).

Settel, Irving, and William Laas, eds. *A Pictorial History of Television*. New York: Grosset and Dunlap. 1969.

Shapiro, Andrew O. *Media Access Your Right to Express Your Views on Radio and Television*. Boston: Little, Brown, 1976.

Sheridan, Martin. *Comics and Their Creators*. Brooklyn, N. Y.. Luna Press, 1971.

Smith, Robert Rutherford. *Beyond the Wasteland. The Criticism of Broadcasting* Falls Church, Va.. ERIC Clearinghouse on Reading and Communication Skills, 1976.

Smith, Sharon. *Women Who Make Movies*. New York. W. W. Norton, 1976.

Solomon, Stanley J. *The Film Idea*. New York. Harcourt Brace Jovanovich, 1972.

St. Hill, Thomas Nast. *Thomas Nast Cartoons and Illustrations* New York. Dover, 1974.

Teacher's Guide to Television Parent Participation TV Workshop Handbook. Box 564, Lenox Hill Station, New York, N. Y. 10021

Trojanski, John, and Louis Rockwood. *Making It Move*. Dayton, Ohio. Pflaum/Standard, 1973.

Valdes, Joan, and Jeanne Crow. *The Media Works*. Dayton, Ohio. Pflaum/Standard, 1973.

Wrighter, Carl P. *I Can Sell You Anything*. New York. Ballantine, 1975.

Some potentially stimulating audiovisual approaches include.

"Seeing Through Commercials. A Children's Guide to TV Advertising." 15-min. color film (16mm). Vision Films, Box 48896, Los Angeles, Calif. 90048.

From Coronet, 65 East South Walter Street, Chicago, Ill. 60601. "Understanding the Newspaper," cassettes and response book ($80), "Words, Media, and You," filmstrips and audiocassettes ($99), "Your Newspaper," filmstrips and audiocassettes ($96).

5 An Institutional Approach

An institutional approach to the study of social phenomena presumes there is a connection between the structure of an institution and its function in society. In the case of the mass media this style of analysis presupposes that the organization of newspapers or of the television industry can reveal both the patrons and the clients of the media and indicate the relative priorities by which the resources of the media are allocated.

It is unfortunate that this potentially important way of studying mass communication is rarely encountered in American secondary schools. It may be the case that the institutional approach to the study of the mass media is better suited to work in the social studies than to the language arts curriculum, but fresh pedagogical opportunities are opened in the humanities by taking this approach. While the television industry is roughly the same size as that for the manufacture of paperboard boxes, [1] the economic impact of the medium is far more important. The advertising carried by television and other commercial media makes mass merchandising possible, with attendant stimulation of research and development, manufacturing, and the economy in general. But influences of the media are more than just economic.

Public opinion would be far less important in everyday public affairs without the rapid focusing of public attention facilitated by the media. For example, we know of the views and activities of our legislators and public administrators largely by the way of the news media, and, by virtue of this fact, the media are important influences on the decision processes of these same public policymakers. This is just one reason that, regardless of the specific curriculum into which it is injected, the institutional approach to the study of mass communication deserves at least some treatment at the secondary level. This course might be directed at (1) acquainting the student with the business organizations involved in the American system of mass communication; (2) acquainting the student with federal regulation of mass communication, (3) introducing the student to career opportunities in the mass media of

communication; (4) introducing the student to self-regulation in the mass media, and (5) familiarizing the student with the most salient public policy issues involving the media.

Organizations Involved in Mass Communication

The organizational structure of the media is far more complex than the average American citizen appreciates. The local station is the foundation of the American system of broadcasting. The local station may be owned by an individual or by a corporation and must be licensed by the Federal Communications Commission. A local cable firm must operate with a franchise from local government in the area served by the cable system and with a Certificate of Compliance from the Federal Communications Commission.[2]

All of these local stations and cable systems are supported by their audiences or clients either directly or indirectly. In the case of a commercial broadcasting or cable operation, audiences patronize sponsors whose products and services are featured within and next to favorite listening and viewing. In the case of cable television, subscribers directly subsidize the system through connection and service fees. In the case of the so-called "noncommercial" systems, programming is sustained by appropriations and grants from public funds and by gifts and grants from industry and from private citizens.

Programming for the electronic media is provided through networks and syndication and from production in the local station or system. In the case of popular music, the recording industry, with its various labels, pressing plants, and promotion agencies, makes the music available to radio stations through complimentary copies of popular singles and albums (which also promotes sales of the recordings involved). Additional music programming is sold to stations through special firms called packagers which provide large blocks of preselected music on four-hour-long (or longer) tapes.

Much of prime-time television fare is produced by Hollywood film studios for whom this television production is an important source of income. The cost of television film production is held high by the time-honored but complex Hollywood guild system. Programming from the film industry is also important to noncommercial television, although many well-known series on public television are acquired from foreign film companies.

The advertising which supports commercial radio and television reaches the local station through three levels of sales organization:

(1) its own sales staff, (2) a network sales staff if the station is a network affiliate, and (3) a national or regional station representative. A "rep," as the station representative is commonly known, is under contract to local stations to sell advertising time on the local stations to national and regional sponsors.

Other important organizations in the electronic media include the manufacturers of both transmission and reception equipment and the financial organizations which provide the capital and the credit with which stations are established.

All of the organizations mentioned above are parts of the "inner processes" of the broadcasting media. The "outer processes" affect the policies and constraints under which broadcasting must operate.

The most visible outer organization is the Federal Communications Commission, a body established under the Communication Act of 1934 to regulate broadcasting and other electronic communication in the "public interest, convenience and necessity." Although the president appoints the seven FCC Commissioners, the FCC reports directly to Congress in accordance with the clause of the U.S. Constitution authorizing Congress to regulate "foreign and interstate commerce," for broadcasting is perceived in the law as "commerce." The FCC, after soliciting comments from the industry and the general public, promulgates regulations and guidelines for the electronic communication industries. To enforce these regulations, the FCC may level forfeitures (fines) or suspend or revoke licenses. The commission, like the other "regulatory" agencies, is thus both quasi-legislative and quasi-judicial. The decisions and actions of the FCC may be appealed or challenged in the federal courts, but this is an expensive process.

The Federal Trade Commission is another of the regulatory agencies; it was established by Congress in 1914. The role of the FTC in broadcasting has primarily to do with its statutory responsibility to restrict false and misleading advertising. As was pointed out earlier, advertising is the financial foundation of the commercial electronic media.

There are other federal agencies with interests in broadcast regulation. The Food and Drug Administration has a responsibility to insure that foods and drugs are fairly and honestly labelled. The Federal Aviation Agency is concerned with the placement and marking of transmission towers. The Antitrust Division of the Justice Department is concerned with monopolistic ownership policies in the media. In addition to these special agencies, the U.S.

criminal code contains proscriptions against promotion of lotteries and the broadcast of obscenities and profanity. And the common law—the burden of decisions made by the courts but not necessarily provided for in statutes—deals with such matters as slander, libel, and invasion of privacy.[3]

Self-regulation is the term applied to the efforts of the mass media to control themselves, largely as an effort to forestall additional governmental regulation. In the case of broadcasting, the National Association of Broadcasters Radio and Television Codes are the principal documents of self-regulation.[4] In addition, many of the specific organizations within broadcasting promulgate codes of ethics. A well-known example is the Code of Broadcast News Ethics of the Radio-Television News Directors Association.[5]

Recent decades have seen a tremendous growth in the numbers and strength of citizens' lobbies and public interest groups which have attempted to influence or intervene in the broadcast media. A number of stations, in order to head off interventions by such groups, have entered into formal agreements to provide stipulated programs or services which respond to the special interests of these groups.[6]

Film Businesses

The film industry, like broadcasting, is based on local outlets which directly recruit audiences for film programs prepared on a national level. Unlike broadcasting, virtually all of the revenue from theatrical films—at least in first runs—comes directly from the audiences of the local theaters.[7] Local theaters may be locally owned or group-owned as part of a theater chain. The theaters acquire films for showing on a bid or contract basis from distributors. Distributors in turn acquire their rights to distribute films from the production organizations. The two principal kinds of producing organizations are studios and independent producers. The former are identified by their large investment in physical plant and retention of many creative personnel under contract. The independent producers are organized on a much smaller scale, often leasing the facilities and equipment required for production.

In either studio or independent producer organizations, each film is set up, financed, and managed as a separate enterprise. This is a structural characteristic of film production which distinguishes it from production in the other mass media.

Government regulation of the film industry is not much different from that of other industries. Federal interest in the film has to do with labor agreements, interstate shipment of films, anti-

monopolistic practices. Local and state governments may tax theaters or films and, from time to time, have attempted to regulate the content of films shown in their communities, especially with respect to pornography.[8]

Self-regulation of film businesses is embodied in the various codes promulgated by the Motion Picture Producers Association and by the ratings—G, PG, R, and X—which warn audiences of potentially distasteful or harmful film content.

Historically, citizens groups have had great influence on the content of theatrical motion pictures, but today the rating system and the progressive fractionation of the film audience into relatively narrowly defined audiences—delineated by age and interest in content—have greatly reduced these pressures upon the film industry.

Print Media

The print media are as sensitive as any of the media to shifting audience preferences and loyalties, at least in the structural sense. In the case of magazines this sensitivity has occasioned the nearly complete disappearance of general interest "mass" magazines (such as the old *Life*, *Collier's*, *Look*, *Saturday Evening Post*) and the ascendance of "class" magazines whose audiences are characterized by strong interest in a particular topic or activity. Thus, such "class" efforts as *Playboy*, *Road and Track*, *Sports Illustrated*, and *TV Guide* tend to characterize the magazine industry today. In the case of newspapers the trend has been toward the gradual failure of competing dailies in larger cities until the vast majority of newspaper markets are now served by only one local paper. At the same time, small town and suburban papers have multiplied and flourished, often as parts of large chains and communication conglomerates.[9]

The content of magazines is developed largely by the editorial staffs themselves, but many stories are suggested or supplied by public relations or promotion agencies that have vested concerns. Local editorial staffs are important in preparing the content of the newspaper, but much material is also derived from public relations releases, wire service copy, and syndicated features.

Advertising, with its many agencies, commercial research, and specialized services, provides the principal economic support of both commercial magazines and newspapers. Subscriptions, while important, are secondary sources of revenue.

Newsstand sales of both magazines and newspapers involve specialized firms that supply a variety of publications for sale in stores and at newsstands. Newsstand sales are crucial, however, for

only a relatively small number of publications.

Government regulation of the content of newspapers and magazines is minor when compared to regulation of the broadcasting and film industries. Postal regulations in some cases dictate the size of magazines, and these regulations stipulate the conditions under which pornography may be distributed through the mails. The Federal Trade Commission maintains an interest in false and misleading advertising in print media as well as in broadcasting. Antimonopoly laws and regulations apply to newspapers and magazines just as they do to other businesses, except for those newspapers exempted under the Failing Newspaper Act.

Teaching the Institutional Approach

The brief summary above of the institutional structure of the mass media has been provided because the subject matter is not well covered in available secondary school textbooks on mass communication. To interest students in this subject, the teacher could hardly do better than to provide field trips to a wide variety of local mass media enterprises, including advertising agencies. Where some of the media are not present, or where the teacher wishes to provide a good foundation for learning on the field trip, there are several good audiovisual presentations that can be used.[10] Guests from mass media industries are often good communicators in the classroom. Given a detailed invitation, they can often present the structure of this business in a dynamic way.

As study assignments, introduction to some of the more important trade publications may be helpful. The following is a list of the better-known "trades" in mass communication:

Action, Directors Guild of America, Box 24029, Los Angeles, California 90024 ($10/year)

Ad Age, Crain Communications, Inc., 740 Rush Street, Chicago, Illinois 60611 ($12/year)

Broadcasting, 1735 De Sales Street, N. W., Washington, D. C. 20036 ($30/year)

Broadcast Management and Engineering, 295 Madison Avenue, New York City, New York 10017 ($18/year)

Columbia Journalism Review, Columbia University Graduate School of Journalism, New York City, New York 10027 ($12/year)

Editor and Publisher, 575 Lexington Avenue, New York City, New York 10022 ($18/year)

Publishers Weekly, R. R. Bowker Company, 117 Church Street, Whitinsville, Massachusetts 01588 ($30/year)

Television/Radio Age, Television Editorial Corporation, 666 Fifth Avenue, New York City, New York 10019 ($20/year)

Television Quarterly, National Academy of Television Arts and Sciences, 291 South LaCienaga Boulevard, Beverly Hills, California 90211 ($7.50/year)

Variety, 154 West 46th Street, New York City, New York 10036 ($25/year)

Assignments using these periodicals might call for answers to the following questions: Who are the leading manufacturers of television cameras? What policy matters are currently pending before the FCC? What theatrical film is the biggest money-maker of all time? How can one locate a communications attorney? What are the ratings of last week's prime-time network programs? Who are some suppliers of syndicated features for newspapers?

Another teaching activity with high interest value is the policy game. In a policy game, teams of students represent the principal institutions or organizations involved in some public process. The teams are presented with the starting situation and the rules of the game. Then each team prepares a "move", or action to be taken. The moves of all players are evaluated by "umpires" who report the "results" of each move and present the next situation.[11]

Sample Policy Game: Access Time

Background. In the past several years the Federal Communications Commission has established and periodically revised a *prime-time access rule.* The burden of this rule is to require local television stations to program a part of the prime-time period (7-11 p.m. in most of the country), rather than yield this responsibility to the commercial television networks. In the market where this policy game occurs, the local stations fill this access time (7-8 p.m., the first hour of prime time) with one-half hour of news (7-7:30 p.m.) and one-half hour of some other materials purchased by or produced by the station involved.

Teams. In this game the television market is Doeville, U.S.A. Doeville is the county seat of Doeburg County. It is served by three local television stations: KWAK-TV, Channel 2, ABC; KWIK-TV,

Channel 8, NBC; and KWVK-TV, Channel 11, CBS. Teams of three to five students may play the managements of each of these stations.

Another set of teams may represent public interest groups within Doeville. These groups should be labelled with the names of actual groups in the students' community. In fact, adult representatives of those groups may be invited to serve on the teams. Any number of public interest groups may be represented in the game, but at least four are recommended, even though the teams have to be as small as one or two students. Examples of such teams are the PTA, the Sierra Club, the local association of educators, La Raza, and the local chapter of NAACP. The teacher acts as team for all other elements needed in the game; advertisers, television syndication representative, audience research firms, and FCC.

Phase I: The Status Quo

In this phase of the game each team reports to the other teams how it is affected by the prime-time access rule (PTAR) for the 7:30-8 p.m. time period, Monday through Friday. The FCC (teacher) will make a presentation on the PTAR and the FCC philosophy of local voice.[12] Each of the station teams will report on its program schedule for this time period, relating the schedule of their station with that of the nearest affiliate of the same network as reported in the local edition of *TV Guide* magazine.

The public interest groups will critique the local television station schedule for the 7:30-8 p.m. period, Monday through Friday. They will particularly comment upon the suitability of these programs in light of the objectives of their organizations. The public interest groups are to cast their critiques as letters to the FCC (teacher).

Phase II: New Access Program

The FCC (teacher) forwards the letters of public interest groups in Doeville to the proper television stations with these comments: "Please respond to this critique of your prime-time access programming. The commissioners would be particularly interested in your comments as to whether more responsive programs are appropriate and possible." Copies of the FCC correspondence are provided to the public interest groups.

The station teams are to prepare plans for reprogramming the 7:30-8 p.m. slot, Monday through Friday. Their proposals should include the costs of production (they may wish the advice of a

local TV professional for this), outlines of sample programs, and descriptions of any additional station staff that will be required for this programming.

The public interest teams are to provide each of the station teams with suggestions for programs in this time period which would suit the particular needs of the interest group involved.

Phase III: A Magazine Format

This phase begins with an announcement by local advertisers (the teacher) that they do not wish to sponsor any access programs which respond to the needs of only one or two interest groups in the community. On the other hand, they would like to sponsor programs which, over time, meet the needs of many or all groups in the community. Would the stations now work with the interest groups in developing such programs?

The illustration above is very brief, but it should be apparent that such games require only a modest investment of time on the part of an instructor, while requiring much individual effort by the student. Other institutional issues in the mass media which might be gamed in this manner include:

Cross-ownership of print and broadcast media

Commercial sponsorship of children's television programs

Requirements that a local cable system of moderate to large size initiate programs from its own facilities

The advisability of advertising theatrical films considered antisocial by community groups

The impact of direct satellite-to-home broadcasts upon local television

The effect upon the entertainment industry of home videotape recorders and videodisc

The effect upon other media of cable television systems that can (1) import the signals of distant independent television stations, (2) offer first-run films on a fee basis, and (3) deliver newspapers and magazines via facsimile

Suggested Reading

The following provide rewarding additional reading for students and teachers.

Adler, Ruth, ed. *The Working Press*. New York: Bantam, 1970.

Bagdikian, Ben H. *The Information Machines. Their Impact on Men and the Media.* New York: Harper and Row, 1971.

Bogart, Leo. *Strategy in Advertising.* New York. Harcourt Brace and World, 1967.

Brown, Les. *Television The Business Behind the Box.* New York. Harcourt Brace Jovanovich, 1971.

Brucker, Herbert. *Journalist Eyewitness to History.* New York. Macmillan, 1962.

Elson, Robert T. *The World of Time, Inc.. The Intimate History of a Publishing Enterprise, 1941-1960.* New York: Atheneum, 1973.

Farr, Finis. *Fair Enough. The Life of Westbrook Pegler.* New Rochelle, N. Y.: Arlington House, 1975.

6 A Vocational Approach

A vocational approach in teaching mass communication aims at preparing the student for eventual employment in specific jobs in the mass communication industries. On the one hand, there are relatively few mass media occupations which demand specific technical skills that can be acquired only in school. On the other hand, there are many positions in the media where college training will be required by some organizations but high school training will be considered adequate by others.

An illustration of attitudes of some broadcast employers toward high school graduates as media employees is this letter from a rural radio station to a broadcast education newsletter:

> I hate to generalize, but in my experience there was not a great deal of difference between university and high school graduates in terms of mastery of language, reading ability, voice maturity and mechanical ability to operate a control board. . . . I guess I'll keep on having the local high school counselor watch for likely prospects for my jobs. Those kids really appreciate the opportunity and I can teach them a lot. After two years here they compete successfully against your college graduates for those major market jobs.[1]

In small to medium markets across the country this attitude toward the high school graduate is common. In the case of typesetters, pressmen, and photographers, high schools and technical vocational schools have prepared workers for decades. But high school offerings in technical broadcasting and film skills remain relatively uncommon.

Print Skills

There are good reasons for any student to become proficient in communicative skills, but for the student interested in working with communication technology, development of technical skills is essential. In the case of printing the prudent choice for high school

training in the future will be training in skills relevant to photo-offset lithography. While it is true that photo-offset is only one of a number of available print technologies, its relative simplicity, low cost, and high efficiency have led to its nearly universal adoption in the field of small publications.

The basic equipment required in offset print production is (1) "cold type" compositors, (2) graphics camera, (3) stripping table, (4) platemaker, and (5) a press. A common "cold type" compositor is an electric typewriter with carbon ribbon which produces clear, even letters. a more complex and expensive compositor operates from a typewriter keyboard to set type in a wide range of type styles and sizes. These compositors are called "cold type" to distinguish them from such "hot type" typesetters as the linotype machine, in which the letters are cast in metal after the operator types a line.

Finished "cold type" copy is photographed by a graphics camera with whatever enlargement or reduction is desired in the final printing. The graphics camera film is processed as a negative so that in the film the letters will appear clearly against a dark background.

Negatives for the set copy are taped together in a matrix of goldenrod paper on a backlight "stripping table." The resulting matrix is the negative for an offset printing plate. This negative is sandwiched against a light-sensitive metal plate (typically aluminum) a vacuum frame (the vacuum draws off all the air which may separate the negative from the plate). The plate exposure is made from the intense light of a mercury vapor lamp—or, sometimes, the sun. The plate is then "developed" by rubbing it with a special developing ink which darkens the areas of the plate exposed through the clear portions of the negative.

The plate is then ready for the press. An offset press operates on the lithography principle. As the plate turns on its cylinder in the press, water is spread lightly and evenly over the surface of the plate. The water will not adhere to the inky image on the plate, since ink is greasy and repels water. The greasy image will pick up ink from the ink roller, but the background (that part of the page that will remain white after printing) will be wet from the water roller and repel ink. Thus, the plate is inked only where the image is supposed to print. The plate does not print directly onto the paper, but onto a rubber covered cylinder called the "offset" cylinder. This is where the system gets its name. The paper is pressed

against the "offset" cylinder by the impression cylinder to receive the inked image.

Figure 2 illustrates the offset printing process. A basic set of this equipment capable of producing the short runs of modest-size publications may be priced as low as $10,000 new. If a school is willing to purchase used or rebuilt equipment, the cost may be considerably less.[3] Without such equipment, vocational training in printing skills is impossible.

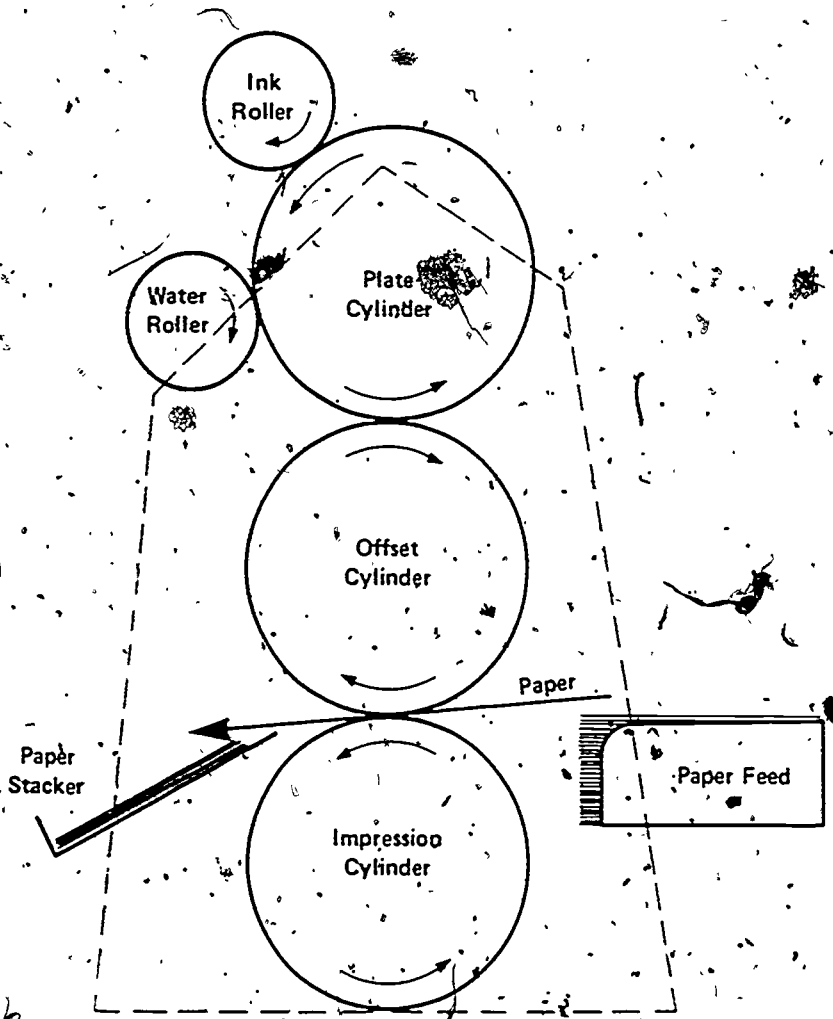

Fig. 2. Schematic diagram of an offset press.

As to curriculum, if students are to learn to use such equipment at a level of professional skill, it will be necessary to provide at least a year of work. If graphic design and color methods are also to be taught, even more time will be advisable. To determine the precise skills which will optimize the student's value in a particular employment marketplace, a survey of professionals in that market should be made.

During training it will be important for the student to have realistic projects to work on, such projects might be a PTA newsletter, a teachers' bulletin, or the high school annual. "Practical" projects should not be accumulated in such volume, however, that quality of finished printing must suffer. In the "real" world of work a well-developed standard for finished printing will be as important to the graduate as the necessary manual and intellectual skills.

Radio Vocations

Among the mass media, radio offers the greatest number of local outlets. There are currently more than 8,000 radio stations on the air in the United States, by contrast, there are fewer than 1,000 television stations. Some of the radio positions for which high school graduates may be trained include transmitter engineer, air personality, and traffic.

A *transmitter engineer* is required to hold the FCC First Class Radio-Telephone Operators License with Broadcast Endorsement. The prospective engineer receives this license after successfully taking an examination from the nearest FCC field office. The examination deals with radio theory and practice, federal regulations, and good operating procedures. The FCC publishes a study guide for this exam, it is available from the Superintendant of Documents, Government Printing Office. Commercial study guides for these examinations are available from a number of publishing houses and are advertised in the trade press.

In addition to holding the proper license, a transmitter engineer must be familiar with electronic maintenance procedures in general and with broadcast transmitters and antennae in particular. Becoming familiar with transmitters and antennae may require experience working with a real transmitter or mockup under the supervision of an experienced transmitter engineer. Students trained in these skills may also find work in point-to-point and common carrier electronic communication. Every community served by a transmitter will need transmitter engineers, although the number

required is small—one per station or less. A survey of the local area may be necessary to justify such instruction.

An *air personality* in local radio will perform many tasks, the principal one being to operate the station's audio console, playing recordings and reading announcements in accordance with instructions provided by the *program log*, the station's daily march order for programming. In addition, during evening and weekend hours, the air personality may be the only station employee on duty. Hence, he or she will be talent, receptionist, decisionmaker, newswriter/editor, and engineer, all in one.

As a consequence of their varied duties, the personalities for local radio need broad training. To begin with, almost every worker in local radio will be expected to hold the Third-Class Radiotelephone Operators License with Broadcast Endorsement. The test for the Third Class "ticket" is also administered at FCC field offices, although the third-class operator is not expected to know as much as the first-class operator, and it is assumed that his or her engineering duties at the station will be under the instruction and supervision of the station's chief engineer. Currently, the FCC is collecting comments on a proposed rule that would relieve some third-class operators of the requirement of an FCC exam.

The radio personality will need to understand programming well enough to produce a good sound on the air and to perform well enough to please the audience—and the station's sponsors. The potential radio personality will be a stronger candidate for employment with a knowledge of FCC regulations, commercial practice, the networks, and what other station employees do.

The *traffic worker* is very important in local radio, since this employee—who may also be a personality or time salesman—has the responsibility for coordinating all the elements of programming into an integrated whole. The successful traffic effort results in a daily program log which helps the station meet its obligations to advertisers and network while providing worthwhile program service to the community.

Traffic work may begin with an outline of station programs prepared by the program director. Added to this outline will be last minute messages from the network, if the station is a network affiliate. These messages give data on what network programs will be provided and when.

The most difficult part of the traffic task then involves adding commercial and public service announcements to the schedule of programs. Throughout the broadcast day, time slots will have been

designated for announcements. According to the commitment made by the station in its application for license or for renewal of license, some of these slots are reserved for public service announcements. The remainder are "availabilities," slots for commercial announcements yet to be sold. When a time salesman negotiates a contract for broadcast of one or more commercials, the contract is tentative until traffic confirms that the desired "availabilities" have now been reserved for the sponsor. When the time sales contract is confirmed, traffic will keep track of the script or tape to be used with each commercial.

As the daily program log is prepared, traffic will assemble a loose-leaf binder of the scripts for the day, provide a list of tapes to be played, and show on the program log the time each is to be broadcast.

Great pressures are felt by the traffic worker. The ideal employee in this position will be relatively calm, consistent, and reliable. Training in broadcast regulations, station operating procedures, the structure of networks and advertising will be helpful.[5] Typing ability is certainly essential, and script-writing is frequently involved.

The Teaching Facility

As with print, effective vocational training in radio skills requires a setting very much like that of a "real" radio station. In general, three levels of radio training facilities are in use: (1) mockup, (2) carrier current and public address facilities, and (3) open circuit radio stations.

Mockup. A model radio station can be set up in any relatively quiet room. If a soundproofed studio can be built inside the room, conditions will be ideal. However, instructional objectives can be met even without good sound isolation. The minimum equipment required is one three- or four-channel audio console with VU meter, at least one microphone preamplifier and program amplifier, and monitor speakers, two record turntables with pickup arms and preamplifiers, one dynamic microphone, and one reel-to-reel tape recorder accepting 600 ohm line input and equipped with monitor amplifier and speaker. In addition, desks and typewriters for station staff need to be provided. Training in this sort of mockup does not provide opportunity for training transmitter engineers.

The list of electronic equipment in the mockup described above would run between $1,500 and $2,000, depending upon the quality of the various components. Figure 3 shows such a teaching facility.

Carrier current and *public address radio stations* resemble the mockup station just described except that the audio equipment would feed a distribution system instead of a tape recorder. In the public address system, the signal from the audio console enters a public address amplifier connected to speakers in the school paging/intercommunication system or to speakers in some public place, such as a shopping mall, auditorium, or dining hall.[6]

A carrier current radio station actually broadcasts radio signals along the electric power lines within a building. The signal can be received by a conventional AM radio receiver in or near the building. In other words, the carrier current station does include a transmitter, albeit of low power and of a design different from the conventional AM transmitter. Since this small transmitter is of low

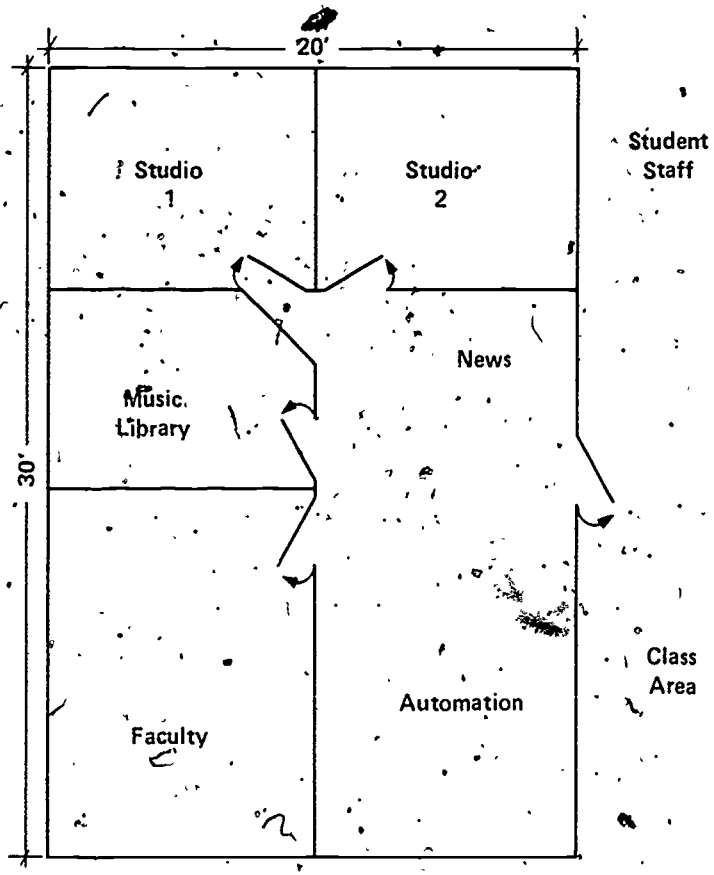

Fig. 3. Configuration of a radio teaching facility.

power and does not feed a conventional broadcast antenna, this system provides only limited opportunity for training transmitter engineers. Costs of such a system will be about $3,000 to $5,000, again depending on specific model choices.

An *open circuit broadcast station* is one in which the audio console feeds a broadcast transmitter and antenna, making signals available to the general public. While a school or community station may be commercial or noncommercial and AM or FM, the majority of such stations are noncommercial FM stations. This sort of training facility is obviously very realistic, and it offers the possibility of training transmitter engineers.

Operation of an open broadcast, noncommercial FM station is considerably more expensive than operating mockup or carrier current facilities due to the costs of a transmitter, antenna, tower, and the necessary audio equipment to produce materials for a full broadcast day.

Frequencies on the FM band are allocated to U.S. communities in an allocation table established by the FCC. Twenty percent of FM channels at the lower end of the frequency table are reserved for noncommercial use. The first step in establishing such a station is to determine whether an allocation is available in the community in question.[7] Then an application for a construction permit starts the process by which a license is secured from the FCC.

To illustrate costs of establishing an FM station, let us assume we wish to construct a station with a three kilowatt transmitter and an antenna with a gain of 1.5 and a height of 150 feet above surrounding terrain. These three factors—transmitter power, antenna gain, and height above the surrounding terrain—will determine the size of the coverage area of the station. The importance of transmitter power is clear: more power into the antenna from the transmitter, more power from the antenna in the form of radio waves. Antenna design may increase the power of the radio waves arriving at the FM listener's receiver beyond that which might be expected if signal strength were determined by transmitter power alone. This magnifying characteristic of an FM transmission antenna is called *antenna gain*. Figure 4 illustrates how antenna gain is possible.

A conventional antenna (the "Before" in Figure 4) radiates radio waves in all directions. Those waves which travel directly upward will strike very few FM receivers and may be considered "lost" to the station's audience. If by proper antenna design some part of the transmitter's output that would otherwise be "lost" is reflected

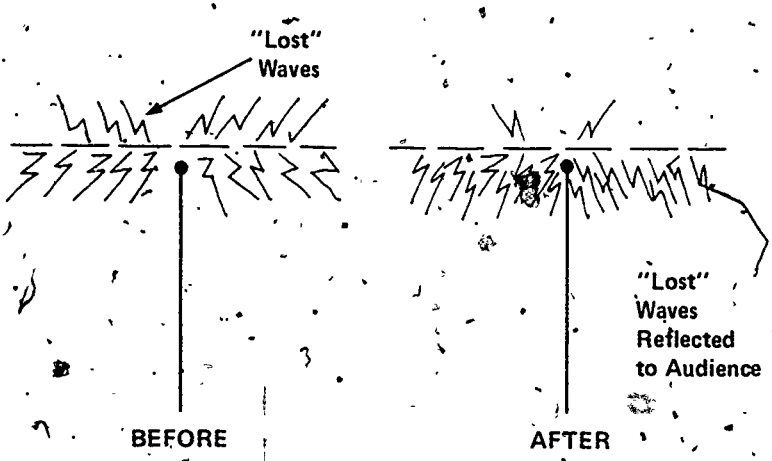

Fig. 4 Antenna gain in an FM transmitting antenna.

downward toward homes and automobiles, then the same transmitter output has become a stronger signal at the listener's receiver. This is antenna gain.

Height above surrounding terrain has an important effect upon coverage, since the relatively high frequency FM waves travel in straight lines, thus extending only to the horizon. In Figure 5 the smaller antenna tower puts the transmitting antenna (at the top of the tower) only a short distance above the ground. The radio waves from this antenna travel a shorter path to the horizon, thereby covering a smaller geographic area than is served by the FM antenna supported by the taller tower.

Managerial decisions about the geographic area to be covered by the new station will determine the best combination of transmitter power, antenna gain, and tower height. Total costs of the station's equipment will vary accordingly. For a local station which will be on the air seven days a week, eighteen hours per day, equipment costs will be in the neighborhood of $30,000 to $40,000.

In light of the relatively high cost of initial equipment purchases and of continuing operation, most school districts will seek to provide with their noncommercial station some service to the public or to the school system which goes beyond the vocational training role. For example, a station may relay the broadcasts of National

Public Radio for the benefit of adult evening audiences. During the day, in-school programming can stimulate students' reading, study of literature, and music appreciation and provide in-service programs for teachers. In fact, during the heavy winter snows of 1976-77 many schools had to close due to foul weather and fuel shortages, and instruction by radio in some of these communities helped to reduce the impact of school closings by bringing the teacher into the students' homes.

Most job applicants in radio will find that the FCC Third Class Operators Permit with Broadcast Endorsement is an essential employment credential. Examinations are given regularly at FCC field offices throughout the country (study guides for this exam are also available through the Government Printing Office). Brighter students will be able to prepare themselves for exams by self-study. Other students will require formal instruction and the guidance of a teacher. If the secondary teacher involved is not a broadcast engineer (the FCC First Class Operators Permit is the minimum qualification of a broadcast engineer), then a practicing broadcast engineer may be invited to present this license-preparation training. Instruction of this sort can be completed in fifteen to thirty one-hour sessions.

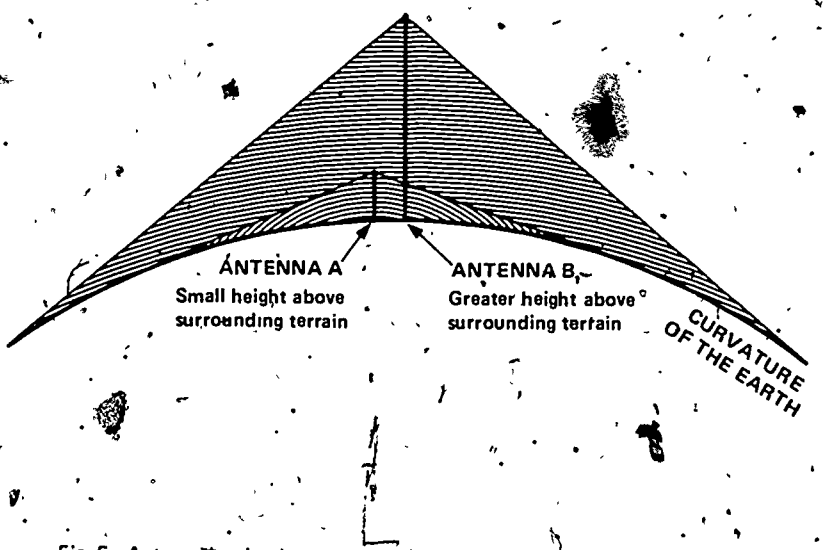

Fig. 5. Antenna height above surrounding terrain and FM station coverage.

Cadre Instruction

In any of the media training facilities we have described, instructional gains proceed from emulation of daily routines in local radio stations. Accordingly, the "cadre" training approach to vocational broadcast training is particularly attractive. In cadre training a small number of relatively experienced *students* train a larger number of inexperienced students. In other words, students from earlier terms or years remain on the station staff to train newer students by example and through on-the-job training. The cadre approach reduces the requirements for faculty time, and it teaches students a way of training colleagues and employees which will be very useful in later professional work when there is a need to provide on-the-job training for others.

Cadre staffing for a vocational training student station might be like that outlined in Figure 6. Of course, the staff may be enlarged or reduced as resources and need dictate. Students may also be rotated from one position (traffic assistant, for example) to another (educational producer) to broaden the training provided.

Scheduling

Scheduling students to man a full-time station while the students attend other courses can be a problem. There appear to be at least two ways of dealing with it. One is to provide a completely independent schedule of instruction for students who are involved in the radio station. Other school subjects might, for example, be concentrated in two-thirds of a semester, radio in the final third; or other study may be scheduled in the morning, radio in the afternoon.

Another solution to scheduling is the use of radio program automation technology. This equipment provides a system by which recorded entertainment, news, and announcements are reproduced according to a preprogrammed schedule, producing the same sound as a manually operated station. In an automated student radio station, students may make recordings for later broadcast, recording at times earlier than the actual times of broadcast. Program automation in student radio stations can thus liberate the student's classroom schedule from the necessary demands of a daily broadcast schedule.

A typical configuration for radio program automation equipment is shown in Figure 7. In this system, the three tape decks (A, B, and C) play the music of the station, which has been prerecorded

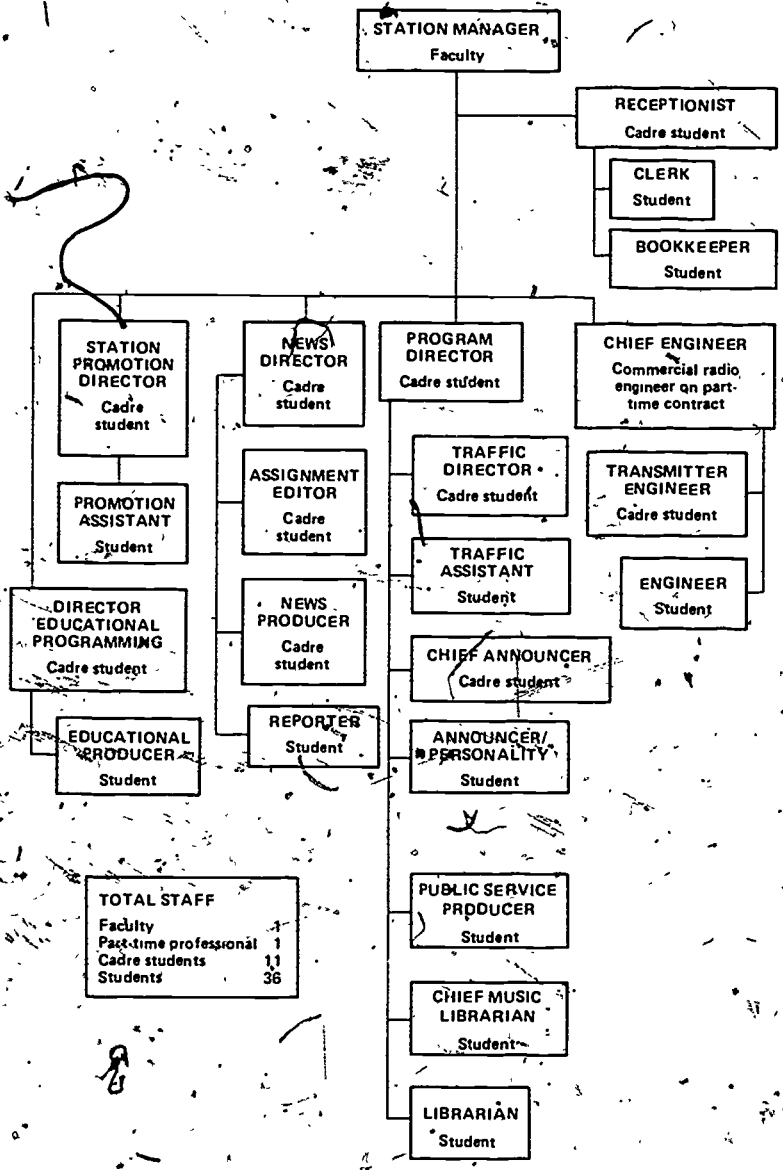

Fig. 6. Cadre organization of a student radio operation.

onto large tapes. The automatic tape cartridge machine (D) holds prerecorded cartridges—short tapes held permanently in a plastic case for easy handling. The machine holds about two day's supply of the playing them in the programmed order during interruptions in the music. The time announce machine (E) is actually two tape recorders, one with the announcements for odd-numbered minutes, the other with announcements for even-numbered minutes. If an announcement is called for, between thirty seconds before and thirty after 9:15, the machine plays the 9:15 announcement on the odd-numbered tape. At thirty seconds after 9:15, the machine readies to play the 9:16 announcement on the even-numbered tape as it advanced the odd-numbered tape to 9:17. In this way the machine is ready at any time to play a time announcement that is within thirty seconds of the exact time.

The fill music machine (F) is a tape of uninterrupted music played to fill whatever time may be left between the last musical selection in a given hour and the time announcement at the hour. It makes the system run on time by deferring the beginning of any hour of programming until the hour has arrived. A silence sensor (G) is included in the system in the event that some part of the apparatus fails, and no signal is fed into the transmitter. When "dead air" triggers the sensor, an alarm is sounded, and the automation controller is signalled to play another recording. The cost of a simple automation system of this sort may range from $15,000 to $30,000, depending on manufacturer and options.

In addition to the scheduling benefits made possible by automation, there is an important training benefit: the number of commercial radio stations with automation equipment is growing much faster than the pool of broadcast employees familiar with automation.

Television

Vocational training in television requires, as might be expected, a relatively complex and expensive facility. Only a few high schools will be able to operate their own television stations, although they may be able to use the facilities of community-owned noncommercial stations or the local origination facilities of cable television firms. Without station facilities, of course, traffic people and transmission engineers cannot receive professional training.

As vocational objectives, it may be wise to prepare interested students with general television production skills so that they may

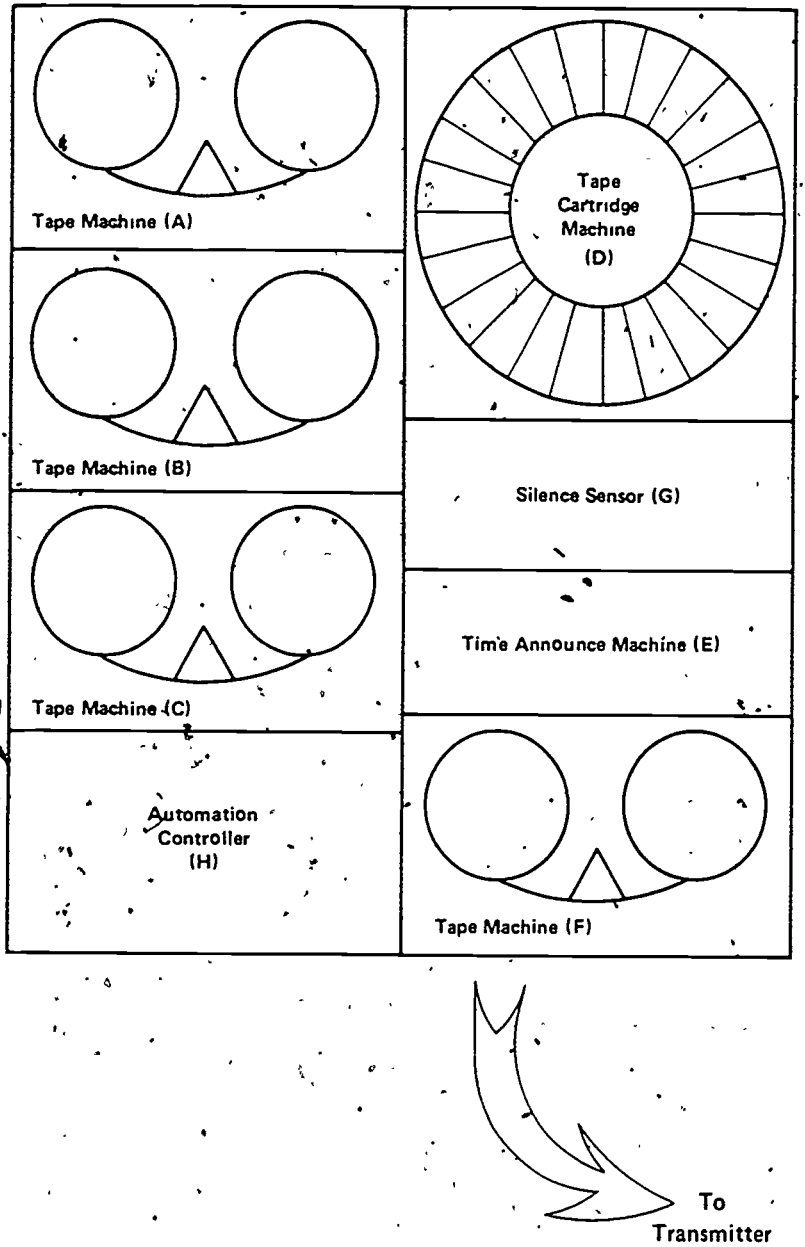

Fig. 7. A typical configuration for radio automation equipment.

fill a variety of entry level positions in commercial and noncommercial television stations, cable systems, closed circuit instructional television, and industrial television. These entry positions run the gamut of camera operator, boom (microphone) operator, audio mixer, video switcher, producer, director, telecine operator, and videotape operator. A number of textbooks provide detailed information on these positions and the skills necessary to successfully fill them.[8]

Distribution

It will be nearly impossible to motivate students to maintain high professional standards of television production unless their finished programs reach an audience. They may broadcast on a local station, or their programs may be distributed over a local community cable television system or to classrooms via an instructional television system.

Local stations. Local stations are willing, even eager, to broadcast completed videotaped programs produced by educational institutions when these programs adhere to the technical and aesthetic standards of the station and coincide with the programming objectives of the station. The technical standards imply financial constraints since these standards typically require the high school to be equipped with expensive, "broadcast quality" television equipment. The aesthetic standards dictate that the faculty member working in the high school television facility—as well as the maintenance engineer—have considerable broadcasting experience.

Programming objectives of a television station are included in the program statement of the station's application for license renewal. Particularly relevant to a high school program planner will be descriptions of programs with which the station proposes to meet community needs and problems. For example, a station in a rural area may list as a community problem the fact that young people graduating from schools in the area must go elsewhere to find work. The station may propose to illuminate this problem for the community with a series of documentaries. To help the station meet this commitment, the high school could offer the station a series of televised biographies on successful high school graduates who did not leave the community.

Local community cable television. In nearly every franchise for local cable systems negotiated in recent years, the cable system has made a commitment to provide a channel for local education or for "local access." Local access channels make program distribution

facilities available in the public interest on a first-come, first-served basis. Either of these sorts of channels provides opportunities for high school vocational television classes. And, if the cable system is required by its franchise or FCC rules[9] to provide a channel for locally produced programs, the cable systems may be willing to have the local high school or vocational technical school assume responsibility for part or all of the operation of this local production channel.

Instructional closed circuit television. In terms of technology, there are two principal ways by which television programs are delivered to classrooms: cable and tape. In cable delivery television, signals like those received over the air travel to the classroom from a central point via a coaxial cable. The coaxial cable acts as a pipe sending a choice of television signals to the classroom monitor. At the central point of origination, the "head end," signals are translated from videotape or over-the-air signals to multiple channels on the "coax" for the classroom.

In the tape-delivered system, the classroom is equipped with a tape playback unit as well as a monitor. The tape playback machine is usually operated by the instructor, an advantage in tape systems since an instructor can then schedule and reschedule taped materials to conform to the natural and fluctuating flow in the classroom from one instructional technique to another.

Studio

In either tape or cable distribution systems, the high school vocational television program begins in a studio. The minimum equipment for such a facility will include the following:

Studio Lighting

Ten 30-ampere, 110 v. AC circuits with circuit breakers and grounded, locking connectors

Four 2-kilowatt adjustable beam spotlights

Four 1-kilowatt adjustable beam instruments

Audio Equipment

One giraffe microphone boom

One boom microphone

Two Lavalier microphones

One 4-input audio console

One tape recorder/reproducer

One disc turntable, pickup arm, cartridge, preamplifier

Video Equipment

Two television cameras (color)

Two tripods with dollies

One video switcher with special effects generator

One synchronization generator

One waveform monitor with phase meter

One telecine chain with Super 8 and 16mm film projectors and 35mm slide projector

Five monitors

One videotape recorder-reproducer

Total cost of "broadcast quality" equipment of this sort may amount to $100,000 or more. If "closed circuit television quality" is acceptable, costs may run about $35,000 or even less. Building costs are not included in these figures. Some relevant building considerations for a television studio are that it have adequate air conditioning, ceiling height, control and telecine rooms, storage, graphics areas, and dressing rooms.

Air conditioning for the studio must be adequate to keep performers cool while they are in front of the cameras, despite the relatively hot studio lights. In addition, the air conditioning system must be designed so that there are no direct routes for transmission of noise from the air conditioning machinery into the studio. As to ceiling height, the basic consideration is that sets clear the bottom of lighting instruments hung from the ceiling. For example, if sets are to be eight feet tall, minimum ceiling height should be ten feet. If sets are to be twelve feet tall, minimum ceiling height should be fourteen feet. Control rooms should be large enough to accommodate necessary production personnel and at least six observers.

Telecine rooms need to be completely separate from control rooms and studios, since film projectors are relatively noisy. In addition, there should be an editing bench in the vicinity of the telecine chains. Videotape machines are not as noisy as film projectors, but they do make enough noise that many professionals prefer them to be in a separate room. For long life, the machines need to be operated in a dust-free temperature- and humidity-controlled environment.

Storage areas are often overlooked in designing television facilities, but storage space probably should be no less than one to two times the studio size.

The graphics room is for production and storage of titles, transparencies, and displays. Many different kinds of equipment are possible for graphics, but the minimum will be drafting tables, supplies, and a 35mm single lens reflex camera on a copy stand.

Figure 8 illustrates a floor plan of a television facility of the sort described above.

Vocational Training in Photography

Photography has been a field of vocational training at the secondary level for more than three decades. As a consequence, curriculum materials are relatively well developed. There are growing opportunities in commercial photography, industrial photography, and the print media. Only a relatively small number of still photographers are employed in television and motion pictures. (Detailed cost estimates, recommended equipment, and suggested physical plant are contained in *Curriculum Guide for Photography*.[10])

Motion Picture Production

It is not recommended that vocational instruction in motion picture production be offered at the secondary school level. The film industry in the United States is very small—about 50,000 workers—and it is concentrated in the major production centers. The educational film industry tends to hire college graduates or veterans of theatrical filming. The few positions in film open to recent high school graduates require so few skills unique to motion pictures that no special training in high school is practical.

Career Education

Career education is a relatively recent concern among teachers and curriculum consultants in public school curricula. As an educational movement, career education has been actively supported by the U.S. Office of Education under Public Law 90-576 (Vocational Education Amendments of 1968). The USOE has designated fifteen occupational clusters, one of which is "Communications Media Occupations."[11] Career education has two principal aims: (1) to

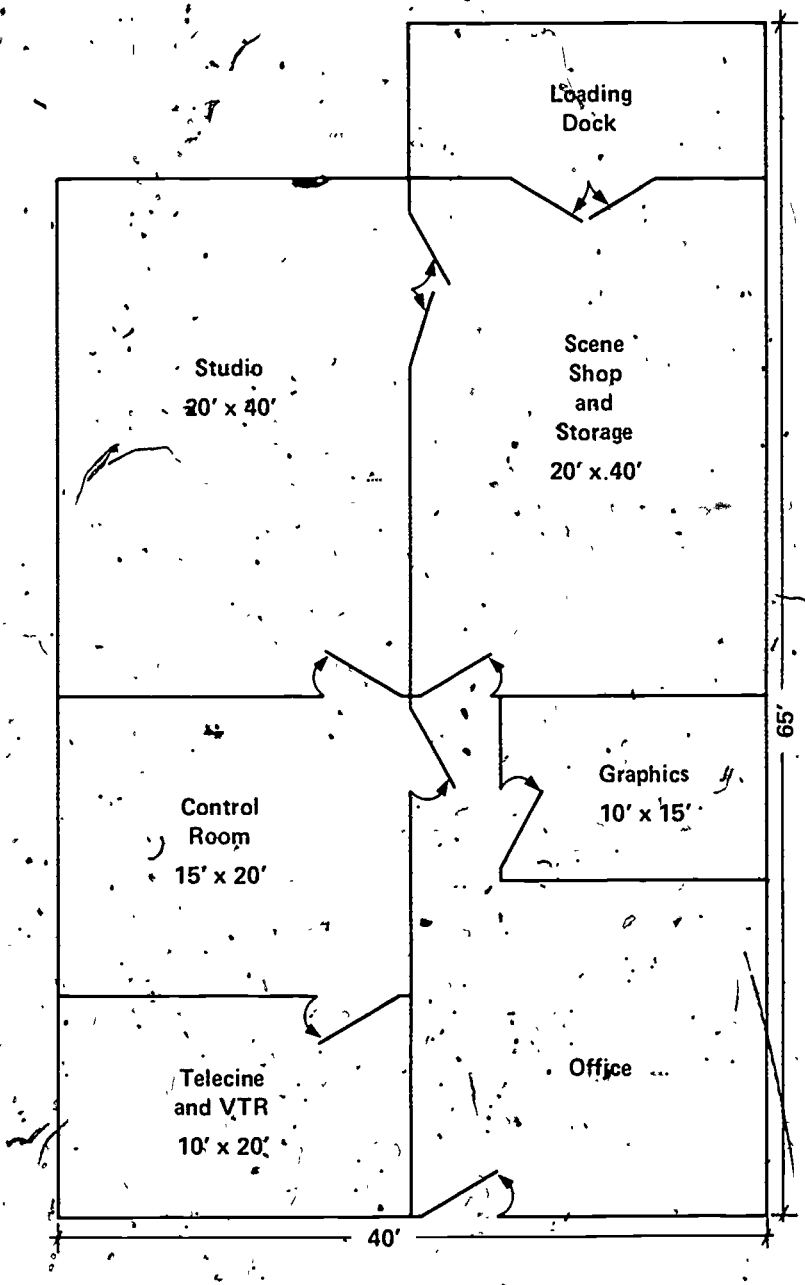

Fig. 8. Floor plan of a high school television teaching studio.

better prepare students to make well-informed choices of careers and to help them prudently and realistically prepare themselves to work in their chosen profession; and (2) to assist public school planners in making available education relevant to these careers which students have elected.

A significant number of school districts and state boards of education have already implemented "career exploration" and "career orientation" units in their secondary school curricula.[12] A common pattern is that the student selects during the last four or five years of public education some number of elective courses, each designed to introduce him or her to the nature and demands of various occupational clusters.

In the case of communications media occupations, the Oregon State Department of Education has prepared a detailed instructors' guideline under contract to the U.S. Office of Education.[13] The cluster scheme involved encompasses the U.S. Department of Labor's Dictionary of Occupational Titles (DOT). The guideline develops in great detail the requirements of all communications media workers described by the DOT. The overall cluster is subdivided into occupational areas and families as outlined in Figure 9. Each family is further divided into such specific occupational titles as cinematographer and announcer.

The guideline then proceeds to list specific titles with DOT numbers, the requirements of each occupational family, and the skills that should be acquired at each level of education (elementary through higher education) to prepare workers in each family. The result is a detailed reference work which every curriculum planner in mass communication studies should examine, whether or not vocational training is being considered.

It appears likely, in light of federal encouragement and its relative popularity, that the career education movement will result in a very rapid growth in mass communications offerings at the secondary school level.

Suggested Reading

The following are some career-oriented publications:

Advertising A Guide to Careers New York. American Association of Advertising Agencies. 1974.

Coleman. Kenneth. *So You Want to Be a Sportscaster.* New York: Hastings House. 1973.

Hohenberg, John. *The Professional Journalist.* 2nd ed. New York: Holt, Rinehart and Winston, 1969.

Jackson, Gregory. *Getting into Broadcast Journalism.* New York: Hawthorne, 1974.

Johnson, George. *Your Career in Advertising.* New York: Messner, 1966.

Young, James Webb. *How to Become an Advertising Man* Chicago: Crain, 1973.

Zacharias, John C. *Your Future in the New World of Communication.* New York: Richard Rosen Press, 1975.

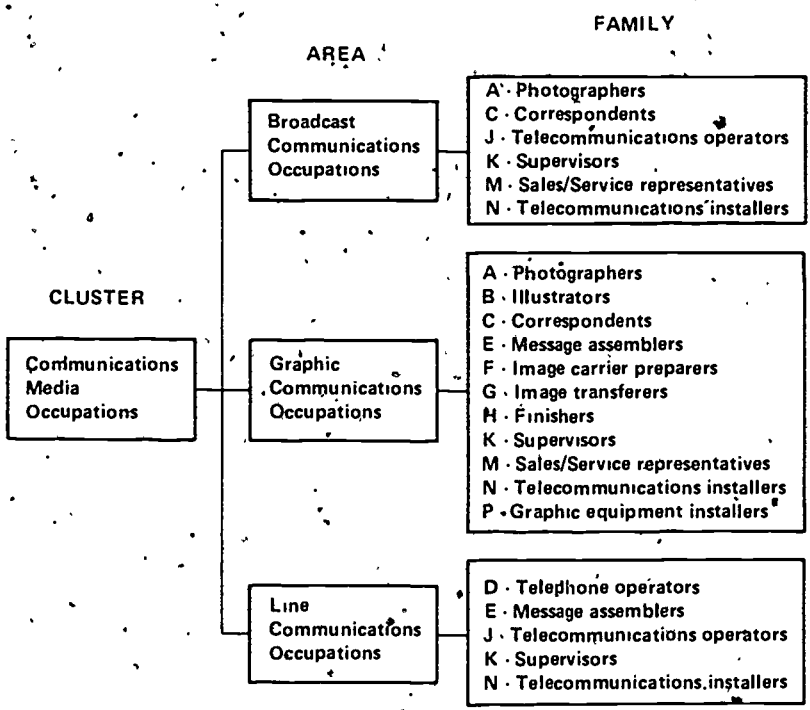

Fig. 9. Classification scheme for communications media occupations.

7 Mass Communication in Cocurricular Activities

The proper role of cocurricular activities in a secondary school program of mass communication instruction is that of catalyst. These activities provide additional experience and training for the interested student, as well as an opportunity to communicate with a "real" (as opposed to a captive) audience. In addition, cocurricular activities respond readily to students' initiatives and priorities, providing motivation for the students. If, for example, after a teacher-presented unit on reporting, a student wishes to continue beyond the class assignments involved, a student newspaper or radio news program provides the opportunity. These extra opportunities for the student can provide the diversity necessary for each student to develop in a unique direction consistent with his or her personal goals.

Although the material that follows is organized by medium, the cocurricular activities themselves need not be so structured. A student news service, for example, might work simultaneously in print and broadcast forms.

Cocurricular Activities in Print

Among the most popular extracurricular print activities are student contributions to local community publications and to student publications. Nearly every community newspaper would like to carry stories and photographs about local high school personalities and events. A journalism club or scholastic press organization may be a suitable sponsor for such activities. Student organizations working with local media will usually require a faculty advisor who, by reason of professional experience or personality, can command the respect of local editors. An advisor without professional experience will be at some disadvantage but may overcome it by arranging to serve an internship at a local newspaper.

The challenge to students of producing a regular column or section will add deadline pressure to the realities of reporting, writing, and editing. A local newspaper, in printing a high school sports

page or news column, will seek to enlarge or to better serve local readers. In content and approach, the students are under some obligation to produce material that appeals to secondary students, their families, and friends. This in itself can serve the newspaper's interests. In addition, students may be invited to undertake readership promotion as an important part of the job of preparing high school pages for local newspapers.

Student newspapers have a long and distinguished record as cocurricular activities at the secondary level. Typically, the student paper is published on a daily or weekly basis, depending upon the size of the school (hence readership) and budget. As to budget, three sources of funds may be involved, separately or in combination: (1) school district funding, (2) subscription fees, and (3) advertising.

A persistent problem in student newspapers in recent years is connected with editorial good taste. It is perhaps inevitable in a society of rapidly changing values that faculty and administration and students should have different senses of propriety. For example, in emulation of a national magazine, a student newspaper may advocate a change in public policy which is very unpopular with the local community. The result is apt to be public pressure upon high school administrators to enforce adult control of copy for the student paper.

Administrators are well advised not to dictate editorial policies to the student paper. Such attempts by administrators tend to aggravate whatever faculty-student relationship problems may already exist. In addition, the commercial press generally will respond by supporting a student newspaper against a "repressive" school administration.

How does a "real world" newspaper deal with differences between editorial staff and readership in matters of taste? Over the long term, economic constraints operate to minimize these differences and to produce the relative conservatism which dominates American newspapers when contrasted with other media. One of these economic constraints is the sensitivity of advertisers. A newspaper can ignore or live through cancellation of advertising by a small number of advertisers or by many advertisers for a short period of time. But long-lasting and general opposition to editorial policies is more pressure than most newspapers can endure. Hence, without apology or cupidity, newspaper editorial policies tend to avoid subjects where standards of good taste become controversial.

Another important economic constraint upon community newspapers is subscriber pressure. Sudden cancellations of subscriptions by large numbers of subscribers are extremely rare, but feared nonetheless. As a consequence, editorial policies are almost never self-consciously offensive to subscribers.

This discussion of advertisers' and subscribers' long-term influence has a point with respect to student newspapers. The same long-term economic restraints upon editorial irresponsibility in commercial newspapers can operate in the case of the student newspaper. If the paper is supported by advertising and subscription revenues, the newspaper management, in the long run, will be constrained to respect the sensibilities of readers and sponsors. But, for most high school newspapers, advertising and subscription revenues are too small and too uncertain to support the paper adequately. If the newspaper is to be solvent and survive to offer educational opportunities, additional money from public sources will have to be provided. School administrators can funnel this money to the student paper through paid-up subscriptions or as matching funds to other revenues raised by the newspaper staff.

A student newspaper will require, as a minimum, space for offices, typewriters, still cameras, and a small darkroom. If advertisements are to be carried in the paper, an art and graphics shop will be needed as well. Most printing for school papers will be done on a contract basis, perhaps by a firm specializing in weekly papers and shoppers guides. Getting a reasonable bid may require the student paper to adopt a production schedule which takes advantage of slow periods for the printer.

Literary Magazines

High school literary magazines have no "real world" equivalent. The profitable magazines of contemporary America cater to specialized audiences which may number in the millions, but represent only a relatively small percentage of the general population in any one location. It is unrealistic for a small to moderate-size high school to expect either subscriptions or advertisers to support a magazine fully. Nevertheless, such magazines do provide stimulation and opportunity for student communicators, and these may be reason enough to encourage and support them. One approach to financing may be to collect subscription fees in advance, then publish the number of pages and issues which the subscriptions funds will cover.

Costs of the magazine can be reduced by careful, cost-conscious graphic design, setting type in-house, and providing the printer with camera-ready copy, and using school printing classes to produce the magazine.

Whether the magazine is to be managed on a break-even or school-subsidized basis, editors should be expected to maintain good budgetary and cost control in order to get the maximum professional benefits from their experience.

Annuals and Yearbooks

The annual or yearbook is a nearly universal tradition in American high schools. Producing these annual printed extravaganzas has become an important printing business. A high school interested in beginning a yearbook will find a large number of national and local firms eager to offer services which cover nearly every phase of the production of a yearbook, from collecting subscription fees to photography, art, composition, and printing and binding. For the most elaborate of these publications, the ultimate cost per copy will be high, so high that only relatively affluent students may be able to afford them.

If working on the high school annual yearbook is to be the best experience possible, the annual must generate the greatest readership possible, since experience in responding to a mass audience is highly relevant education for the budding professional.

Radio as Cocurricular Activ

Local radio stations may be very interested in programs produced by students if they add high school listeners or parents and neighbors of high schoolers to the audience. The local station will also be grateful for thought-provoking public affairs programming which assists the station in meeting its public interest responsibility.

What sorts of programs might provide these important benefits to a local station? For building audiences, sports programming will be near the top of the list. Remote broadcasts from high school football, basketball, baseball, and track events are important local programs for many radio stations. The station will normally provide a team of professionals to do play-by-play and color for the games, but students may be called upon to act as spotters, leg men, and statisticians. The station may also be able to use student-produced

interviews with players and coaches, as well as recorded vignettes dealing with school history, student activities, and other school-related matters.

Students interested in eventually becoming play-by-play sports announcers may gain experience by acting as public address announcers for home games or by tape recording and editing highlights of student-announced play-by-play accounts of sporting events not otherwise covered by local radio. High school baseball, for example, may be so slow-paced that local radio managers will wish to broadcast full coverage only in years when the local team is exceptional. However, if students record a play-by-play account which they then edit to fifteen or thirty minutes covering the most exciting moments of the game, the local station may be willing to cover the local baseball games, scheduling the tape-recorded coverage for hours when the potential audience will be greatest. The pace of the coverage and hence audience interest values will be much faster as a consequence of editing.

Other high school events are often important news in the local community. High school students properly trained can provide actualities of newsworthy events to local stations. The on-the-spot interview is the archetype of this sort of actuality. The interviewing skills developed by students recording these actualities are essential to careers in broadcast journalism. An example. suppose a science fair is to be held at the local high school. Four high school students armed with portable tape recorders can conduct interviews with all the entrants. The best of these can then be sent to local stations for inclusion in newscasts. In the same way, students may act as "stringers" for local radio stations (a stringer is a news staff member who contributes stories upon request).

Among the most durable public affairs programs produced by high school students are student panel interview programs. Selected students interview a newsmaker from a student's point of view. The appeals of the program come from the relative directness and naivete of high school questioners and the attention value of the politician or celebrity being questioned.

What sorts of institutional arrangements do these efforts require? Local stations need to know whom to contact and what quality of work to expect. Student organizations with faculty advisors are preferred. The organization might be the "Cedar High School Radio Club" or "Radio Bureau" or the "Sparks Kilowatt Gang" or

"Riders of the Air." Whatever the name, as the organization endures from year to year, its accumulated good reputation will be an important asset.

High schools will in some cases have their own radio stations, as discussed in chapter 5. Some or all of the station staffing may be a cocurricular activity for the students involved. However, if cocurricular opportunities are the principal purpose of the station, operating a station may not be the least expensive method. The upper ceiling on the number of students who may be involved is set by staffing patterns of a full-time station. By contrast, a radio bureau organization can increase the number of students participating almost without limit as materials are provided to additional stations. In addition, if student interest is not high, the pressure to provide at least a minimum staff for a station will distract the station advisor from providing the diversity of opportunities characteristic of outstanding cocurricular activities.

Television

Television is by its nature more complex than the simple addition of a picture to radio. Nonetheless, cocurricular television activity might provide:

- Public relations items for local television release
- Stringer reports for local TV and cable
- Instructional TV productions
- Coverage of athletic events
- Public affairs programs
- Musical or dramatic specials

Fewer American communities are served by local television stations than by local radio. As a result, there are not as many hours of local television broadcasting per station. Placing student materials on local television stations will therefore be more difficult. But local televised news reports about high school activities are in demand. Releases about high school sports personalities are likely to be used by a local station if well done. The form of these items may be 35mm color transparencies with voice-over scripts, or, if the high school can afford it, 16mm motion pictures.

Many small television stations in rural areas use high school students as stringers. The station may provide, for example, a Super 8 motion picture camera to a local high school, so that stories—at

the direction of the station—can be filmed in the community by high school students and delivered to the station for processing and broadcasting. This system provides benefits to the station in improved news coverage in the community and offers high school students valuable experience and the opportunity to see their work on the air.

Nearly every high school today has some form of instructional television equipment, typically television monitors and videotape apparatus. In the great majority of these high schools, faculty have too little time and too few resources to be able to produce instructional television productions that come up to their expectations. But students who have had some instruction in making television programs may be able to bring some of these frustrated faculty dreams to life while working in cocurricular activity. In addition, advanced students may act as studio production crew for other classes doing projects using the school television facilities.

Athletic events can be covered exceptionally well by student-operated videotape equipment. Particularly when events occur under sunny daytime conditions, whatever equipment the school may have will perform very well. A special opportunity is offered by the fact that spotting films, used by the school coaching staff, are more expensive to produce on film than on videotape with existing school equipment. And, of course, with videotape there will be no wait for processing. Once videotape equipment is on hand, the less popular sports may also benefit from videotaping. Golf, tennis, wrestling, and swimming can then be given the benefits of visual feedback. Television students will receive valuable learning opportunities by operating the equipment to provide such services.

Although a local high school may produce a public affairs program, the actual production recording is likely to take place in the studio of a local television station, since few schools will be able to afford broadcast quality television equipment. It may, however, be possible for high school students to produce a film documentary for local broadcast. Such documentaries are major undertakings, due to the many working hours required, so before beginning, the faculty advisor will want to discuss the project in some detail with the local station staff to be sure the project is worthwhile.

As a normal part of teaching, high schools produce elaborate musical and dramatic presentations. In much the same fashion as a sporting event, these can be recorded for class use or even for

broadcast. Students involved in a cocurricular television bureau can make the recordings if suitable equipment is available.

The director of a musical or theatrical production who wishes to videotape the performance would be wise to involve the television production crew early in the production process, so that the necessary concessions to video and sound pickup can be made. As an example, the rule of thumb for color television cameras is that lighting intensity must be four to six times brighter than for a low-key stage setting.

Motion Pictures

Extracurricular activities in film may involve filmmaking and film presentations. A good organizational structure for providing cocurricular filmmaking is a film workshop. The workshop may consist only of an editing bench and a projection area, a place for ardent filmmakers to gather. Many students will provide both camera and film to participate, but the group collectively may be able to apply for filmmaking grants.

The most expensive items of production and post-production equipment can be purchased by the group. As a major undertaking, the club may go as a group to film a parade, fair, or carnival, each producing a film from a different point of view. Or they may improvise a dramatic scene during a day of visiting a photogenic setting. Overall, the objective of a workshop should be to provide a stimulus to the development of finished personal films. Other objectives of such a group may be to train younger students who become involved in film production projects and to sponsor outings to film laboratories or film production units.

Workshops may make films for student organizations, for nonprofit organizations in the community, or for the school. If the workshop undertakes to make sponsored films, the faculty advisor will need the experience and support necessary to insure that the film is delivered as promised. Film workshops of several high schools may organize an interscholastic high school festival where the community may see films completed by local or regional high schools, providing recognition to outstanding student films and an incentive for other students to become active workshop filmmakers.

Some students' interests will be in the history, criticism, and appreciation of theatrical films. The films that interest them may

be classic and foreign films which will have to be leased from film libraries and distributors. A cinema league or film group can act as entrepreneur, exhibiting films that would not be commercially attractive. Money will be a problem for films typically cost from $50 to $200 per showing, plus a share of the ticket sales. The cost of the films will often require that some admission charge be made.

This dependence upon ticket sales may mean that relatively popular films are selected for showing. To solve some of these problems, a popular practice is to book a series of related titles together, such as a Humphrey Bogart festival or a Shirley Temple festival. The series can be promoted as a package, thereby increasing the impact of the promotional budget. If series tickets are sold, revenue for any one showing will be as high or higher than when selling tickets at the door only. The greater revenue from this sort of undertaking permits more and more expensive films to be exhibited.

Advertising and Public Relations

Students can acquire the attitudes and skills needed for success in the advertising and public relations field through participation in a campaign informing the public about a local charitable activity. Most public service agencies are looking for volunteers to help promote their activities. High school administrators should be able to develop long-term working relationships with many of these local organizations.

Other worthwhile activities would include selling advertising space in the high school newspaper, magazine, yearbook, radio, or television production or promoting a school activitiy such as a play or dance. Likewise, venturing out to the commercial media in the area can very easily result in a position as an advertising representative selling time or space for local radio or newspapers. Many times, local merchants are appreciative of help they receive in improving their merchandising, promotion, public relations, and advertising techniques.

Special fund-raising activities for the school can be taken on as a class activity. The planning and successful completion of a fund-raising project for new band or athletic team uniforms, a new public address system, a class gift, athletic stadium renovation, and so on can do much to inculcate professional skills and attitudes.

The skills and attitudes which one strives to develop are the

need for and the collection of sound information upon which to make logical decisions, the need for detailing every procedure by which one's plans are to be carried out and the budgeting of time, money, and energy to carry out these details, the need to organize and supervise the work of others and the importance of working with others; the need to properly articulate one's thoughts and to change one's attitudes and behavior in light of incoming information; and the ability to see the job through to its successful completion.

One of the most important skills involves public opinion research. This skill is of special importance to any advertising and public relations professional, since research is the method by which information is gathered for decision-making. One must know the attitudes, beliefs, and opinions of one's audience before one can effectively sell or promote a product, service, or idea. The skills involved in public opinion research are also helpful in newspaper reporting, job interviewing, or in any situation where feedback is desired from an individual or a large group of people.

The teaching of public opinion research methods involves many areas of expertise which a high school student should be able to understand. For example, the concept of sampling the population for a representative group of respondents should be explained. The need for proper working in a questionnaire and the analysis of data by nominal levels of statistical analysis could be discussed. Finally, conclusions based on the data and the communication of these conclusions in verbal or written form would be a valuable experience for students.

Cocurricular activities in advertising and public relations should also offer the student beneficial experiences in "selling" one's ideas to others or persuading others to one's point of view. This skill is important in almost all professions. The experience of applying one's ideas to "real-life" experience offers the student a chance to see the problems which arise during this operational process. Sometimes a last minute "idea" can make a whole project work. This type of intuitive ability usually comes with experience. Thus, each experience builds a student's intuitive abilities and confidence.

Summer Institutes

Many universities and colleges schedule summer workshops for secondary school students and faculty. These workshops not only provide valuable training in needed media skills, but also make

possible lifelong friendships among students who may later find work and relaxation together. They also strongly motivate students and faculty members to develop professional standards that improve the quality of experience and production during the academic year. The following national organizations which may be able to help your students were drawn from the *Communication Directory*, Council of Communications Societies, P.O. Box 1074, Silver Spring, Maryland 20910:

American Women in Radio and Television
1321 Connecticut Avenue, N.W.
Washington, D.C. 20036

Columbia Scholastic Press Advisers Association
Box 11, Central Mail Room
Columbia University
New York, New York 10027

Future Journalists of America
860 Van Fleet Oval, 101
Norman, Oklahoma 73069

Intercollegiate Broadcasting System
P.O. Box 592
Vails Gate, New York 12684

National Council of School Press & Advisers Associations
Box 11, Central Mail Room
Columbia University
New York, New York 10027

National Federation of Press Women, Inc.
5529 Roxberry Terrace
Indianapolis, Indiana 46226

National High School Broadcasters *Newsletter*
College of Journalism
University of South Carolina
Columbia, South Carolina 20208

National Scholastic Press Association
18 Journalism Building
University of Minnesota
Minneapolis, Minnesota 55455

The Newspaper Fund, Inc.
P.O. Box 300
Princeton, New Jersey 08540

Society for Technical Communication
1010 Vermont Ave., N.W.
Suite 421
Washington, D.C. 20005

Speech Communication Association
5205 Leesburg Pike
Falls Church, Virginia 22041

Television Commission
Journalism Education Association
7064 Damen
Chicago, Illinois 60645

8 Administration of Mass Communication Instruction at the Secondary Level

The preceding chapters emphasized alternative ways of introducing mass communication instruction into the secondary school curriculum. Each alternative was examined in view of the educational objectives supported, the rationale supporting such instruction to school boards and administrators, illustrative courses, units, resources, and facilities. There was, in addition, a chapter describing cocurricular activities which can reinforce and enrich mass communication course offerings.

This chapter will address problems of developing and maintaining a mass communication program from an administrator's point of view. Specifically, how much does it cost to undertake mass communication instruction? How does one plan to replace obsolete technology? What special qualifications does a teacher of mass communication need? How does one locate such faculty?

Maintenance of Media Labs

The communication equipment required for various mass communication laboratory facilities does not last forever. Within the industry, technical equipment is depreciated on a fixed schedule derived from past experience. In the case of electronic equipment, a typical depreciation schedule asserts that the equipment loses one-tenth of its value each year it is in place. The industry adds an equivalent sum to its capital reserves each year that equipment is depreciated so that funds will be waiting when equipment requires replacement.

Few publicly financed educational institutions have a procedure for establishing and administering capital reserves. The typical pattern of government is that funds allocated in any year, with surpluses at year end returning to the budget of some higher level of government.

Under such constraints, it is important that funds allocated each year for equipment equal the amount that equipment has depreciated in that year. If these funds are not spent by year end (and

they should be spent only for equipment update and replacement), the equipment budget of the following year needs to be larger by that amount. An illustration may make the point somewhat more clearly:

Table 7

Sample Equipment Budget

Type of Equipment	Original Cost	Anticipated Life	Share of Annual Equipment Budget
Television studio			
electronic	$40,000	10	$4,000
lighting	10,000	15	667
Graphics laboratory			
optical	5,000	20	250
electronic	1,000	10	100
Required total annual equipment budget			$5,017

The useful life of various categories of equipment will vary and should be determined at the time the equipment is purchased. The essential point of the illustration is that administrators understand that if they approve the purchase of mass communication capital equipment, they must *also* approve an annual allocation of equipment funds equal to the annual depreciation of that equipment.

Equipment Maintenance

The annual equipment capital allocation described above provides for replacement and updating of equipment but does not provide for repair and maintenance of the equipment. There are several ways equipment maintenance can be handled. One way is a maintenance contract. Under a contract arrangement, an agency outside the institution comes into the teaching facility on a regular schedule, performing preventive maintenance and making adjustments to improve performance. Minor repairs can be performed by the contractor on site; others will require ordering of spare parts or evacuating the equipment to the contractor's shop where more test equipment, parts, and manuals will be available.

The performance of maintenance contractors varies widely. If undertaking maintenance by contract, opinions from other clients

of the contractor should be solicited. Generally speaking, the disadvantages of contract maintenance are (1) few assurances that an adequate stock of spare parts is being maintained, (2) the need to wait for maintenance until the contractor can come to the facility, and (3) potential conflicts of interest since many contractors also sell equipment of the sort they are maintaining.

Contract maintenance is advisable when there is not sufficient work to justify hiring a maintenance technician. Cost of maintenance contracts vary widely—from $400 to $500 per month to maintain a simple black-and-white television studio to many thousands of dollars for larger, more complex facilities. It is wise to develop figures for maintenance costs at the same time equipment purchase is considered.

To undertake in-house maintenance, the institution establishes a maintenance shop with technicians, spare parts, and test equipment. The last item—test equipment—should not be ignored because it represents a sizable expenditure in the cases of radio and television facilities. Test equipment for a television studio may run $5,000 to $6,000. Spare parts should be purchased at the same time equipment is purchased; manufacturers typically provide lists of recommended spares. Other operations with similar equipment may be able to give advice based on their experience.

There is no simple formula to determine the number of maintenance technicians required for a mass media laboratory. But judgments of adequacy of personnel in a functioning facility can be made on the basis of (1) how much preventive maintenance is done, (2) the typical down time on equipment due to technician failure to order parts, and (3) whether the equipment performs according to expectations. Falling short in these areas may mean that current personnel are not working well enough or hard enough or that there are not enough technicians. As a very rough rule of thumb, a single electronic maintenance technician should be able to maintain both a radio production studio and a closed-circuit television studio. Photo and mechanical maintenance at the secondary level will rarely require the services of a full-time maintenance technician.

On the whole, maintenance of mass media laboratories will cost 5 to 10 percent of the acquisition cost of the equipment each year (assuming out-of-date equipment is promptly replaced) plus the salary of technicians.

Course Operating Expenses

The cost of providing the expendable supplies necessary for a student to profit from use of a mass media laboratory is not insignificant. The figures in Table 8 represent the cost per student of one week of hands-on experience in various kinds of media laboratories. A teacher or administrator can estimate the cost for a particular course by multiplying the number of weeks of lab work required in the course and the number of students involved times the cost per week per student. Of course, this cost may be borne by the student or provided in whole or in part by the institution.

The cost considerations in establishing a television studio for teaching are summarized in Table 9. The exact amount will vary with curriculum and equipment choices, but each category of expense should be estimated.

Teacher Certification and Qualification

There has been a persistent concern about the qualifications necessary to teach mass communication subjects, but published reports and recommendations on teacher qualification have been scant until the seventies.[1] In general, two processes of preparation have been considered relevant for secondary school teachers of mass communication subjects—course work and professional experience. Professional experience is generally considered essential in career-oriented and vocational instruction; it is considered important in the case of nearly all other mass communication instruction, particularly if contact by the instructor with local mass media is necessary for the success of the course.

Professional experience as a teacher qualification is often misunderstood by school administrators. Consider the example of the network news film cameraman who, after twenty years, decides to go into teaching. Would he be suitable as an instructor of a high school film production course? Perhaps. But his experience as a network film cameraman probably taught him little about script-writing, film sound, and editing—all of which are handled by other members of a network news team. A high school film instructor will have to teach all film skills.

The point is that the relevance of professional experience to the courses to be taught must be established in some detail before special qualification of the teacher can be assumed. All else being equal, professional experience is a definite asset.

As to course work preparation in mass communication subjects, nearly every teacher in the public schools today requires some knowledge of mass communication. For most of these teachers a single course, "Introduction to Mass Communication," or equivalent will suffice. Every teacher of English or American literature should also have some understanding of mass culture as it influences literature and is influenced by literature. Relevant college courses might be "Mass Media and Mass Culture," "Pop Culture," or "Mass Media: Comparative Literature."

Teachers with responsibility for teaching mass communication expressive skills will need much more course work—from twenty to fifty quarter hours or equivalent. Competency Model V of the SCA/ATA Joint Task Force on Competing Models provides a use-

Table 8

Cost of Supplies

Type of Lab	Supplies Cost per Student per Week
Graphics	$5
News	2
Photography	5
Film production	10
Radio	2
Television	5

Table 9

Instructional Television
Studio Budget

Cost Categories	First Year	Subsequent Years
Initial cost	$50,000	
Capital depreciation		$4,667
Equipment maintenance	5,000	2,500
Maintenance technician	2,400	2,400
Student supplies (30 weeks × 45 students)		
Institution	5,400	5,400
Student fees	1,350	1,350
Totals	$64,150	$16,317

ful description of the terminal skills of such a teacher.[2] Certainly a competency-based criterion for teacher qualification is to be preferred to a simple iteration of required courses.

Until much additional work has been done to develop an adequate examination on the competencies which comprise Model V, decisions on competence will probably have to be made on the basis of course work. In the field of print journalism, this necessity produces no particular problems since college and university programs have been accredited by the American Council on Education for Journalism for many years.[3] As a consequence, variety in course titles from school to school is relatively small. Course titles do communicate the content of the courses involved, and one can study the curricula of different schools and departments of journalism without becoming confused.

Such is not the case, however, in the other fields of mass communication. Some of these programs—advertising, public relations, radio, television, motion pictures—are accredited by the A.C.E.J., but not a large number. Motion picture programs may appear in departments or schools of art, theater, design, speech communication, and even psychology. The largest number of colleges and universities with programs in broadcasting locate them within departments of speech communication. Advertising is often joined with marketing in a College of Business. Public relations may also be located in a College of Business or a Department of Public Administration. As a consequence, the variety of courses and titles encountered in these fields is enormous.

In spite of these problems, some suggestions are presented below for appropriate course work for mass communication teachers at the secondary level:

Cultural Approach

Introduction to Mass Communication
Mass Media and Mass Culture
History of Mass Communication
Communication Theory
Introduction to Newspapers
Introduction to Magazines
Film History
Film Theory
Film Criticism
Aesthetics of Television

Institutional Approach

Introduction to Mass Communication
History of Mass Communication
Law of Mass Communication
Media Sociology
Communication Policy
Media Economics
Introduction to Newspapers
Introduction to Magazines
Introduction to Broadcasting
Introduction to Film

Media Skills

Print

Introduction to Newspapers
Introduction to Magazines
Newswriting
News Reporting
Copy Editing
Feature Writing
Management of Print Publications
Introduction to Photography
Photojournalism
Makeup and Graphics

Broadcasting

Introduction to Broadcasting
Audience Analysis
Program Analysis and Planning
Scriptwriting
Broadcast Law and Regulation
Broadcast Research
Basic Audio Production
Basic Television Production
Broadcast Management

Broadcast Performance
Broadcast News

Motion Pictures
Introduction to Film
Film History
Film Theory
Film Criticism
Introduction to Photography
Cinematography
Motion Picture Production
Scriptwriting
Film Acting and Performance
Basic Audio Production

Advertising/Public Relations
Introduction to Advertising
Introduction to Public Relations
Introduction to Marketing
Persuasion
Behavioral Theories of Marketing
Advertising Campaigns
Advertising Research
Copywriting
Radio-Television Advertising
Organizational Communications
Advertising Law

The suggestions above are proposed teaching majors. A teaching minor might be composed of courses at the top of each list. If the prospective teacher has professional experience, that experience may dictate excusing the teacher from one or more of these courses.

In addition to the courses mentioned above, it would be helpful for the prospective mass communication teacher to be able to take one or more courses in methods of teaching mass communication at the secondary level. Unfortunately, such courses are available at

only a small number of universities and, even then, may deal only in the problems of the high school advisor to a school newspaper or annual.

In-Service Training

In our opinion, in-service training for mass communication may be even more important than college courses. Frequent visits with local media, summer internships, participation in professional meetings and workshops, and the like can be important to the ability of the teacher to stay up to date and to improve skills.

Summer workshops can be arranged to respond to the needs of groups of teachers faced with common problems. If the school is equipped for television or radio, videotape and audiotape machines can be used to present in-service instruction, even about the equipment itself. Recorded materials useful for in-service instruction may also be used as classroom enrichment for students.

Epilogue

This call for additional development of mass communication instruction in secondary schools is not a retreat from a needed emphasis upon instruction in other communication skills. On the contrary, mass communication instruction invites the student to develop such skills as grammar, spelling, and logic and promotes greater understanding of culture, organizations, and traditional literature and rhetoric. In addition, mass communication instruction adds highly relevant criteria for the evaluation of personal and public communication and, when assigned its proper priority in the education system, enriches the value of established communication programs.

For the student, the mass media represent much more than just language and social influence. As public institutions, the media represent a persistent force in modern society, a force operating for social change or social inertia according to principles and processes we are gradually coming to understand. Not to share our evolving understanding of mass communication with our students would be to deny them an important insight into their futures. To a teacher of literature, this is a familiar argument since the justification for the teaching of literature is that appreciation of art provides the student perspectives on the nature and condition of human beings. Today, a student who is media literate is aware of the world views promoted by both "entertainment" and "information" mass communication.

Another virtue of mass communication instruction is reflected in all of the approaches we have discussed where the student is asked alternatively to take the role of sender, then receiver, of messages. As a consequence, whether students become senders, i.e., media professionals, or merely consumers of the media, they come to appreciate the dynamic interaction of these technological industries with our way of life.

Finally, perhaps the most compelling reason that mass communication needs to be a part of public school curricula is that such

study can provide the basis for a public agenda on the media, including their effects upon citizens, society, and our private dreams.

Appendix A
Survey Questionnaire

Reproduced on the following pages is the questionnaire on the status of mass communication instruction in secondary schools sent to state superintendents of schools. The results of the survey are discussed in chapter 2. Respondents and nonrespondents are listed by region in Appendix B.

A "Mass Communication" course is being defined for the purposes of this questionnaire as: a course dealing with the content, uses, and effects of the mass media as well as the occupational skills needed for the field (including newspapers, radio, television, magazines, film, advertising, and public relations).

1. Has an official curriculum guide for a course in "Mass Communication" at the secondary level been developed by, or under the auspices of, the state Department of Education?

Yes_____ No_____ (If "No"): Skip to q. #2

(If "Yes"): What specific areas and approaches does the state curriculum guide cover? (Check the areas covered)

	Approach to Area			
Mass Communication Area	Content (rationale for news, entertainment and advertising, and their mix)	Uses (the role of media in society and for consumers)	Effects (socio-psychological effect on attitudes and behavior)	Occupation (the mass media institutions and skills needed to be successful)
a. Newspapers				
b. Radio				
c. Television				
d. Magazines				
e. Film				
f. Advertising				
g. Public Relations				

2. Do the secondary school curricula in your state list courses labeled "Mass Communication"?

Yes_____ No_____ (If "No"): Skip to q. #13

(If "Yes"): At what level are courses in "Mass Communication" developed? (circle level of decision)

a. State Level
b. School District
c. Individual School

Also, which office initiates the adoption of "Mass Communication" courses within a particular school's curriculum? (circle level of decision)

a. State Level
b. School District
c. Individual School

3. What percentage of secondary schools in your state teach at least one "Mass Communication" course which is labeled "Mass Communication" or "Mass Media"? Approximately _____%.

4. What percentage of secondary schools in your state have the "Mass Communication/Mass Media" course as a required course? Approximately _____%.

5. Frequently, courses taught in certain subject fields in secondary schools contain other labels but deal with "Mass Communication" subject matter. Please indicate below those subject areas whose courses contain units or themes on "mass communication" and estimate the percentage of individual secondary schools in which such emphases are made.

Subject Area	Contains "mass communication" material	Approx. what % of schools teaching this course contains "mass communication" material
a. General Social Science		
b. English/Language Arts		
c. Business		
d. Theater/Drama		
e. Vocational Education		
f. Other: (fill in)		
_____		

6. Consider all courses dealing with "Mass Communication" material (whether labeled "Mass Communication" or not) as you respond to each of the following.

a. What percentage of individual schools in your state when treating each of the indicated areas give attention to:

Mass Communication Area	Content (rationale for news, entertainment and advertising and their mix)
(1) Newspapers	
(2) Radio	
(3) Television	
(4) Magazine	
(5) Film	
(6) Advertising	
(7) Public Relations	

b. What percentage of individual schools in your state when treating each of the indicated areas give attention to:

Mass Communication Area	Uses (the role of media in society and for consumers)
(1) Newspapers	
(2) Radio	
(3) Television	
(4) Magazine	
(5) Film	
(6) Advertising	
(7) Public Relations	

c. What percentage of individual schools in your state when treating each of the indicated areas give attention to:

Mass Communication Area	Effects (socio-psychological effect on attitudes and behavior)
(1) Newspapers	
(2) Radio	
(3) Television	
(4) Magazine	
(5) Film	
(6) Advertising	
(7) Public Relations	

d. What percentage of individual schools in your state when treating each of the indicated areas give attention to:

Mass Communication Area	Occupation (the mass media institutions and skills needed to be successful)
(1) Newspapers	
(2) Radio	
(3) Television	
(4) Magazine	
(5) Film	
(6) Advertising	
(7) Public Relations	

7. Which are the most widely adopted textbooks used within "Mass Communication" and/or related courses for secondary schools?

8. In which areas of instruction are the greatest need for "Mass Communication" textbooks for secondary schools? (Rank order from "greatest need" — "1" — to "least need" — "7")

Mass Communication Area	Rank Order of Need for Text
Newspapers	
Radio	
Television	
Magazines	
Film	
Advertising	
Public Relations	

9. What arguments have been offered against adopting "Mass Communication" courses?

_____

_____

_____

10. What percentage of secondary schools in your state contain the following mass communication facilities and/or operations?

Facilities and/or operations	% of all schools in state containing	need for special equipment	(If "Yes"): average cost of this special equipment
a. School newspapers (total)	____%	Yes__No__	_____
(1) containing paid advertising ____%			
(2) without paid advertising ____%			
b. School magazines (total)	____%	Yes__No__	_____
(1) containing paid advertising ____%			
(2) without paid advertising ____%			
c. School radio involvement (total)	____%	Yes__No__	_____
(1) operate commercial station ____%			
(2) operate non-commercial station ____%			
(3) have organized radio council using local stations ____%			
d. School television involvement (total)	____%	Yes__No__	_____
(1) operate commercial station ____%			
(2) operate non-commercial station ____%			
(3) have organized council using local stations ____%			
e. Film production lab (total).	____%	Yes__No__	_____
(1) still pictures ____%			
(2) moving pictures ____%			
f. Advertising graphics lab	____%	Yes__No__	_____

11. Are there professional organizations within your state which are organized for secondary school "Mass Communication" subject areas?

Yes_____ No_____

(If "Yes"): For each area indicate the name of the organization(s) and the percentage of schools offering courses in that area which are members of the organization(s):

Area	Name of professional organization(s) in state	% of schools belonging to organization compared to all schools offering courses in the area
(1) Newspapers		
(2) Radio		
(3) Television		
(4) Magazines		
(5) Film		
(6) Advertising		
(7) Public Relations		

12. What special qualifications are held by those who are responsible for teaching "Mass Communication" courses in secondary schools?

Academic Training Requirements	Professional Training Requirements

That concludes the questions for states offering courses in "Mass Communication".

Please return the completed questionnaire in the self-addressed, postage-paid, enclosed envelope. Results should be available by February, 1977.

Thank you for your cooperation. A copy of our findings will be sent to you.

If there are no courses in the secondary schools in your state dealing with "Mass Communication", please answer below:

13. Are "Mass Communication" courses likely to be taught within your state in the near future? Yes_____ No_____
(If "Yes"): When? _____

14. Which "Mass Communication" areas and approaches are most likely to be taught when the courses are initiated in the near future? (check the ones to be offered)

	Approach To Area			
Mass Communication area	Content (rationale for news, entertainment and advertising, and their mix)	Uses (the role of media in society and for consumers)	Effects (sociopsychological effect on attitudes and behavior	Occupation (the mass media institutions and skills needed to be successful)
a. Newspapers				
b. Radio				
c. Television				
d. Magazines				
e. Film				
f. Advertising				
g. Public Relations				

15. At what level will courses in "Mass Communication" be developed? (circle level of decision)

a. State Level
b. School District
c. Individual School

16. Frequently, courses taught in certain subject fields in secondary schools contain other labels but deal with "Mass Communication" subject matter. Please indicate below those subject areas whose courses contain units or themes on "Mass Communication" and estimate the percentage of individual secondary schools in which such emphases are made.

Subject Area	Contains "Mass Communication" material	Approx. what % of schools teaching this course contain "Mass Communication" material
a. General Social Science		
b. English/Language Arts		
c. Business		
d. Theater/Drama		
e. Vocational Education		
f. Other: (fill in)		

17. Which office will initiate the adoption of "Mass Communication" courses within a particular school's curriculum? (circle level of decision)

a. State Level
b. School District
c. Individual School

18. What are the possible arguments for adopting "Mass Communication" courses in secondary schools? _____

19. What has been the main reason why "Mass Communication" courses for secondary schools have not been adopted in your state? _____

That concludes the questions for states not offering courses in "Mass Communication".

Please return the completed questionnaire in the self-addressed, postage-paid enclosed envelope. Results should be available by February, 1977.

Thank you for your cooperation. A copy of our findings will be sent to you.

Appendix B
Respondents and Nonrespondents by Region

Northeast

Responded. Delaware, District of Columbia, Maine, New Hampshire, New Jersey, Rhode Island, Vermont.
Did not respond. Connecticut, Maryland, Massachusetts, New York, Pennsylvania
Response rate: 58 percent

Southeast

Responded Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, South Carolina, Tennessee
Did not respond. Kentucky, North Carolina, Virginia, West Virginia
Response rate: 66 percent

Midwest

Responded: Iowa, Michigan, Missouri, Wisconsin
Did not respond. Illinois, Indiana, Kansas, Minnesota, Nebraska, Ohio
Response rate: 40 percent

Southwest

Responded: Nevada, Oklahoma, Texas
Did not respond: Arizona, New Mexico
Response rate: 60 percent

West

Responded. Alaska, California, Colorado, Hawaii, Idaho, Montana, North Dakota, South Dakota, Utah, Washington, Wyoming
Did not respond: Oregon
Response rate: 92 percent

Appendix C
Model V: Secondary School Mass Communication Specialists

Mass communication involves the use of media to distribute messages as widely as possible. The secondary school mass communication specialist typically comes from a background that reflects one or more of three categories of media: print, broadcasting, or film. Consequently, the specialist may have academic preparation in English and journalism, in speech, in theater and the fine arts, or in various combinations of these and other disciplines. Since every mass communication specialist should have breadth of knowledge spanning the three media categories, many of the competencies that follow may be applied to preparation of all mass communication specialists, regardless of their media orientations. However, these competencies emphasize instruction in broadcasting and film media since these relate most strongly to preparation of teachers of communication and theater. Although journalism teachers (those concerned primarily with print media) are usually prepared separately for certification, current trends toward a unified view of communication processes in print and nonprint media may mean that the competencies below would be essential for their preparation.

Another point is the distinction between the mass communication specialist and the specialist in instructional media. While there are certainly areas in which competencies of these two specialists overlap, there are essential differences: the mass communication specialist is concerned with processes, effects, and production of media in relation to mass audiences, the instructional media specialist is concerned with audio-visual processes and technology in educational settings. Instructional media specialists are usually prepared in departments of educational technology.

The competencies which appear in Model I for all teachers are assumed for mass communication specialists. Skills outlined in Model I, Competency 6, should be achieved at very high levels of proficiency for the Mass Communication Specialist. Given the relationships between speech communication and mass communication and between theater and mass communication, it is highly desirable that the mass communication specialist achieve competence in selected aspects of Models III and IV.

Goal 1

The mass communication specialist will demonstrate competencies necessary to develop programs in educational and community settings.

Reprinted from *Preparation of Elementary and Secondary Teachers in Speech Communication and Theatre: Competency Models Recommended by the Speech Communication Association and the American Theatre Association* (Falls Church, Va.: Speech Communication Association, 1978).

Competency 1

The mass communication specialist will organize programs in the school and community which promote awareness of media as an important resource at various levels by:

a. promoting awareness of media in the *community* through:
   (1) critical analysis of local media
   (2) introduction to new media
   (3) planning for new applications of media
b. promoting awareness of social, economic, and political issues related to media at the national level through:
   (1) discussion of media issues and events
   (2) critical analysis of broadcasting and film
   (3) utilization of techniques for giving "feedback" to programmers and filmmakers
c. promoting awareness of mass communication and media issues at the international level including:
   (1) the impact of satellite, cable, and other forms of media technology
   (2) the development of cooperative international media enterprises
   (3) the impact of media on developing nations
   (4) relationships of media to economic and political structures of established nations

Competency 2

The mass communication specialist will develop competencies to act as a resource consultant on program development in the schools and community by:

a. applying knowledge of mass communication theory and research to other aspects of curricula including:
   (1) relationships among mass media and socialization processes
   (2) analyses of prosocial and antisocial messages in media contexts
   (3) evaluations of broadcasting and film as art forms
   (4) specific theories of mass media effects emerging from such diverse fields as social psychology, anthropology, philosophy, rhetoric, art, etc.
b. critically analyzing specialized forms and uses of mass communication including:
   (1) the nature and content of mass news
   (2) the distinction between news and commentary (e.g., objectivity and subjectivity)
   (3) the uses and content of the mass media in the political process
   (4) the uses and content of the mass media in advertising
   (5) the portrayal of racial, religious, and ethnic groups by the mass media—both past and present
   (6) the various forms and techniques of film production
   (7) cross-media comparisons
c. providing technical information in the use of specialized presentational models to enhance communication and artistic productions in school and community settings, including:
   (1) mechanics of media such as: graphic display and photographic composition, juxtaposition and montage (both auditory and visual),

camera movement and microphone placement, sound effects, color, etc.
(2) use of commercial film, broadcast media, videotape to facilitate learning
(3) use of student media productions to facilitate learning
(4) use of cable television to increase citizens' participation in community decision-making.
(5) transference of a work of art from one medium to another (e.g., filming a ballet, televising a play, etc.).

Goal 2

The mass communication specialist will demonstrate competencies necessary to help students relate effectively to mass communication and media.

Competency 1

The mass communication specialist will provide activities that help students to more effectively utilize broadcast media by:

a. expanding students' knowledge of the history and development of broadcasting
b. expanding students' knowledge of the influence of media on individuals' perceptions of self and society
c. expanding the information-processing capabilities of students through practice in the analysis and synthesis of material from the broadcast media
d. expanding the skills of students in message preparation and message delivery for media such as radio and television
e. expanding understanding of regulatory purposes and policies of broadcast media through such agencies as:
   (1) the Federal Communications Commission, the Federal Trade Commission, and other federal, state, and local agencies with regard to media operation and media control
   (2) processes of self-regulation of the media by industry and professional groups
f. increasing students' abilities to evaluate radio and television programs according to criteria appropriate to a specific program's genre

Competency 2

The mass communication specialist will provide activities that help students to appreciate film as an art form by:

a. expanding students' knowledge of the history and development of film
b. expanding students' knowledge of the various methods of classifying films
c. expanding students' knowledge of the characteristics of film which distinguish it from other art forms and forms of mass communication
d. expanding students' awareness of the techniques and mechanics used to create various effects in film
e. expanding students' awareness of the processes used to create and sell commercially produced films

f. increasing students' abilities to evaluate various types of film
g. expanding students' understanding of regulatory policies related to film

Competency 3

The mass communication specialist will develop activities that permit students and faculty to experiment with communication through print and nonprint media by:

a. producing school newspapers, magazines, newsletters, etc.
b. producing programs on broadcast and/or carrier current radio stations
c. utilizing closed-circuit and/or videotape television facilities
d. utilizing local radio and television stations for presentations of student-oriented programs
e. utilizing local newspapers for presentations of student-oriented stories

Goal 3

The mass communication specialist will develop competencies for facilitating students' development of career-related attitudes and skills.

Competency 1

The teacher of mass communication will assist students in the development of media-oriented skills by:

a. introducing students to broadcast, print, and film terminology and production techniques
b. providing curricular and cocurricular activities that encourage the student to develop such skills as observing, interviewing, writing, and presenting mediated messages
c. introducing students to mass media productions of the highest professional caliber
d. providing students with experiences to develop creativity in working with print and nonprint media

Competency 2

The teacher of mass communication will assist those students who wish to consider a career in mass communication by:

a. providing information about career opportunities in the mass media and in related professions
b. apprising students of their potential for media-related employment
c. establishing liaison between students and media professionals by:
   (1) inviting representatives from the media and from professional associations to speak at curricular and cocurricular activities
   (2) arranging for tours so that students may observe production and/or operation of the mass media
   (3) providing opportunities to observe and discuss professional conduct
   (4) establishing summer and part-time internships with media-related organizations for highly qualified students
d. providing information about academic programs related to mass media

Notes

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4. See Oregon State Department of Education, *Careers in Communications Media* (Washington, D.C.: U.S. Government Printing Office, 1975). [ERIC document number ED 117 437]

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7. "Over 1200 Educators Now Part of JEA," *Newswire* 3 (February 1976): 8.

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10. Cynthia Robins, "How TV Taught Columbus, Ohio, a Lesson or Two," *TV Guide*, April 16, 1977, pp. 16-18.

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12. J.W. Click and John W. Windhauser, "Suggested High School Journalism Courses and Teacher Certification Requirements" (Paper presented to the Association for Education in Journalism Convention, Columbia, South Carolina, August 1971).

13. Mary Benedict, David H. Weaver, and J. Herbert Altschull, "High School Students and the Newspaper: Educating Media Consumers," *Journalism Quarterly* 53 (Summer 1976): 280-286.

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15. Mary A. Koehler, "A Developmental Study Defining Objectives for Mass Media Instruction Suitable to the Intermediate Level of Public Schools in the United States" (Master's thesis, California State College, Fullerton, 1970).

16. James A. Crook, "Teaching about Mass Media in Society in the Public Schools" (Paper presented to the Association for Education in Journalism Convention, Fort Collins, Colorado, August 1973).

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Sound filmstrip sets available from Educational Dimensions Corporation, Stanford, Conn.: *The Russian Film. "The Battleship Potemkin" and "Ivan the Terrible"* (Two cassettes, 16 min. and 20 min., with two filmstrips, $50.00), *Cinema and Art. Expressionism and "The Cabinet of Doctor Caligari"* (One cassette with filmstrip, 14 min., $25.00); *Cinema and Art. Surrealism and "Un Chien Andolou"* (One cassette with filmstrip, 14 min., $25.00), *Understanding the Art of the Film* (Two cassettes with filmstrips, 16 min. each, $50.00), *Two Films by Ingmar Bergman, "The Virgin Spring" and "The Magician"* (Two cassettes with filmstrips, 20 min. each, $50.00).

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15. George Gerbner, "Toward a General Model of Communication," *Audio-Visual Communication Review* 4 (1956): 171-179.

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Chapter Five

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3. See Daniel W. Tooley, Richard D. Marks, and Arnold P. Lutzker, *Legal Problems in Broadcasting Identification and Analysis of Selected Issues* (Lincoln, Neb.. Great Plains National Instructional Television Library, 1974).

4. The codes, guidelines, and interpretations are available from the Code Authority, National Association of Broadcasters, 1771 N Street, N.W., Washington, D.C. 20036. *Code News* is a monthly newsletter on self-regulation published by the Code Authority.

5. The Radio-Television News Directors Association is located at 1735 De Sales Street, N.W., Washington, D.C., 20036. The association publication is the *RTNDA Communicator*. Many other professional associations are listed in the *Communication Directory*, edited by V.M. Root and published by the Council of Communication Societies, P.O. Box 1974, Silver Spring, Md. 20910.

6. Among the better known of these are Action for Children's Television, 33 Hancock Avenue, Newton Center, Mass. 02159; Communication Commission, National Council of Churches, Room 860, 475 Riverside Drive, New York, N.Y., 19927; National Association for Better Broadcasting, P.O. Box 43460, Los Angeles, Calif. 90043; National Black Media Coalition, 244 Plymouth Avenue, Rochester, N.Y. 14608; Citizens Communication Center, 1914 Sunderland Place, N.W., Washington, D.C. 20036; Office of Communication, United Church of Christ, 289 Park Avenue South, New York, N.Y. 10010.

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Newspaper" (16mm sound, color, 21 min., n.d.), distributed by Films Incorporated, "Communications—The Printed Word" (16mm sound, color, 18 min., 1973), distributed by INMARI; "Careers—Communication" (16mm sound, color, 12 min., 1970), distributed by Doubleday Multi Media; "Career Awareness—Mass Media" (16mm sound, color, 11 min., 1973), distributed by AIMS, "Federal Government: The F.C.C." (16mm sound, black and white, 15 min., n.d.), distributed by P.H. Glatfelter, Spring Grove, Pa. 17362. Consult also *1975 Recorded Visual Instruction* (Lincoln, Neb.: Great Plains National Instructional Television Library, 1975) [ERIC document number ED 100 323].

11. Consult Charles Harpole, "ERIC Report: Gaming and Simulation in Speech Communication Education," *Speech Teacher* 24 (January 1975). 59-64, Brent D. Ruben and Richard W. Budd, *Human Communication Handbook* (Rochelle Park, N.J.: Hayden, 1975); Michael L. Turney, "Mass Communication Games. Simulation Games for Teaching/Learning about Journalism/Mass Communication" (Ph.D. dissertation, University of Iowa, 1973).

12. See Head, *Broadcasting in America*, pp. 215-218.

Chapter Six

1. Letter from J. Paul Salois, "Prefers High School Grads," *Feedback* 18 (February 1977): 14-16.

2. Edwin Emery, Phillip H. Ault, and Warren K. Agee, *Introduction to Mass Communications*, 3rd ed. (New York: Dodd Mead and Co., 1970), pp. 176-177.

3. The kind of press in this low-cost package would have to be a small sheet-fed press—one which feeds one sheet of paper at a time to the offset cylinder. Newspapers and other publications with large circulation are usually produced on a web-fed perfecting press in which the paper is fed to the press from a continuous roll of paper. The press cuts the sheets after they are printed and folds them so that finished publications are produced at the delivery end of the press. Web-fed presses are, of course, much more complex than sheet-fed presses and consequently are beyond the resources of most high schools.

4. *Broadcasting*, March 28, 1977, p. 106.

5. FCC regulations for broadcasting are provided to the public at a modest cost. The volume to be ordered is Federal Communications Commission, *Rules and Regulations*, vol. 3, pts. 73, 74, 76, 78 (Washington, D.C.: U.S. Government Printing Office).

6. See Michael Doyle, "Teaching Radio and Television," *Speech Teacher* 17 (1968): 175.

7. See FCC *Rules and Regulations*, paragraph 73, 202. We do not recommend the establishment of low-powered (ten watt) noncommercial FM stations. Such stations prevent the development of the FM channel into a community wide service (which would require more power). In addition, the carrier current station meets the vocational training need as well with less cost to the school and to the "public interest, convenience and necessity."

8. For teacher preparation in these areas, the most popular textbooks are Herbert Zettl, *Television Production Handbook*, 3rd ed. (Belmont, Calif.: Wadworth, 1976), and Gerald Millerson, *The Technique of Television Production* (New York: Hastings House, 1972). The most popular high school text-

book is Wanda Mitchell, *Televising Your Message An Introduction to Television as Communication* (Skokie, Ill.: National Textbook Co., 1974).

. Books on studio design include Oliver Berliner, *Color TV Studio Design and Operation For CATV, School, and Industry* (Blue Ridge Summit, Pa.. TAB Books, 1976), and Kenneth B. Knecht, *Designing and Maintaining the CATV and Small TV Studio*, 2nd ed. (Blue Ridge Summit, Pa.: TAB Books, 1976).

9. FCC *Rules and Regulations*, paragraph 76, 201 requires that cable systems of over 3,500 subscribers shall provide a channel for locally originated programs. In practice, however, systems of 3,500 to 10,000 subscribers are commonly exempted from this requirement.

10. For those desiring detailed information on setting up a photography curriculum, see Ken Kokrda and Mark Jacobs, *Curriculum Guide for Photography* (Skokie, Ill.: National Textbook Co., 1975).

11. See Oregon State Department of Education, *Careers in Communication Media* (Washington, D.C.. U.S. Government Printing Office, 1975) [ERIC document number ED 117 437].

12. For examples, see Ezra Adams, Elizabeth Lawson, and John Randall Tabor, *Journalism Resource Guide with Emphasis on Career Education*, bulletin no. 1338 (Baton Rouge. Louisiana State Department of Education, June 1975) [ERIC document number ED 120 537], and *Exploring Careers in Radio and Television Production* (Cincinnati, Ohio. Cincinnati Public Schools, 1972) [ERIC document number ED 106 583].

13. Oregon State Department of Education, *Careers*, p. 34A.

Chapter Eight

1. Some studies on the subject are J.W. Click and John W. Windhauser, "Suggested High School Journalism Courses and Teacher Certification Requirements" (Paper presented at meetings of the Association for Education in Journalism, Columbia, South Carolina, August 1971), Bill Dean, "Educate High School J Teachers to Write, Edit, Gather News," *Journalism Educator*, 27 (1973): 10-11; Michael C. Flanigan, "The Place of Non-Print Media in English Education," *English Education* 6 (1974): 31-33; Sam L. Grogg, Jr., "In Scant Supply," *American Film* 2 (October 1976): 5; John W. Windhauser and J.W. Click, "Fourteen States Permit High School J-Teachers to Skip Journalism Courses in College," *Journalism Educator* 27 (1972). 42-43, *Preparation of Elementary and Secondary Teachers in Speech Communication and Theatre Competency Models Recommended by the Speech Communication Association and the American Theatre Association* (Falls Church, Va.. Speech Communication Association, 1978).

2. *Preparation of Elementary and Secondary Teachers*, pp. 31-35.

3. For a list of accrediting standards and accredited programs, write Milton Gross, Secretary Treasurer, ACEJ, School of Journalism, University of Missouri, Columbia, Mo. 65201.

Glossary

Actualities News reported from the scene, particularly radio and television.

Antenna gain In FM and television antennae, a number indexing the magnification of signal which the antenna design makes possible.

Availability Unsold commercial time in radio and television.

Camera lucida An optical device which projects a scene before the camera onto a translucent screen.

Carrier current radio station A station which transmits a signal along and near the electric lines of buildings.

Clio Awards Annual awards for creative achievement in advertising.

"Cold" type Copy for reproduction by photo-offset lithography. "Cold" type copy is clear, dark type on white paper which is then pasted together to be photographed by the graphics camera.

Comparative advertising Advertising which compares one product with another and identifies products by brand name.

Compositor Any device which "sets" or arranges type for printing.

Corrective advertising Advertising which attempts to correct an impression made upon an audience by earlier advertising from the same advertiser.

Halftones Photographs and other graphic material which, when printed, require reproduction in shades of gray as well as black and white.

In-school broadcasts A closed-circuit broadcast of audio or television materials initiated in the school and distributed by wire, cable, or some other means to receivers within the school.

Institutional advertising Advertising which endeavors only to create a good impression, not to increase sales.

Item/price advertising Advertising which lists specific items for sale with their prices.

Logo Any identifying visual mark which may appear on product packaging and in advertising.

Mass communication The processes by which messages reach very large groups of people very quickly and at very low cost per delivery.

Mass media The businesses and technologies that prepare and deliver mass communication messages.

Mass society A modern society which is bound together largely by mass communication and derives a mass or collective identity from the content of the mass media.

Montage A film term referring to the way individual shots are assembled together into a finished film.

Name-impression advertising Advertising which primarily attempts to cause the audience to remember the name of a product or service.

Network An interconnected series of broadcast stations which simultaneously broadcast programs.

Offset or photo-offset lithography A method of printing in which a lithographic plate prints onto a rubber cylinder (offset) with the rubber cylinder making the actual transfer of ink to paper.

One-shot films Early motion pictures which depicted events that could be recorded in a single shot, or run, of the camera.

Open circuit transmission Transmissions from a broadcast transmitter over an antenna and through the atmosphere to receivers.

Phase elective English program A high school English or language art curriculum which at each year level permits the student several choices of class subjects.

Photo cropping The selection of the portion of a photograph that will appear in a print publication.

Photojournalism Using photographs to report news and feature stories in a print publication.

Pinhole camera A photographic camera which has no lens, using instead a sheet of metal foil into which a tiny hole has been punched.

Platemaker The device in which the photo-offset printing plate is exposed through the negative by a mercury vapor lamp.

Playlist In radio broadcasting, the list of music from which a disc jockey may select music to play on the air.

Pop culture The aggregate of cultural materials made current and popular largely by the mass media and particularly for commercial gain.

Production credit A title at the beginning or end of a film or television program that lists by name those who contributed to the finished program.

Program syndication A method of supplying programs in which a supplier can sell programs separately to stations in many markets.

Rating The percent of homes using television or radio that are tuned to a particular television or radio station.

Station rep or representative A firm which sells commercial time on local broadcast stations to national and regional sponsors.

Story board A method for organizing and planning a film or television message. Each shot is represented by a separate card with a sketch and accompanying text; then the cards are arranged in the desired order on a board.

Stringer A reporter who works for a news medium on a story-by-story basis.

Stripping table In photo-offset lithography, a back-lighted table on which the negatives are assembled before being used to expose the printing plate.

Telecine A television film chain where film materials are translated into television signals.

Traffic In radio and TV stations, the function which assembles the daily program log and keeps track of the various materials required in local production.

Video The picture portion of a television signal.

Video cable A coaxial cable which carries television signals from a headend or origination point of a cable television system to receivers.

Videotape A method of recording television signals on magnetic tape.