TOWARD AN INTEGRAL CINEMA

The Application of Integral Theory to Cinematic Media Theory and Practice

Mark Allan Kaplan

ABSTRACT Germaine Dulac's "integral cinema movement" of the 1920s and her integral cinematic work, *La Coquille et le Clergyman* (1928), are analyzed from a historical and theoretical perspective. Results suggest an early introduction of integral consciousness into cinematic media that corresponds to and predates the integral theories of both Jean Gebser and Ken Wilber. Defining characteristics of what may constitute an integral cinematic work are mapped out and developed into a set of evaluation criteria using the works of Dulac, Gebser, and Wilber. A test of these evaluation criteria with the viewing of several motion pictures is summarized; the results suggest that several past and recent films demonstrate qualities that could be said to constitute an integral cinematic work. A preliminary typology of forms of integral cinematic creation, and the potential benefits and challenges for the application of Integral Theory to cinematic theory and practice are presented and discussed.

KEY WORDS cinema; Germaine Dulac; film; Integral Theory; media

There is a long tradition in the cinematic arts of applying advances in human understanding to cinematic theory and practice. These applications, including the adaptation of practical and theoretical approaches from psychology, philosophy, history, linguistics, anthropology, art, the physical and applied sciences, and cultural and social studies, have helped to advance our understanding and appreciation of the cinema, and have served to expand and deepen the technical and artistic capacity of the cinematic medium (Andrew, 1976; Brady & Cohen, 2004). This capacity for expansion has led to the ability to create more powerful and effective cinematic realities with an increasing potential to influence, in both negative and positive ways, human physiology, psychology, culture, and society. This impact can be seen from the extreme physical and emotional effects reportedly induced by films like *Psycho* (Hitchcock et al., 1960), *The Exorcist* (Friedkin & Blatty, 1973), and *Jaws* (Spielberg et al., 1975) to the cultural and social influences of films like *The China Syndrome* (Bridges et al., 1979) and *An Inconvenient Truth* (Guggenheim, 2006) (Harrison, 1999; Kaplan, 2005; McLuhan & Fiore, 1967; Nielson Company, 2007; Petric, 1973).

While the advances in cinematic theory and practice have been valuable in many ways, "none of these approaches appeared without controversy or has maintained its relevance without polemic" (Brady & Cohen, 2004, p. xvi). Given the power and influence of the medium, as well as the eclectic mix of sometimes conflicting, complex, and controversial theories and practices, it is my belief that the application of a metatheory to integrate the truths of these many different approaches could advance our understanding and appreciation of the cinematic medium, and bring us to a new level of technical and artistic capacity. This article is a preliminary attempt to apply the metatheory of Integral Theory (Wilber, 1995) to cinematic media theory and practice, and an initial exploration into the development of an integral cinema.

Correspondence: Mark Allan Kaplan, P.O. Box 251, Pacific Grove, CA 93950. *E-mail*: markallankaplan@gmail.com.

Integral Cinema Historical and Theoretical Analysis

The term *integral cinema* was first used by French avant-garde filmmaker Germaine Dulac in the 1920s. Dulac employed this term to describe cinema that utilized the natural inherent language of the cinema to evoke the interior life normally hidden beneath the exterior life of the objective world (Flitterman-Lewis, 1996). This form of cinema was also called *pur cinema* or *visual music*, because of the contention by its adherents that the language of the cinema is a language all its own, more related to music or poetics, than to literature or drama. In order to liberate the cinematic image from literary or dramatic expression, "…Dulac sought to create for the spectator a 'cinegraphic sensation' that could be achieved through the contemplation of pure forms in movement—the melodic arrangement of luminous reflections, the rhythmic ordering of successive shots" (Flitterman-Lewis, 1996, pp. 69-70).

While Dulac's theoretical writings and public discourses on integral cinema mostly focus on this definition, her films reveal two distinct types of cinematic approaches. Whereas some of her films did seek to explore pure visual music approaches of using cinematic imagery, movement, and rhythm to reveal the interior life, films like her 1928 classic, *La Coquille et le Clergyman* (The Seashell and the Clergyman), reveal the raw beginnings of a more comprehensive or "integral" approach that attempts to use the inherent language of the cinema to capture and express the interior and exterior lives of both the individual and the collective. Dulac hints at this approach when she writes, "It isn't enough to simply capture reality in order to express it in its totality; something else is necessary in order to respect it entirely, to surround it in its atmosphere, and to make its moral meaning perceptible…" (Dulac, as cited in Flitterman-Lewis, 1996, p. 49). This more comprehensive approach hauntingly captures some of the constructs of Jean Gebser's integral worldview (1985) and Ken Wilber's Integral Theory (1995) while predating both by 21 and 67 years, respectively.

Aperspectival Cinematic Structures

In 1928, the year *La Coquille et le Clergyman* was released, Swiss cultural philosopher Jean Gebser was just beginning to discover the different structures of human consciousness reflected in various cultures that would eventually become the foundation for his 1949 work, *The Ever-Present Origin* (1985). During this formative period, Gebser observed an emerging structure of consciousness that he eventually termed "Integral." Gebser detected this new form of consciousness or worldview in many of the scientists, writers, and artists of the early 20th century. He discerned that this new worldview consisted of the transcendence of ego-centered perception and thought, and the realization that the three dimensions of space are relative to the fourth dimension of time, thus producing an aperspectival, or multi-perspectival, time-space transcendent form of consciousness (Feuerstein, 1987).[1]

Many of the artists with integral consciousness that Gebser observed in the 1920s and 1930s were members of the same avant-garde and surrealist subculture circles as Germaine Dulac, and it is not inconceivable that Gebser and Dulac crossed paths. While there is no record of their meeting, Dulac's more comprehensive cinematic works do appear to reflect an integral worldview in their inclusion of aperspectival cinematic structures in which "time is no longer spatialized but integrated and concretized as a fourth dimension" (Gebser, 1985, p. 24).

Throughout *La Coquille*, Dulac employs various cinematic techniques, including slow-motion, fast-motion, and image repetition, to create a plastic temporal reality in which time appears to move forward normally, to slow down and speed up, and to jump ahead and jump back. These cinematic temporal rifts also produce spatial rifts as the characters move through spaces that seem larger or smaller depending on the time it takes to navigate the areas. In addition, Dulac creates a specific sequence in which she attempts to visually concretize the passage of time and its effects on the characters and the space around them by having the three main characters stand motionless while the camera rotates around each of their bodies and the light around them moves from bright to dark, simulating the movement from day to night and from a world seen clearly in

light to one steeped in shadow. For Gebser (1985), this type of variable and mutually dependent aperspectival field of visually concretized time and three-dimensional space is an essential quality for any work of art to be considered integral because "the concretion of everything that has unfolded in time and coalesced in a spatial array is the integral attempt to reconstitute the 'magnitude' of man from his constituent aspects, so that he can consciously integrate himself with the whole" (p. 99).

In addition to the concretion of time, Gebser (1985) also considers the concretion of interiority, or individual and collective interior dimensions, to be a precondition of the integral structure because "only the concrete can be integrated, never the merely abstract" (p. 99). In *La Coquille*, Dulac tries to visually concretize individual and collective interiority as well by attempting to "give concrete, objective form to human thought processes and fantasms" (Flitterman-Lewis, 1996, p. 62), putting them on equal footing with the individual and collective dimensions of time and physical space. To achieve this goal, Dulac creates a pure visual poetics "through a studied organization of images which evolve their own logic... unconstrained by the conventions of narrative coherence" that explores individual and collective repression, obsession, and transformation by following an obsessed clergyman, surrealistically battling his alter-ego, a General, as they vie for the affection of a beautiful woman (Flitterman-Lewis, 1996, p. 62).

Dulac's aperspectival integral cinema movement was short-lived due to several factors. In 1928, the year that Dulac made *La Coquille et le Clergyman* in France, Hollywood released the first talking picture, *The Jazz Singer* (Crosland et al., 1927), and ushered in the sound film era. For many film theorists and historians, the introduction of sound marked the downfall of the artistic trailblazing of the silent film era as cinematic artists attempted to adjust and adapt to the new technological advancement, and audiences became enthralled by the heightened sense of reality of the talking picture (Andrew, 1976). The following year Luis Buñuel and Salvador Dalí made *Un Chien Andalou* (1929), which took the avant-garde cinema world by storm and established a precursor of postmodern relativism and meaning deconstruction as the center of gravity for the artistic worldview of experimental cinema, overshadowing Dulac's more integral vision (Ebert, 2000; Short, 2008). Finally, since Dulac operated from an unconscious expression of a worldview that had yet to be named or theoretically mapped, her integral vision ultimately fell dormant.[2]

Integral Cinematic Quadrants

Several decades after Dulac expressed her integral cinematic vision and Gebser published his works, American philosopher Ken Wilber began to map the integral territory by expanding on Gebser's model of consciousness and integrating Gebser's work with the research of many other disciplines, formulating an Integral Theory of self, culture, and world. Wilber's approach "provides a comprehensive means of integrating the four dimension-perspectives of objectivity, interobjectivity, subjectivity, and intersubjectivity (and their respective levels of complexity)" (Esbjörn-Hargens & Wilber, 2006, p. 524). These four dimension-perspectives are called quadrants in the Wilberian model, and each quadrant represents one of the four basic dimensions and perspectives of first-person/experience (I), second-person/culture (We), third-person singular/behavior (It), and third-person plural/systems (Its); or put another way, individual-interior (I), individual-exterior (It), collective-interior (We), and collective-exterior (Its) (Wilber, 1995) (Fig. 1).

Nearly 70 years before Wilber (1995) first described Integral Theory, Dulac created a quadratic split-screen climax for *La Coquille et le Clergyman* that appears to evocatively depict Wilber's four quadrants of I, We, It, and Its in their precise configuration (see Fig. 2). In this powerful climactic moment, the main character, the Clergyman, seems to have a visual/poetic self-revelation as he finds himself surrounded by four different evolving moving images set within a quadratic split-screen field of vision: 1) a stalactite-covered cave appears in the Upper-Left (UL) subjective (I) quadrant; 2) below the cave, in the Lower-Left (LL) intersubjective (We) quadrant, the reflection of the cave ripples and multiplies across the surface of the moving waters below; 3) in the Upper-Right (UR) objective (It) quadrant, we see an island castle; and 4) in the Lower-
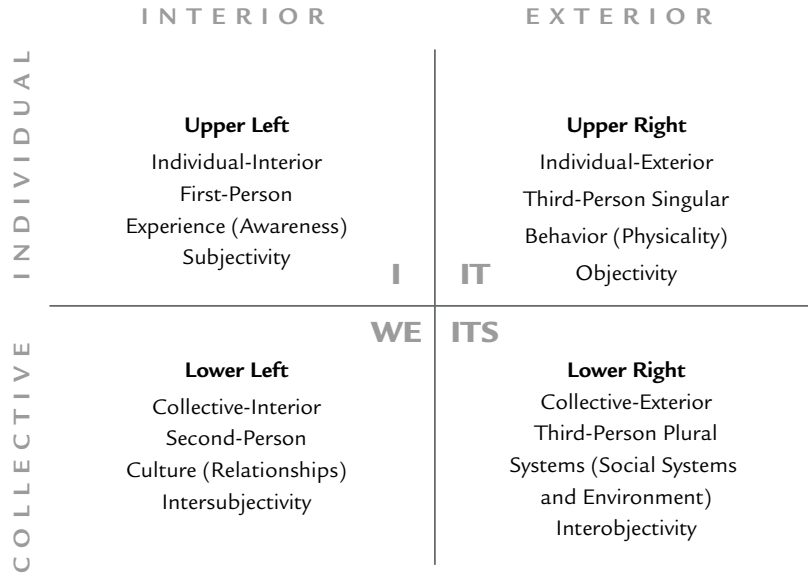
INTERIOR   EXTERIOR

INDIVIDUAL

Upper Left

Individual-Interior
First-Person
Experience (Awareness)
Subjectivity

I

IT

Upper Right

Individual-Exterior
Third-Person Singular
Behavior (Physicality)
Objectivity

WE

ITS

COLLECTIVE

Lower Left

Collective-Interior
Second-Person
Culture (Relationships)
Intersubjectivity

Lower Right

Collective-Exterior
Third-Person Plural
Systems (Social Systems
and Environment)
Interobjectivity

Figure 1. The four quadrants of Integral Theory.

Right (LR) interobjective (Its) quadrant, the image of the castle ripples and multiplies in the waters below it.

The image of the cave in the UL quadrant can be seen as a correlation to Dulac's use of cave and underground-room imagery as a visual signifier for the interior mind of the Clergyman—from the opening alchemical dungeon where the Clergyman splits his personality into the aggressive General and the cowering shadow of his own repressed Clergyman-self to the use of the stalactite-covered cave as a mind-to-dream segue for the opening of the pivotal inner-visioning/dream sequence, which ultimately leads to the quadratic split-screen climax and the consequent advance in the character's evolutionary arc. The cave image also appears to signify the individual-interior by its visual referent of a dark, empty interior space within a singular boundary. In juxtaposition, the objective visual referent of an island castle in the UR quadrant can be seen as a signifier for the individual-exterior structures of the film's objective (It) domain—from a spired church, to a royal hall, to an elite mansion.

The use of water imagery in the lower quadrants of this sequence is the culmination of Dulac's utilization of water as a major visual element in the film, starting with the title-referenced seashell and the echoing auditory memory of the ocean from which it came—a beautiful dual metaphor for the It domain of objects and the Its domain of systems. The film begins with the Clergyman pouring some kind of alchemical fluid into a large seashell. The imagery of the seashell liquid is then connected to smoke, and clouds, and then the ocean itself through a succession of visually metaphoric transitions during the film. In addition, the imagery of water, the ocean, ocean waves, and rippling water is used throughout the film at key subjective/objective transitions. These transitional moments appear to usher in the transition from individual to collective and from collective back to individual, from the lone Clergyman transitioning into a relational field with the General and the woman to the transition from collective cultural and social fields into moments of individual isolation.

Dulac brings the visual metaphor of water as individual-to-collective transformation to full fruition when she uses the imagery of rippling water in the lower quadrants during the film's quadratic climax. In this sequence, she breaks apart and multiplies the images of the cave in the UL quadrant and the castle in the UR quadrant, giving us a visual imprint of multiple caves or multiple subjective-interiors interacting in the LL quadrant, and multiple castles or multiple objective-exteriors interacting in the LR quadrant. As a result of

*Figure 2.* The quadratic split-screen climax of *La Coquille et le Clergyman.*

this visual signification process, we are presented with a visual climax that can been seen as a depiction of the main character's integration of subjective (experiential/intentional), objective (physical/behavioral), intersubjective (cultural/relational), and interobjective (social/environmental) realities, seemingly representing Wilber's four quadrants in a visually powerful and primal way.

Integral Cinematic Lines, Levels, States, and Types

In addition to the quadrants, Integral Theory has four other major aspects: lines of development (e.g., cognitive, moral, values), levels or stages of development (e.g., egocentric, ethnocentric, worldcentric, Kosmocentric), states (e.g., states of consciousness), and types (e.g., masculine and feminine). Taken together, these various aspects of self, culture, and world make up Wilber's model, which is also called the AQAL model.[3] Dulac's work also seems to reflect Wilber's model by representing and including aspects of lines, levels, states, and types in addition to the quadrants.

At the beginning of Dulac's film, the Clergyman and his alter-ego, the General, seem to begin their cinematic journey stuck at the egocentric level of development, caught in a Freudian surrealistic battle for the object of their desire, the beautiful woman character. They, along with their self-identity, moral, spiritual, emotional, and psychosexual lines of development, are dragged kicking and screaming through a cinematic world that appears to open progressively to ethnocentric (relationship/community), worldcentric (civilization/humanity/world), and Kosmocentric (all sentient life/whole Kosmos) realms—from the images of a dark, egocentric cave, to an ethnocentric ballroom of communal dance, to the Clergyman's head being enshrined in a glowing worldcentric spherical vase, to the final shot of the Clergyman drinking the seashell's alchemical fluid, which is now a Kosmic soup that includes the shattered pieces of the worldcentric sphere and fragments of his own being (see Fig. 3).

Along the way, this level-and-line cinematic journey also explores the dimension of states by juxtaposing waking and dream state imagery. In addition, by employing an acausal sequence of images and events that involves the viewer in constructing their own meaning, Dulac potentially induces a witnessing state of consciousness in the audience member as they are asked to become a "witness" to the content of the cinematic
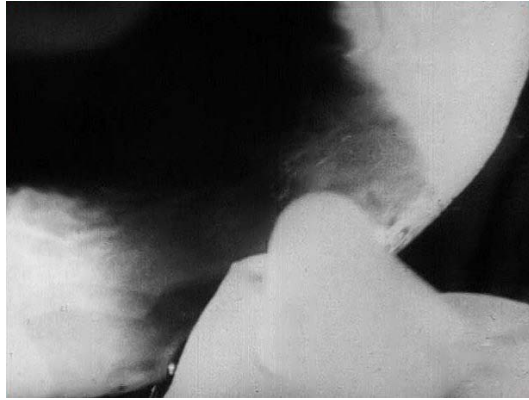
Kosmocentric Imagery: Drinking the Kosmic soup

Worldcentric Imagery: The self in the world sphere

Ethnocentric Imagery: The ballroom of communal dance

Egocentric Imagery: The dark inner cave

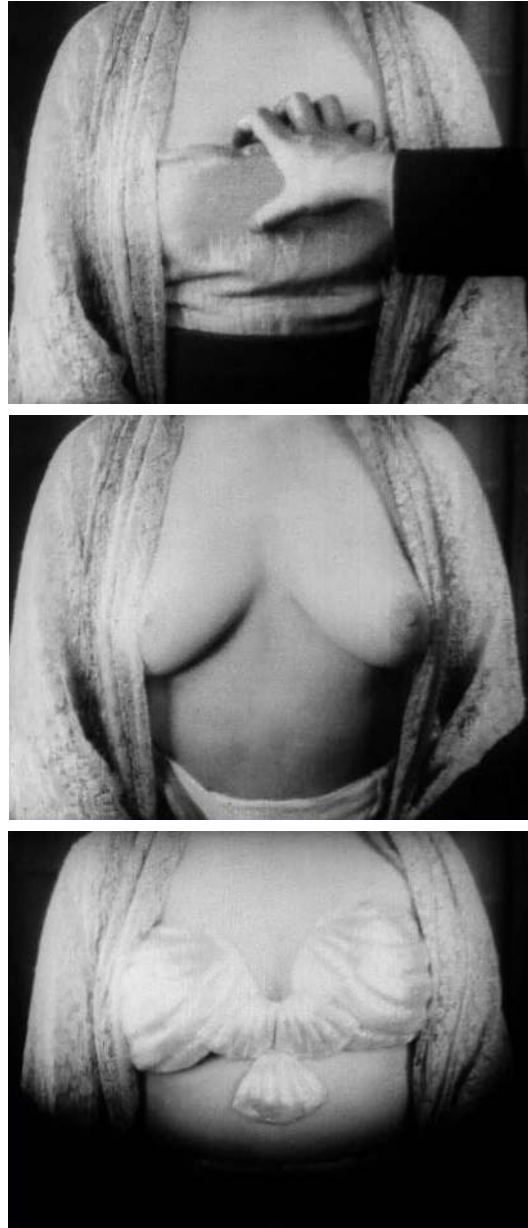*Figure 3.* Character development imagery in *La Coquille et le Clergyman*.

Figure 4. Symbolic transformation from woman as object of desire to the divine feminine in *La Coquille et le Clergyman*.

experience.[4] The film also includes a wide range of other cinematic states that rise and fall in rhythmic and arrhythmic patterns, including individual character states (e.g., curiosity, fear), interpersonal character states (e.g., attraction, repulsion), cinematic event states (e.g., suspense, action), and cinematic image states (e.g., contrast, affinity) (Block, 2007; Eisenstein, 1942, 1949; McKee, 1997).

As one of the cinema's first feminist filmmakers, Dulac also placed a special emphasis on the exploration of masculine and feminine typologies in *La Coquille*, attempting to cinematically reveal man's tendency to objectify women and either to aggressively go after his object of desire (the General) or to repress his desires entirely (the Clergyman) (Flitterman-Lewis, 1996; Van Wert, 1974). As the film progresses, the woman also seems to transform from an object of physical desire to an ethereal and illusive representation of the divine feminine. This transformation is beautifully symbolized when an angel-winged bra appears over the

woman's exposed breasts (see Fig. 4). This cinematic signification process is representative of Dulac's overall cinematic exploration for finding "new forms in which the woman's body is 'spoken' by the cinematic text" (Flitterman-Lewis, 1996, p. 131). Dulac's feminine interpretation of the male-authored script (by fellow surrealist Antonin Artaud) created a potent cinematic critique of psychic and social gender norms, so much so as to induce a riot at the film's premiere in Paris in 1928 (Dozoretz, 1979; Flitterman-Lewis, 1996).

Integral Cinematic Vision

The integration of quadrants, levels, lines, states, and types into a creative work is what Wilber refers to as *comprehensive art*, and he differentiates this form of Integral Art from *integrally informed art*, which is "any art produced by integral consciousness" (Wilber, 2003). Usually, comprehensive art refers to art that has been consciously created to reflect an integral perspective, but Wilber notes that the art of the cinema is more inherently comprehensive than other artistic mediums because it employs the multiple forms of expression of text, image, and sound (Wilber, 2003).

These three forms of expression, along with the fourth dimension of time, make up the basic four dimensions of cinematic expression and Constructed Cinematic Reality: text, image, sound, and time (Eisenstein, 1942; 1949). The dimension of time in the cinematic medium refers to the rhythmic sequencing of text, image, and sound elements to produce cumulative meaning (Eisenstein, 1949). The addition of time as the fourth dimension of cinema appears to give cinema an advantage in creating the type of aperspectival vision that Gebser refers to when he contends that aperspectival artistic expression must include time as a fourth dimension in relation to the three dimensions of space. This inherent comprehensive nature of the cinema could account for the seemingly comprehensive nature of Dulac's integral cinematic vision.

Wilber's own baseline criteria for discerning whether a cinematic work is an integral expression is if that work reflects an integral aperspectival vision, defined as a vision that represents multiple perspectives; that all these perspectives have their own meaning and value; and that some perspectives are more inclusive and hence more accurate or valuable than others (Wilber, personal communication, May 7, 2009).[5] *La Coquille et le Clergyman* appears to be a good example of this classification of integral expression, as the dual inner perspectives represented by the Clergyman and the General seem to transcend and include each other, and also to transcend and include egoic and ethnocentric perspectives on their way to worldcentric and Kosmocentric perspectives. Moreover, each perspective has distinct meaning and value, with each ascending to a more inclusive vision of self and world. This progressive perspectival transformation is revealed through a subtle interplay of imagery that tells an abstract visual/poetic narrative that progressively introduces and then integrates visual symbols in an ever-deepening and ever-widening field of complexity.

Within this evolving cinematic field of complexity, the main character, the Clergyman, also appears to advance from egocentric to Kosmocentric stages of character development (see Fig. 3) within a parallel cinematic evolution of personal and cultural worldviews that can be seen as directly correlating to the Integral model's spectrum of major worldviews (Wilber et al., 2008) (Fig. 5).[6] In this visual progression, simple images are integrated into more complex imagery, simultaneously transcending and including their original signification; for example, the seashell and its related water/ocean imagery progressively represents individual, communal, environmental, and Kosmic realities.

Dulac's visual progression through the spectrum of worldviews, whether consciously or unconsciously created, appears to correlate to Wilber's notion that all human-produced artifacts, including works of art and media, have some level of creator-to-artifact consciousness embedded that includes the creator's worldview (Wilber, personal communication, May 7, 2009).[7] In cinematic works, this embedded worldview can be observed in the various textual, visual, auditory, and temporal choices the cinematic artist makes to express his or her vision. For example, the worldview of the cinematic artist can be communicated through the text's premise, themes, content, structures, styles, and story/character values and worldview structures; through the

Integral Worldview Imagery: the integration of all dimensions

Pluralistic Worldview Imagery: the union of views

Rational Worldview Imagery: the chessboard of life

Mythic Worldview Imagery: the king and queen rule

Magic Worldview Imagery: the alchemist at work

Figure 5. Worldview imagery development in *La Coquille et le Clergyman*.

visual and auditory choices of inclusion/exclusion and focus-of-attention, as well as the audio/visual content, structure, style, and the signification and coding of the meaning and values of the auditory and visual elements; and through the meaning and value systems constructed by the temporal accumulation of the textual, visual, and auditory meaning and value structures (Andrew, 1976; Arnheim, 1957; Block, 2007; Burns, 2002; Eisenstein, 1942, 1949; Kaplan, 2005; Metz, 1990; McKee, 1997; Sonnenschein, 2001). Wilber's baseline criteria for an integrally informed cinematic work is essentially a breakdown of certain key perceptual elements of the integral worldview; these elements are naturally embedded into the expressive elements of any cinematic work created by an individual or group operating at the integral level or higher (Wilber, personal communication, May 7, 2009; July 20, 2010).

Integral Cinema in Context

Beginning in the mid-1990s, concurrent with the dissemination of Wilber's Integral Theory, there has been a growing movement of individuals and groups who have been applying integral principles to their personal and professional lives. These applications include practices for personal growth and development, and the application of integral approaches to various professional domains, including business, leadership, medicine, education, research, criminology, ecology, music, and the arts (e.g., see the work published in the *Journal of Integral Theory and Practice*).

In the domain of cinema, researchers have explored the application of Integral Theory to cinematic story creation, acting, and video game design (Melody, 2008; Ornst, 2008; Silbiger, 2010). In addition, several cinematic artists have begun to explore and engage in dialogue about Integral Theory in relation to both their personal and professional lives (Aronofsky & Davis, 2006; Brill & Wilber, 2006; Crichton & Wilber, 2004; Konietzko & Davis, 2007; Ormond & Wilber, 2004; Stone & Wilber, 2007; Wachowski & Wilber, 2004). Wilber's Integral Theory was also an inspiration to filmmakers Larry and Andy Wachowski (Wachowski & Wilber, 2004) in the development of *The Matrix* (Wachowski & Wachowski, 1999), *The Matrix Reloaded* (Wachowski & Wachowski, 2003a), and *The Matrix Revolutions* (Wachowski & Wachowski, 2003b). The Wachowski brothers also invited Wilber to record a commentary on the films for *The Ultimate Matrix Collection* (Wachowski & Wachowski, 2004), a complete DVD set of the films. Nearly three quarters of a century after Dulac's work, many people within the integral community are raising the same question that Dulac asked many years ago: "What is Integral Cinema?"

Defining Characteristics of Integral Cinema

So how do we define "Integral Cinema?" As noted above, several elements are already implied, including Wilber's aperspectival baseline criteria for determining if a cinematic work was created by a cinematic artist at the Integral level of consciousness or higher; Gebser's concretized time-space and interiority aperspectivalism; and Dulac's example of using the inherent comprehensive language of the cinema to capture and express the interior and exterior life of both the individual and the collective. Together, these elements give us a preliminary mapping of the defining characteristics—or the underlying patterns and connective tissue—of an Integral cinematic work. These defining characteristics could be said to make up the elements of what I call *Integral Cinematic Aperspectivalism* (ICA), the detection of which could potentially offer us a basic way of determining if a cinematic work is the result of an integrally informed vision. Below is a preliminary listing of the six elements of this ICA based on the work of Dulac, Gebser, and Wilber:

1. Representation of multiple perspectives.
2. All perspectives have their own meaning and value.

3. Some perspectives are more inclusive and hence more accurate or valuable than others.

4. Time is represented as a concrete fourth-dimension, equal to the three dimensions of space.

5. Individual and collective interior dimensions are expressed in perceivable concrete forms, equal to the dimensions of time and space.

6. These constituent elements of the ICA field are expressed through the inherent comprehensive language of the cinema.

As an experiment, I viewed seven films that had been mentioned repeatedly by members of the integral community as examples of cinematic works that ostensibly reflect an integral worldview (Aronofsky & Davis, 2006; Davis, 2006; Sean Esbjörn-Hargens, personal communication, January 14, 2009; Cindy Lou Golin, personal communication, June 10, 2009; Wachowski & Wilber, 2004; Walker, 2006). I evaluated these films using the above elements of ICA, searching for their presence in the films' content, structure, and style across the cinematic works' textual, visual, auditory, and temporal dimensions, specifically targeting the above-mentioned areas. Based on my preliminary evaluation, six of the seven films passed this basic test for having all six elements of ICA (see Appendix A for a summary of the preliminary test results).

The six films that passed this Basic Integral Cinematic Aperspectivalism Test (BICAT) include: *The Fountain* (Aronofsky, 2006); *Groundhog Day* (Ramis & Rubin, 1993); *I Heart Huckabees* (Russell & Baena, 2004); *The Matrix* (Wachowski & Wachowski, 1999); *The Matrix Reloaded* (Wachowski & Wachowski, 2003a); and *The Matrix Revolutions* (Wachowski & Wachowski, 2003b). The one film that did not pass the test was Akira Kurosawa's *Rashomon* (Kurosawa & Hashimoto, 1950). Since *Rashomon* portrays all perspectives as equal, it does not meet the third cinematic aperspectivalism precept that some perspectives are more inclusive, and hence more accurate or valuable, than others. Wilber notes that this film is a good example of the subtle difference between pluralistic aperspectivalism and integral aperspectivalism (Wilber, personal communication, May 7, 2009).

It is also interesting to note that, at the end of viewing each of the six films that passed the BICAT, I experienced a sense of expanded awareness of my self and the world around me. This expanded awareness appeared to be cumulative, increasing in depth and span with the viewing of each film.[8] Reflecting back on the films, I also discerned additional integrally oriented patterns running through all six films:

- A kind of holarchical character development in which the main character(s) transcend and include ever-widening/deepening/more inclusive perspectives as they progress through higher levels/stages of development[9]

- This pattern of holarchical character development appears to be equal to or greater than the cinematic works emphasis on conflict resolution

- The notion that death can be a transformational experience

- The recurrence of various integrally oriented textual, visual, auditory, and/or temporal thematic patterns in addition to the above six defining characteristics of ICA. These integrally oriented thematic patterns appear to correspond to one or more aspects of Integral Theory (see Appendix A for a listing of each film's observed additional integrally oriented thematic patterns, and Appendix B for a listing of and references for the Integral Theory aspects used to evaluate these thematic patterns)

Although the six films that passed the BICAT appeared to include all of these integrally oriented patterns

and possess all six elements of ICA, any measure of the degree of inclusion for these elements cannot be adequately determined due to the limited sample size. Further research would most likely reveal a more nuanced spectrum for classifying the degree that an integral worldview is embedded in any cinematic work, and we may discover that these cinematic works are actually only nearing the level of being an integrally informed work.[10] The likelihood of a nuanced spectrum of integral worldview embedding is due to many factors, including the naturally progressive and often uneven development of the consciousness of individual cinematic artists as well as the number of cinematic artists it requires to create a cinematic work (Bechky, 2006; Hochachka, 2009).

It is also important to note that the classification of a cinematic work as possibly being integral does not imply that it is better than "non-integral" cinematic works. While an integral cinematic work may contain a more comprehensive and accurate worldview, its ultimate critical and viewer value is also dependent on its technical and aesthetic quality, its social and cultural contexts, and its ability to translate its vision in a meaningful and powerful way (Andrew, 1976; Brady & Cohen, 2004; Rosen, 1986; Wilber, personal communication, May 7, 2009; July 10, 2010). For example, a pluralistic film like *Rashomon* (Kurosawa & Hashimoto, 1950) is considered a cinematic masterpiece that many critics would judge as superior to most, if not all, of the cinematic works that passed the BICAT. The value of an integral cinema lies in its potential to go beyond any of the previous boundaries of the medium by giving the cinematic artist a greater awareness of and ability to command the elements involved in the development, production, and distribution of a cinematic work.

Integral Cinematic Expression

During the viewing of the above cinematic works that passed the BICAT, I noticed a pronounced integration of aperspectival vision, meaning, value, purpose, and subject matter (content) with cinematic structure, form, and style across all four cinematic expression dimensions of text, image, sound, and time.[11] The integration of cinematic content with structure, form, and style is the essential process for producing what film theorist Sergei Eisenstein calls cinematic *synchronization of the senses* (Eisenstein, 1942). Eisenstein believes that the "integration of word, image, and sound, and the accumulation of successive images and sounds" (p. 69) with a cinematic work's content, structure, form, and style could produce higher, deeper, subtler, and more immersive levels of cinematic communication by more closely replicating the multidimensional sensory stimulation of actual lived experience. The above findings suggest that integrally informed cinematic artists may naturally integrate content with structure, form, and style across all four dimensions of cinematic expression, producing a relatively high degree of sensory synchronization in their cinematic works. This may also be evidence of an inherently more advanced ability to use the comprehensive nature of the medium at higher levels of development.

The connection between integral vision and cinematic expression can be further explored by preliminarily mapping out and correlating the four dimensions of cinematic expression with Wilber's four-quadrant model of perception, with text being the subjective dimension, image the objective dimension, sound the intersubjective dimension, and time the interobjective dimension (see Fig. 6).[12] This four-dimensional map of the major elements of cinematic expression is a representation of the level of the Constructed Cinematic Reality that is projected for the viewer as a world unto itself (Eisenstein, 1942; 1949; Kaplan, 2005). From this perspective, the image tends to be perceived by the viewer as the primary objective dimension (UR). The text tends to be perceived as the invisible interior dimension (UL) that animates and emanates from the observable visual world, giving it its meaning, purpose, value, and emotional context. While some elements of sound are directly related to objects and actions in the visual field, the dimension of sound is primarily experienced as an invisible force that extends the invisible interior emotional and meaning dimension of text beyond the screen and into the viewer's subjective experiential field, establishing a shared inter-subjective relationship (LL) between the viewer's interior and the interior dimensions of the Constructed Cinematic Reality. The

INTERIOR EXTERIOR

INDIVIDUAL

Upper Left
TEXT

Subjective Expressive Elements
Interior CCR Dimension

I | IT

Upper Right
IMAGE

Objective Expressive Elements
Exterior CCR Dimension

WE | ITS

COLLECTIVE

Lower Left
SOUND

Intersubjective Expressive Elements
Collective-Interior CCR Dimension

Lower Right
TIME

Interobjective Expressive Elements
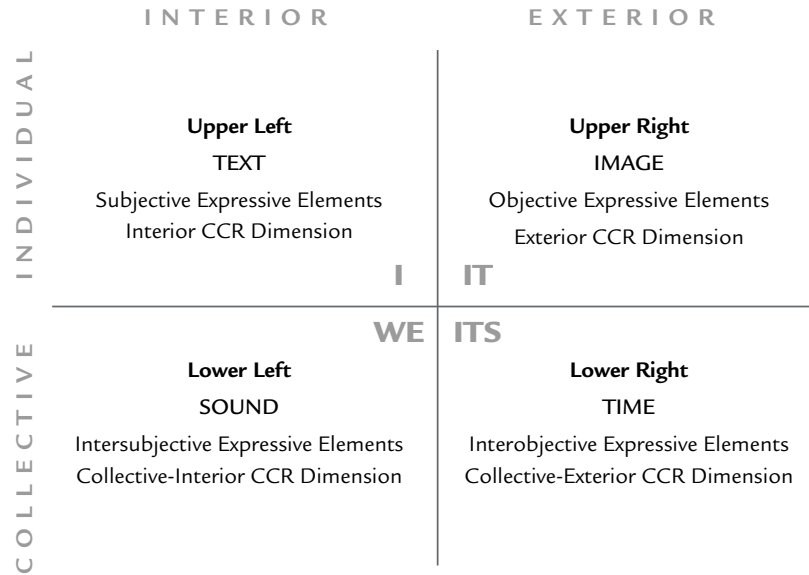Collective-Exterior CCR Dimension

Figure 6. The four dimensions of cinematic expression and Constructed Cinematic Reality (CCR).

dimension of time is generally experienced as the observable systemic unfolding (LR) of the Constructed Cinematic Reality (Andrew, 1976; Block, 2007; Eisenstein, 1942; 1949; McKee, 1997; Moholy-Nagy, 1965; Nilsen, 1959; Sonnenschein, 2001; Vorkapich, 1972).

In turn, each of these dimensions can be seen as possessing quadratic sub-dimensions, so that while time can be placed in the LR quadrant, signifying its interobjective nature in relation to the whole of the Constructed Cinematic Reality, time also has subjective UL, intersubjective LL, and objective UR dimensions as it plays itself out within the Constructed Cinematic Reality—as do the dimensions of text, image, and sound (see Appendix C for further details). The possible natural ability of an integrally informed cinematic artist to map out and integrate this complex multidimensional process of cinematic expression suggests a great potential for more fully understanding and utilizing these powerful cinematic elements in a more coordinated and comprehensive way, leading to a potent synchronization of the senses and a more immersive and transformative cinematic experience.

Forms of Integral Cinematic Creation

While there appears to be some degree of natural integration of the elements of cinematic expression for cinematic works by integrally informed cinematic artists, we can safely assume that an integrally informed cinematic artist could also consciously choose to control the level of cinematic expression element integration. Indeed, this brings up the question of just how integral consciousness can be expressed in the process of creating cinematic media.[13] To discern possible answers to this question, we can use the quadratic lens to look at the essential dimensions of the process of creating a cinematic work. The basic dimensions appear to be: the interior/subjective dimension (UL) of the vision and consciousness of the individual cinematic artist, or what I call the *cinematic creator* or *cinematic creator consciousness*; the objective/artifact dimension (UR) of the completed cinematic work or the Constructed Cinematic Reality; the interrelational/cultural dimension (LL) of the team of cinematic artists that is required to create a cinematic work, or what I call the *cinematic creation culture* or *cinematic creative team culture*; and the systemic/environmental dimension (LR) of the creation processes, procedures, technologies, and systems used by the team of cinematic artists to create the cinematic work through the phases of development, production, distribution, and exhibition, which I call the
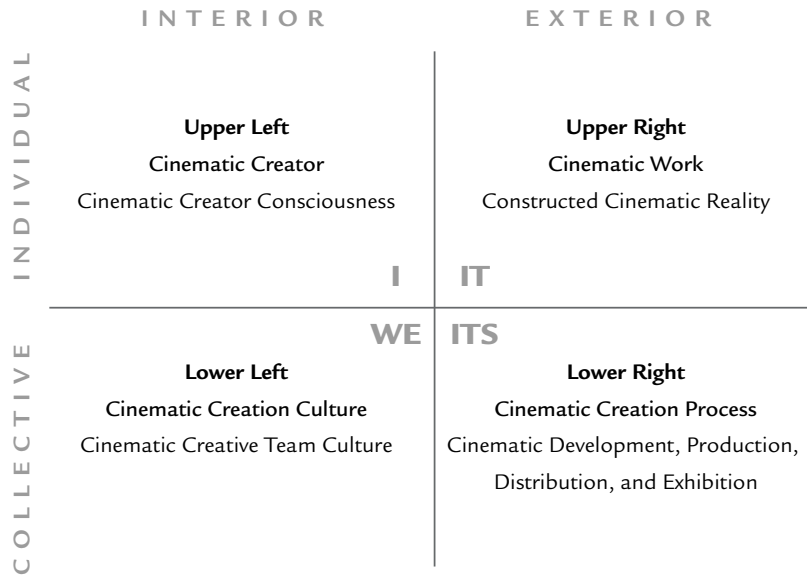
INTERIOR   EXTERIOR

INDIVIDUAL

Upper Left

Cinematic Creator

Cinematic Creator Consciousness

Upper Right

Cinematic Work

Constructed Cinematic Reality

I | **IT**

WE | **ITS**

COLLECTIVE

Lower Left

Cinematic Creation Culture

Cinematic Creative Team Culture

Lower Right

Cinematic Creation Process

Cinematic Development, Production,

Distribution, and Exhibition

Figure 7. The four dimensions of cinematic creation.

cinematic creation process (Bechky, 2006; Caldwell, 2008; Eisenstein, 1942, 1949; Honthaner, 2010; Wexman, 2002) (see Fig. 7).

    Taking all these elements into account, five general categories of what could be called "Integral Cinema" appear to exist. This typology includes:

- *Integrally Informed Cinema*—in which cinematic creator consciousness (UL) is at the integral level or higher
- *Integrally Designed Cinema*—in which an integrally informed cinematic artist consciously applies Integral Theory to the textual, visual, auditory, and temporal design of a cinematic work (UR)
- *Integrally Created Cinema*—in which an integrally informed cinematic artist consciously applies Integral Theory to the cinematic creative team culture, and the various development and production approaches and processes involved in the creation of a cinematic work (LL/LR)
- *Integrally Shared Cinema*—in which an Integral approach is applied consciously to the relational, cultural, business, technological, social, and environmental processes and forces involved in cinematic distribution, marketing, and exhibition (LL/LR)
- *Comprehensive Integral Cinema*—in which all of the above forms are combined

Integral Cinema Benefits and Challenges

    There are many potential benefits to the application of Integral Theory to any and all of these elements of cinematic expression and approaches to cinematic creation, including an increase in the dimensions that are brought to bear on the cinematic work, an enhanced ability to capture, express, and share these dimensions, and the increased capacity to evoke higher states of consciousness in the cinematic audience (Wilber,

2003; personal communication, May 7, 2009). As a filmmaker, I personally can see numerous applications of the AQAL model that would create a greater level of success for the cinematic artist, for the cinematic work itself, for the collaborative creation process, and for the business of bringing the cinematic vision to fruition.

The heart of the cinematic medium is the creation of parallel and/or alternate visions of personal and collective realities. From a filmmaker's perspective, I can see how using an integrally informed approach to view self, culture, and world could deepen and broaden my creative vision as a cinematic artist by offering me a more comprehensive map of these personal and collective realities. As noted above, an integrally informed cinematic artist could more clearly express these deeper and more expansive visions into more powerful and effective cinematic realities by directly applying the AQAL model to the textual, visual, auditory, and temporal design of the cinematic work. For example, the creation of an AQAL matrix—a map that includes quadrants, levels, lines, states, and types for every character—could make the characters richer, deeper, more believable, and more empathetic (see Appendix D). It is also conceivable that the application of the AQAL model to all four cinematic dimensions (text, image, sound, and time) could offer cinematic artists the ability to affect not only the state of consciousness of audience members, but also provide a potential catalyst for level/stage development through an enhanced process of sensory synchronization. This could, in turn, transform cinematic works into much more powerful and effective tools for personal, cultural, and social education, growth, and development, and for the evolution of consciousness.[14]

The collaborative nature of the cinema is both a powerfully helpful and challenging force in the process of translating cinematic vision into a successfully expressed cinematic work. One of the key challenges of this process is the communication of the creative vision across the multiple domains of activity required to produce a cinematic work (i.e., cinematography, sound design, music, acting, costume design, art direction, set construction, production management, contracts, etc.). By using an Integral approach to establish a common communication framework, the entire cinematic creation team could communicate more clearly and effectively across their multiple domains of perception and experience. In addition, the presence of key development and production personnel operating at second tier or higher potentially could act as a cultural/ social contagion, influencing and raising the level of individual and group behavior and communication patterns (Barsade, 2002; Bostock, 2002; Hatfield et al., 1993).

The business of financing, producing, distributing, marketing, and exhibiting a cinematic work is perhaps one of the most powerful and elusive aspects of bringing the cinematic vision from conception to screen. The film and television industry has been plagued for years by the notoriously high cost and often-turbulent workflows of the cinematic production and distribution process as well as the inability to predict whether a cinematic work will recoup its cost and turn a profit. The application of Integral Business strategies potentially could enhance and transform this important process by offering a more comprehensive and accurate map of production, distribution, and market forces, creating a more efficient, cost-effective, healthy, and creatively fulfilling workflow, while increasing the market potential of the cinematic work.

As previously mentioned, another important, and perhaps foundational, area of application for Integral Theory and cinematic media is in the area of cinematic media theory, history, and criticism. Integral Theory is already being effectively applied to art theory, history, and criticism (Rentschler, 2006a, 2006b; Wilber, 2001), and this application suggests that we can use an Integral approach to view and analyze the nature of the cinematic medium itself, any individual cinematic work, and more collective cinematic movements and trends. This article represents my own preliminary attempt at such an application.[15] In addition, as in the case of Integral Art theory, we can also use the Integral approach to map out and integrate the various theories of cinematic media analysis and criticism across the four quadrants. For example, a preliminary mapping I performed of major film theories suggests that most, if not all, of these theories can be sorted into four distinct yet interrelated categories: 1) subjective film theories (UL), which tend to focus on the cinematic experience in relation to either the cinematic artist's intention/vision or the viewer's reception experience (e.g., phenom-

enological, psychoanalytical, cognitive, auteur theories); 2) objective film theories (UR), which concentrate on the technical forms and properties of the cinematic work itself (e.g., formalist); 3) intersubjective film theories (LL), which center on the language or meaning structures of cinema (e.g., semiotic, structuralist, or hermeneutic approaches); and 4) interobjective film theories (LR), which seek to situate cinema within a greater context or milieu (e.g., realist, feminist, Marxist, apparatus, ideological theories) (Andrew, 1976; Brady & Cohen, 2004; Rosen, 1986). From this perspective, these diverse and often seemingly opposing film theories can be seen as equal and simultaneous dimensions of the cinema: the cinematic work (form), the cinematic experience, the language of the cinema, and the milieu of cinema (see Appendix E). As this preliminary example suggests, this type of integral mapping has the potential to help us more deeply understand all the dimensions of cinematic media, and, as noted above, resolve the heated conflicts between these often competing theoretical perspectives.[16]

There are several challenges to applying these and other integrally oriented approaches to cinematic media. One of these challenges is the need to break through the preconditioned perceptual constructs of the industry, including set patterns of perception, analysis, communication, management, production, distribution, marketing, and exhibition. Another challenge is to determine how best to implement an integral communication framework for the cinematic creative team considering the variances in people/resource workflows between the different delivery mediums (i.e., feature film, television, Internet, gaming, etc.), different delivery cultures (i.e., studio, network, independent, gaming, online, etc.), and permanent versus short-term creative teams. Additionally, the application of the Integral model to the textual, visual, auditory, and temporal design of the cinematic work would require several phases of experimentation and testing.

While the challenges are great for applying Integral Theory to all these dimensions of cinematic media, so are the opportunities, for at this moment the cinema is experiencing a profound transformation. Moving images are now being transmitted over global distribution networks and dispersed across multiple and convergent delivery platforms; cinematic technologies are making it possible for the creation of previously unimaginable cinematic visions to be projected into more virtual, immersive, and embedded viewing environments; and the growing edge of consciousness is shifting higher up the spiral of development.[17] With its more comprehensive vision, the Integral approach could potentially offer cinematic creators a more complete and accurate awareness and understanding of this increasingly complex and integrated communication environment, while also affording them the ability to utilize more fully the expanded capacities of this evolving medium.

Toward an Integral Cinematic Vision

The flickering black and white cinematic visions of Dulac, the aperspectival revelations of Gebser, the sweeping matrices of perception of Wilber, the advancement and convergence of media technology, and personal and cultural evolutionary forces may all be calling us toward a more integral cinematic vision. This cinematic vision could potentially offer a more comprehensive and immersive reflection of ourselves and the world, and could manifest within any cinematic genre or form—from avant-garde experimental works to simple romantic comedies to intimate human dramas to grand action-adventure and science fiction epics to multidimensional interactive journeys—all projected onto giant immersive screens and embedded into everyday life through televisions, computer screens, gaming consoles, and mobile devices. Such a cinematic vision has the potential to include and transcend all the cinematic realities that have come before and usher us into a realm of greater depth, integration, wonder, and evolutionary growth.

Appendix A

Summary of Preliminary Basic Integral Cinematic Aperspectivalism Test (BICAT) Results

- *La Coquille et le Clergyman* (1928) (Passes BICAT)
    - Meets all six elements of Integral Cinematic Aperspectivalism
    - Plus integrally oriented thematic patterns (quadrants, levels, lines, states, types, "transcend and include")
- *Rashomon* (1950) (Does not pass BICAT)
    - Meets only five out of six elements of Integral Cinematic Aperspectivalism
        - Portrays all perspectives as equal and holds no perspective as more inclusive or more accurate than others (pluralistic aperspectivalism as opposed to integral aperspectivalism) (Wilber, personal communication, May 7, 2009)
- *Groundhog Day* (1993) (Passes BICAT)
    - Meets all six elements of Integral Cinematic Aperspectivalism
    - Plus integrally oriented thematic patterns (levels/stages of development of main character, "transcend and include") (Golin, personal communication, June 10, 2009)
- *The Matrix Trilogy* (1999-2004) (Passes BICAT)
    - Meets all six elements of Integral Cinematic Aperspectivalism
    - Plus integrally oriented thematic patterns (quadrants, levels/stages, states, bodies, "transcend and include") (Wachowski & Wilber, 2004)
- *I Heart Huckabees* (2004) (Passes BICAT)
    - Meets all six elements of Integral Cinematic Aperspectivalism
    - Plus integrally oriented thematic patterns (levels/stages of development, post-metaphysics, agency and communion, and "transcend and include")
- *The Fountain* (2006) (Passes BICAT)
    - Meets all six elements of Integral Cinematic Aperspectivalism
    - Plus integrally oriented thematic patterns (levels/stages of development, post-metaphysics, agency and communion, and "transcend and include") (Davis, 2006; Walker, 2006)

Appendix B

Preliminary Listing of Integral Theory Elements Used to Evaluate the Presence of Integrally Oriented Thematic Patterns in a Cinematic Work

- Holons and holarchies[9]
- The Good, the True, and the Beautiful (I-We-It)
- Quadrants
- Lines/streams
- Levels/stages/altitude
- States
- Types
- Bodies
- Perspectives
- Zones
- "Transcend and include"
- Agency and Communion
- Transformation and translation
- Learning loops
- Relational exchange
- Kosmic karma
- Tetra-evolution
- Post-metaphysics

Adapted from Edwards & Volkmann (2008); Wilber (1995, 2002).

Appendix C
Preliminary Mapping of Primary Cinematic Expression Holons and Subholons

TEXT (UL/Primary Holon)		IMAGE (UR/Primary Holon)	
Premise Emotional Arc (*UL/Subholon*)	Outer Character Inner Character (*UR/Subholon*)	Visual Meaning Code/Message (*UL/Subholon*)	Visual Component Signifier Element (*UR/Subholon*)
Theme Meaning and Value (*LL/Subholon*)	Story Events Plot (*LR/Subholon*)	Visual Structure Signification (*LL/Subholon*)	Visual Context Signifier System (*LR/Subholon*)
SOUND (LL/Primary Holon)		TIME (LR/Primary Holon)	
Music Emotional Signifier (*UL/Subholon*)	Sound Effects Sound Objects (*UR/Subholon*)	Subjective Time Temporal Perception (*UL/Subholon*)	Real Time Screen Time (*UR/Subholon*)
Dialogue Voice (*LL/Subholon*)	Background Atmosphere (*LR/Subholon*)	Shared Time Constructed Time (*LL/Subholon*)	Historical Time Accumulated Time (*LR/Subholon*)

Adapted from Andrew (1976); Block (2007); Eisenstein (1942; 1949); McKee (1997); Moholy-Nagy (1965); Nilsen (1959); Sonnenschein (2001); Vorkapich (1972); Wilber (1995, 2002).

Appendix D
Preliminary Mapping of AQAL Character Design and Development

INNER CHARACTER | OUTER CHARACTER

INDIVIDUAL

Intentional/Experiential
Subjective
Memory-Awareness-Expectation

• LEVELS and LINES of Inner Character
Development (e.g., Cognitive, Moral)
• STATES (e.g., Emotional States, States
of Consciousness)
• TYPES (e.g., Personality Types, Gender
Types)

Behavioral/Physiological
Objective
Past-Present-Potential

• LEVELS and LINES of Outer Character
Development (e.g., Physical, Behavioral)
• STATES (e.g., Biological, Performance)
• TYPES (e.g., Body, Blood, Behavioral)

I | **IT**

WE | **ITS**

COLLECTIVE

Relational/Cultural
Intersubjective
Shared Memory-Awareness-Expectation

• LEVELS and LINES of Relational
and Cultural Development
• STATES (e.g., Communication, Shared
Meaning, Interpersonal States)
• TYPES (e.g., Relationship, Cultural,
Communication Types)

Environmental/Sociological
Interobjective
Collective Past-Present-Potential

• LEVELS and LINES of Environmental
and Social Influences
• STATES (e.g., Economic, Political)
• TYPES (e.g., Economic, Political,
Transportation, Technology, Linguistic
Types)

Adapted from Field (2005); McKee (1997); Stanislavski (1989); Antonio Vellani (personal communications, 1981-1985);[18] Wilber (1995, 2000, 2007).

Appendix E
Preliminary Quadratic Mapping of Major Film Theories

	INTERIOR	EXTERIOR
INDIVIDUAL	*Subjective Film Theories* • Focus: The Cinematic Experience (Intention/Reception) • Theories: Phenomenological; Psychoanalytical; Cognitive; Auteur • Theorists: Amedee Ayfre; Henri Agel; Jacques Lacan; David Bordwell; François Truffaut **I**	*Objective Film Theories* • Focus: The Cinematic Work (Form) • Theories: Formalist • Theorists: Hugo Munsterberg; Rudolf Arnheim; Sergei Eisenstein; Bela Belazs **IT**
COLLECTIVE	**WE** *Intersubjective Film Theories* • Focus: The Language of Cinema (Structure) • Theories: Semiotics; Structuralist; Hermeneutics • Theorists: Christian Metz; Raymond Bellour; Andrei Tarkovsky	**ITS** *Interobjective Film Theories* • Focus: The Milieu of Cinema (Context) • Theories: Realist; Feminist; Marxist; Apparatus; Ideological • Theorists: Siegfried Kracauer; Andre Bazin; Molly Haskell; Laura Mulvey; Sergei Eisenstein; Colin MacCabe; Jean-Louis Baudry; Jean-Louis Comolli

Adapted from Andrew (1976); Brady & Cohen (2004); Rosen (1986); Stam (2000); Tarkovsky (1989).

NOTES

[1] Gebser discerned five distinct evolutionary and developmental structures of conscious that reflect five distinct cultural worldviews: Archaic, Magic, Mythical, Mental, and Integral. He noted that each of these structures included a distinct type of perspectivity or awareness (or non-awareness) of time and space. The *Archaic* structure (survival-based) makes no differentiation between or has no awareness of self and world (no subject/no object), and has no awareness of time, hence it is zero-dimensional, has no perspectivity, and is pre-spatial/pre-temporal. The *Magic* structure perceives self and world as an undifferentiated whole (subject/object fusion), and time as cyclical and unending, or one-dimensional, pre-perspectival, and spaceless/timeless. The *Mythical* structure perceives a duality between a transient self/world and an eternal beyond, or two-dimensional, unperspectival, and spaceless/natural temporality. The *Mental* structure perceives self as observer of a concrete observable world (subject/object), and time is conceptualized in chronological increments, or three-dimensional, perspectival, spatial/abstract temporality. The *Integral* structure perceives self and world as being conditioned by the relative nature of time and space, or four-dimensional, aperspectival, and space-free/time-free (Gebser, 1984).

[2] Wilber notes that some kind of prescient emergence of integral consciousness appeared sporadically throughout Western civilization in the early to mid-20th century. Examples of this emergence include Sri Aurobindo's *Integral Yoga* (1921/1990), Jacques Maritain's *Integral Humanism* (1996), and Vladimir Soloviev's *Integral Christianity* (Kostalevsky, 1997). Wilber also notes that these integral visions, along with Dulac's, were short-lived because they were initial emergences not supported in all four quadrants (Wilber, personal communication, July 20, 2010).

[3] Based on extensive cross-cultural research, Wilber (1995, 2000) notes various lines and levels of development, states, and types in all four quadrants of the AQAL model. One of the basic measures he uses for levels or stages of development in the subjective (UL) quadrant is egocentric, ethnocentric, worldcentric, and Kosmocentric. While these stages are most directly related to the moral line of development, they have correlates in the development of several other lines, including the emotional and worldview lines of development. Egocentric denotes a self or "me"-centered stage of development; ethnocentric is group or "us"-centered; worldcentric is all people and the planet or "all-of-us"-centered; and Kosmocentric embraces the entire sentient Kosmos. "*Kosmos* with a capitalized 'K' is the word the ancient Greeks used to denote a universe that includes not just the physical reality of stars, planets, and black holes (which is what 'cosmos' usually means), but also the realms of mind, soul, society, art, Spirit—in other words, everything" (Wilber et al., 2008, p. 9).

[4] The witnessing state of consciousness, or "The Witness," refers to the "capacity to witness all of the other states; for example, the capacity for unbroken attention in the waking state and the capacity to lucid-dream" (Wilber, 2006, p. 74).

[5] While Gebser's structures of consciousness go from Archaic to Magic to Mythical to Mental to Integral, Wilber adds a Pluralistic structure between the Mental (Rational) and Integral worldview levels. This addition is due to the added information gained from research done after Gebser's model was created (Wilber, 1995, 2000). In keeping with this pattern, Gebser did not discern between two forms of aperspectivalism (Pluralistic and Integral), as Wilber does. So with the added Pluralistic structure of consciousness, we have Pluralistic aperspectivalism, which has multiple perspectives of equal relative value; and at the Integral structure of consciousness we have integral aperspectivalism, which has multiple perspectives of greater or lesser depth and span.

[6] The five major worldviews in the Integral model's spectrum are: Magic—the world of magical powers, sacrifices, and miracles; Mythic—the stage of absolute traditional truths, tribal/ethnic beliefs, and myths; Rational—the level of universal regard, reason, and tolerance; Pluralistic—the stage of divinity within all beings, all paths are equal; Integral—the stage that can shift between all previous levels and see relative truths there (adapted from table in Wilber et al., 2008, p. 91).

[7] Wilber notes that the process of creator-to-artifact consciousness embedding can include various levels of unconscious elements, hence a work of art can be subtly, slightly, moderately, or mostly a product of unconscious

symbols, knowledge, and awareness (Wilber, 2001, personal communication, July 20, 2010).

[8] Wilber notes that my personal viewing experience of an expanded awareness during the BICAT viewing experiment is congruent with Integral Theory and integral art theory: the original artifact (the film being viewed) is embedded/ imprinted with the basic patterns of the consciousness of the artist/creator; and any viewer who views the artwork may reproduce that consciousness in his or her own mind if he or she is at the same level or higher of the producer of the artwork. In the example of my own viewing experience, these films appeared to actually create an integral experience in my own consciousness (Wilber, personal communication, July 20, 2010).

[9] A *holon* is a whole that is a part of something else. In Integral Theory, everything is a holon; a whole atom is part of a whole molecule, which is part of a whole cell, which is part of a whole organism, etc. Holonic or holarchical development refers to growth that is vertical (stage-to-stage development; the whole of the previous stage is transcended and becomes part of, or included in, the next stage), as opposed to horizontal growth, which is increased proficiency, adaptability, balance, and completeness within a stage (i.e., evolution vs. resolution) (Wilber, 1995).

[10] An interesting example of a spectrum for classifying the progressive process of the embedding of integral consciousness into worldly applications is Gail Hochachka's holarchy of Integral approaches for international development (2009). Her spectrum goes from three levels of *Integrative*, in which individuals and groups at the Mythic (amber altitude), Rational (orange altitude), and Pluralistic (green altitude) levels attempt to apply integral elements to their endeavors through the lens of their current stage; then as individuals and groups move into the first Integral level (teal altitude) they go through an *Intuitively Integral* stage, and then through *Beginning*, *Intermediate*, and *Advanced Integrally Informed* stages, culminating in a fully comprehensive level she calls *AQAL Integral* (turquoise altitude). This kind of complex and often uneven developmental/application process is reflected interestingly in the film *Avatar* (Cameron, 2009), which appears to be a movie using integral-convergence technologies (immersive IMAX 3D) with a Pluralistic worldview center-of-gravity and a story about the use and abuse of integral-convergence technologies (human/avatar immersion/convergence) by a dysfunctional mythic-rational human culture at war with an idyllic (pre/trans) magic-mythic alien culture.[19]

[11] The definitions for the terms *content*, *structure*, *form*, and *style* vary greatly in the world of cinematic media. For the purposes of this article, I am using these terms in a very basic way: *content* refers to cinematic subject matter, themes, meaning, purpose, and values; *structure* refers to the cinematic language or syntax used to express this content; *form* refers to the cinematic forms (e.g., light, color, framing, set pieces, wardrobe, dialogue, etc.) that are used as the building blocks of this cinematic language; and *style* refers to individual and collective stylistic approaches used to put all these elements together.

[12] Only sentient forms of existence can be said to have four quadrants. An integral mapping of any non-sentient aspect of reality through the quadratic lens is called a *quadrivia*. "Quadrivia refers to four ways of seeing (*quadrivium* is singular). In this approach the different perspectives associated with each quadrant are directed at a particular reality" (Esbjörn-Hargens, 2009, p. 7).

[13] With the rapidly evolving media technology environment, terms like *cinema*, *film*, and *filmmaking* are becoming limited in their capacity to clearly represent this transforming medium. Here I have chosen to use terms like *cinematic media*, *cinematic media creation*, and *cinematic work* to more accurately embody the broad range of past, present, and evolving celluloid, analogue, digital, interactive, convergent, virtual, immersive, and embedded media platforms and technologies involved in creating and exhibiting moving (kinetic) pictures.

[14] The naturally comprehensive nature of cinematic media, its growing personal, cultural, and social pervasiveness and influence, and its potential to be used as a catalyst for human development and the evolution of consciousness, make an Integral approach to cinematic media potentially a powerful and valuable tool for Integral Theory education and research; it may even prove to be a great influence in the future development of the field and in the evolution of integral consciousness. Wilber (personal communication, July 20, 2010) specifically notes the great and invaluable potential for the temporary transformation of consciousness through the process of embedding an integral vision into the cinema, and the subsequent evocation of that vision in the minds of the viewers.

[15] In the above analysis of *La Coquille et le Clergyman*, I attempted to apply an Integral approach to cinematic analysis in which I endeavored to explore the filmmakers consciousness and intentions (UL); the cinematic work's constructed cinematic reality (UR); the cinematic language of the work (LL); and the social and systemic forces surrounding the work (LR).

[16] While many academic and theoretical attempts to honor all the different film theories and theorists exist (e.g., Jean Mitry, etc.), these attempts have often lacked the kind of comprehensive integration of theoretical perspectives that an Integral approach could potentially offer.

[17] Wilber (1995, 2002) notes that the evolution of individual and cultural consciousness (UL/LL) is intimately tied to the evolution of socio-techno-economic development (LR); for example, the Rational structure of consciousness is correlated to the Industrial Age, and the Information Age is correlated to the Pluralistic structure. Current trends suggest we may be entering another socio-techno-economic age, which could be called the *Convergence Age*; an age of convergence between constructed or virtual realities and our "normal" everyday reality, bringing us more integrated, immersive, and embedded media platforms and environments, along with a correlating *convergence culture* in which individuals and social networks integrate dispersed media content into meaningful wholes (Jenkins, 2008). If this cultural (LL) and technological (LR) convergence and integration trend is an indication of a shift from the Pluralistic-Information Age to an Integral-Convergence Age, then we can safely assume that the Integral structure would be the most appropriate level of consciousness for fully comprehending and mastering the complex and rapidly evolving Convergence Age (Wilber, personal communication, July 20, 2010).

[18] Antonio Vellani was a well-known Hollywood script-doctor and the long-time director of the American Film Institute's Center for Advanced Film Studies. He personally mentored me in cinematic story and character development, in his words "cinematic dramaturgy."

[19] In Integral Theory, the term *pre/trans* refers to the concept of the pre/trans fallacy. "The essence of the pre/trans fallacy is fairly simple: Since both pre-rational states and trans-rational states are, in their own ways, non-rational, they appear similar or even identical to the untutored eye" (Wilber, 1995, p. 210).

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MARK ALLAN KAPLAN, Ph.D., is an independent award-winning filmmaker and an integral media consultant, scholar, and practitioner. Mark has a B.A. in Motion Picture and Television Production from the University of Southern California School of Cinematic Arts, an M.F.A. in Motion Picture Directing from the American Film Institute, M.A. and Ph.D. degrees in Transpersonal Psychology from the Institute of Transpersonal Psychology, and a Certificate in Integral Studies from Fielding Graduate University. Mark is currently conducting independent research on the application of Integral Theory to cinematic media, and he received Integral Institute's 2008 Integral Life Award in recognition of this endeavor.