

The Spiral Dynamics of Cinema Studies

Provisionally Drafted by Alex Burns (alex@disinfo.com).

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I wrote this as a course proposal outline whilst in the Cinema Studies undergraduate program at Australia's La Trobe University in 1998. I had been studying the Spiral Dynamics® psychological model of levels of human existence for about 18 months, and had also been corresponding with Howard Bloom and Richard Metzger.

This represented a first attempt to codify the SD model using film content as examples of the models and dynamics. The artefact is from my 'early stage' exploration of the SD model, written with good intent but a novice's understanding.

This document has several limitations. It relied on the SD colour scheme, and prioritised breadth and span over situated depth. The selected films and sequences reflected several personal theories about media analysis and the scientific debate on memetics and were heavily influenced by the pre-millennial sub-currents of the mid-to-late 1990s. I hadn't taken the SD practitioner training I and II at the time. My knowledge of Cinema Studies frameworks and models also varied.

Thus, today I wouldn't necessarily endorse the films or their SD codification now as correct or representative of the Beck & Cowan model or Clare W. Graves' original research. This is provided for historical interest and self-research purposes only.

I subsequently developed a more precise methodology in 2003 whilst in the Strategic Foresight masters program at Swinburne University. I trialled it in workshops at SD practitioner training and the Australian festival This Is Not Art in 2003 and 2004.

This was also written before the widespread popularisation of Spiral Dynamics as a tool for leadership development. This popularisation—like that of the Fourth Way and the Enneagram before it—has created some misunderstandings, notably a fixation on the colour schema as a typology for meta-analysis and profiling.

For me, these misunderstandings are traceable to several reasons. First, SD in whatever interpretation you encounter it has undergone a "diffusion of innovation" from a small community to the early mainstream. Second, various SD exponents are engaged in a "Struggle of the Magicians" archetype over its development, evolution and legacy. Third, new practitioners will face transmission buffers and can fixate on certain parts such as "Spiral Wizardry" or "Second Tier Thinking" at the absence of the integrative whole. Fourth, some exponents are clearly using SD for their own self-interest. Thus, it's imperative to study the source materials in their original and appropriate contexts rather than rely on third- and fourth-order interpretations, which Idries Shah wryly observed was like drinking "the soup of the soup of the soup."

Finally, any methodology also requires an 'ethic of use' by practitioners which relies on a focused awareness of potential repercussions to self, others, community and system. This document might help you to develop a theoretical understanding of the SD model—it does not give you assurance or omniscience in practice.

1998 Clarification

SD portrayal not authorised by **NVC**, based only on my own understanding. Draft still to be completed and converted to **AVETMISS** classification. **SD** is a map of dynamic psychological DNA within people (subjective universe) and objective organisations, institutions, nation-states etc (objective universe). The films listed are similarly dynamic, and this current draft is simply an attempt to organise a provisional outline structure in order to conduct more exhaustive content analysis using a variety of methods. We intend to select particular scenes and analyse them very closely, showing shifts in interpersonal dynamics and psychological states using **SD**: many scenes have a mixture of different **vMEMEs** and **vMEME stacks**. If the project fails to conform to **NVC** understandings, it will probably be dropped or substantially modified. The **Course Advisory List** has similarly been developed from internal data and press releases. The individuals concerned may wish to draft their own statements. They have expressed interest, but some have not yet fully confirmed continued involvement in this project. More **NVC** and worldwide **SD Guild** dialogue is needed. There is significant danger in teaching these techniques on a mass scale without careful training of staff and quality-assurance monitoring of course content and modes of delivery.

An Introduction to Spiral Dynamics

Spiral Dynamics principles have been successfully applied in a **variety of practical, real-world settings and situations**. In the blue-chip corporate field, **AT&T, American Airlines, South-West Airlines, American Airlines, and Nedcorp (South Africa)** have applied the principles to **Competitor Analysis, Organisational and Cultural Change, Personnel Selection, and International Marketing Campaigns**. In the field of sports psychology, the **South African Springbok** rugby team, the **Texas Rangers**, and the **Dallas Cowboys** have applied principles to **Team Member Selection and Strategies**. On a **Geo-political** level, the **Clinton (U.S.) and Blair (U.K.)** administrations have applied the principles to a variety of **Domestic and International** issues (including **Anti-terrorism and Law Enforcement**), and the **South African** government has applied **Spiral Dynamics** to **Transform the Country out of Race Categories** since the early 1980s.

Proposed Future Application of Spiral Dynamics

Future application of the **Spiral Dynamics** value systems framework will enable participants to:

- Enhance executive and administrative organisational functions, particularly personnel selection, course design and selection, and international marketing (particularly to the important Asia-Pacific region).
- Improve negotiations with union and state/national political entities through an understanding of underlying motivational forces that motivate campaigns, individuals, groups, and perceptual worldviews.
- Integrate an increasing diversity of social, class, race, gender, sexual, and religious identities within the university cultural mix through a common underlying values systems language.
- Train personnel to act as values systems engineers within the wider community, thus subtly propagating the liberal and Platonic social values of the university throughout society at all levels, and providing a lucrative future revenue stream through consultancy and teaching work.
- Develop new courses and professional development seminars that will meet the practical needs of a wide variety of industries.
- Strengthen the international reputation and academic credentials of the personnel's faculty departments and staff.
- Be amongst the first organisational entities in the world to teach these innovative techniques (which have both firm mainstream academic credentials and high-level industry, corporate, and government recognition and subsequent application).

Multi-disciplinary Focus

This course draws upon the latest findings in **Chaos Theory, Evolutionary and Optimal Psychology, Memetics, Cultural Transformation Theory, Psycho-history, Neuro-biology, and Media Content Analysis.**

The course developers have taken care to include books, videos, and multimedia items that are already in La Trobe University's Borchardt library at its Bundoora campus. A small selection of more obscure or rare items are in the course developer's private research collections, and will be made available to the faculty teaching staff upon request. The course developers also have an extensive collection of relevant interview transcripts and material that will be made available to faculty staff and students.

Hence application of this course will not require significant new investment beyond initial training of university staff in the **Spiral Dynamics** system to **SD II** certification standards and course development. The many professional and academic advantages of these newly acquired skills would far outweigh the initial investment cost to the university.

Further courses are in various stages of research and development in the areas of:

- **Business Management.**
- **Geo-politics and International Marketing/Trade.**
- **Economics.**
- **Political science.**
- **Cultural Transformation Studies.**
- **Postmodern Religious and Spiritual Studies.**
- **Feminist/Women's Studies.**
- **Behavioural Science.**
- **Applied Cognitive & Logo-Therapy** (monitored by DSM-IV certified personnel).

Resulting Student Skills

Students who successfully complete this training course will be able to:

- Apply a variety of **Value System Analysis** and **Content Profiling** to a wide range of contemporary media forms, de-constructing their hidden agendas and embedded meanings.
- Enhance future employment prospects through a broad understanding of the **Spiral Dynamics** system, and to apply the basics of this framework to a wide range of people, organisations, and situations beyond **Cinema Studies.**
- Revitalise cinema/media studies academic-critical discourses and production industries through new perceptions and paradigms.
- Gain an in-depth appreciation of a myriad of post-millennial cultural forms (trends, people, and organisations), and how these came into being.

- Have the opportunity to successfully pursue **SD I, II, and III** level certification through **National Values Centre** courses worldwide, thus providing **Global Recognition** of their **Practical Skills**.
- Pursue secular careers in **Journalism, Public Relations, Media Production, Multimedia Development, Advertising, Positioning Studies, Events Management, and International Marketing/Trade**.

Proposed Introductory Training Course Outline

This is a proposed course outline that can be further honed and developed. I have included selected reading material and film excerpts to be shown in lectures. This material can be further developed and modified in consultation with faculty staff.

Week 1: An Introduction to Memes & Spiral Dynamics

Lecture Format:

- Introduction of the concept of **Memes**.
- History of **Memetics** and cultural references.
- Background to **Clare W. Graves & Spiral Dynamics**.
- **Don Edward Beck** and **Christopher C. Cowan**, and early geo-political work.
- Students may be given access to the basic **BrainSCAN** profile tests, **Psychological Map (Form B)** tests, and the **Spiral Dynamics: Mapping the Emergence of vMEMEs** poster.

Special Interview Lecture Commentary:

- **Howard Bloom**, **Aaron Lynch**, and **Richard Brodie** on how the mind makes a meme.
- Media theorist **Douglas Rushkoff** on how memetic 'media viruses' are created and propagated.
- **National Values Centre** recorded interview with **Clare W. Graves**.

Selected clips to illustrate the concept of Memes:

- Documentary footage on **Richard Dawkins** (1975-1999).
- *Television, Drug of a Nation* film-clip by **Disposable Heroes of Hiphoprisy** (1991).
- Footage of the **Rodney King** beating (1991) and discussion of resulting media coverage.
- **O.J. Simpson** trial footage (1993).
- The winning of the America's Cup (1983).
- Tiananmen Square uprisings footage (1989).
- The collapse of the Berlin Wall (1989).
- Apollo 11 moon landing footage (1969).
- Zapruder Film footage of the **JFK** assassination (1963).
- Selected advertising campaign footage (**Coca Cola**, **Microsoft Corporation**).
- Selected media sequences from *Wag the Dog* (1997).

Selected clips to illustrate how Hybrid Memes can mutate (Auteur Homages and Film Genre Conventions):

- Comparison of the Odessa Steppes sequence from *The Battleship Potemkin* (1925) with similar sequence from *The Untouchables* (1987).
- Comparison of the ending 'throwing the Tin-Star away' sequence of *High Noon* (1956) and *Dirty Harry* (1971).
- Comparison of the **Rodney King** beating video-tape (1991) and similar sequences in *Strange Days* (1995).
- Comparison of sequences from *Psycho* (1963) and *Psycho* (1999).
- Comparison of sequences from *Romeo & Juliet* (1971) and *Romeo & Juliet* (1997).
- Comparison of sequences from *Hamlet* (1948), *Hamlet* (1969), *Hamlet* (1991), and

Hamlet (1996).

- Comparison of the socio-political sub-texts underlying *The Thing* (1951) and the more complex and ambiguous identity depicted in *The Thing* (1982).

Selected clips to illustrate how Memes and vMEMEs can be dumbed down:

- Comparison of the Kali cult sequences from *Indiana Jones and the Temple of Doom* (1985) with **Robert Svoboda's Aghora Trilogy** (Albuquerque: Brotherhood of Life Publishing, 1986-1998) and selected texts on Hindu goddess worship (1982-1999). Discussion of how popular stereotypes in contemporary film can distort underlying cultural scripts and create unforeseen clashes between civilisations.

Selected clips to illustrate the concept of Imprinting:

- Imprinting explanations from nature documentary footage (1980-1999).
- The interrogation and de-programming sequences from *A Clockwork Orange* (1971).
- The O'Brien/Winston 'Room 101' sequence from *1984* (1984).
- The subliminal television messages from *They Live* (1989).
- The closing Masonic imprinting ritual from *The X-Files: The Lone Gunmen* (1997).
- The flashback sequences of *12 Monkeys* (1996).
- Selected car-crash and sex sequences from *Crash* (1996).
- Programming sequences from *The Manchurian Candidate* (1961) and *Conspiracy Theory* (1995).
- Behaviourist programming sequences from **Soundgarden's Blow Up The Outside World** film-clip (1996).

Selected clips to illustrate Brain Entrainment and Trance States:

- Selected trance states and creative visualisation imagery (1975-1999).
- Selected still-shots and graphs explaining **ALPHA, BETA, DELTA,** and **THETA** brain-wave states (1985-1999).
- Selected ecstatic religious and spiritual ritual imagery (1965-1999).

Selected clips to illustrate the concept of Viral Cut-ups and Genetic Memory:

- **Brian Eno's Oblique Strategies** card deck (1978).
- The *cogitate* tape-loop and similar experiments by **John Cunningham Lilly** (1955-1999).
- The 'In The Beginning . . .' tape-loop from **Psychic TV's "Origin of the Species"** CD (1998).
- The *Revolution 9* track from the **Beatles' White Album** (1968).
- Interview sequences from *Burroughs: The Movie* (1985) and *Commissioner of Sewers* (1991).
- Selected aphorisms, visual displays, and art installations by artist **Jenny Holzer** (1985-1999).
- **U2's The Fly** film-clip (1991).
- Interview sequences from *Manufacturing Consent: Noam Chomsky and the Media* (1993), and analysis of media manipulation techniques.

- The activation and vortex jump sequence from *Stargate* (1994).
- Still-shots, advertising, and photomontages from **J.G. Ballard's** book *The Atrocity Exhibition* (San Francisco: RE/Search Publications, 1991) and *RE/SEARCH J.G. Ballard Guide* (San Francisco: RE/Search Publications, 1984).
- Still-shots, photomontages, and art from *Ports of Entry: William S. Burroughs and the Arts* (Los Angeles: Los Angeles County Museum of Art, 1996).

Selected clips to show Rock Concert/Events Management Analysis:

- **Live Aid** concerts (1985).
- **U2 Zoo TV** tour imagery (1991-1993).

Selected Required Weekly Course Readings:

- Weekly handout analysing selected weekly clips within the context of:

Major film theory schools (Modernist; Structuralist; Postmodernist; Post-structuralist; Post-colonial; Marxist; Dadaist and Surrealist; Feminist/Women's studies; Psychoanalytical - Freud, Jung, Reich, Adler, Horney, Grinker, Klein, Maslow, Berne, Laing, Lindner, Naranjo, Sheldon, Schneider; Transgressive; Lesbian/Bi/Queer), **Major film forms** (Early Cinema; Classical Hollywood Cinema; German Expressionism; French Impressionism and Surrealism; Soviet Montage; Italian Neo-realism; French New Wave; New Hollywood and Independent, Transgressive, post-MTV, World Cinema; Multimedia and Merged Media), **Formal systems** (narrative; categorical; rhetorical; abstract; rhetorical), **Mise-en-scene elements** (setting; costume and make-up; lighting; figure expression and movement; time; realism), **Cinematography** (photographic image; tonalities range; speed of motion; perspective relations; framing; depth of field and focus; frame dimensions and shape; film ratios; on-screen and off-screen space; frame angle/level/height; mobile frame; the long take, aesthetics, symbols), **Editing** (rhythmic relations; spatial relations; temporal relations; continuity; order/frequency/duration; spatial and temporal discontinuity), and **Sound** (loudness; timbre; pitch; selection; alteration; rhythm; fidelity; space; diegetic and non-diegetic sound).

- The *Introduction* chapter (pp. 1-16) from **Beck and Cowan's** *Spiral Dynamics: Mastering Values, Leadership, and Change* (Oxford and Cambridge Mass: Blackwell Publishers, 1996).
- The chapters *Memes* (pp. 23-38) and *Mind and Behaviour* (pp. 39-54) from **Richard Brodie's** *Virus of the Mind: The New Science of the Meme* (Seattle: Integral Press, 1996).
- The chapter *Memes versus Genes* (pp. 119-148) from **Mihaly Csikzentmihalyi's** *The Evolving Self: A Psychology for the New Millennium* (New York: HarperPerennial, 1993).

Selected Optional Weekly Course Readings:

- The chapter *The Cranes of Culture* (pp. 335-369) from **Daniel C. Dennett's** *Darwin's Dangerous Idea: Evolution and the Meanings of Life* (New York: Simon & Schuster, 1995).
- *The Advertising Virus* by **Alex Burns** (*Marketing* magazine, November 1997, pp. 18-24).
- Selected passages from **William S. Burroughs** and **Daniel Odliers'** *The Job: Topical Writings and Interviews* (London: Calder, 1984), and **William S Burroughs** and **Brion Gysin's** *The Third Mind* (New York: Viking Press, 1978).

Week 2: Life Conditions, Environmental Scanning, and Content Analysis

Selected clips to illustrate the concept of Life Conditions:

- Selected sequences from international relations, historical, and geo-political documentaries (1985-1999).
- Selected idiosyncratic Los Angeles sequences from *LA Story* (1991).
- Discussion of the Melbourne-Sydney rivalry, including references to **Graham Kennedy**.

Selected clips to illustrate the concept of Environmental Scanning:

- Environmental scanning sequences from *Laibach: Predictions of Fire* (1994).
- Agency scanning sequences from *Men in Black* (1997).
- Military analysis sequences from *Operation: Desert Storm* coverage (1991).
- Post-Challenger explosion NASA briefings (1986).
- Satellite surveillance sequences from *Enemy of the State* (1998).

Selected clips to illustrate content and Imagery Cycles:

- A montage of scenes from *Fatal Attraction* (1987), *Femme Fatale* (1991), *Basic Instinct* (1991), *Batman Returns* (1991), *The Hand That Rocks the Cradle* (1991), *Truth or Dare: In Bed With Madonna* (1991), and *Single White Female* (1993). Discussion of **Content and Imagery Cycles** as *early cultural warning systems* for future eruptions from the mass unconscious mind.
- Selected sequences from *Nosferatu* (1922), *Dracula* (1931), *Vampyr* (1932), *Dracula's Daughter* (1936), *Horror of Dracula* (1958), *Blood and Roses* (1960), *Brides of Dracula* (1960), *The Last Man on Earth* (1964), the *Dark Shadows* television series (1966-1971), *Dracula, Prince of Darkness* (1966), *Dracula Has Risen From The Grave* (1968), *Count Dracula* (1970), *The Vampire Lovers* (1970), *Daughters of Darkness* (1971), *Twins of Evil* (1971), *The Omega Man* (1971), *Blood for Dracula* (1971), *Countess Dracula* (1971), *Blackula* (1972), *Bram Stoker's Dracula* (1973), *Martin* (1978), *'Salem's Lot* (1979), *Nosferatu the Vampyre* (1979), *Love at First Bite* (1979), *The Hunger* (1983), *Lifeforce* (1984), *Fright Night* (1985), *Prince of Darkness* (1987), *The Lost Boys* (1987), *Near Dark* (1987), *Carmilla* (1989), *Children of the Night* (1991), *Bram Stoker's Dracula* (1992), *Innocent Blood* (1992), *Stephen King's Sleepwalkers* (1992), *Interview With the Vampire* (1994), *The Addiction* (1995), and *John Carpenter's Vampires* (1998). Discussion of the concept of *memetic drift*, and how the changing persona of the vampire reflects sociological and cultural change within society.

Selected Required Weekly Course Readings:

- Weekly handout analysing selected weekly clips within the context of:

Major film theory schools (Modernist; Structuralist; Postmodernist; Post-structuralist; Post-Colonial; Marxist; Dadaist and Surrealist; Feminist/Women's studies; Psychoanalytical - Freud, Jung, Reich, Adler, Horney, Grinker, Klein,

Maslow, Berne, Laing, Lindner, Naranjo, Sheldon, Schneider; Transgressive; Lesbian/Bi/Queer), **Major film forms** (Early Cinema; Classical Hollywood Cinema; German Expressionism; French Impressionism and Surrealism; Soviet Montage; Italian Neo-realism; French New Wave; New Hollywood and Independent, Transgressive, post-MTV, World Cinema; Multimedia and Merged Media), **Formal systems** (narrative; categorical; rhetorical; abstract; rhetorical), **Mise-en-scene elements** (setting; costume and make-up; lighting; figure expression and movement; time; realism), **Cinematography** (photographic image; tonalities range; speed of motion; perspective relations; framing; depth of field and focus; frame dimensions and shape; film ratios; on-screen and off-screen space; frame angle/level/height; mobile frame; the long take, aesthetics, symbols), **Editing** (rhythmic relations; spatial relations; temporal relations; continuity; order/frequency/duration; spatial and temporal discontinuity), and **Sound** (loudness; timbre; pitch; selection; alteration; rhythm; fidelity; space; diegetic and non-diegetic sound).

- The chapters *Different Times Produce Different Minds* (pp. 17-33) and *The Nature of vMEME Systems* (pp. 34-47) from **Beck and Cowan's** *Spiral Dynamics: Mastering Values, Leadership, and Change* (Oxford and Cambridge Mass: Blackwell Publishers, 1996).

Week 3: Spiral Based Thinking, Multiple Intelligences, and vMEME Stacks

Special Lecture Interview Commentary:

- **Howard Gardner** on **Multiple Intelligences**.
- **Don Edward Beck** and **Christopher C. Cowan** on **Spiral Based Thinking, Multiple Intelligences, and vMEME stacks**.
- **Terence McKenna** on the **Time-wave** and the **2012 Singularity Point**.

Selected clips to illustrate Spiral based thinking:

- Selected sequences from the **Carl Sagan** documentary series *Cosmos* (1983).
- Sequences from documentaries dealing with **Riane Eisler, James Brian Quinn, Ricardo Semmler, Joseph Chilton Pearce**, and other contemporary thinkers (1989-1999).
- Interview with **Ralph Abraham** from the **Esalen Institute's Trialogues** documentary (1995).
- Discussion of **OPEN, ARRESTED, and CLOSED** states using **NVC** slides and source imagery (1999).
- The contrast between the **OPEN** police officer, the **ARRESTED** protagonist, and the **CLOSED** neo-nazi conspiracy theorist from *Falling Down* (1992).

Selected clips to illustrate Multiple Intelligences:

- Sequences from documentaries on **Howard Gardner**, multiple intelligences, and deep brain systems (1990-1999).

Selected clips to illustrate vMEME Stacks and how they influence Memetic Drift:

- **NVC** slides and analysis of **vMEME stacks** (1999).
- Discussion of **vMEME stacks** from advertising and **Visual Persuasion** perspectives (1984-1999).
- Selected sequences from *Dirty Harry* (1971), *Magnum Force* (1973), *The Enforcer* (1976), *Sudden Impact* (1983), and *The Dead Pool* (1988). Discussion of how the **Dirty Harry** vigilante character shifts in terms of value system and psychological dynamics throughout the **Dirty Harry** series.

Selected clips to illustrate how the Psyche can be Manipulated by Images:

- Selected sequences showing odd camera angles, stylised sets, and hypnotising acting from *The Cabinet of Dr. Caligari* (1919).
- The opening sequence from *Touch of Evil* (1958).
- Dialogue by **Orson Welles** from *F for Fake* (1973).
- The hallucination sequences from *Videodrome* (1981).
- **The Police's Synchronicity II** film-clip (1983).
- Hallucination scenes from *Naked Lunch* (1991).

- The manipulation of documentary conventions, Dylanesque rock-film clips, and talk-show interview sequences from *Bob Roberts* (1992).
- The opening sequence from *Romeo & Juliet* (1997).
- The opening tracking shot sequence from *The Player* (1992).
- Sequences showing morphing, back projection, slow motion, and pixilation on five different kinds of film stock from *Natural Born Killers* (1994).
- Selected sequences showing the manipulation of reality and mixed media from *Head* (1968), *Sgt Pepper's Lonely Hearts Club Band* (1978), and *Yellow Submarine* (1968).

Selected clips to illustrate how a *Nation-state* creates a *Psycho-historical Fantasy Life/National Mythology* (and how this internal image can shift as *Geo-political Life Conditions* change):

- Selected sequences from *For the Term of His Natural Life* (1927), *Seven Little Australians* (1939), *The Power and the Glory* (1941), *The Overlanders* (1946), *Bush Christmas* (1947), *Eureka Stockade* (1949), *Kangaroo* (1952), *Jedda* (1955), *Robbery Under Arms* (1957), *The Shiralee* (1957), *Summer of the Seventeenth Doll* (1959), *They're A Weird Mob* (1966), *2000 Weeks* (1969), *Ned Kelly* (1970), *Stork* (1971), *Wake In Fright* (1971), *Walkabout* (1971), *The Adventures of Barry McKenzie* (1972), *Alvin Purple* (1973), *The Cars That Ate Paris* (1974), *Picnic At Hanging Rock* (1974), *Don's Party* (1976), *Storm Boy* (1976), *Sunday Too Far Away* (1977), *The Last Wave* (1977), *The Picture Show Man* (1977), *Newsfront* (1978), *Blue Fin* (1978), *The Chant of Jimmie Blacksmith* (1978), *My Brilliant Career* (1978), *Tim* (1979), *'Breaker' Morant* (1980), *Gallipoli* (1980), *The Club* (1980), *Manganinnie* (1980), *The Killing of Angel Street* (1980), *Dusty* (1982), *Monkey Grip* (1982), *Star-struck* (1982), *The Man From Snowy River* (1982), *Turkey Shoot* (1982), *We of the Never Never* (1982), *The Year of Living Dangerously* (1982), *Phar Lap* (1983), *Annie's Coming Out* (1984), *The Coolangatta Gold* (1984), *One Night Stand* (1984), *Bodyline* (1985), *Burke and Wills* (1985), *Bush Christmas* (1985), *Robbery Under Arms* (1985), *Crocodile Dundee* (1986), *Wrong World* (1986), *Malcolm* (1986), *The Fringe Dwellers* (1986), *Dogs in Space* (1987), *Ground Zero* (1987), *The Year My Voice Broke* (1987), *Boulevard of Broken Dreams* (1987), *Crocodile Dundee II* (1988), *Evil Angels* (1988), *The Navigator: A Medieval Odyssey* (1988), *Dead Calm* (1989), *Ghosts . . . Of the Civil Dead* (1989), *Young Einstein* (1989), *An Angel At My Table* (1990), *The Big Steal* (1990), *Blood Oath* (1990), *Struck By Lightning* (1990), *Death in Brunswick* (1990), *Flirting* (1991), *Holidays on the River Yarra* (1991), *Until the End of the World* (1991), *Nirvana St Murder* (1991), *The Good Woman of Bangkok* (1992), *Spotswood* (1992), *Black Robe* (1992), *Strictly Ballroom* (1992), *Romper Stomper* (1992), *Blackfellas* (1993), *Fortress* (1993), *The Heartbreak Kid* (1993), *Lorenzo's Oil* (1993), *The Adventures of Priscilla, Queen of the Desert* (1994), *Muriel's Wedding* (1994), *Reckless Kelly* (1994), *Police Rescue* (1994), *Sirens* (1994), *Body Melt* (1994), *Lightning Jack* (1994), *Bad Boy Bubby* (1994), *Spider and Rose* (1994), *Babe* (1995), *Metal Skin* (1995), *Shine* (1996), *The Interview* (1998), *Dead Letter Office* (1998), and *The Boys* (1998).
- Media coverage of *America's Cup* win by **Alan Bond** (1983).
- Selected sequences from media coverage of the Australian *Bicentennial Year* celebrations (1988).

- Politician interview sequences from *Labour in Power* (1995) and *The Liberals* documentaries (1995).
- Selected media coverage of the rise and fall of **Pauline Hanson's One Nation** party (1995-1999).

Selected Required Weekly Course Readings:

- Weekly handout analysing selected weekly clips within the context of:

Major film theory schools (Modernist; Structuralist; Postmodernist; Post-structuralist; Post-Colonial; Marxist; Dadaist and Surrealist; Feminist/Women's studies; Psychoanalytical - Freud, Jung, Reich, Adler, Horney, Grinker, Klein, Maslow, Berne, Laing, Lindner, Naranjo, Sheldon, Schneider; Transgressive; Lesbian/Bi/Queer), **Major film forms** (Early Cinema; Classical Hollywood Cinema; German Expressionism; French Impressionism and Surrealism; Soviet Montage; Italian Neo-realism; French New Wave; New Hollywood and Independent, Transgressive, post-MTV, World Cinema; Multimedia and Merged Media), **Formal systems** (narrative; categorical; rhetorical; abstract; rhetorical), **Mise-en-scene elements** (setting; costume and make-up; lighting; figure expression and movement; time; realism), **Cinematography** (photographic image; tonalities range; speed of motion; perspective relations; framing; depth of field and focus; frame dimensions and shape; film ratios; on-screen and off-screen space; frame angle/level/height; mobile frame; the long take, aesthetics, symbols), **Editing** (rhythmic relations; spatial relations; temporal relations; continuity; order/frequency/duration; spatial and temporal discontinuity), and **Sound** (loudness; timbre; pitch; selection; alteration; rhythm; fidelity; space; diegetic and non-diegetic sound).

- The chapters *The Mind of the Spiral* (pp. 48-70) and *Change and the Spiral* (pp. 71-103) from **Beck and Cowan's *Spiral Dynamics: Mastering Values, Leadership, and Change*** (Oxford and Cambridge Mass: Blackwell Publishers, 1996).

Selected Optional Weekly Course Readings:

- The chapters *The Idea of Multiple Intelligences* (pp. 3-11), *Intelligence: Earlier Views* (pp. 12-30), *Biological Foundations of Intelligence* (pp. 31-58), *What Is An Intelligence* (pp. 59-72), *A Critique of the Theory of Multiple Intelligences* (pp. 277-298), *The Socialization of Human Intelligences Through Symbols* (pp. 299-330), *The Education of Intelligences* (pp. 331-366), and *The Application of Intelligences* (pp. 367-394) from **Howard Gardner's *Frames of Mind: The Theory of Multiple Intelligences*** (New York: Basic Books, 1983).
- The chapters *Happiness Revisited* (pp. 1-22), *The Anatomy of Consciousness* (pp. 23-42), *The Conditions of Flow* (pp. 71-93), *Cheating Chaos* (pp. 192-213), and *The Making of Meaning* (pp. 214-240) from **Mihaly Csikszentmihalyi's *Flow: The Psychology of Optimal Experience*** (New York: HarperPerennial, 1990).

Week 4: BEIGE SurvivalSense The Instinctive vMEME

Automatic, autistic, reflexive.

Centres around satisfaction of human biological needs.

Driven by deep brain programs, instincts, and genetics.

Little awareness of self as a distinct being (undifferentiated).

Lives 'off the land' much as other animals.

Minimal impact on or control over environment.

***Life Conditions:* "My existence centres on survival. Energy is devoted to staying alive and meeting the needs of my physical being so I am not hungry or thirsty. I must reproduce my kind so I respond to sexual urges as they occur. I do not know what you mean by 'future,' laying plans, saving for a rainy day, or 'self.' My body tells me what to do and I am driven by senses talking to my brain, not so much a conscious mind'**

(Spiral Dynamics, Beck & Cowan, p. 197).

Special Interview Lecture Commentary:

- **Howard Bloom** on survival senses and deep brain systems.

Selected clips to illustrate BEIGE: (Peak Phase)

- Selected sequences from *National Geographic* nature and evolutionary psychology documentaries (1985-1999).
- Selected wildlife footage from **David Attenborough's** *Life on Earth* (1985) and **David Suzuki's** *The Nature of Things* (1998) television series.
- Zombie sequences from *Night of the Living Dead* (1968), *Dawn of the Dead* (1979), and *Day of the Dead* (1981).
- Bonding sequences from *The Black Stallion* (1979) and *The Black Stallion Returns* (1983).
- Scatological humour scenes from *Ace Ventura, Pet Detective* (1994) and *Ace Ventura: When Nature Calls* (1995).
- The wildlife studies from *Microcosmos* (1996).
- Reaction of the primal male from *Jade* (1995) and *Showgirls* (1995).
- The study of lycanthropy from *The Wolf Man* (1941), *Wolfen* (1981), and *Wolf* (1994).
- Survival sequences from *The Poseidon Adventure* (1972) and *The Towering Inferno* (1974).
- The crop-dusting sequence from *North by Northwest* (1959).
- Survival sequences from *Lifeboat* (1944) and *Alive* (1995).
- The brutal forces of nature and their effects on humankind from *Twister* (1996).
- The protagonist from *Encino Man* (1992).
- The harrowing opening rape scene from *The Accused* (1988).
- Animal scenes from *The Adventures of Milo and Otis* (1986).
- Farm scenes from *Babe* (1995).
- Wildlife and landscape shots from *Picnic at Hanging Rock* (1974).
- Action sequences from *The Birds* (1963).

- The chase sequences from *Duel* (1971).
- The study of childhood trauma and operant conditioning from *The Tin Drum* (1979).
- Documentary sequences from *Atlantis* (1991).
- The opening Monolith sequence to *2001: A Space Odyssey* (1968).
- Primal lycanthropic transformation sequences from *The Howling* (1980) and *An American Werewolf in London* (1981).
- The raptor chase sequences from *Jurassic Park* (1992).
- The hunt scenes from *Mouse-hunt* (1997).
- The *Nostramo* ship self-destruct sequence from *Alien* (1979).

Selected clips to illustrate BEIGE/purple: (Exit Phase)

- The bar hallucination sequence from *Fear and Loathing in Las Vegas* (1998).
- Hallucination sequences from *Jacob's Ladder* (1992).
- Survival sequences from *Dead Calm* (1989).
- Mythological sequences from *Conan the Barbarian* (1981) and *Conan the Destroyer* (1984).

Selected Required Weekly Course Readings:

- Weekly handout analysing selected weekly clips within the context of:

Major film theory schools (Modernist; Structuralist; Postmodernist; Post-structuralist; Post-Colonial; Marxist; Dadaist and Surrealist; Feminist/Women's studies; Psychoanalytical - Freud, Jung, Reich, Adler, Horney, Grinker, Klein, Maslow, Berne, Laing, Lindner, Naranjo, Sheldon, Schneider; Transgressive; Lesbian/Bi/Queer), **Major film forms** (Early Cinema; Classical Hollywood Cinema; German Expressionism; French Impressionism and Surrealism; Soviet Montage; Italian Neo-realism; French New Wave; New Hollywood and Independent, Transgressive, post-MTV, World Cinema; Multimedia and Merged Media), **Formal systems** (narrative; categorical; rhetorical; abstract; rhetorical), **Mise-en-scene elements** (setting; costume and make-up; lighting; figure expression and movement; time; realism), **Cinematography** (photographic image; tonalities range; speed of motion; perspective relations; framing; depth of field and focus; frame dimensions and shape; film ratios; on-screen and off-screen space; frame angle/level/height; mobile frame; the long take, aesthetics, symbols), **Editing** (rhythmic relations; spatial relations; temporal relations; continuity; order/frequency/duration; spatial and temporal discontinuity), and **Sound** (loudness; timbre; pitch; selection; alteration; rhythm; fidelity; space; diegetic and non-diegetic sound).

- The chapter on **BEIGE** (pp. 197-202) from **Beck and Cowan's *Spiral Dynamics: Mastering Values, Leadership, and Change*** (Oxford and Cambridge Mass: Blackwell Publishers, 1996).

Week 5: PURPLE KinSpirits The Clannish vMEME

Obey desires of the mystical spirit beings.

Show allegiance to elders, custom, clan.

Preserve sacred places, objects, rituals.

Bond together to endure and find safety.

Live in an enchanted, magical village.

Seek harmony with nature's power.

Life Conditions: "We seek safety and security for our kind through trust in blood relationships, extended family bonds, and magical powers which reach into the spirit world. We honour our ancestors' ways as sacred for they are even with us. Our path is full of seasonal rituals, rites of passage, traditional music and dance. We seek to live in harmony with nature and her ways through our ceremonies." (Beck and Cowan, p. 203).

Selected clips to illustrate beige/PURPLE: (Entering Phase)

- Selected sequences from *Sesame St* (1971-1999).
- Selected sequences from *The Dark Crystal* (1983).
- Exploration of the derelict alien spacecraft from *Alien* (1979).
- Selected sequences from *South Park* (1997-1999), and discussion of the psychological behaviour and scatological humour of the key characters.
- Mythical imagery in **Metallica's** *Enter Sandman* (1991) and *Until It Sleeps* (1994) film-clips.
- Relationship sequences from *The Blue Lagoon* (1980).
- Hunting sequences from *White Hunter, Black Heart* (1995).
- Landscape and protagonist shots from *Dances with Wolves* (1995).
- The Ripley/Alien mother battle from *Aliens* (1986).
- Selected imagery from classic **Warner Brothers** cartoons (1940-1999).

Selected clips to illustrate PURPLE: (Peak Phase)

- Selected sequences from anthropological documentaries (1984-1999).
- Sequences from the original *Star Wars* trilogy: *Star Wars* (1977), *The Empire Strikes Back* (1980), and *Return of the Jedi* (1983), and visual content comparison with the mythological analysis writings of **Joseph Campbell**, **Lynn Thorndike**, and **James Frazier**.
- Footage of **Jimi Hendrix's** performances at the *Monterey Pop Festival* (1967) and *Woodstock* (1969).
- The surrealistic imagery and subtle study of autistic early childhood from *Alice* (1988).
- Fairy tale sequences from *Bednobs and Broomsticks* (1971), *Time Bandits* (1981), *Hook* (1991) and *Jumanji* (1996).
- Mythological sequences from *Dragonslayer* (1981), *Excalibur* (1981), and *Dragonheart* (1996).
- The magical atmosphere depicted in *The Thief of Baghdad* (1940).
- The sinister carnival from *Something Wicked This Way Comes* (1983).
- Ritual sequences from *Meetings with Remarkable Men* (1977) and *The Keep* (1983).

- The pagan mysticism sequences of *The Song Remains the Same* (1975).
- The time-lapse cityscapes of **U2's** *The Unforgettable Fire* film-clip (1984).
- Selected footage from Walt Disney films: *Snow White and the Seven Dwarfs* (1937), *Pinocchio* (1940), *Fantasia* (1940), *Bambi* (1942), *The Fox and the Hound* (1981), *Aladdin* (1992), *The Lion King* (1994), *101 Dalmatians* (1996), *Pocahontas* (1997).
- Selected live concert footage incorporating **PURPLE** into audio-visual design: **The Grateful Dead, Jefferson Airplane, Pink Floyd, Iron Maiden, David Bowie, Rolling Stones, Psychic TV, Depeche Mode, U2** (1965-1999).
- Combat sequences from *Highlander* (1986).
- The call of the inner *daimon* from *Field of Dreams* (1989).
- The group sequences from *Freaks* (1932).
- The study of family cultural differences and ingrained prejudices from *Agantuk* (1991).
- The study of family rifts and reconciliations from *Un Air de Famille* (1996).
- The study of group/clan dynamics from *The Adventures of Mark Twain* (1944), *The Adventures of Tom Sawyer* (1938), and *The Adventures of Robin Hood* (1938).
- The Shangri-La sequences from *Lost Horizon* (1937).
- The country folk shenanigans from *The Beverly Hillbillies* (1993).
- Selected group scenes from *The Crusades* (1935).
- Surrealist sequences from *L'Age d'Or* (1930).
- Mythological sequences from *Lucifer Rising* (1980), *Clash of the Titans* (1981) and *The Adventures of Baron Munchausen* (1989).
- The art deco designs from *The Abominable Dr. Phibes* (1971) and *Dr. Phibes Rises Again* (1973).
- Cartoon sequences from *Toy Story* (1994) and *Who Framed Roger Rabbit?* (1993).
- Selected sequences from *The Muppet Movie* (1979), *The Great Muppet Caper* (1981), *The Muppets Take Manhattan* (1984), *The Muppet Christmas Carol* (1992), and *Muppet Treasure Island* (1996).
- Selected oscillating **PURPLE** and **BLUE** church scenes from *The Colour Purple* (1985).
- Selected imagery and sequences from *The Wizard of OZ* (1939) and *Willy Wonka and the Chocolate Factory* (1971).
- Selected techno, ambient, and acid house film-clip imagery (1989-1999).
- Selected clips from the television series *Knight-rider* (1983).
- The 'Knight in Shining Armour' ending of *Pretty Woman* (1987).

Selected clips to illustrate PURPLE encountering ORANGE:

- The Coke bottle sequence of *The Gods Must Be Crazy* (1980).

Selected clips to illustrate PURPLE/red: (Exit Phase)

- The tribal sequences from *Bandit Queen* (1994).
- Selected group sequences from *Easy Rider* (1969).
- Torture sequences from *Salo* (1975).
- The vengeful rites of *The Chant of Jimmie Blacksmith* (1978).
- The death of **Kurtz** in *Apocalypse Now* (1979).

- The **Armand and Lestat** argument sequence from *Interview with the Vampire* (1994).
- The youth gangs from *Oliver!* (1968).
- **Maori** kinship and argument sequences from *Once Were Warriors* (1996).
- Closing death ritual sequence from *Dead Man* (1996).
- The shark hunting sequences in *Jaws* (1975).
- Selected **Aghori** (Hindu) and **Mahayana Buddhism** still imagery.

Selected Required Weekly Course Readings:

- Weekly handout analysing selected weekly clips within the context of:

Major film theory schools (Modernist; Structuralist; Postmodernist; Post-structuralist; Post-Colonial; Marxist; Dadaist and Surrealist; Feminist/Women's studies; Psychoanalytical - Freud, Jung, Reich, Adler, Horney, Grinker, Klein, Maslow, Berne, Laing, Lindner, Naranjo, Sheldon, Schneider; Transgressive; Lesbian/Bi/Queer), **Major film forms** (Early Cinema; Classical Hollywood Cinema; German Expressionism; French Impressionism and Surrealism; Soviet Montage; Italian Neo-realism; French New Wave; New Hollywood and Independent, Transgressive, post-MTV, World Cinema; Multimedia and Merged Media), **Formal systems** (narrative; categorical; rhetorical; abstract; rhetorical), **Mise-en-scene elements** (setting; costume and make-up; lighting; figure expression and movement; time; realism), **Cinematography** (photographic image; tonalities range; speed of motion; perspective relations; framing; depth of field and focus; frame dimensions and shape; film ratios; on-screen and off-screen space; frame angle/level/height; mobile frame; the long take, aesthetics, symbols), **Editing** (rhythmic relations; spatial relations; temporal relations; continuity; order/frequency/duration; spatial and temporal discontinuity), and **Sound** (loudness; timbre; pitch; selection; alteration; rhythm; fidelity; space; diegetic and non-diegetic sound).

- The chapter on **PURPLE** (pp. 203-214) from **Beck and Cowan's** *Spiral Dynamics: Mastering Values, Leadership, and Change* (Oxford and Cambridge Mass: Blackwell Publishers, 1996).

Selected readings on PURPLE animistic beliefs, tribal orders, harmony, and superstitions:

- **Joseph Campbell's** *The Masks of God*.
- **James G. Fraser's** *The Golden Bough: A Study In Comparative Religion*, 1890.

Week 6: RED PowerGods The Egocentric vMEME

**In a world of haves and have-nots, it's better to be a have.
 Avoid shame, defend reputation, be respected.
 Gratify impulses and senses immediately.
 Fight remorsefully and without guilt to break constraints.
 Don't worry about consequences that may not come.**

Life Conditions: "Life is a jungle. It's survival of the fittest. I'm tough and expect those around me to be tough or else. I take charge of people and can win over nature, bending her to my will. Respect and reputation matter more than life itself, so you do what it takes to avoid being shamed or put down. You don't take anything off anybody, not if you're worth anything. You always get them back. Whatever you need to do, you do without guilt. Nothing and nobody can stand in your way. Right now is all there is, so I'll do what makes me feel good. You can't worry about what hasn't happened yet. I'm all I've got, and I'll make it or die trying."

(Beck and Cowan, p.215).

Special Lecture Interview Commentary:

• **Alex Burns** will compare the philosophies of **Social Darwinists** ('Might Is Right'), **Church of Satan** founder **Anton Szandor LaVey**, and **Objectivism** founder **Ayn Rand**.

Selected clips to illustrate purple/RED:

- The teenage rebellion sequences from *Rebel Without A Cause* (1955), *The Four Hundred Blows* (1959), *Lord of the Flies* (1963), *American Graffiti* (1973), *Grease* (1978), *Fast Times at Ridgemont High* (1982), *Local Hero* (1982), *Footloose* (1984), *Absolute Beginners* (1986), *The Delinquents* (1989), *My Girl* (1991).
- The protagonist's violence from *Bad Lieutenant* (1992).
- The flouting of rules from *Bad Boys* (1995).
- Gangster sequences from *Get Carter* (1971).
- The dog-eat-dog world from *Kes* (1969).
- The Inquisition techniques from *Witchfinder General* (1968).
- The VR-enhanced rape sequence from *Strange Days* (1995).
- Selected **Jim Morrison** concert footage sequences from *The Doors* (1991).
- The crack argument sequence from *Jungle Fever* (1991).
- **Church of Satan** ritual sequences from *Satanis* (1969).
- The Mephistophelian pact from *Dr Faustus* (1967).
- Philosophical discussions from *Roadside Prophets* (1992).
- The revenge on the vicious gangster dog from *All Dogs Go to Heaven* (1989).
- Selected sequences from *Scorpio Rising* (1959).
- Drug and confrontation scenes from *The Basketball Diaries* (1995).
- Competitive sequences from *Those Magnificent Men in Their Flying Machines* (1965).

Selected clips to illustrate RED: (Peak Phase)

- Direct uncensored interviews with **Charles Manson** from *Charles Manson Superstar* (1989).
- Revenge sequences from *The Crow* (1994).
- Duel scenes from *The Duellists* (1977) and *Cyrano de Bergerac* (1990).
- Garbage's *Vow* (1995) and *Queer* (1995) film-clips.
- Robbery and plan sequences from *A Fish Called Wanda* (1987) and *Fierce Creatures* (1997).
- The antics of the protagonists from *Leningrad Cowboys Go America* (1989).
- The internment camp hijinks from *Stalag 17* (1953).
- The revenge sequences from *An Actor's Revenge* (1963).
- The descent into psychosis by the protagonist from *The Shining* (1980).
- The cut-throat fashion world from *Pret-a-Porter* (1994).
- **Rudolph Valentino's** scenes from *The Four Horsemen of the Apocalypse* (1921).
- The backstage naked ambition from *42nd St* (1933).
- The exploits of the protagonist from *U-Turn* (1997).
- The protagonists from spaghetti westerns, including *A Fistful of Dollars* (1964).
- The restaurant sequence of *Monty Python's The Meaning of Life* (1983).
- The prison interview sequence from *Natural Born Killers* (1995).
- Sex and murder sequences from *Love and Human Remains* (1993).
- The radio argument sequence between the Jewish host and the neo-nazi from *Talk Radio* (1988).
- Martial arts sequences and discovery of **CIA** manipulation from *Above the Law* (1988).
- Selected dialogue sequences between the missionary and the river-trader from *The African Queen* (1951).
- Shadowy characters from *Agatha* (1979).
- Murder and conspiracy sequences from *Absolute Power* (1997).
- The Altamont murder sequence from *Gimme Shelter* (1971).
- **The Prodigy's Smack Your Bitch Up** film-clip (1998). Discussion in relation to the **Beastie Boys/Prodigy** controversy and the **Dominator/Partnership Cultures** of feminist author **Riane Eisler**.
- The vigilante actions of the protagonist from the films *Death Wish* (1974), *Death Wish 2* (1981), *Death Wish 3* (1985), *Death Wish 4: The Crackdown* (1987), and *Death Wish 5: The Face of Death* (1993).
- The manipulative survival actions of the protagonist from *Fresh* (1994).
- The Rome High Society sequences from *La Dolce Vita* (1960).
- The photojournalism exploits from *Salvador* (1986).
- Boxing sequences from *Raging Bull* (1980) and *When We Were Kings* (1997).
- The relationship manipulation sequences from *Dangerous Liaisons* (1988).
- Bomb de-wiring and hostage negotiation sequences from *Speed* (1994).
- Prison sequences from *Midnight Express* (1978) and *Ghosts . . . Of the Civil Dead* (1989).
- The grim and gruesome battle scenes from *The Wild Bunch* (1969).
- The teenage rebellion scenes from *Wild in the Streets* (1968).
- The archetypal **Marlon Brando** rebel from *The Wild One* (1954).
- Assassination sequences from *The Day of the Jackal* (1973) and *Assassins* (1995).

- The feminist protagonists from *Thelma and Louise* (1991).
- Drug patrol sequences from *Clockers* (1995).
- Party sequences from *Breakfast at Tiffanys* (1961), *Boogie Nights* (1997), *Velvet Goldmine* (1998), and *Studio 54* (1998).
- Dialogue from *Cat on a Hot Tin Roof* (1958).
- The values systems of black militants, the Rolling Stones, revolutionary rhetoric, and *Mein Kampf* from *One Plus One* (1968).
- The battles with crooks and the opening of the radioactive material from *Kiss Me Deadly* (1955).
- The four gunmen and their robbery scheme from *The Taking of Pelham 123* (1974).
- The love affair depicted from *Red Sorghum* (1987).
- The study of sexual politics, cultural differences, and the misogynist subjugation of women from *Raise the Red Lantern* (1991).
- The hedonistic lifestyle of the protagonists from *Swingers* (1996).
- The relationship between the peasant girl and her master from *La Strada* (1954).
- The murder sequence from *Brighton Rock* (1947).
- Hustling sequences from *The Colour of Money* (1986).
- Dialogue sequences from *The Big Sleep* (1946).
- The ruthless schemes of the confidence tricksters from *The Grifters* (1990).
- Negotiation sequences from *The Usual Suspects* (1995).
- Nine Inch Nail's *Closer* film-clip (1994).
- Soundgarden's *Pretty Noose* film-clip (1996).
- Drug dealing and basketball street sequences from *Above the Rim* (1994).
- Selected sequences from *James Bond* films (1961-1998).
- Selected footage from *Ice-T, N.W.A., Cypress Hill, Ice Cube, Wu Tang Clan*, and other gangster rap video-clips (1985-1999).
- Selected clips from *Boyz N The Hood* (1991), *New Jack City* (1991), *Carlito's Way* (1994), and *Teppanyaki* (1994).
- Selected sequences from *The Maltese Falcon* (1941), *Double Indemnity* (1944), *The Blue Dahlia* (1946) and the *film-noir* genre.

Selected clips to illustrate oscillation between peak RED and peak BEIGE:

- Selected combat and survival sequences from the *DieHard* (1988), *Die Hard 2: Die Harder* (1990), and *Die Hard With A Vengeance* (1995), *First Blood* (1982), *Rambo: First Blood Part II* (1985), and *Rambo III* (1988).

Selected clips to illustrate RED/blue: (Exit Phase)

- The killer interview sequences of *Cape Fear* (1991), *Silence of the Lambs* (1991), *The Selling of Aileen Wuornos* (1994), *Henry: Portrait of a Serial Killer* (1994), *Se7en* (1995), *Copy Cat* (1995), and *Death and the Maiden* (1996).
- The confrontation sequences of *Reservoir Dogs* (1991), *Pulp Fiction* (1994) and *True Romance* (1994).
- The contrast between the disenchanting youth murderer and the idealistic lawyer opposed to capital punishment from *A Short Film About Killing* (1995).
- The media televised ransom money reward sequence from *Ransom* (1996).
- Battle and army sequences from *Paths of Glory* (1957).

- The killing of the policeman by the young car thief from *A Bout de Souffle* (1960).
- The Italian Brooklyn protagonists from *Saturday Night Fever* (1977).
- The actions of the vengeful 12-year old protagonist from *Ivan's Childhood* (1962).
- The psychopathic preacher from *The Night of the Hunter* (1955).
- Melodramatic group scenes from *Airport* (1970).
- The revolt of the inmates from *The Marat/Sade* (1966).
- The rise and fall of the gangster from *Little Caesar* (1931).
- The trials of the British master spy from *The Spy Who Came in from the Cold* (1965).
- The actions of the pimp, prostitute, and heroin addict from *Stella Does Tricks* (1996).
- The relationship between the convict and the child from *A Perfect World* (1993).
- The study of drug addiction from *Postcards from the Edge* (1990).
- The study of non-social sanctioned love from *Ai No Corrida* (1976).
- The relationship triangle from *Jules et Jim* (1961).
- The exploration of the Los Angeles zeitgeist from *LA Confidential* (1997).
- The battle hordes of *Starship Troopers* (1997).
- The family battle sequences from *Not Without My Daughter* (1991).
- Selected riot and witty dialogue sequences from *Do The Right Thing* (1989).
- The intense rivalry between protegee singers from *The Music Teacher* (1988).
- The revenge plan from *The Sting* (1973).
- Selected sequences from *Amateur* (1994).
- Selected CIA agents in Laos sequences from *Air America* (1990).
- Protagonist actions from *Beverly Hills Cop* (1984), *Beverly Hills Cop II* (1987), and *Beverly Hills Cop III* (1994).
- Depictions of the glitzy rock industry from *The Adventures of Ford Fairlane* (1990).
- The exploration of ghetto life from *Jason's Lyric* (1994).
- The exploration of the 'cult of fandom' from *The Fan* (1996).
- The cop's spiral into drug addiction from *Rush* (1992).
- Live concert footage of *Bullet the Blue Sky* by U2 (1993).
- Hedonistic drug sequences from *Trainspotting* (1994) and *The Acid House* (1998).
- **Robert De Niro's** 'Are You Looking At Me?' speech from *Taxi Driver* (1976).
- The closing speech from *Gone with the Wind* (1939).
- Selected sequences from Nirvana's *Heart Shaped Box* film-clip (1993).
- **Bendigo Bank** (Australia) advertisements (1996-1999). Analysis of positioning campaigns and use of **The Police's** song 'Every Breath You Take' (1983).
- Racial tension sequences from *In the Heat of the Night* (1967) and *Guess Who's Coming to Dinner?* (1967).
- Selected sequences from *Batman* (1946), *Batman* (1966), *Batman* (1989), *Batman Returns* (1993), *Batman Forever* (1995), and *Batman and Robin* (1997). Discussion of the psycho-pathologies of the Batman and Joker characters in the context of trauma-based psychology (psycho-traumatology) scientific literature, and comparison with **Frank Miller's** *The Dark Knight Returns* (1987) comic book.

Selected Required Weekly Course Readings:

- Weekly handout analysing selected weekly clips within the context of:

Major film theory schools (Modernist; Structuralist; Postmodernist; Post-structuralist; Post-Colonial; Marxist; Dadaist and Surrealist; Feminist/Women's studies; Psychoanalytical - Freud, Jung, Reich, Adler, Horney, Grinker, Klein, Maslow, Berne, Laing, Lindner, Naranjo, Sheldon, Schneider; Transgressive; Lesbian/Bi/Queer), **Major film forms** (Early Cinema; Classical Hollywood Cinema; German Expressionism; French Impressionism and Surrealism; Soviet Montage; Italian Neo-realism; French New Wave; New Hollywood and Independent, Transgressive, post-MTV, World Cinema; Multimedia and Merged Media), **Formal systems** (narrative; categorical; rhetorical; abstract; rhetorical), **Mise-en-scene elements** (setting; costume and make-up; lighting; figure expression and movement; time; realism), **Cinematography** (photographic image; tonalities range; speed of motion; perspective relations; framing; depth of field and focus; frame dimensions and shape; film ratios; on-screen and off-screen space; frame angle/level/height; mobile frame; the long take, aesthetics, symbols), **Editing** (rhythmic relations; spatial relations; temporal relations; continuity; order/frequency/duration; spatial and temporal discontinuity), and **Sound** (loudness; timbre; pitch; selection; alteration; rhythm; fidelity; space; diegetic and non-diegetic sound).

- The chapter on **RED** (pp. 215-228) from **Beck and Cowan's** *Spiral Dynamics: Mastering Values, Leadership, and Change* (Oxford and Cambridge MA: Blackwell Publishers, 1996).

Week 7: BLUE TruthForce The Purposeful vMEME

Find meaning and purpose in living.
Sacrifice self to the Way for deferred reward.
Bring order and stability to all things.
Control impulsivity and respond to guilt.
Enforce principles of righteous living.
Divine plans assign people to their places.

***Life Conditions:* "A single guiding force controls the world and determines our destiny. Its abiding Truth provides structure and order for all aspects of living here on Earth and rules the heavens, as well. My life has meaning because the fires of redemption burn in my heart. I follow the appointed Pathway which ties me with something much greater than myself [a cause, belief, tradition, organisation, or movement]. I stand fast for what is right, proper, and good, always subjecting myself to the directives of proper authority. I willingly sacrifice my desires in the present in sure knowledge that I look forward to something wonderful in the future."**

(Beck and Cowan, p. 229).

Selected clips to illustrate red/BLUE: (Entering Phase)

- IRA interrogation sequences from *In the Name of the Father* (1993).
- Selected historical documentary footage on the *Black Panthers* and *The Weathermen Underground* (1960s-1970s).
- Argument and manipulation sequences from *The Thief, The Cook, His Wife, and Her Lover* (1989).
- The exploration of trust and motherhood from *Trust* (1990).
- The exploits of the protagonist from *Robocop* (1987), *Robocop II* (1990), and *Robocop III* (1993).
- The study of the IRA from *Michael Collins* (1996).
- The exploration of the life of Wilhelm Reich from *WR - Mysteries of the Organism* (1971).
- The interaction between New Jersey police from *Cop Land* (1997).
- The revenge courtroom sequences from *The Accused* (1988).
- The lama's search for the Buddha from *Little Buddha* (1993).
- Trial sequences from *The Trial* (1992).
- The malicious argument sequences between the schoolmaster priest and the pupil from *Absolution* (1978).
- Wartime survival in occupied Paris sequences from *The Accompanist* (1992).
- Argument scenes from *The Odd Couple* (1969).
- 'Down and out' relationship confusion sequences from *Frankie and Johnny* (1991).
- Patriotism sequences from *The Charge of the Light Brigade* (1936).
- Relationship confusion during the bank hold-up from *Dog Day Afternoon* (1975).
- Relationship revelations from *Chasing Amy* (1997).
- Discovery sequences from *Blue Velvet* (1987).
- Attacks on pack journalism from *Absence of Malice* (1981).
- The sensitive handling of loyalty from *Europa Europa* (1991).

- Authoritarian school sequences from *Pink Floyd: The Wall* (1980).
- The courtroom revenge planning sequences from *Sleepers* (1996).
- Jesuit conversion sequences from *Black Robe* (1993).
- Inquisition sequences from *The Devils* (1971).
- Selected sequences regarding **Francis Ford Coppola** from *Hearts of Darkness: A Film-maker's Apocalypse* (1991).
- The final diner hold-up sequence from *Pulp Fiction* (1994).
- **U2's** *Pride (In the Name of Love)* film-clip (1987).
- Calls to **PURPLE** and **red/BLUE** tribal patriotism from *Braveheart* (1995).
- Military chain-of-command argument sequences from *The Hunt for Red October* (1987), *Crimson Tide* (1995) and *Armageddon* (1998).
- **PURPLE** and **red/BLUE** Japanese sequences from *Empire of the Sun* (1987).
- Christ *Passion Play* sequences (**ORANGE** and **red/BLUE**) from *Jesus of Montreal* (1989).
- Negotiation sequences from *Chinatown* (1974) and *The Two Jakes* (1993).
- The final relationship battle sequence from *Romper Stomper* (1992).
- Selected advertising campaigns from *McDonalds* (1994-1998).
- Political critiques from *An American President* (1995) and *Wag the Dog* (1998).
- The drill-sergeant training sequences from *Full Metal Jacket* (1986).
- KKK initiation rite sequences and cross burning (1980-1999).
- Police interview sequences from *The Interview* (1998).

Selected clips to illustrate BLUE: (Peak Phase)

- The final Avedon trial sequence from the first series of *Murder One* (1995).
- Selected sequences from *MASH* (1970), *Cop Shop* (1981), *Hill Street Blues* (1987), *Homicide: Life on the Streets* (1999), *Chicago Hope* (1999), *ER* (1999), *Blue Heelers* (1999), *Water Rats* (1999), *Murder Call* (1999), *The Bill* (1989-1999), and *NYPD Blue* (1999).
- Platoon and group dynamics sequences from *The Bridge on the River Kwai* (1957), *A Bridge Too Far* (1977), *The Dirty Dozen* (1967), *The Guns of Navarone* (1961), *Force Ten from Navarone* (1978), *Aliens* (1986), *Platoon* (1986), *Hamburger Hill* (1987), and *Full Metal Jacket* (1987).
- The aging Hollywood depicted from *Sunset Boulevard* (1950).
- The study of repressed society from *The Age of Innocence* (1993).
- The study of confused motivations from *The Stranger* (1946).
- The courtroom sequences and relationship dramas from *Adam's Rib* (1949).
- Political career highlights from *Nixon* (1995).
- Explorations of the protagonist's spirituality from *The Razor's Edge* (1946).
- Explorations of the sex life of the protagonist from *Manhattan* (1979).
- The internment camp social structure from *One Day in the Life of Ivan Denisovich* (1971).
- The study of false identities, marriage, and desire from *Adorable Lies* (1991).
- The link between voyeurism and sexual politics from *The Adjuster* (1991).
- Depiction of patriotic politics from *Abraham Lincoln* (1930) and *Abe Lincoln in Illinois* (1940).
- The pre-war Yorkshire environment from *All Creatures Great and Small* (1974) and *It Shouldn't Happen To A Vet* (1976).

- Patriotic speeches about republics from *The Alamo* (1960).
- Selected duo sequences from *Abbot and Costello in Hollywood* (1945), *Abbot and Costello Meet Frankenstein* (1948), *Abbot and Costello Meet the Killer, Boris Karloff* (1948), *Abbot and Costello Meet the Invisible Man* (1951), *Abbot and Costello Meet Captain Kidd* (1952), *Abbot and Costello Meet Dr Jekyll and Mr Hyde* (1953), *Abbott and Costello Meet the Keystone Kops* (1954), and *Abbot and Costello Meet the Mummy* (1955)
- The Hollywood transitions from *Singin' in the Rain* (1952).
- The final speech encouraging America to enter World War II from *Foreign Correspondent* (1948).
- The butler's re-assessment of his master from *The Remains of the Day* (1997).
- The relationship battle from *Oklahoma!* (1955).
- The study of the protagonist from *Wittgenstein* (1993).
- The asylum battles from *Bedlam* (1946).
- Family crises from *Terms of Endearment* (1983).
- The monastery social structure from *The Name of the Rose* (1986).
- The moralism from *The War* (1994).
- The positive use of behaviourism as a teaching method from *Pygmalion* (1938) and *Educating Rita* (1983).
- The discipline and family honour sequences from *Dragon: The Bruce Lee Story* (1993).
- The World War I vistas from *Doctor Zhivago* (1965).
- The characters that inhabit the Brooklyn cigar shop from *Smoke* (1995).
- Group sequences of university life from *Love and Other Catastrophes* (1996).
- The family feuds from *Parenthood* (1989).
- The positive effects of religion on the nuclear family unit from *The Diary of Anne Frank* (1959).
- The study of guilt and retribution from *Sophie's Choice* (1982).
- The family bonding sequences from *The Sound of Music* (1965).
- Medical dilemmas and the humane change of perspective from *The Doctor* (1991).
- Patriotism sequences from *The Green Berets* (1968).
- Fortress battle sequences and the contrast between utilitarian and fanatical use of religious beliefs from *Masada* (1981).
- Documentary sequences relating to police procedure from *The Thin Blue Line* (1988).
- The escape from police sequence from *Accattone* (1961).
- The exploration of AIDS and personal ethical dilemmas from *Philadelphia* (1993).
- Family trauma and memories from *The Prince of Tides* (1991).
- The childhood discoveries and moral dilemmas from *Flatliners* (1990).
- The spiritual calling of the protagonist from *Gandhi* (1982).
- The call-to-arms speech from *ID4: Independence Day* (1996).
- Battle sequences from *Gettysburg* (1993).
- Justice sequences from *High Noon* (1956).
- Ethical violations from *The Scarlet Letter* (1995).
- Selected relationship dilemma sequences from *When Harry Met Sally* (1989), *While You Were Sleeping* (1995), *Sleepless In Seattle* (1993), *City of Angels* (1998), *Sliding Doors* (1998), and *You've Got Mail* (1998).

- Selected Mafia discussion sequences and sequences showing **BEIGE** territorial imperatives and brutal **BLUE** 'us-versus-them' ethics from *Al Capone* (1959), *The Godfather* (1972), *The Godfather Part II* (1974), *The Godfather Part III* (1990), *Once Upon a Time in America* (1984), *Goodfellas* (1991), *Carlito's Way* (1993), *Mobsters* (1994), *Bullets Over Broadway* (1994), *Get Shorty* (1995), *Casino* (1995), and *Heat* (1995).
- The moral crisis from *Wings of Desire* (1987) and *Faraway, So Close* (1993).
- Hospital sequences from *The Elephant Man* (1980).
- Religious megalomania sequences from *Aguirre, Wrath of God* (1972).
- Christian religious iconography from selected *Depeche Mode* film-clips (1986-1998).
- Selected **Christian Television Association** (Australia) advertisements (1994-1998).
- Selected religious imagery from *Ivan's Childhood* (1962), *Andrei Rublov* (1965), *Solaris* (1972), *Mirror* (1974), *Stalker* (1979), *Nostalgia* (1983), and *The Sacrifice* (1986), and background on the artistic struggles of **Andrei Tarkovsky**.
- FBI abuse of psychological operations (PSYOPS) warfare techniques in *Waco: The Rules of Engagement* (1998). Discussion and in-depth of Waco case as an example of unfortunate Darwinian conflict between different **vMEME** systems.
- Selected family sequences from *Father of the Bride* (1991), *Fried Green Tomatoes* (1991), *The Sum of Us* (1994) and *The Brady Bunch Movie* (1995).
- Selected cooking sequences from *Babette's Feast* (1987).
- The moral decision sequences from *Casablanca* (1942).
- **Nescafe** (Australia) advertising campaigns (1997-1999).
- Content analysis of **One Nation Party** (Australia) advertising imagery and election campaign advertisements (1996-1999). Discussion of the geo-politics/international relations concept of the 'torn country.'
- Behaviour control and modification research from the United States based **Human Resources Research Office, Research Analysis Corporation, and Stanford Research Institute** (1946-1999).

Selected clips to illustrate oscillation between peak BLUE and peak PURPLE:

- **KKK** sequences from *The Birth of a Nation* (1915).
- Selected sequences from *The Civil War* (1993).
- Selected footage on the *Taliban* civil war/conflict (1997-1999).

Selected clips to illustrate internal challenges to BLUE administrative structures:

- Prison sequences from *I Am a Fugitive from a Chain Gang* (1932).
- Corruption sequences from *The French Connection* (1973), *Serpico* (1975), and *The Interview* (1998).
- Military chain-of-command problems from *Catch 22* (1970).
- Moral crises from *Wrong World* (1986).
- Confrontation and prison sequences from *The Conformist* (1969).
- Management review procedures from *Spotswood* (1992).
- Arguments between **BLUE** and **RED/blue** from *'Breaker' Morant* (1980), *Blood Oath* (1990), *A Few Good Men* (1992), *In the Line of Fire* (1993), and *Courage Under Fire* (1996).

Selected clips to illustrate Competitor Suppression between peak ORANGE and peak RED:

- The betrayal sequences from *Shallow Grave* (1994).
- Tech sequences from *Mission Impossible* (1996).
- Competitive and combat sequences from *Top Gun* (1986) and *Cocktail* (1986).

Selected clips to illustrate BLUE/orange: (Exit Phase)

- Commercialisation of images from *Malcolm X* (1991).
- The Zapruder film analysis sequence from *JFK* (1991).
- Selected argument and combat sequences from *Scarface* (1983).
- The chase and negotiation sequences from *The Firm* (1994) and *The Client* (1994).
- Documentary footage regarding **Students for a Democratic Society (SDS)** leader **David Horowitz** and his shift to the American right-wing (1966-1999).

Selected Required Weekly Course Readings:

- Weekly handout analysing selected weekly clips within the context of:

Major film theory schools (Modernist; Structuralist; Postmodernist; Post-structuralist; Post-Colonial; Marxist; Dadaist and Surrealist; Feminist/Women's studies; Psychoanalytical - Freud, Jung, Reich, Adler, Horney, Grinker, Klein, Maslow, Berne, Laing, Lindner, Naranjo, Sheldon, Schneider; Transgressive; Lesbian/Bi/Queer), **Major film forms** (Early Cinema; Classical Hollywood Cinema; German Expressionism; French Impressionism and Surrealism; Soviet Montage; Italian Neo-realism; French New Wave; New Hollywood and Independent, Transgressive, post-MTV, World Cinema; Multimedia and Merged Media), **Formal systems** (narrative; categorical; rhetorical; abstract; rhetorical), **Mise-en-scene elements** (setting; costume and make-up; lighting; figure expression and movement; time; realism), **Cinematography** (photographic image; tonalities range; speed of motion; perspective relations; framing; depth of field and focus; frame dimensions and shape; film ratios; on-screen and off-screen space; frame angle/level/height; mobile frame; the long take, aesthetics, symbols), **Editing** (rhythmic relations; spatial relations; temporal relations; continuity; order/frequency/duration; spatial and temporal discontinuity), and **Sound** (loudness; timbre; pitch; selection; alteration; rhythm; fidelity; space; diegetic and non-diegetic sound).

- The chapter on **BLUE** (pp. 229-243) from **Beck and Cowan's *Spiral Dynamics: Mastering Values, Leadership, and Change*** (Oxford and Cambridge Mass: Blackwell Publishers, 1996).

Week 8: ORANGE StriveDrive The Strategic vMEME

Strive for autonomy and independence.

Seek out 'the good life' and material abundance.

Progress through searching out the best solutions.

Enhance living for many through science and technology.

Play to win and enjoy competition.

Learn through tried-and-true experience.

Life Conditions: "I want to achieve, and win, and get somewhere in my life. The world is full of opportunities for those who'll seize the day and take some calculated risks. Nothing is certain, but if you're good, you play the odds and find the best choices among many. You've got to believe in yourself first, then everything else falls into place. You can't get bogged down in structure or rules if they hold back progress. Instead, by practical applications of tried-and-true experience, you can make things better and better for yourself. I'm confident in my own abilities and intend to make a difference in this world. Gather the data, build a strategic plan, then go for excellence."

(Beck and Cowan, p. 244).

Selected clips to illustrate blue/ORANGE: (Entering Phase)

- The Nike advertising campaign featuring **William S. Burroughs** (1996).
- **Malcolm McLaren's** perspective on artist management from *Sex Pistols: The Great Rock and Roll Swindle* (1978).
- The actions of protagonist Willy Loman from *Death of a Salesman* (1951).
- Selected **Commonwealth Bank** (Australia) and **National Australia Bank** (Australia) advertising imagery (1990-1999).
- The moral dilemmas from *Indecent Proposal* (1993).
- Selected documentary footage on **L. Ron Hubbard** and the **Church of Scientology** (1965-1999).
- Relationship sequences from *The Graduate* (1967) and *Tootsie* (1982).
- Harlem nightclub sequences from *The Cotton Club* (1984).
- The exploration of 'new money' from *Trading Places* (1983).
- The scheme planning sequence from *Cool Runnings* (1993).
- **Amway** marketing campaigns (1999). **Alex Burns** will de-construct his gonzo experiences of attending a three-day national Amway personal development seminar in 1994 ('Free Enterprise Day'), drawing upon the *thought-reform* frameworks of **Robert J. Lifton, William Sargent, Margaret Thaler Singer, and Richard Brodie**. He will explain how **Amway** works, what vectors and memes it uses, and what **ORANGE** sales and behaviour modification techniques are generally used within mainstream business management structures.

Selected clips to illustrate ORANGE: (Peak Phase)

- Selected newspaper negotiation sequences from *Citizen Kane* (1941).
- The 'Greed is Good' Gordon Gecko speech and destructive yuppie lifestyles from *Wall Street* (1986).

- The shift from Miami debt collector for the Mob to successful Hollywood film producer from *Get Shorty* (1995).
- Selected advertising and business management training clips (1988-1999).
- The depiction of vapid society and relationships from *The New Age* (1994).
- The television show's advertising sequence from *The Truman Show* (1997).
- The media manipulation and scheme from *Quiz Show* (1994).
- Relationship sequences from *About Last Night* (1986).
- The cut-throat competition of the real-estate salesmen from *Glengarry Glen Ross* (1992).
- The Hollywood scenario from *Swimming With Sharks* (1995).
- Television newsroom sequences featuring the protagonist from *To Die For* (1995).
- **Telstra** (Australia), **Crown Casino** (Australia), **Victoria 21** (Australia), **Starbucks** (United States), **Borders** (United States), **Gateway 2000** (United States), and **Virgin** (United Kingdom) advertising campaigns (1996-1999).
- Selected media room sequences from *Murphy Brown* (United States), *Drop The Dead Donkey* (United Kingdom), and *Frontline* (Australia) television series (1996-1999).
- Selected interview sequences with management theorist **Tom Peters** from documentaries (1985-1999).
- The sensation/sales-boosting newspaper scheme from *Ace in the Hole* (1951).
- The career opportunists from *The Fabulous Baker Boys* (1989).
- The technology depictions from *The Fly* (1986) and *Freejack* (1992).
- The depiction and use of technology from *The Abyss* (1989).
- Political campaign sequences from *The Candidate* (1972).
- Music industry parody sequences from *This Is Spinal Tap* (1985).
- The Democrat political tactics from *Primary Colours* (1997).
- Selected technological sequences from *Things to Come* (1936) and *Tron* (1982).
- The spy technology from *Condorman* (1981).
- The corruption uncovered in *City Hall* (1996).
- Yuppie sequences from *The Bonfire of the Vanities* (1990).
- The ALD breakthrough from *Lorenzo's Oil* (1993).
- Selected footage from television infomercials (1996-1999).
- Selected negotiation sequences from *All the President's Men* (1976), *Broadcast News* (1983) and *The Paper* (1994).
- The test sequences from *Die Hard With A Vengeance* (1995).
- The exploration of capitalism from *Roger & Me* (1989).
- **Bill Clinton's** political campaign planning sequences from *The War Room* (1994).
- The **ARRESTED ORANGE** decaying city sequences from *Blade Runner* (1982).
- Selected sequences from **Jerry Bruckheimer/Don Simpson** films including *Flashdance* (1981), *Top Gun* (1986), and *The Rock* (1996), and discussion of the career of **Don Simpson** and the Hollywood 'high concept' film-marketing technique.
- Selected documentary footage on the collapse of the **blue/ORANGE Lloyds of London** and the **ORANGE Bank of Credit and Commerce International**, and the rise of **ORANGE** corporate mercantilist organisations and think-tanks including **MIT's Alfred P. Sloan School of Management; University of Pennsylvania - Wharton School of Finance and Commerce; Tavistock Institute of Human Relations; RAND Research and Development Corporation; Price Waterhouse;**

Brookings Institution; National Training Laboratories; Hudson Institute; and the Aspen Institute (1946-1999).

Selected clips to illustrate up-shift from peak RED to peak ORANGE:

- **Harley Davidson** 'Outlaw' advertising campaign imagery (1966-1999).

Selected clips to illustrate down-shift from peak ORANGE to ARRESTED RED:

- Fashion Industry *Heroin Chic* imagery, and discussion of controversy from publishing industry perspectives (1993-1999).

Selected clips to illustrate oscillation between peak ORANGE and peak RED:

- Negotiation sequences from *Red Rocks West* (1992) and *The Last Seduction* (1994).

Selected clips to illustrate oscillation between peak ORANGE and peak YELLOW:

- Internet retrieval sequences from *The Net* (1994).

Selected clips to illustrate conflict between purple/RED, BLUE and ORANGE:

- Conflict and argument sequences from *Casino* (1995).

Selected clips to illustrate ORANGE/green: (Exit Phase)

- **MTV** documentaries and promos (1981-1999).
- **Microsoft** Windows 95/98 advertising campaign clips (1995-1999).

Selected clips to illustrate clashes between peak ORANGE and PURPLE/red:

- The gang funeral scene from *Drugstore Cowboy* (1995).

Selected Required Weekly Course Readings:

- Weekly handout analysing selected weekly clips within the context of:

Major film theory schools (Modernist; Structuralist; Postmodernist; Post-structuralist; Post-Colonial; Marxist; Dadaist and Surrealist; Feminist/Women's studies; Psychoanalytical - Freud, Jung, Reich, Adler, Horney, Grinker, Klein, Maslow, Berne, Laing, Lindner, Naranjo, Sheldon, Schneider; Transgressive; Lesbian/Bi/Queer), **Major film forms** (Early Cinema; Classical Hollywood Cinema; German Expressionism; French Impressionism and Surrealism; Soviet Montage; Italian Neo-realism; French New Wave; New Hollywood and Independent, Transgressive, post-MTV, World Cinema; Multimedia and Merged Media), **Formal systems** (narrative; categorical; rhetorical; abstract; rhetorical), **Mise-en-scene elements** (setting; costume and make-up; lighting; figure expression and movement; time; realism), **Cinematography** (photographic image; tonalities range; speed of

motion; perspective relations; framing; depth of field and focus; frame dimensions and shape; film ratios; on-screen and off-screen space; frame angle/level/height; mobile frame; the long take, aesthetics, symbols), **Editing** (rhythmic relations; spatial relations; temporal relations; continuity; order/frequency/duration; spatial and temporal discontinuity), and **Sound** (loudness; timbre; pitch; selection; alteration; rhythm; fidelity; space; diegetic and non-diegetic sound).

- The chapter on **ORANGE** (pp. 244-259) from **Beck and Cowan's *Spiral Dynamics: Mastering Values, Leadership, and Change*** (Oxford and Cambridge Mass: Blackwell Publishers, 1996).

Week 9: GREEN HumanBond The Relativistic vMEME

**Explore the inner beings of self and others.
Promote a sense of community and unity.
Share society's resources among all.
Liberate humans from greed and dogma.
Reach decisions through consensus.
Refresh spirituality and bring harmony.**

Life Conditions: "Life is for experiencing each moment. We can all come to understand who we are and how wondrous it is to be human if we will only accept that everyone is equal and important. All must share in the joy of togetherness and fulfilment. Each spirit is connected to all others in our community; every soul travels together. We are interdependent beings in search of love and involvement. The community grows by synergising life forces; artificial divisions take away from everyone. There is an abiding order in the universe for those who are open to it. Bad attitudes and negative beliefs dissolve once we look inside each person and uncover the richness within. Peace and love for all."

(Beck and Cowan, p. 260)

Selected clips to illustrate orange/GREEN: (Entering Phase)

- Selected sequences from *Jerry Maguire* (1997).
- The closing hacker money transfer sequence from *Sneakers* (1993).
- Survival strategies for the modern world from *Dear Diary* (1994).
- Selected media manipulation and campaign financing sequences from *Bob Roberts* (1992).
- *Rockin' In the Free World* (1989) and *This Note's For You* (1988) film-clips by Neil Young.

Selected clips to illustrate GREEN: (Peak Phase)

- **The Beatles'** *All You Need Is Love* (1967), **John Lennon's** *Give Peace A Chance* (1969) and *Imagine* (1971) film-clips.
- Selected documentary footage on the Club of Rome's *Limits to Growth* report (1973-1999).
- Selected campaign footage from *Amnesty International* and *Greenpeace* campaigns (1994-1999).
- Selected sequences from *Woodstock* (1969).
- Selected advertising campaign imagery from *The Body Shop* and *Benetton* (1994-1999).

Selected clips to illustrate GREEN/yellow: (Exit Phase)

- Selected sequences from *Imagine: John Lennon* (1988).
- Documentary footage on and sections from **James Redfield's** book *The Celestine Prophecy* (1994), and comparisons with the earlier work of **Carlos Castaneda** (1969-1999).

- Selected historical footage of civil rights and peace demonstrations (1957-1999).
- Selected environmental documentary sequences dealing with **the Lynn Margulis/James Lovelock Gaia** hypothesis (1985-1999).

Selected clips to illustrate up-shift from red/BLUE to GREEN:

- Sequences from *Public Enemy* Australian tour (1998). Content analysis of album lyrics and visual imagery.

Clips to illustrate the Moral and Ethical Crises that precipitate jumping from FIRST TIER to the SECOND TIER perspective:

- The destruction of home sequence in *Star Wars* (1977).
- The confrontation between **Luke Skywalker** and **Darth Vader** in *The Empire Strikes Back* (1980).
- The ethical dilemma of whether or not to intervene in the Pearl Harbour bombing and thus change the course of history from *The Final Conflict* (1980).
- The final android *gnostic* death sequence of *Blade Runner* (1981).
- The *Remorse-of-Conscience* closing sequences from *Schindler's List* (1994).
- The 'Houston We Have A Problem' sequence of *Apollo 13* (1995).
- The final interview realisation sequence of *The Usual Suspects* (1995).
- The realisation of the Cassandra Complex sequence of *12 Monkeys* (1996).
- The opening title sequence and Mark Snow music to the *Millennium* television series (1996-1999).
- The **Frank Black** 'cult' argument sequences of *Millennium: The Fourth Horseman* (1998).
- The department shutdown closing sequence from *The X-Files: The End* (1998).
- The discovery of true reality from *The Truman Show* (1997).
- Intel boss **Andy Groves**' concept of the *Strategic Inflection Point* (SIP).

Selected Required Weekly Course Readings:

- Weekly handout analysing selected weekly clips within the context of:

Major film theory schools (Modernist; Structuralist; Postmodernist; Post-structuralist; Post-Colonial; Marxist; Dadaist and Surrealist; Feminist/Women's studies; Psychoanalytical - Freud, Jung, Reich, Adler, Horney, Grinker, Klein, Maslow, Berne, Laing, Lindner, Naranjo, Sheldon, Schneider; Transgressive; Lesbian/Bi/Queer), **Major film forms** (Early Cinema; Classical Hollywood Cinema; German Expressionism; French Impressionism and Surrealism; Soviet Montage; Italian Neo-realism; French New Wave; New Hollywood and Independent, Transgressive, post-MTV, World Cinema; Multimedia and Merged Media), **Formal systems** (narrative; categorical; rhetorical; abstract; rhetorical), **Mise-en-scene elements** (setting; costume and make-up; lighting; figure expression and movement; time; realism), **Cinematography** (photographic image; tonalities range; speed of motion; perspective relations; framing; depth of field and focus; frame dimensions and shape; film ratios; on-screen and off-screen space; frame angle/level/height; mobile frame; the long take, aesthetics, symbols), **Editing** (rhythmic relations; spatial relations; temporal relations; continuity; order/frequency/duration; spatial and

temporal discontinuity), and **Sound** (loudness; timbre; pitch; selection; alteration; rhythm; fidelity; space; diegetic and non-diegetic sound).

- The chapter on **GREEN** (pp. 260-273) from **Beck and Cowan's** *Spiral Dynamics: Mastering Values, Leadership, and Change* (Oxford and Cambridge Mass: Blackwell Publishers, 1996).

Week 10: YELLOW FlexFlow The Systemic vMEME & TURUOISE GlobalView The Holistic vMEME

**Accept the inevitability of nature's flows and forms.
Focus on functionality, competence, flexibility, and spontaneity.
Find natural mix of conflicting 'truths' and 'uncertainties'.
Discovering personal freedom without harm to others or excesses of self-interest.
Experience fullness of living on an Earth of such diversity in multiple
dimensions.
Demand integrative and open systems.**

***Life Conditions:* "Viability must be restored to a disordered world endangered by the cumulative effects of the first six systems on the earth's environment and populations. The purpose of living is to be independent within reason; knowledgeable so much as possible; and caring, so much as realistic. Yet I am my own person, accountable to myself, an island in an archipelago of other people. Continuing to develop along a natural pathway is more highly valued than striving to have or do. I am concerned for the world's conditions because of the impact they have on me as part of this living system."
(Beck and Cowan, p. 275).**

Special Lecture Interview Commentary:

- **Ashley Crawford** (editor for *21C Books*) will talk about the escape velocity of the information age, and notable trends in cyberculture and the information age (this can either be a pre-recorded interview on videotape or in person).

Selected clips to illustrate green/YELLOW (Entering Phase):

- Selected dialogue from *E.T. - The Extra-Terrestrial* (1983).
- Closing trial sequence and Q dialogue from *Star Trek The Next Generation: All Good Things . . .* (1995).
- The discovery of the monolith on the Moon sequence from *2001: A Space Odyssey* (1968).
- Closing alien encounter sequence and dialogue from *Lifeforce* (1984).

Selected clips to illustrate YELLOW (clearly showing the concept of whole-spiral networking): (Peak Phase)

- Selected sequences from *Star Wars I: The Phantom Menace* (1999). Discussion of whole-spiral networking by film makers George Lucas and Steven Spielberg.
- Selected sequences from *Titanic* (1997). Discussion of why James Cameron's film was so successful worldwide, and across so many diverse cultures.
- Selected sequences from *Forrest Gump* (1994). Analysis of the film's innovative visual and editing techniques, and their effects on visual persuasion of susceptible audiences in advertising.
- Documentary footage on *Tavistock Institute of Human Relations* and Alvin Toffler's *Future Shock* research (1966-1999).

- The dream machinery sequences from *Brainstorm* (1984) and *Until the End of the World* (1991).
- The moral ambiguity of *Unforgiven* (1994), *Saving Private Ryan* (1998), and *The Thin Red Line* (1999).
- **Frank Zappa's** testimony to the U.S. Senate hearings on PMRC proposed music censorship (1987).
- The genetic engineering sequences of *Jurassic Park* (1992).
- Selected sequences from *The Simpsons* (1990-98).
- The mind-uploading sequence from *Johnny Mnemonic* (1995).
- Selected sequences from the documentary *Cyberpunk* (1991).
- The depiction of futuristic technology in the anime television series *Neon Genesis Evangelion* (1995).

Selected clips to illustrate down-shift from YELLOW to blue/ORANGE:

- Analysis of content imagery from *Wired* magazine (1994-1999). Discussion of the marketing tactics used by *Wired* to attack *Mondo 2000* and *21C*, re-positioning the former into **purple/RED**, and using the **orange/GREEN** visual style of the latter when re-designing *Wired* in 1997-1998. Comparison with the 1997 *Conde Nast* debacle.

Selected clips to illustrate yellow/TURQUOISE: (Exit Phase)

- The contact sequence of *Close Encounters of the Third Kind* (1977).
- The opening sequences to *Contact* (1997), *The Arrival* (1997), and *ID4: Independence Day* (1996).

Selected clips to illustrate TURQUOISE: (Peak Phase)

**Blending and harmonising a strong collective of individuals.
Focus on the good of all living entities as integrated systems.
Expanded use of human brain/mind tools and competencies.
Self is part of larger, conscious, spiritual whole that also serves self.
Global (and whole-Spiral!) networking seen as routine.
Acts for minimalist living so less actually is more.
(Beck and Cowan, p. 287).**

- The planet terra-forming (regeneration) sequences of *Star Trek II: The Wrath of Khan* (1982) and *Total Recall* (1990).
- The whole-spiral networking from *Koyaanisqatsi* (1983), *Powaqqatsi* (1988), and *Baraka* (1992).
- Selected footage on the ill-fated *Biosphere II* project (1992).
- Selected NASA space program and *World Future Society* project footage (1961-1999).
- *The Ceremony of Stifling Air* closing sequence to *The Fifth Element* (1997).
- Selected sequences from *Kundun* (1998).
- Selected sequences from opening and closing *Olympics* ceremonies (1936-1996).

Selected clips to illustrate turquoise/CORAL: (Exit Phase)

- The Stargate/Star-Child sequence of *2001: A Space Odyssey* (1968).
- Mutation sequences from *Altered States* (1980).
- Selected sequences from anime: *Fist of the North Star* (1986), *Akira* (1987), *Legend of the Overfiend* (1989), *Legend of the Demon Womb* (1990), *Tetsuo: The Iron Man* (1991), *Tetsuo: Body Hammer* (1991), *Wicked City* (1993), and *Memories* (1997). Discussion of how anime anticipated the postmodern cultural environment and sociocultural upheavals of contemporary Japanese society (including neurotic psychosexual programming and the regression of society to 'authoritarian power god' and 'might is right' models).

Selected Required weekly Course Readings:

- Weekly handout analysing selected weekly clips within the context of:

Major film theory schools (Modernist; Structuralist; Postmodernist; Post-structuralist; Post-Colonial; Marxist; Dadaist and Surrealist; Feminist/Women's studies; Psychoanalytical - Freud, Jung, Reich, Adler, Horney, Grinker, Klein, Maslow, Berne, Laing, Lindner, Naranjo, Sheldon, Schneider; Transgressive; Lesbian/Bi/Queer), **Major film forms** (Early Cinema; Classical Hollywood Cinema; German Expressionism; French Impressionism and Surrealism; Soviet Montage; Italian Neo-realism; French New Wave; New Hollywood and Independent, Transgressive, post-MTV, World Cinema; Multimedia and Merged Media), **Formal systems** (narrative; categorical; rhetorical; abstract; rhetorical), **Mise-en-scene elements** (setting; costume and make-up; lighting; figure expression and movement; time; realism), **Cinematography** (photographic image; tonalities range; speed of motion; perspective relations; framing; depth of field and focus; frame dimensions and shape; film ratios; on-screen and off-screen space; frame angle/level/height; mobile frame; the long take, aesthetics, symbols), **Editing** (rhythmic relations; spatial relations; temporal relations; continuity; order/frequency/duration; spatial and temporal discontinuity), and **Sound** (loudness; timbre; pitch; selection; alteration; rhythm; fidelity; space; diegetic and non-diegetic sound).

- The chapters on **YELLOW/TURQUOISE** (pp. 274-292) from **Beck and Cowan's** *Spiral Dynamics: Mastering Values, Leadership, and Change* (Oxford and Cambridge Mass: Blackwell Publishers, 1996).

Selected Optional Course Readings:

- The chapter *The Emerging Third Culture* (pp. 17-31) from **John Brockman's** *The Third Culture* (New York: Touchstone, 1996).

Week 11: Visual Content Analysis Tests

These tests will be 60 to 90 minute visual content analysis tests, drawing upon a variety of imagery and scenes from films, videos, and popular culture. It is estimated that between ten and twenty examples would be sufficient for the test, and that each example would be played three times during the test period. Students will be asked to analyse each example for vMEME codes, and to briefly comment on any relevant thematic imagery conveyed through dialogue, sound, camera techniques, editing styles (*mise en scene* techniques).

Week 12: Optimal Psychology & Spiral Wizardry.

Lecture Format:

- Discussion of the optimal psychology models of **Maslow**, **Kohlberg**, and **Csikszentmihalyi** within the context of human need and personal development.
- Briefly mention archetypal psychologists **Thomas Moore** and **James Hillman**.
- Discussion of **Abraham Maslow's** concept of *Peak Experiences*.
- Discussion of the concept of **Spiral Wizardry**.
- Brief outline of various ethical schools and frameworks.
- Group versus individual evolution and psychology.

Relevant Lecture Anecdotes:

- Discussion of the relationship between **Abraham Maslow** and **Clare W. Graves**.
- **Plato's** concepts of the Cave and the *Agathon*.

Special Lecture Interview Commentary:

- **Clare W. Graves** on the development of **bio-psycho-social** systems.
- **Mihaly Csikszentmihalyi** on '**flow**' psychological states and **optimal psychology**.
- **Don Edward Beck** and **Christopher C. Cowan** on the personal dynamics of **Spiral Wizardry**.
- **Charles T. Tart** on **consensus trance**, **altered states of consciousness**, and **anomalous psychology**.
- **Alex Burns** on how the psyche can create preferred futures by force of Will and reverse engineer divinity (in a limited sense), and how the psyche (subjective universe) can be reprogrammed by personally selected **trigger imagery** (artificial constructs and symbols), **creative visualisation**, and **autohypnosis** techniques.

Selected clips to illustrate Spiral Wizardry:

- Early Jedi knight training sequences in *Star Wars* (1977).
- Dialogues with the wizard **Gandalf** from *Lord of the Rings* (1979).
- The opening sequence and Ice City sequence from *Superman* (1979).
- Selected footage from documentaries on public leaders and political statesmen, including selected case-studies from: **Theodore Roosevelt**, **Franlin D. Roosevelt**, **John Fitzgerald Kennedy**, **Lyndon Johnson**, **Richard Milhouse Nixon**, **Jimmy**

Carter, Ronald Reagan, George Bush, Bill Clinton, Andrei Sakharov, Joseph Stalin, Mikhail Gorbachev, Eduard A. Shevardnadze, Boris Yeltsin, Vladimir Zhirinovskiy, Margaret Thatcher, John Major, Tony Blair, Fidel Castro, Bob Hawke, Paul Keating, John Howard, David Lange, Deng Xiaoping, Carlos Salinas, Bill Gates, Steve Jobs, Andy Grove, Saddam Hussein, Richard Butler, Radovan Karadzic, Lee Kuan Yew, Henry Kissinger, Noam Avram Chomsky, Salman Rushdie, Martin Luther King, Nelson Mandela, Arch-bishop Desmond Tutu, His Holiness the Dalai Lama, Muhammad Ali, Mahatma Gandhi, and Pope John Paul II (1960-1999). Discussion of different leadership styles and networking/negotiation techniques across the whole-spiral.

Selected clips to illustrate Optimal Psychology:

- Selected sequences from *Metropolis* (1929).
- The 'Could Have Been A Contender' speech from *On The Waterfront* (1954).
- Training sequences from *Chariots of Fire* (1981), *The Karate Kid* (1984), *When We Were Kings* (1997).
- The need for the protagonist to be associated with the major events of the Twentieth Century from *Zelig* (1983).
- The final escape and triumph sequence from *The Shawshank Redemption* (1994).

Selected clips to illustrate the Mistaking of Propaganda for Genuine Historical Newsreel:

- Scenes depicting the **Kerensky** regime being overthrown by the **Bolsheviks** from *October* (1927).

Selected clips to illustrate basic Neuro-Linguistic Programming (NLP) techniques (Anchoring, Embedding, Mirroring, Reversals):

- NLP training footage from business management training videos (1985-1999).
- Selected sequences from documentaries on **Richard Bandler** (1973-1999).
- Dialogue sequences featuring **David Bowie** from *Labyrinth* (1985).

Selected clips to illustrate the return of the Freudian id:

- Operation of the Krel machinery from *Forbidden Planet* (1956).

Selected clips to illustrate Anomalous Psychology (Fugue and Time-distortion states):

- Confusion over the past sequences from *Last Year at Marienbad* (1961).
- Time machine experiments and their effects on memory from *Je T'Aime Je T'Aime* (1967).
- Memory and time machine sequences from *Time after Time* (1980).
- Confused memory sequences from *Total Recall* (1990).
- Hallucination sequences from *Naked Lunch* (1991).

- Manipulation of childhood trauma to artificially induce **Multiple Personality Disorder (MPD)** and **Dissociative Identity Disorder (DID)** sequences from *Raising Cain* (1992).
- The time-distortion sequences from *Groundhog Day* (1993).
- The leaking from the writer's subconscious mind into the objective universe from *In the Mouth of Madness* (1995).
- Selected fugue state sequences from *Lost Highway* (1996).
- Selected fugue state sequences featuring Captain Jean-Luc Picard from *Star Trek - The Next Generation: All Good Things . . .* (1994).
- Asylum and **Post-Traumatic Stress Syndrome (PTSS)** primary trauma flashback sequences from *12 Monkeys* (1996).

Selected Required Weekly Course Readings:

- Weekly handout analysing selected weekly clips within the context of:

Major film theory schools (Modernist; Structuralist; Postmodernist; Post-structuralist; Post-Colonial; Marxist; Dadaist and Surrealist; Feminist/Women's studies; Psychoanalytical - Freud, Jung, Reich, Adler, Horney, Grinker, Klein, Maslow, Berne, Laing, Lindner, Naranjo, Sheldon, Schneider; Transgressive; Lesbian/Bi/Queer), **Major film forms** (Early Cinema; Classical Hollywood Cinema; German Expressionism; French Impressionism and Surrealism; Soviet Montage; Italian Neo-realism; French New Wave; New Hollywood and Independent, Transgressive, post-MTV, World Cinema; Multimedia and Merged Media), **Formal systems** (narrative; categorical; rhetorical; abstract; rhetorical), **Mise-en-scene elements** (setting; costume and make-up; lighting; figure expression and movement; time; realism), **Cinematography** (photographic image; tonalities range; speed of motion; perspective relations; framing; depth of field and focus; frame dimensions and shape; film ratios; on-screen and off-screen space; frame angle/level/height; mobile frame; the long take, aesthetics, symbols), **Editing** (rhythmic relations; spatial relations; temporal relations; continuity; order/frequency/duration; spatial and temporal discontinuity), and **Sound** (loudness; timbre; pitch; selection; alteration; rhythm; fidelity; space; diegetic and non-diegetic sound).

- The chapters on *Spiral Wizardry* (pp. 115-142) from **Beck and Cowan's** *Spiral Dynamics: Mastering Values, Leadership, and Change* (Oxford and Cambridge Mass: Blackwell Publishers, 1996).

Selected Optional Weekly Course Readings:

- The chapter *States of Consciousness and Enlightenment* (pp. 3-18) from **Charles T. Tart's** *Waking Up: Overcoming The Obstacles To Human Potential* (Boston: Shambhala, 1987).
- The chapters *The Structures of Everyday Life* (pp. 1-16), *The Content of Experience* (pp. 17-34), and *The Autotelic Personality* (pp. 116-130) from **Mihaly Csikszentmihalyi's** *Finding Flow: The Psychology of Engagement with Everyday Life* (New York: BasicBooks, 1997).

- The chapters *Evolution and Flow* (pp. 175-206) and *The Transcendent Self* (pp. 207-251) from **Mihaly Csikszentmihalyi's** *The Evolving Self: A Psychology for the Third Millennium* (New York: HarperPerennial, 1993).
- The chapters *The Universal Situation* (pp. 14-28), *Human Dissatisfactions* (pp. 29-46), *The Nemo* (pp. 47-58), and *Doing The Good* (pp. 67-82) from **John Fowle's** *The Aristos* (London: Pan Books, 1993).
- The chapters *Survival and Fear* (pp. 123-136), *How We Get Programmed* (pp. 137-156), and *Disinfection* (pp. 213-230) from **Richard Brodie's** *Virus of the Mind: The New Science of the Meme* (Seattle: Integral Press, 1996).
- The chapters *Agathon and the Cave* (pp. 37-49) and *Individuation* (pp. 92-114) from **Rhagavan Iyer's** *Parapolitics: Toward the City of Man* (New York and Oxford: Oxford University Press, 1979).
- The chapter *The Process of Brainwashing, Psychological Coercion, and Thought Reform* (pp. 52-82) from **Margaret Thaler Singer** and **Janja Lalich's** *Cults In Our Midst: The Hidden Menace In Our Everyday Lives* (San Francisco: Jossey-Bass Publishers, 1995).
- The chapter *How To Wash Brains* (pp. 51-62) from **Timothy Leary's** *Neuropolitique* (Scottsdale: New Falcon Publications, 1988).
- **Robert Anton Wilson's** *Prometheus Rising* (Scottsdale: New Falcon Publications, 1983) and *Quantum Psychology* (Scottsdale: New Falcon Publications, 1994)
- **George Orwell's** *Nineteen Eighty Four* (New York: Harcourt, Brace, and Co., 1949).
- **Wilhelm Reich's** *The Mass Psychology of Fascism* (New York: Simon and Schuster, 1970).

Selected readings on Cult-based Psychology:

- **Margaret Thaler Singer's** *Cults In Our Midst: The Hidden Menace In Our Everyday Lives* (San Francisco: Jossey-Bass Publishers, 1995).
- **Steve Hassan's** *Combatting Cult Mind Control* (Rochester: Park Street Press, 1990).
- **Robert J. Lifton's** *Thought Reform and the Psychology of Totalism: A Study of Brainwashing in China* (New York: W.W. Norton, 1961).
- **Robert Cialdini's** *Influence: The New Psychology of Modern Persuasion* (New York: Quill, 1984).

Week 13: vMEMEs Out of Control: Rumour Panics & Apocalyptic Trigger Imagery in Contemporary Cinema

Relevant Lecture Anecdotes:

- Development of the **Manhattan Project**.
- **Robert Oppenheimer's** initial reaction to the **Trinity** atomic bomb tests.
- Physicist Jack Sarfatti's comments about the **Strategic Defence Initiative**.
- Geo-political background to the 1980s arms race.
- The experiences of **Elaine Showalter**, *Avalon Foundation Professor* and *professor of English at Princeton University*.

Special Interview Lecture Commentary:

- **Howard Bloom** on apocalyptic cultural scripts and pro-actively fighting rumour panics.
- **Aaron Lynch** and **Richard Brodie** on techniques of competitor suppression.
- La Trobe University Sociology department professor **Richard Trahair** on the psycho-historical causes of rumour panics.
- **Richard Metzger** on how the media handled the **Heaven's Gate and Norway Black Metal** church burning/murder incidents. Discussion of the underlying value systems in both cases, with reference to the pioneering semiotic study of the Northern Mysteries by **Dr. Stephen Edred Flowers** (PhD. from *Austin University*, Austin, TX and publisher of **Runa-Raven Press**, Smithville, TX, U.S.A).
- **Alex Burns** and **Michael Keleher** on their direct experiences of apocalypse-fuelled rumour panics in the late 1980s, and the rise of competitor suppressing fundamentalist Judeo-Christianity.

Selected clips to illustrate Mass Hysteria and Group Dynamics:

- The crowd riot scenes from *Metropolis* (1926).
- Selected **NSDAP** rally clips from *Triumph of the Will* (1936).
- The hysterical depiction of marijuana from *Reefer Madness* (1936).
- Historical footage of *The Rape of Nanking* (1937).
- Mutiny sequences from *The Caine Mutiny* (1954).
- Group sequences from *Animal Farm* (1955).
- Jury room sequences from *Twelve Angry Men* (1959).
- The depictions of erratic youth revolutions from *Privilege* (1967) and *Wild in the Streets* (1968).
- Early concert footage from *The Beatles: Anthology* documentary series (1996).
- The 'We're All Individuals' speech from *Monty Python's Life of Brian* (1979).
- Classroom sequences from *Dead Poet's Society* (1987).
- Small-town lynch mob dynamics from *Mississippi Burning* (1987).
- Media fuelled mass hysteria from *The Running Man* (1987).
- The **Rodney King**-Los Angeles riots (1991).
- Band rehearsal and argument scenes from *The Commitments* (1991).
- Opening concert footage from *U2: ZooTV: Zoomerang* tour (1993).
- Media coverage of the *Million Man March* (1994).

- The gridlock sequence from **REM's** *Everybody Hurts* film-clip (1994).
- International soccer fan riots (1994-1999).
- Footage from **Marilyn Manson** tours (1996-1999).

Selected clips to illustrate Rumour Panics:

- Sequences on the 'Burning Times' and Salem witch-hunts (1970-1999).
- Selected historical footage on **Senator Eugene McCarthy** and the **House on Un-American Activities** (1950s).
- Media coverage of the **McMartin** pre-school SRA case trial (1984-1986).
- Crowd reactions during **U2's** *Where The Streets Have No Name* film-clip (1987).
- Fundamentalist Christian book and record burning sequences (late 1980s).
- Media coverage of alien abduction claims and Gulf War Syndrome (1990s).
- Early CNN coverage of *Operation: Desert Shield* and *Operation: Desert Storm* (1990-1991).
- Court room examination sequences from *The Crucible* (1997).
- Arrest and insurrection sequences from *The Siege* (1998).
- Media coverage of the Y2K 'Crisis' (1996-1999).

Selected clips to illustrate Apocalyptic Trigger Imagery in Contemporary Cinema:

- Documentary footage on the destruction of the original Egyptian Priesthoods of Set and Amon, the burning of the Alexandrian Library, the pillaging of Rome, the Albigensian Crusade, the Black Death, the Burning Times, the destruction of Incan and Aztec civilisations, and the Hundred Years War (1970-1999).
- Historical footage of the 1917 Russian Revolution (1917).
- Post World War II footage of Rome, Berlin, Nagasaki, Hiroshima (1945).
- The footage of derelict Rome from *Open City* (1945).
- The footage of derelict Berlin from *Germany Year Zero* (1947).
- Racial genocide of the Jews in World War II (1939-1945), lynch mobs against Blacks in America's Southern States (1950s and 1960s), South Africa's Apartheid (1950s-1990s), Uganda and Lebanon (1980s), the Palestinian/Israeli occupied territories dispute (1940s-1999), Rwanda (1995), the Balkans (1991-1999), the Russia-Chechnya conflict (1995-1999), and East Timor (1975-1999).
- U.S. Army nuclear weapons testing footage (1950s).
- The post-atomic ants from *Them!* (1954).
- Alien sequences from *This Island Earth* (1955).
- Opening the radioactive material from *Kiss Me Deadly* (1955).
- Apocalyptic sequences from *On The Beach* (1959).
- Depictions of Mutually Assured Destruction from *The Time Machine* (1960).
- Media coverage of the Cuban Missile Crisis (1961).
- Negotiation sequences from *Dr Strangelove: Or How I Used to Stop Worrying and Love the Bomb* (1963).
- The ethical dilemma from *Fail Safe* (1964).
- The loveless future from *Alphaville* (1965).
- Opening sequences from *The War Game* (1965).
- The post-Apocalyptic future of *La Jetee* (1965).

- The book-burning negative utopia (dystopia) of *Fahrenheit 451* (1966).
- Select footage on the Vietnam War (1965-1975).
- The future society depicted in *THX-1138* (1971).
- The robotic controlled environment depicted in *Westworld* (1973) and *Futureworld* (1976).
- The surviving forest carrying spaceship depicted in *Silent Running* (1971).
- The negative utopia (dystopia) sequences from *Zero Population Growth* (1971).
- The pollution sequences from *Doomwatch* (1972).
- The war and famine sequences from *The Final Programme* (1973).
- The discovery of the true nature of Soyent Green from *Soylent Green* (1973).
- The society enforced death environment of *Logan's Run* (1973).
- The destruction of society in *The Cars That Ate Paris* (1974).
- The dying home planet sequences of *The Man Who Fell To Earth* (1975).
- The apocalypse sequences from *A Boy and His Dog* (1975).
- The destruction of Alderaan sequence from *Star Wars* (1977).
- The closing confrontation sequence to *The Last Wave* (1977).
- The military coup d'etat sequences of *Twilight's Last Gleaming* (1977).
- The fiery demise of NASA's Skylab over Australia (1978).
- Media coverage of the Jones-town massacre (1978).
- The Russian invasion of Afghanistan (1979).
- The intertwining of childhood trauma and experiences of jack-boot Nazism brutality from *The Tin Drum* (1979).
- The depiction of future society, relationship break-downs, and the death game from *Quintet* (1979).
- The post-Apocalyptic societies depicted in *Mad Max* (1979), *The Road Warrior* (1981), and *Mad Max: Beyond Thunderdome* (1985).
- The closing sequence from *Dr Who: Logopolis* (1980).
- The presidential assassination sequence and dream of future totalitarian regimes from *The Dead Zone* (1980).
- The recreation of the Pearl Harbour bombing and the arrival of the Nimitz nuclear powered aircraft carrier from *The Final Countdown* (1980).
- The war between the telepathic brothers from *Scanners* (1981).
- Earth invasion sequences from *V* (1983) and *ID4: Independence Day* (1996).
- The opening of the *Ark of the Covenant* sequence from *Raiders of the Lost Ark* (1981).
- The city battle sequences from *Superman II* (1981).
- The cover-up sequences of *The China Syndrome* (1979) and *Silkwood* (1981).
- Media coverage of the *Falklands War* (1983).
- The closing sequence from the BBC mini-series *Edge of Darkness* (1983).
- The closing sequence to *Das Boot (The Boat)* (1983).
- The famous **Strategic Defence Initiative** ('Star Wars') computer imagery (1983).
- Presidential State of the Union addresses ('Evil Empire' and 'This may be the generation that sees the apocalypse' sequences).
- The final NORAD computer room sequence of *War Games* (1983).
- The city bomb sequence of *The Day After* (1983).
- The survival sequences from *Testament* (1983).
- The final sequence to 'Blake' from *Blake's 7* (1983).

- The closing space-station sequence from *Dr Who: Earth-shock* (1983).
- The presidential assassination and apocalypse sequence of *Dreamscape* (1983).
- The Russian invasion from *Red Dawn* (1984).
- Media coverage of the *KAL-007* (1983) and *Lockerbie* (1987) aircraft bombings.
- The Sydney apocalypse fears of *One Night Stand* (1984).
- The dehumanised future from *1984* (1955) and *1984* (1984).
- The dying Earth sequence from the anime *Space Cruiser: Yamato (Star-blazers)* (1985).
- The depiction of future apocalypse from *The Quiet Earth* (1985).
- The depiction of personal mutation due to pollution from *The Toxic Avenger* (1985), *The Toxic Avenger, Part II* (1989), and *The Toxic Avenger, Part III: The Last Temptation of Toxie* (1989).
- The negative utopias (dystopias) depicted in *Brazil* (1985), *Back to the Future II* (1989), and *Fortress* (1993).
- The NASA *Challenger* shuttle explosion footage (1986).
- Media coverage of the Ethiopia, Sudan, and Bangladesh famines (1970-1999).
- The inter-dimensional warning disguised as a dream sequence from *Prince of Darkness* (1987).
- The depiction of television media fuelled violence and duplicity from *The Running Man* (1987).
- Media coverage of the *Greenhouse Effect* (late 1980s).
- Footage and media coverage of the *Three Mile Island* (1979), *Bhopal* (1986), *Chernobyl* (1986), and the *Exxon Valdez* (1989) disasters.
- Accounts of the Hiroshima and Nagasaki bombings from *Black Rain* (1989).
- The missile bombing sequence and social panic of *Miracle Mile* (1989).
- Invasion footage from *The Panama Deception* documentary (1989).
- Maralinga test footage (1950s) and contemporary debate from *Ground Zero* (1989).
- The nuclear destruction sequence from *Akira Kurosawa's Dreams* (1990).
- Independent producer footage of post Gulf War Iraq (1991).
- The opening battle sequence (with *Aghori* smashan cemetery imagery) and premonitions of nuclear holocaust from *T2: Judgement Day* (1991).
- The detonation sequence of *The Rainbow Warrior Incident* (1991).
- Desert sequences from *Until the End of the World* (1991).
- Apocalypse sequences from *The Rapture* (1991).
- The apocalyptic monologues of Jamaican Rastafarian reggae singer Peter Tosh from *Stepping Razor Red X* (1992).
- The polluted world and gang warfare from *TC 2000* (1993).
- The war between mutants and the healthy from *Accion Mutante* (1993).
- The world devastation by comet from *Tank Girl* (1994).
- The battle and water sequences from *Water-world* (1994).
- The FLIRS camera and psychological operations (PSYOPS) warfare analysis of Branch Davidian inferno footage from *Waco: The Rules of Engagement* (1998).
- The Oklahoma City bombing aftermath footage (1994).
- The *Aum Shirinkyō* Tokyo subway bombing aftermath. Content analysis of rare propaganda imagery (1995).
- Future technology run amok from *Screamers* (1996).
- Media coverage of Heaven's Gate (1996).
- The dying planet finale to the MTV anime television series *Aeon Flux* (1995).

- The viral sequences from *Outbreak* (1995), *The Rock* (1996), *12 Monkeys* (1997), *The Stand* (1997), and *Millennium: The Fourth Horseman* (1998).
- Personal surveillance sequences from *The Conversation* (1974), *Blue Thunder* (1983) and *Enemy of the State* (1998).
- The Nazi police state sequences from *Fatherland* (1996) and *The Philadelphia Experiment II* (1996).
- The depiction of apocalyptic westerns from *The Postman* (1997).
- The atomic tests and mutations sequences from *Godzilla* (1997).
- The collision footage from *Meteor* (1979), *Deep Impact* (1998) and *Armageddon* (1998).
- The *Silent Weapons for Quiet Wars* speech from *X Files: Fight the Future* (1998).
- The 'doomsday weapon' display sequences from *Star Trek: The Wrath of Khan* (1982), *Star Trek: Generations* (1996) and *Star Trek: Insurrection* (1998).
- Content analysis of heavy metal music album cover-art and lyrics focusing upon **Black Sabbath, Iron Maiden, Metallica, Styx, Rush, Megadeth, Anthrax, Slayer, Biohazard, Godflesh, Sepultura, Korn, Faith No More, Ozzy Osbourne, Celtic Frost, WASP.** (1970-1999).

Selected clips to illustrate Michael Franti's 'Jason Generation' (Generation-X):

- The closing sequence to *Rosemary's Baby* (1968).
- Exorcist scenes from *The Exorcist* (1973).
- Birth ritual sequences from *It Lives* (1974) and *It Lives Again* (1978).
- The prom sequence from *Carrie* (1976).
- Selected **Damien Thorn** sequences from *The Omen* (1976), *Damien: Omen Two* (1978), and *The Final Conflict* (1981).
- Stalk-and-slash sequences from *The Texas Chainsaw Massacre* (1975), *Halloween* (1978), *Friday the 13th* (1980), *Nightmare on Elm Street* (1985). Discussion within the sociological context of latchkey kids and attacks on childcare, welfare, and single mothers from the mid 1960s to late 1990s.
- The 'Steal The Airwaves' speech from *Pump Up The Volume* (1991).
- Party sequences from *Less Than Zero* (1993).
- **Nirvana's Smells Like Teen Spirit** film-clip (1991) and the **MTV Unplugged In New York** concert (1993).
- **Soundgarden's Jesus Christ Pose** (1991), **Rusty Cage** (1991), **Spoonman** (1994), **Black Hole Sun** (1994), **Pretty Noose** (1996), **Blow Up The Outside World** (1996) and **Burden In My Hand** (1996) film-clips.
- **Pearl Jam's Jeremy** film-clip (1991).
- **R.E.M.'s Drive** film-clip (1993).
- **Alice in Chains' Rooster** (1992), **Angry Chair** (1992), **Them Bones** (1992), and **Would?** (1992) film-clips.
- The aesthetics and character studies of vengeful Goth culture (Dark Renaissance) from *The Crow* (1994).
- The dog-eat-dog world depicted in scenes from *Kids* (1995).
- Selected sequences from *Singles* (1991), *Reality Bites* (1993), *Totally Fucked Up* (1993), *Slackers* (1994), *Clerks* (1994), *Clueless* (1995), *Mallrats* (1995), *The Doom Generation* (1996), and *S.F.W.* (1996).
- The delinquent pasts portrayed in *Kids Return* (1996).

- **MTV** promo clips (1985-1999).
- Youth rebellion sequences from *Romper Stomper* (1991), *Metal Skin* (1994), and *The Boys* (1998).

Selected Required weekly Course Readings:

- Weekly handout analysing selected weekly clips within the context of:

Major film theory schools (Modernist; Structuralist; Postmodernist; Post-structuralist; Post-Colonial; Marxist; Dadaist and Surrealist; Feminist/Women's studies; Psychoanalytical - Freud, Jung, Reich, Adler, Horney, Grinker, Klein, Maslow, Berne, Laing, Lindner, Sheldon, Schneider; Transgressive; Lesbian/Bi/Queer), **Major film forms** (Early Cinema; Classical Hollywood Cinema; German Expressionism; French Impressionism and Surrealism; Soviet Montage; Italian Neo-realism; French New Wave; New Hollywood and Independent, Transgressive, post-MTV, World Cinema; Multimedia and Merged Media), **Formal systems** (narrative; categorical; rhetorical; abstract; rhetorical), **Mise-en-scene elements** (setting; costume and make-up; lighting; figure expression and movement; time; realism), **Cinematography** (photographic image; tonalities range; speed of motion; perspective relations; framing; depth of field and focus; frame dimensions and shape; film ratios; on-screen and off-screen space; frame angle/level/height; mobile frame; the long take, aesthetics, symbols), **Editing** (rhythmic relations; spatial relations; temporal relations; continuity; order/frequency/duration; spatial and temporal discontinuity), and **Sound** (loudness; timbre; pitch; selection; alteration; rhythm; fidelity; space; diegetic and non-diegetic sound).

Selected Optional Weekly Course Readings:

- The chapters *The Hysterical Hot Zone* (pp. 3-13), *Defining Hysteria* (pp. 14-29), *Hysterical Narratives* (pp. 81-99), and *The Crucible* (pp. 202-208) from **Elaine Showalter's** *Hystories: Hysterical Epidemics and Modern Culture* (New York: Columbia University Press, 1997).
- The *Book of Revelations of St. John* from the Judeo-Christian Bible.

Proposed Course Length

The course would be thirteen weeks in length. It would consist of a three-hour film viewing session and class discussion, and a one-hour group tutorial per week. Class contact hours would be fifty-two in total. It is estimated that a further two to six hours per week of non-contact research (readings, film viewing, and content analysis) would be beneficial to students enrolled in the course. This non-contact research would enhance knowledge retention of the many concepts introduced in this course.

Proposed Course Assessment Guidelines

This is a proposed course assessment guideline, and is subject to future modification and ongoing negotiation with faculty staff. Given the intensive nature of the course, the guidelines may be more intensive than some arts and humanities courses. Successful completion of the course will require a serious commitment from the students undertaking it, partly due to the sheer amount of information that needs to be processed.

Seminar and tutorial participation: 10%
 2500-3000 word essay on selected topic: 40%
 One-hour visual content analysis test: 40%
 500 word short cultural artefact or web-site analysis: 10%

Student enrolment would be limited to a maximum of 35-40 students. They will be required to attend at least 80% of tutorials to complete the course. Course developers are in the process of developing customised assessment templates to be used for enhanced student feedback.

Any **SD** tests that students undertake during the course will not be used for course assessment under any circumstances, and will remain the personal property of the individual students.

Selected Faculty Teaching Staff

Although the course developers have an understanding of the underlying concepts of this course, they lack recognised teaching credentials and experience (but are prepared to act in an advisory consulting role, and conduct class tutorials if possible). We are currently considering who of the current Cinema Studies faculty teaching staff would be the best choice for this proposed course and will make our recommendations at a later date.

Prescribed Course Text-book & Materials

The planned prescribed course textbook would be the latest edition of *Spiral Dynamics: Mastering Values, Leadership, and Change* by **Don Edward Beck** and **Christopher C. Cowan** (Oxford and Cambridge Mass: Blackwell Publishers, 1996). This book has already gone through five printings and its authors are currently writing a revised second edition.

The Borchardt library at La Trobe University's Bundoora campus already has one copy of the first edition of this book (the university may need to purchase more copies). A further copy would probably need to be placed on Closed Reserve to cope with student demand during the course. A revised and updated second edition is currently being written by Beck and Cowan, which will be more accessible to the general public and students undertaking the proposed course.

Students should already possess a copy of *Film Art: An Introduction* (Fifth Edition) by **David Bordwell** and **Kristin Thompson** (New York: McGraw-Hill, 1997) and be familiar with the basics of film aesthetics, de-construction, and criticism. Knowledge of the companion volume *Film History: An Introduction* by **David Bordwell** and **Kristin Thompson** (New York: McGraw-Hill, 1994) would be an advantage.

Specialist material and resources dealing with contemporary cinema and cultural manifestations would support this material. This would include a list of multimedia items, books, music, films and videos, and web-sites for students to further explore the **Spiral Dynamics** principles. Negotiations are under-way with **the National Values Centre** to enable certain introductory psychological tests and colour charts to be used in the course material.

Course Moderated E-Mail List

The course would include a special moderated e-mail list hosted on the university system and accessible by students undertaking the course (all enrolled students can gain access to e-mail through the university). This would allow intensive discussion about the topics throughout the duration of the course and analysis of current events. It would also allow interested course development advisers to interact directly with students. The course developers have experience in setting up and running such lists. Participation on this e-mail list would be optional for students and not necessarily included as part of the course assessment criteria.

Custom Course Lecture Interviews

The course developers are currently negotiating with Disinformation's **Richard Metzger** to record special interviews specifically for the course's weekly lectures with a variety of leading academics, media theorists, and cultural figures. Metzger's media base in New York City means that he is in a suitable position to conduct these interviews rather than his Australian counterparts (and he is widely known in the U.S. media as a perceptive and intelligent interviewer). The interview questions would be developed by the course development advisers and recorded onto videotape directly by Metzger. They could subsequently be edited by Australian course developers and transferred from American NTSC to Australian PAL format (or they could be made available on a special section of the Disinformation site, developed by the New York based **Razorfish Subnetwork** design studio). Interviews currently under negotiation would include cultural figure **Genesis P-Orridge**; media analyst **Douglas Rushkoff**; author, PR-whiz, and supremo mass psychology expert **Howard Bloom**; and **Richard Metzger** himself. These interviews would be approximately 20 to 30 minutes at least in length when finally edited.

The course outline also includes articles by and possible lecture interviews from leading Australian media analysts, including publisher **Ashley Crawford**, and media analysts and academics **Darren Tofts** (Swinburne University of Technology, Melbourne) and **McKenzie Wark** (Macquarie University, Sydney). It is expected that this will enhance student participation, and provide mutually beneficial dialogue for the interviewees involved in this project.

Custom Multimedia Content

Pending future copyright and intellectual property negotiations, some of the custom course content may be suitable for public release via multimedia CD-ROM or a multimedia streaming web-site to the general public. This would provide a potential future revenue stream for the university and enhance the credentials of personnel involved.

Industry Accreditation

This course will be developed in direct consultation with U.S. based National Values Centre staff and their Australian representatives. Students who successfully complete the course and can show an understanding of **Spiral Dynamics** theoretical and practical principles will have the opportunity to undertake **SD I, II, and III** level certification, which is recognised worldwide by many government, corporate, and industry groups. It may be possible to negotiate a special educational rate for students with the **National Values Centre** (5-10% discount is a suggested figure).

Spiral Dynamics Cultural Imagery Bank

Classification and analysis of cultural imagery and content is an ongoing project by the course developers, conducted in dialogue with **National Values Centre** personnel. It would be possible to concentrate this specifically **upon La Trobe University** resources, providing NVC-trained university personnel with an expanded cultural imagery bank to quickly draw upon in order to construct **Spiral Dynamics** courses keyed to the interests and cultural imprinting of target audiences. **Don Edward Beck** and **Christopher C. Cowan** have already developed an extensive bibliography, and this could be expanded to audio-visual and multimedia materials. Any master-list developed by **La Trobe University** would be shared with the **National Values Centre** and the wider **Spiral Dynamics** community in the interests of mutually beneficial academic dialogue.

Demographic and Psychographic Factors

The audio-visual imagery and content selected for this course has been keyed to the demographic and psychographic profiles of **Generation X** (1965 - 1981) and **Millennials** students (1982 -). However it is possible using the course structure outline to include key words and trigger imagery appropriate to students with different demographic and psychographic profiles. For example, a course given to a predominantly older **Baby Boomer** demographic audience (1943 - 1964) would use key words and trigger imagery drawn mainly from late 1950s to late 1980s media to explain **Spiral Dynamics** principles. A course keyed to the concepts and imagery that

reflect the cultural imprinting and objective environment of the audience will be more easily psychologically grasped by them, and not necessarily be as confusing or threatening as one relying on current imagery.

Developing New Courses Using Existing Spiral Dynamics Outlines

Spiral Dynamics techniques are imminently practical, and as has been previously detailed, have been applied by **National Values Centre** endorsed personnel in a variety of real-world situations to real-world problems. Once the underlying model of value systems clusters (**vMEMEs**) is grasped, the course presenters can key the presentation of this model to the underlying needs and perceptual modes of their target audience. The **National Values Centre** and the **Course Development Advisers** can also develop specially tailored courses and provide specialist materials upon request.

The skeleton course structure also means that it is less time consuming to tailor the course to different subject areas. Future endorsed courses might include:

- **Business Management:** Positive Discipline, Colonial Management, and Hands-On Training (**RED**); Systemic Thinking, Moral Education, and Traditional Military and Para-military Chains-of-Command (**BLUE**); Management Grids, the sales techniques of **Zig Ziglar**, management theorist **Tom Peters**, and Situational Management (**ORANGE**); Quality Circles, Sensitivity Training, Theory X and Y, and Conflict Management Programs (**GREEN**); and the models of **D. Keith Denton**, **Peter Senge**, **James Brian Quinn**, and **Charles Handy** (**YELLOW**).
- **International Marketing:** explore the direct links between **Clare W. Graves** and **VALS 2** demographic/psychographic profiling, examine the **PURPLE** roots of *South Park* and contrast it with the more complex **YELLOW** whole-spiral networking of *The Simpsons*; examine the *Positioning* models of **Jack Trout** and **Al Ries** (based on militaristic **red/BLUE**, and appealing to competitive **ORANGE** managers) or the progressive **YELLOW/TURQUOISE** vistas of **Seth Godin's** *Permission Marketing* and **Harvard Business School** professor **Jerry Zaltman's** *Zaltman Metaphor Elicitation Technique* (**ZMET**); and examine classic corporate advertising campaigns such as *New Coke* (**blue/ORANGE**), *The Body Shop* (**GREEN**), and **Harley Davidson** (predominantly **purple/RED**, but now appealing to adventurous **ORANGE** customers as well).

Provisions For Student Psychiatric Counselling

Several course advisory staff has suggested that there may need to be provisions made for student psychiatric counselling. Due to the vast amounts of information involved and the new perspectives unleashed by **SD** material regarding individual and group psychology, some students may experience severe psychic dislocation, particularly if they have previously adhered rigidly to specific socio-political or religious doctrines. It must be stressed that **SD** is not an ideology that promotes specific doctrines or top-down enforced solutions (which are frequently prevalent in the socio-political sphere). However, like intensive studies of **Structuralism, Post-Structuralism, Post-modernism**, and similar studies, simply internalising the data and case-studies without commitment to positive self-growth and revitalising local communities can potentially lead to self-destructive behaviour (the age-old problem of facing what-is versus what-could-be). Prior negotiation with faculty counselling staff and resource management would be an advantage in establishing a long-term viable course structure.