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KATHRYNE RODEN
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AT THE MOVIES: AN INTERPRETIVE STUDY OF THE USE OF
FILMS WITH UNIVERSITY GRADUATE STUDENTS

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BY

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Irene E. Karpiak, Chair

_____

Jon Pedersen

_____

David Tan

_____

Courtney A. Vaughn

_____

Catherine Hobbs

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ABSTRACT

AT THE MOVIES: AN INTERPRETIVE STUDY OF THE USE OF
FILMS WITH UNIVERSITY STUDENTS

This study explores the phenomenon of film as an educational tool. Specifically, it explores how the use of film in the classroom can contributes to the process of a learning experience for university students. It also considers how instructors can make the best use of films, and how film can be integrated and combined with other instructional methods.

This qualitative study draws on the guidelines of interpretivism, a methodology that seeks to gain an understanding of a phenomenon through inquiry and the process of meaning making with faculty members who use film as part of their curriculum and university students who have been in classes in which films were used.

The findings reveal four themes associated with the use of film each with five learning dimensions. The themes include the aesthetic use of film, the instructional experience, the experience of awareness, and the shared experience. Within each of these themes, the five related learning dimensions are identified: Emotional, cognitive, personal, social and cultural. Therefore, the use of film in the classroom provides a meaningful way for educators to connect familiar settings of popular culture with philosophical, theoretical, and educational issues.

The use of film is an aesthetic tool that generates enriched and diverse experiences for students in the classroom creating an atmosphere conducive to students' involvement. Film is viable educational tool that creates a space where the subject can be the central focus in relation to the film. When students connect to the subject through film, their experience in the classroom is enhanced.

CHAPTER ONE

Learning in Higher Education: The Problem with the Experience

Introduction

Higher education offers opportunities for students to learn and prepare for their future through the diverse experiences they encounter. In fact, the classroom is the cornerstone of educational experiences in institutions of higher education, because the interactions that occur are a foremost aspect of students' educational experiences (Tinto, 1997, 2003). Instructors at universities have the opportunity to create an environment in the classroom that is vibrant and interactive wherein rich learning experiences can occur. Faculty also has greater access than ever to technology that can be integrated into the course curriculum to creatively enrich the learning process.

However, the present state of affairs in higher education, in spite of the prospect and accolade about the educational experience, is such that often more emphasis is given to following an agenda and measuring outcome than to enriching the experience for university students. In fact, frequently little attention is paid to the actual experience that students undergo in the classroom (Astin, 2002). The process of learning in the classroom frequently appears to move away from the opportunity for interaction among students in an effort to maintain control and insure that the breadth of the curriculum is covered (Brookfield, 1990, 2006).

Without an experience in the classroom that encourages active participation, the process of learning becomes fragmented and less conducive to learning. On this point, Stephen Brookfield (1987, 1991, & 2005) insists that active participation

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engages students in the classroom and allows them to reflect on prior knowledge, debate contrasting viewpoints, and consider different or innovative perspectives. Similarly, Parker Palmer (1998) maintains that if students are "unable to express their ideas, emotions, confusions, ignorance, and prejudices" education does not occur (p. 75). Among the *Seven Principles for Good Practice in Higher Education* Chickering and Gamson (1987) propose students' active involvement in the learning process on the basis that students do not learn by passively sitting in classes, listening to lectures, memorizing assignments, and reciting rehearsed answers.

Background to the Problem

While creating opportunity for active academic participation is within the mission of most universities, institutional assessments are generally more concerned with outcomes rather than the process of the learning experience in the classroom. Alexander Astin (2002) reports that in higher education rich experiential component of the students' process in the classroom is frequently ignored in terms of institutional assessment. While the aim of assessment is for improvement institutional studies generally examine input and output data to indicate quality of students' learning rather than exploring the process of learning in the classroom. In higher education institutional studies commonly provide little information on the process of students' learning in the classroom which Astin (1985, 2002) considers the cornerstone of the students' learning experience at the university. By recognizing process, institutions of higher education could better examine the process of students' experiences by exploring their experience in the classroom and

be more mindful of how to enrich the learning experience for students (Ewell, 1983).

Active academic involvement is strongly related to positive learning outcomes, including an important predictor of success in college (Astin, 2000, 2005). Active academic involvement is also strongly related to student satisfaction with all aspects of college life (Ewell, 2001). Astin (2002, 2005) refers to experience in higher education as "process" which involves the experiential interaction that occurs during the college years within the college environment both within and outside the classroom that are capable of affecting the student. Tinto (1993, 1997, & 2003) claims that active academic involvement is directly tied to another positive outcome: Retention. For students to persist with their educational endeavors active involvement in the learning process is an essential element. Based on the above, there is value in considering the classroom experience of students and the role of integrating tools in teaching and learning in higher education that stimulate for active student participation in which an experience may occur.

While the value of experience is acknowledged theoretically, this very important aspect of students' experience is frequently overlooked. In fact, passivity is often the reality for university students rather than interest in active student engagement in the learning process. Stephen Brookfield (1995) maintains that "few colleges honor and reward" important components to "good teaching" (p. 246). As a result, time and again the classroom experience in higher education promotes neither dialogue nor creativity and interaction, hindering the prospect of students' participating in the process of an educational experience. In essence, the process in

the classroom often lacks opportunity for real experiences because active

participation in experiential activities between students and between the student and

instructor is rare (Brookfield, 1995, 2006). For that reason, enriched experiential

learning among university students in the classroom is not as much a part of the

educational opportunity as is expected and desired.

Several educators advocate the need and value of rich, active, experiences in

classroom at institutions of higher education. Some advocate the need for a change

from passive absorption in the classroom to active involvement (Astin, 1984, Cross,

1981; Tinto, 1997; Palmer, 2000).The development, implementation, and form of

active student participation is complex and dynamic, rooted in a spectrum of

theoretical orientations. Perceptions of the learning process involving active

participation vary with each orientation (Miller & Seller, 1985). John Miller and

Wayne Seller describe in their text eight different orientations when addressing

central questions in education. Each orientation expresses a unique viewpoint in

relation to the nature of learner, the aim of education, the educator's role, and the

learning process (Schubert, 1986). In other words, what is worth knowing, why it is

meaningful, and how knowledge is attained or generated are among the most basic

questions when considering the process of meaningful student participation (Miller,

1983). William Schubert (1986) concurs that these questions are addressed

differently through various respective orientations. Miller and Seller (1985) calls for

educators to adopt a holistic approach allowing students to engage in the active

process of learning involving a connection with other students and the subject in

which thinking and insight develops. He implies a teaching process that conveys

facts, skills, and values while creating opportunity for dialogue among the students and between the students and instructor concerning the subject matter resulting in a process that that bring forth a reconstruction of knowledge as well as social and personal development (Miller & Seller, 1985). In this regard, Schubert (1986) identifies a conceptual lens labeled "the experientialist." Following the Deweyan persuasion experientialists purport that growth occurs through reflection of their own experience and through interaction with others (Schubert, 1986). The experiential approach maintains that when students are drawn together through dialogue to consider similar or shared experiences learning occurs. The experientialist as described by Schubert (1986) creates an atmosphere in the classroom that is vibrant and interactive whereby rich learning experience occurs. Likewise, this study's conceptual framework is from the position of the experientialist recognizing that others may yield a different focus based upon their own particular orientation. Nevertheless, based upon the experientialist paradigm the import of process and experience in relation to student involvement in the classroom is considered.

The Import of Process

Today, a growing number of educators have focused on the importance of attending to the process of learning (Kolb, 1993; Doll, 1993). Schubert (1986) asserts that a critical aspect of the educational process involves curriculum activity and methods of faculty instruction. Additionally, Astin (2002) asserts that enhancing learning experiences for the college student is more about process of experiences and interactions that occurs in the classroom than about the actual

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subject matter being taught, because he contends the learning depends upon the process that develop as a result of the activities and method of instruction. Eisner (1999) proposes that nothing is more important than the process through which instructors choose to educate students. He maintains that process of learning in the classroom is vital as it prepares students for their place in society and in the process allows them to develop in their ability to engage in conscious reflection and thought.

The Import of "An Experience"

From the experiential perspective experience is vital to the learning process. John Dewey (1934) defines experience as those situations that have occurred. He differentiates, however, between experience and real experiences. These "real" experiences are multi-dimensional and "flow freely without seam and without unfilled breaks" (Dewey, 1934, p. 34). Dewey (1934) defines a real experience as "*an* experience" or an event that has run its course through different occurrences that unite and blend while retaining their own unique characteristics. Dewey (1934) maintains that through "*an* experience" meaning is formed. However, he asserts that most experiences are "inchoate," unfulfilled experiences because of interruptions (p.35). In order for an experience to occur it must "run its course to fulfillment" (p. 35). Only when fulfillment is achieved is meaning "integrated within and demarcated in the general stream of experiences from other experiences" (p. 35). Dewey uses the metaphor of a stone rolling down a hill to illustrate an experience. The stone has a starting point and moves toward the end where it will

come across events that may accelerate or slow down the stone along the way resulting in a definitive aesthetic quality.

Dewey makes the argument that in order to have an experience, one must be engaged in the process intellectually and emotionally. The experience must not only run its course to fulfillment but that an experience must be aesthetically appealing to hold the participant's interest. Otherwise, the individual simply observes the experience. The educational implications are that knowledge must become "an experience" for learners. Without the intellectual and emotional engagement in the process, the individual experiences are not fulfilled and awareness does not occur. Dewey asserts that the role of education is to allow provide opportunity for aesthetic experiences. The instructor, then, must be active in creating opportunity for students to interact in the classroom to engage in an experience. For an aesthetic experience to emerge an experience must be allowed to flow so that emotions and thought are evoked to its end where awareness evolves.

Despite mounting awareness of the importance of providing a meaningful learning environment that attends to learning in higher education, university students frequently lack opportunity for "*an* experience" (Dewey, 1934, p.34). If educators are to foster learning among students through experience, it is essential to incorporate modes of teaching that allow for "an experience" in which dialogue, critical thought and reflection can occur. In this regard, John Dewey (1934) contends that experience is a vital ingredient in growth and development and that through "an experience," individuals come to see and appreciate aspects of the

world in novel ways, resulting in a transformation of the individual's relationship with the world.

The Import of Active Participation

When translating Dewey's viewpoints into educational practice it becomes clear that the process is important to the educational experience. Developing a conducive atmosphere, providing opportunity for discussion, and allowing students to link the material to their past, present, and future experiences are critical to the learning process. Building on the work of Dewey, educators recognize the importance of the opportunity of experience in the learning processing and transforming those experiences into knowledge (Kolb, 1984; Jarvis, 1987, 1995; Merriam, 1994).

Several contemporary educators concur with Dewey's contention of the importance of active participation in the learning experience. In order to unleash the creative potential for learning, experiences must be grounded in authentic interactions, diverse activity, collaborative inquiry, and personal reflection in light of dialogue (Eisner, 1993; Doll, 1986; Palmer, 2000). In other words, students involved in the learning experience should not be mere observers but should be active participants "carried forward" by the "activity of the journey" (Dewey, 1934, p. 22). Through active involvement in the learning Jerome Bruner (1986) maintains that success comes from the opportunity to "use and exercise" (p. 6) the mind within an experience. Likewise, Brookfield (1999) contends that when learners are actively engaged in the process they are "challenged to consider and digest a

diverse range of views" resulting in "a richer more memorable learning experience" (p. 10).

The Import of Aesthetics

As a way of encouraging viable learning experiences in higher education, educators are integrating aesthetics into teaching and learning. Eisner (1979) contends that meaningful aesthetic experiences occur through the use of creative imagination. Eisner (1993) also asserts that meaningful experiences are brought forth in the classroom through the use of aesthetic tools. Furthermore, the effective use of aesthetic tools stimulates the mind through the senses and enhances critical thought as well as conscious awareness (Eisner, 1994). However, when educational tools do not stimulate students' mind for sensory exploration their ability to engage in critical thought is dampened and their consciousness subsides (Eisner, 1994; Dewey, 1934).

Aesthetics appears to be integral to meaningful educational experiences and critical to its method, purpose, and success (Eisner, 1972, 1994). If educators in higher education are to encourage learning among university students with these ideas in mind, it is essential to know more about creative modes of teaching that allow for meaningful experiences. With this in mind, this study hopes to contribute to the knowledge in the higher education regarding aesthetic modes of teaching. Among the various aesthetic tools, art, literature, poetry, and dramatization are utilized on occasions by instructors that are generally artistically inclined (Brookfield, 1999). More often instructors develop visually enriched Power Points to aesthetically enhance their method of instruction; however, questions remain

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concerning its effectiveness (Tufte, 2005). Increasingly, the use of films is being suggested as a creative aspect of the course curriculum (Brookfield, 1999). But, while the importance of aesthetics is recognized and multiple aesthetic possibilities for enriched instruction have emerged there remains a relative lack of knowledge regarding aesthetic tools and modes of instruction. This is especially true for the use of films and film clips as an educational tool as these are frontier issues in academia.

Film as an Aesthetic Tool

Film, a popular visual and auditory medium of entertainment and information, connects cinematic narratives depicting events, interviews, and biographical accounts as well as fictional stories. While different films appeal to different people based upon individual experiences and interest, films have a universal power of communication reaching across age and cultures (Monaco, 2000). Films are considered to be an art form that not only entertains, but that enlightens, informs, and inspires. More recently, films are also considered an art form that educates (Clemens & Wolff, 1999). In fact, the use of films is advocated as a useful teaching tool. Films can be used by educators since they clearly reflect major social themes not only of our times but of the culture and era depicted (Daine, 2006). Clemens and Wolff (1999) contend that films "teach significant truths" in educational settings (p. XIII). Brookfield (1999) asserts that "text drawn from popular culture" of films is "highly engaging" and can be used as a way to help broaden the experience in the classroom through discussions (Brookfield, 1999, p.167).

Personal Experiences with the Use of Film in Education

My experiences in higher education afforded me the opportunity to be involved in classes in which a variety of creative approaches influenced the process of the class experience. One influence involved the instructor's use of films clips as a means of illustrating relevant concepts and theories. I found that weaving the film clips in with the discussion of theories and other information of adult learning created opportunity for questions and reflection concerning issues presented in the film in relationship to real life experiences and educational issues.

Some of the first films I saw incorporated included *Educating Rita, My First Mister,* and *Thelma and Louise*. Clips from *Thelma and Louise* depicted various aspects of disorienting dilemma in the transformative learning process. Selected scenes from *My First Mister* were shown in conjunction with John Dewey's philosophy of "an experience" as well as transformative learning. A succession of scenes from *Educating Rita* illustrated the plight of nontraditional students in higher education. Because the films evoked thoughts, memories, and connections my reasoning and emotions as well as my understanding were influenced. Later as a presenter and then as an instructor I utilized excerpts from *Chicken Run* depicting the effects of oppression as discussed by Paulo Freire. I also presented a series of clips from *Mona Lisa Smiles* and *Mirror Has Two Faces* as part of the discussion concerning Parker Palmer's (2000) ideas of subject-center learning and putting the "heart back into teaching and learning" (p.34). I noted that students' insights appeared enriched and expanded. In both instances, as the participant in the classes and as the presenter of the films I noted the class appeared to have the opportunity

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to engage in critical inquiry and reflection when the clips were effectively

integrated. I also found that viewing films in the educational setting allowed the

students to not only enjoy viewing the film but experience the issues and theories

with more depth and discussion as mutual participants.

These experiences along with my understanding concerning the value of the

process of experience prompted my curiosity about the use of films in higher

education. Therefore, I became interested in exploring the creative use of film clips

by interviewing students and faculty and asking them about their experiences

pertaining to the use of films in the classroom.

Statement of the Problem

In terms of the focus of this study, the problem is two-fold. First, there is

lack of congruency between practice and theory of active involvement in university

classrooms. Even though theories ascertain that experience is vital to learning,

students are often not actively engaged in the process of learning in the classroom

in higher education. Despite the mounting awareness of the importance of providing

a meaningful learning environment that attends to students' learning in higher

education, teaching frequently lacks opportunity for "*an* experience" that promotes

critical thought for university students.

Secondly, lack of knowledge exists concerning the use of technology as

educational tools in higher education. Specifically, while the use of films is

increasingly endorsed as an engaging and effectual educational tool, there are

numerous unanswered questions concerning the use of film in education. Little is

known about how to effectively integrate films into the curriculum. Less is known

about creating an experience in the classroom through the use of films. Questions emerge concerning the creation of theoretical and conceptual connections through the use of films. The literature does not reveal the prevalence concerning of the use of films in educational settings. Nor does it reveal much information of students' perceptions concerning its use. Since films are being advocated as a viable form of technology that can be used educationally, issues concerning integrating films and the experiences they bring about in the classroom merits exploration.

Purpose of Study

Based on the aforementioned, this study will explore the phenomena of film as an educational tool and its possible use in the classroom whereby rich learning experiences can occur. Because of the possible benefits to students and to learning when instructors incorporate film and because there is presently little known about their actual value, the purpose of this research is to consider the usefulness of films and film clips in the classroom. More precisely from an experientialist orientation this study explores the use of film as an educational tool to enrich the process of learning by creating an experience and allowing it to continue to fulfillment. Specifically, this study focuses on how the use of film in the classroom can contribute to the process of a learning experience for university students. It also considers how instructors can make the best use of films, and how film can be integrated and combined with other instructional methods.

Research Questions

The research questions for this study include:

1) How do the use of film in the classroom contribute to the process of learning for

students?

2) What is the perception of students and instructors concerning the use of films in the classroom?

3) How do instructors make the best use of films? In what ways are films effectively integrated and combined with other instructional methods?

4) When films are integrated as an instructional method what sorts of conditions are created in the classroom and how do these contribute to the classroom conditions and to learning?

<div align="center">Assumptions Underlying the Study</div>

With issues of teaching and leaning in adult development and higher education some assumptions must be made. Assumptions made in this study include the following:

It is assumed that aspects of participants' experiences are knowable and can be communicated.

It is assumed that the necessary cooperation will be forthcoming on the part of the participants.

It is assumed that a qualitative approach is appropriate for this study since the phenomena of use of films and film clips as an educational tool is a relatively unexplored phenomenon in education.

It is assumed that the aim of instruction in higher education involves improvement of teaching and learning.

It is assumed that experiences in classroom have educational value and can be developed and enhanced.

Definitions

The following terms are utilized in this document: Aesthetics, critical thinking, film, film clips, documentary, feature film, foreign film, and short film.

-Aesthetics: In this study, aesthetics is referred to as a term describing creative and artistic artwork and experiences that involve the senses and emotion beyond that of simple pleasure but that tie imagination to perception, insight and experience (Eisner, 1999).

-Critical thinking: Within the scope of this study critical thinking is a mental process that leads to questioning assumptions. It involves considering information, particularly assumptions one accepts as the basis for making decisions, forming judgments, and determining behaviors. It is a process of reflecting upon the meaning of statements, examining the evidence through reasoning, and forming assumptions based upon new information and experiences (Brookfield, 1987, 1991).

-Documentary: A documentary is a creative filmmaking work of non-fiction with the specific purpose to 'document' the truth about a person, place, event, or idea. John Grierson (1966) a film producer and documentarian, describes this film genre as an art form that observes life by providing a "creative treatment of actuality" to true-life events. Documentaries include productions that are educational because of their informative nature as well as films made for the purpose of persuading the audience of a point of view. Often, historical documentaries involve real news footage of events that are incorporated into the film such as with *Eyes on the Prize* documentary series of the Civil Rights Movement. At other times documentaries

involve re-enactments of events that already occurred. This genre of film is
increasing in popularity with the release of films such as *Super Size Me* and *March
of the Penguins*, as well as *An Inconvenient Truth* which was honored with two
2007 Academy Awards.

-Educational Films: Educational films pertain to those films that were produced
with the primary purpose to educate. They are used in classrooms as an alternative
form of instruction or to supplement instruction. Many companies and independent
producers make film exclusively for classroom use. It is important to note that for
the purpose of this study the use of the term film does not apply to the use of
educational films unless educational films are specifically identified.

Film: Film is form of technology that is produced by recording actual people,
places, and objects, but also includes images using animation techniques and special
effects. Because of its aesthetic nature, films are considered art forms. It is a method
of providing a popular form of entertainment enabling people to immerse
themselves in alternate, imaginative events for a short period of time. Culturally,
film's primary function is considered to be enjoyment, but it is also used to dispense
information or provide instruction. For the purpose of this study film refers
primarily to those feature films developed for motion pictures, but may also include
documentaries, independent films, short films, and foreign films. Use of film in the
classroom, for the purpose of this study, will not refer to amateur video recordings.
Discussion of non-professional video recordings will be addressed as such.

-Film Clips: A film clip in this study refers to a segment or series of segments taken
from a full length production. Generally, a clip consists of one to ten minute

segments. With DVD a clip can consist of all of a selected scene, part of a selected

scene, or multiple selected scenes sometimes designated as chapters. In this study,

the use of the term film may apply to simply a clip. If designating between a clip

and a screening of a film the term 'film clip' will be used. Otherwise film can refer

to either the use of a full length film, simply a clip, or a series of film clips.

-Feature Films: The North American definition of a feature film is a full length film

made for the movie theater also known as a Blockbuster film. In most instances in

this study the term film applies to feature films

Foreign Films: Films originating in a country other than the viewers.

-Short Films: A short film is a motion picture that is not any longer than forty

minutes, but that typically ranges from 3 to 15 minutes. Because of improved and

more accessible opportunity for professional cinematography there is an increase in

the availability and popularity of short film. In this study, short films are included

in the term 'film' unless identified otherwise.

Limitations

Potential limitations for this study center on four issues. The first limitation

concerns the sample involved in this study; it involves one geographical location at

one large Midwestern university. Exploration of this phenomenon does not extend

to how films are used in other colleges or universities. The next limitation occurs

because individual differences are not addressed in this study. These differences not

addressed relate to socio-economic status, IQ, level of expectation of higher

education, and prior experiences as well as individual differences as they relate to

instructors style of instruction or philosophical stance. Another limitation exists

because the findings are limited to the particular experiences of the students and instructors that are interviewed and observed. Finally, a limitation of this study may involve my own experiences with the use of film.

<div align="center">Significance of the Study</div>

The use of films as an educational tool provides a meaningful way to actively engage students in the process of learning. The use of film also provides a meaningful way to connect familiar features of modern culture with philosophical, theoretical, and educational issues. According to the findings of this study film can be regarded as a viable educational tool that generates enriched and diverse experiences for students in the classroom. These experiences in the classroom are enhanced by connecting students to the subject of the course, each other, and the instructor through the use of film.

This study's findings generate a Model of the Cinematic Classroom that visually represents the experiential themes and learning dimensions that occur when film is effectively integrated into the course curriculum. To improve the learning experience for students in the classroom in higher education educators may want to consider the experiences that occur in the Cinematic Classroom. The study also presents Principles for the Effective Use of Film for the Cinematic Classroom. Educators may also want to explore these principles to facilitate appropriate and meaningful use of film

CHAPTER TWO: LITERATURE REVIEW

Introduction

A range of literature from various fields providing multiple perspectives was reviewed for this study concerning the use of film as an educational tool in higher education. The review considers both philosophical and theoretical propositions as well as empirical research. It begins with an exploration of learning in the context of adult and higher education, touching upon aspects of the literature pertaining to the brain, aesthetics, complexity, and technology. Concerning film, this review explores the historical aspects, psychological influences, characteristics, and viewers' reactions, including the distinguishing functions of the specific elements of film. Next, the literature review turns to the educational use of film through a review of conceptual and empirical research. This review closes with legal concerns involving copyright issues.

The review of the literature does not encompass the entire breadth and depth of these areas, including those of film studies. The intent of this study is to compile a comprehensive yet focused literature review concerning how the aforesaid areas relate to student and faculty experiences with the use of film as an educational tool in higher education. Therefore, this review analyzes the literature through the interrelatedness of three dimensions: Learning, film, and the educational use of film. These dimensions will be viewed as strands being woven as a format with which to view this study.

Learning in Adult and Higher Education

Importance of Experience to the Learning Process

This initial section of the literature review explores learning from the perspective of adult and higher education through the lens of experiential and transformative learning, drawing upon literature first on how the brain is organized and functions, then on aspect of complexity and aesthetic theories. Finally, a review of technology and its relationship to learning is reviewed.

Active participation: Learning demands active involvement in the process of actual experiences (Dewey, 1934; Doll 1986; Eisner 1993). In *Art as Experience* the prominent learning theorist, John Dewey (1934) contends that experience is a essential ingredient in growth and development and that through "an experience," individuals come to see and appreciate ideas and concepts in novel ways, resulting in a transformation of the individual's thinking as a result of the experience. Additionally, students are inspired to learn when they have experiences in education that stimulates their senses and engages the mind (Eisner, 1993; Sardello, 1985). Sardello (1985) contends that experiences in the classroom in higher education should engage the learner rather than cause the learner to disengage. To engage the learner in an experience instructors must use the learning process to "keep the desire of learning alive" (p. 428), limit control, and allow "chaos" in the students' learning process so that what is said by students becomes ". . . profound, penetrating, and provoking. . ." as well as ". . . meaning[ful]" (p.433). The emotion evoked in the process is essential to the meaning of the experience and ultimately to learning (Damasio, 2003). It is this interactive process that provides opportunity for

meaningful interaction, dialogue, and critical thinking (Damasio, 2003; Brookfield & Prekill, 2005; Palmer, 2000).

Experiential Learning: Many educators have accentuated the vital role that experience has in learning. The father of Adult Education, Eduard Lindeman (1961) was an advocate of experiential learning. In fact, one of his assumptions about adult learning included ". . . the highest value of adult education is the learner's experience. . ." (p. 6). Recognizing this assumption as an essential ingredient other educators have examined how learners learn from experience (Jarvis, 1987; Brookfield, 1995, 2006; Doll, 1993) Kolb (1984) contends that experiential learning requires four abilities. Among the four concrete experiences is the *concrete experience* which entails involvement in a new experience. The next process involves reflective observation in which the individual can consider experiences from a variety of perspectives. A third process in the learning cycle necessitates *abstract conceptualization* so that their observations, ideas, and concepts can be analyzed. The final process requires *active experimentation* in which the analytical can be used in tangible practice. Kolb (1984) viewed these phases in a cyclical process starting with experience. With this cycle, the student has opportunity for a concrete experiences, a chance to reflect and critically think in relationship to the experience as well as theoretical or philosophical concepts. Finally, as part of a process, the student has opportunity to actively put the revised ideas into practice.

Principles of Instruction: Students enter institutions of higher education with a score of experiences some of which led to learning and some of which did not. Dewey (1938) maintains that "not all experiences educate" but that "all genuine

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education comes about through experience" (p. 13). Selecting learning activities that can *create* experiences may not be within an instructors' ability, but *providing an opportunity f*or a "genuine" learning experience is something an instructor can strive for through a thoughtful, creative process that may allow for students to have 'an experience'. Knowles (1980) asserts four basic principles of adult instruction that may facilitate the opportunity for an experience in the classroom. First, he maintains that experiences provide the basis for adult learning. In fact, learning necessitates active participation (Dewey, 1934; Doll, 1986; Eisner, 1993). Palmer (2000) suggests that concepts be put forth among students to discuss so that all students can exchange ideas among each other rather than depend on the instructor to dispense the information to the students. Another principle of adult instruction is that instruction should be problem-centered rather than content centered (Knowles, 1980). Bohm and Peat (1987) contend that individuals involved in creative learning have different attitudes and make different choices after engaging in "novel, surprising, and unique" activity (p.). Opportunity for dialogue and interaction carries with it powerful implications for problem-centered thinking, reflecting, and learning (Bohm & Peat 1987; Damasio 1999, 2003). An additional principle of Knowles (1980) involves the importance of making learning relevant to students' employment and personal lives. Freire (1963) affirms that meaningfully learning connects personal experiences with educational issues. The final principle that Knowles puts forth entails the involvement of students in planning and evaluation of instruction. Brookfield (1986) confirms this idea and encourages instructors to

give students the opportunity to provide regular feedback and interaction concerning the class experience.

Additional areas of research: While the role of experience is well established in the educational literature, more is needed to discern the connections between learning and experience and how to enhance educational environments in such a way as to "capture the richness of learning from experience" (Merriam, 1999, p. 246). Attention concerning how to actively engage students in experiential learning is central to this study. Research concerning active involvement and the brain serves to reinforce the importance of experience to the learning process (Damasio, 1999). Furthermore, understanding issues of complexity that occur in experiential learning is fundamental to the development of important elements that encourage a learning experience in the classroom (Fleener, 2002).

In light of this study and these principles, can the use of film be *an* effective educational tool in creating an opportunity for a learning experience? If so, how come and in what ways can films be integrated as an aspect of experiential learning?

The Brain, Active Participation, and Learning

Research supports that dynamic function and interplay occurs in the brain due to both its structure and nature. At a basic level studies of the structure of the brain documents differences in functioning between the left and right hemispheres of the brain. The left-brain specializes in deductive, digital tasks that characterize oral and written task. The right-brain specializes in iconic, inductive, intuitive tasks that are characteristics of active participation in dialogue, reflection, and visual

imagery. The most complex forms of learning and critical thought occur when the learning stimulus elicits the cooperation of the two hemispheres allowing the joining of the analytical and the creative. This alone calls for the creative use of educational tools, especially those tools that use visual and auditory information to evoke thought, discourse, and emotion. Based upon this neurological information, there is value in choosing educational tools that synergize the use of both sides of the brain. (Cassidy & Knowlton, 1983; Springer & Deutsch, 1998; Gardner, 1995).

Interplay between the brain and the mind: However, more is involved and now understood about the brain, its stimulus, and learning. The act of knowing involves the function of the system by which we think and understand (Kaufman, 1993). This is, in fact, where the parallel exists between the philosophical concept of the mind and the physiological construct of the brain. This involves then a differentiation between the brain and the mind and then an understanding of the relationship between the two. The brain is often described simply as the apparatus contained within the skull with cellular and structural composition. As discussed the left side of the brain deals with ideas, generalizations, abstractions, language, logic and conceptualizations: epistemological concepts (Kaufman, 1988). The right side of the brain is identified by perception: a symbolic, intuitive, pictographic grasp of the world. The reference of the brain as simply an apparatus is oversimplified because the actual function exists in relationship with the mind involving its capability to growth and development. The mind encompasses both unconscious and conscious processes. Through consciousness the mind creates a continuous flow of mental patterns much of which is logically connected from which. mental

images form. While there are many different viewpoints of the relationships between the brain and the mind, consciousness has become increasingly supported by behavioral, learning, and cognitive analysis and is validated by neurological analysis (Damasio, 1999).

    Neurobiology of the brain: Antonio Damasio, Professor of Neuroscience at University of Southern California and recognized leader in neuroscience, specializes in understanding the neural system as it relates to memory, language, emotions, decision making, and how each of these abilities relate to levels of consciousness. His writings include extensive attention to consciousness in adults with specific attention to core consciousness and extended consciousness (Damasio, 1999, 2001, 2005). Aspects of his research involve brain-damaged patients that have injury to specific areas of the brain as identified through advanced medical diagnostic technology. From these studies Damasio has identified areas of the brain that when damaged hinder the consciousness level of patients.

    According to Damasio activation of the brain promotes learning and growth of consciousness and can be viewed through neurological studies of positron emission scans (PET scans), functional magnetic resonance (fMRI) and neurological surgical procedures. These findings regarding the neurological stimulation with increased brain activity create a greater interest in investigating the opportunity for learning and related educational activity in higher education (Damasio, 1999).The relevance of Damasio's (1999, 2003, 2005) research and theory regarding levels of consciousness are perhaps germane to use of teaching strategies that provoke thought and emotion in higher education.

Plasticity of the brain: Damasio has observed and concluded that due to the plasticity of the brain and its ability to generate new pathways, activity can be stimulated in these areas of the brain, enhancing levels of consciousness even in those with significant damage. His research with those who have damaged brains and their ability to gain greater levels of consciousness leads him to consider the degree to which those *without* brain damage, particularly those in educational endeavors, can engage in activities that promote growth in levels of consciousness (Damasio, 1999).

Additionally, Schwartz, (2002) research professor at UCLA School of Medicine, discusses discoveries between the connection of the mind and the brain. He maintains that the mind is independent yet helps shapes the function of the brain. Schwartz is convinced from neurological studies that plasticity of the brain can persist through adult development. With active participation in experiential learning the plasticity of the brain's ability allows development throughout life (Schwartz, 2002).

Effects on growth of consciousness: Damasio (1999, 2005) explains that core consciousness begins with wakefulness, and is followed by background emotions and low-level attention. Core consciousness rises to a more focused attention that is ensued by specific actions, emotions and verbal responses. The process of core consciousness results in achieving higher levels of focused attention, yet it remains automated and low level in comparison. For example, if a student sits in a class and is not engaged in the discussion the student can respond at

a low level, automated responses with nods, robotic emotion, and mechanical verbal responses such as "yes," "no," and "sure" (Damasio, 1999).

The extended consciousness is larger and more advanced than the core consciousness. Damasio (1999, 2003) believes that our extended consciousness grows across one's lifetime. He maintains that through language, examination of feelings, and critical thought and reflection the extended consciousness is enhanced. Extended consciousness allows individuals to reach the very crest of their mental abilities both in thought and emotion. With core consciousness the sense of self is subtle. With the extended consciousness the sense of self is more dependable, reaffirmed, flexible, and capable of retention, problem solving and reasoning skills. It is this process that allows one to learn and retain record of many experiences and the ability to reactivate these records (Damasio, 2003). As sense of self develops and with the flexibility of the mind the extended consciousness then allows for shifts of perceptions (Damasio, 1999). Furthermore, Damasio believes that as individuals develop their mental abilities they become increasingly able to consider others, which integrates learning in a more meaningful and productive way (Damasio, 2003).

Implications for learning: These neurological studies indicate that individuals have opportunity to influence growth and development in positive ways and are capable of learning new behaviors and reasoning skills by engaging in purposeful activities that stimulate brain activity (Schwartz, 2002). The implications of these finding are important to consider in adult growth and development, adult education, and higher education. As instructors, learn to identify specific activities,

including useful technology that stimulate for increased cognitive activity, greater learning can occur (Brookfield, 2000). Consequently, participation in learning experiences that increase attention and active involvement not only stimulates thought and reflection but, enhances greater potential for learning and development (Damasio, 1999, 2003, 2005).

Active Participation and Elements of Complexity

In education elements of complexity occur as active participation emerges among the students. Individuals are interconnected through a series of "structural couplings" that occur when at least two systems coincide; the perturbation of one stimulates response in the other changing the dynamic (Maturana & Varela, 1987). Complexity as an open system has many different elements that interact dynamically to exchange information, to self organize, and create different feedback loops where cause and effect are non-linear and emergent properties occur (Cilliers, 1998). The interactions of the two systems create new action that could not have been achieved independently (Varela, 1999). Within the open system of the classroom teaching becomes non-linear allowing the process of the experience continues allowing interactions among students to ensue.

Interactions that occur in the classroom allow students to notice paradoxes and contradictions of actions and beliefs resulting in greater awareness of complex and intricate ideas (Britzman, 1998). Therefore, learning in this atmosphere is not characterized by control and involves surrendering control by embracing the leadership that forms as the class becomes actively engaged (Deprez et al, 2003). This is contrary to traditional teaching and learning methods where instructors enter

the classroom with a linear agenda. When students actively participate in *nonlinear* ways the direction becomes unpredictable, yet meaningful when the experience continues to "fulfillment" (Dewey, 1934; Eisner, 1998; Doll, 1993). Flow, improvisation, and creativity are each elements of complexity that emerge as the class continues nonlinearly (Doll, 2002; Bohm & Peat, 1987).

Flow: Consistent with complexity theory the input and output are not always balanced (Doll, 1993). In other words, how the class unfolds is unpredictable. This allows for *flow*, an element of complexity which is described as a creative process whereby one is free of self-consciousness and time constraints allowing one to be totally captivated by the activity (Csikszentmihalyi, 1990). With flow one moment of participation unfolds to another. Most often the process will take unanticipated directions creating the need for improvisation.

Improvisation: Through improvisation new or different activities are initiated in unanticipated ways. Improvisation permits the continuation of flow, allowing active participation, and creativity ultimately allowing for self-organize. Improvisation becomes part of the process of the experience allowing meaning to emerge (Bohm & Peat, 1987).

Creativity: Improvisation is both a product of creativity and an avenue for creativity. Furthermore, imagination is the core of creative process and carries with it powerful implications for learning, thinking, reflecting and growth of consciousness. (Bohm & Peat 1987; Damasio 1999, 2003). Greene (1995) concurs that creativity is an affirmation of the imagination that emerges in an experience and is cultivated through active participation. Creativity is the result of the

experience of flow not only in artistic endeavors but also in learning activities

(Bohm & Beat, 1987; Csikszentmihalyi, 1990). Individuals involved in creative

learning often develop different attitudes and choices and often engaging in "novel,

surprising, and unique" activity (Bohm & Peat, 1987).

Awareness: According to Deprez, Varela, and Vermersch (1999, 2003)

awareness begins with a three phase process with each phase unfolding into the

next. The basic cycle, when allowed to unfold is referred to as epoche and is know

as the act of awareness. Awareness involves three phases: 1) Phase one is referred

to as suspension of "habitual thought and judgment" and basically involves a

suspension of assumptions and predetermined opinions or conclusions. 2) Phase

two consists of conversion or re-direction. This phase involves reflection that is

characterized by an internal re-direction or turning in on oneself. 3) Phase three

leads to a letting-go that is characterized by openness to new ways of thinking

(Deprez et al, 1999, 2003).

The basic cycle of awareness involves flow from one phase to the other

providin**g** "a sense of discovery, a creative feeling of transporting the person into a

new reality" and "elevates the person to higher levels of performance"

(Csikszentmihalyi, 1990, p. 74). Additionally, the basic cycle of awareness is

enhanced through acts of expression and validation that "allows for communication

and shared knowledge of the act" (Deprez et al, 1999, p.3). Both expression and

validation require interaction with others during the process of awareness (Deprez

et al, 2003). Britzman (1998) maintains that interactions that can occur in the

classroom force the conscious mind to notice paradoxes and contradictions of actions and beliefs resulting in awareness of complex and intricate truths.

Active Participation and Aesthetics

The study of aesthetics includes the disciplines of the psychology of art. It is concerned with human responses to specific elements such as color, sound, form, and words. Aesthetics is not only artistic aspect but is also concerned with how emotions respond to aesthetic features and experiences. Aesthetics is not only referred to as an adjective in relation to the qualities of an object but as a noun in relationship to experience in which one has actively participated. Furthermore, those who study aesthetics explore questions associated with the meaning-making that coincide with aesthetic exposure and the emotions that emerge over the course of the experience (Eisner, 2001; Greene, 1995).

Aesthetics and the study of beauty: Today, a key theme in aesthetics study involves the understanding of the meaning of beauty. A primary question in aesthetics centers on whether aesthetics is beauty that exists only in the mind or if it is in fact a physical quality. Today aesthetics is referred to more broadly than the beauty of art. It now includes the nature of beauty in many forms including the aesthetic quality found in many forms and experiences. In fact, aesthetics is now considered a discipline that seeks to understand the nature of beauty, man's appreciation for and production of beauty in various forms, as well as man's need for aesthetic qualities.

One conclusion that pertains to learning implies that aesthetics influences awareness which contributes to meaning and understanding. Richards (2002)

asserts that human knowledge comes "through the avenue of the senses" (p. 33).

Whereas Kant believed art is viewed because of beauty, Richards (2002) believes

that experiences occur "within beauty" through aesthetic qualities from which

meaning emerges. When one witnesses something of beauty the minds is modified,

creating an "evolution of information" (Richards, 2002, p. 36). This suggests that

through aesthetics experiences, awareness occurs, bringing individuals to a new

place of understanding.

      Aesthetics in education: Aesthetics is critical to the study of art and is a

primary focus in beauty and many fields. In fact aesthetics is a vital consideration in

many fields because of the profound impact it has on individuals. For example,

aesthetics in engineering is given a vast amount of attention in both architecture and

interior design as well as in industrial design. In architecture and interior design

aesthetic consideration are applied to the architectural structures. Aesthetic design

principles include texture, color, symmetry, edge delineation, flow, and interaction

of sunlight and color. Interior design principles have even more application to

aesthetics. Harmony in color, fabrics, wallpaper, furnishings, lighting, flooring are

all considered important aesthetic features. Each of these elements is carefully

selected to enhance the aesthetic appeal. Aesthetics is also very present in

information technology. Engineers devote much attention to creating user-friendly

devices and developing 'graphical user interfaces' so that users have quality

aesthetics experiences. Therefore, the consideration of aesthetics in education is

consistent with the thoughtfulness that other fields give to aesthetics, as it is an

integral aspect of their development. By examining aesthetics in teaching and

learning educators in higher education can encourage aesthetic learning among

students making aesthetics an important part of educational experience; critical to

its method, purpose, and the success (Eisner, 1979, 1994).

Educators propose that opportunities for aesthetic interactions enhance

learning in the classroom and are essential for instructors to create in higher

education. Maxine Greene (1984) contends that educators can instruct individuals

for "mindfulness and critical understanding" through the aesthetic situations created

in the classrooms (p. 293). Similarly, Eisner (1994) declares that implementing

aesthetic activities allows the learning experience to be meaningful.

To create opportunity for aesthetic experiences in education instructors can

consider ways to meaningful integrate use of aesthetic tools and techniques. Dewey

(1916, 1960) stresses the need for instructors to use qualitative judgment similar to

those made by an artist. Dewey (1916, 1960) believes "the method of teaching is the

method of an artist, of action intelligently directed by ends" (p. 199-202). In other

words, the use of qualitative judgments makes it possible for aesthetic education to

emerge and through the process meaningful education occurs. Likewise, Eisner

(1979) relates judgments teachers make to the work of an artist: "Teaching is an art

in the sense that teachers, like painters, composers, actresses, and dancers, make

judgments based largely on qualities that unfold during the course of action" (p.

154).

The qualities such as pace, creativity, and inquiry come from qualitative

judgments influence the aesthetic atmosphere of the learning experience (Eisner,

1993). Furthermore, as instructors responds to these qualities, new aesthetic

qualities emerge allowing the process to continue "to the ends sought" (Eisner, 1979, p. 154). Rubin (1985), like Eisner, emphasizes the qualitative aspects of teaching. The best instructors "exercise a considerable amount of personal judgment" (Eisner, 1979, p. 159). Rubin (1979) affirms that instructors rely heavily on awareness, intuition, and inspiration as road signs to guide their students through the learning experiences. Teaching, therefore, requires one to make qualitative judgments and aesthetically integrate it into the course curriculum.

Future of aesthetics in higher education: The future of aesthetics in higher education is vast because multi-media in the 21st century provide educators with access and opportunity to integrate aesthetics tools into the learning environment. In essence, aesthetics educational tools in higher education not only supports teaching and learning, but functions as an essential aspect of the educational experience. Aesthetic qualities and experiences are not simply ornamental but are integral to the process of instruction. Consequently, the consideration aesthetics in education especially as it relates to multimedia modes of instruction is worthy of consideration

Technology and Learning in Higher Education

With the age of technology, educators are considering how to provide students with integrated and diverse methods of teaching and learning. Through the advancement of multimedia, including the Internet, presentation design software, and use of film instructors have the opportunity to enhance students' aesthetic learning experiences in ways that were inconceivable twenty years ago. Use of chalk boards and overheads has been replaced with PowerPoint presentations and

Smart Board technology that are equipped with audio and video capabilities

(Champoux, 1999). Instructors now can present information to students in ways that

are not only unique and interesting but that accommodate different learning styles

of students. Allowing students to interact with these various technological forms of

multimedia not only allows students to visualize information but also structure

conceptual knowledge in meaningful ways (Chickering & Gamson, 1999). The use

of modern technology also encourages interactions with the instructor and other

students providing them with opportunity to for greater diversity in their

educational experiences. Even though there is conflicting research on what forms of

multimedia truly enhances teaching and learning, the critical issue that pertains to

integrating technology into higher education involves not only the form of

technology, but how and why the instructor integrates technology. In order for

technology to be effective instructors must be conscious not only of the course

objectives but how the use of technology corresponds with the aims for the class as

well as the needs of students. In other words, meaningful integration of technology

requires that the instructor be aware of the nature of the learner, the importance of

experience to the process of learning, and the specific characteristics and

implications of the form of technology being used (Chickering & Gamson, 1987,

1999; Champoux, 1999).

The Role of Film

Following the discussion of learning in adult and higher education and the

related issues, the review turns to considering the possible implications film may

hold for learning. Consequently, the review examines film in terms of its appeal to

viewers, its accessibility, as well as, its unique features. For that reason, this section examines the history of film in terms of its popularity and availability and the resulting psychological perspectives that emerge. Finally, the characteristics of film, viewers' reactions, and distinguishing functions of film are then reviewed with final comments concerning the film potential aesthetic characteristics and function.

History of the Popularity and Availability of Film

Films are a popular aspect of American culture attracting viewers throughout the history of film production. In the early decades of the 1900s, motion picture, called flickers, became an escapist medium of entertainment where the American working-class could spend an evening out at the silent movies for a nickel or dime (Rausch, 2004). The 1930s were the decade of sound increasing the interest in "talkies." As the attention increased came further development in film genres: gangster films, comedies, and musicals. Among the new film genres were historical biopics and social realism films (Thompson & Bordell, 2002). Early films were successful, but movie attendance began to decrease during the depression era. Even so, over the next decade, much advancement occurred in sound recording, lighting, special effects, and cinematography. By the mid 40s Hollywood films rebounded with the public's increased interest especially after the bombing of Pearl Harbor with all time high records in attendance across the United States. The movie industry responded to the national war effort by not only filming war-time movies but by producing war-time news and propaganda clips to influence and educate the movie-goers on the war efforts (Rosenstone, 2006). In fact, the United States governments' Office of War Information (OWI) coordinated efforts with the film

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industry to record war-time activities and help with the promotion of rationing, sale of war bonds, and volunteering efforts (Thompson & Bordell, 2002; Rausch, 2004).

Films had been introduced in drive-in theaters in June of 1933 by Richard Hollingshed. By the mid 1940s, access to film through Drive-in theaters was a success. Drive-in theaters grew from one hundred to 2200 theaters in the mid-forties (Rosenstone 2006). In 1958, 4063 drive-in theaters were scattered across the nation. A night at the drive-in was a popular activity among teenagers, but also among families because the night at the movies offered an inexpensive night out as well as a fun form of entertainment. Even though the decade of the 1950s brought about an increase in choice of leisure activities, including watching television, movies continued to be a popular form of entertainment (Thompson & Bordell, 2002; Rausch, 2004). In the late 1960s and throughout the 1970s two changes occurred that brought about changes for movie watchers forever. First, there was the development of the videocassette recorder (VCR) in 1969. By the late 1970's the VCR recorders were reduced in price and video sales began to increase. In 1977 20th Century Fox licensed, market, and distributed videos cassettes to consumers. M*A*S*H (1970) was the first pre-recorded video for sale. In 1977 video rentals began in Los Angeles when George Atkinson began to advertise rentals of 50 videos from his own personal collection launching the first rental store. Chains of video rentals stores began to emerge changing the method and frequency of how and where films are viewed (Thompson & Bordell, 2002; Rausch, 2004; Rosenstone, 2006).

Within the last several decades, individuals across North America as well as in most nations around the world view films regularly as a natural part of their lives (Rosenstone, 2006). Films became reasonably priced and accessible through rental or purchase at numerous locations. Direct broadcast satellites, cable TV networks, and VHS videocassettes in the 1980s brought about broader distributions of films. Sales from reproductions from movies contributed to increased percentages of studios' earnings. In 1994 there was an influential decision by the Supreme Court in *Universal vs. Sony Betamax* in which they ruled that home videotaping for personal use was not a copyright infringement making it legal for individuals to make recordings of movies shown on television (Thompson & Bordell, 2002; Rausch, 2004). More recently Tivo and other Personal Video Recorders have become the newest and most efficient way to records movies and favorite television episodes. Previously, one had to get a VHS tape, enter it and push play as soon as the show started. With Tivo there is no need for empty tapes or to even be available at the time of the recording. Now hours of movies and other shows shown on cable or satellite can be selected in advance and recorded for later or repeated viewing. In addition to the availability of viewing movies from recordings from movie channels on television, more films than ever are being rented and purchased. More than 35,000 VHS and DVD films are available for rental or purchase. The price of a new release is approximately $21.00 at their initial release date. Within several months films are generally less selling between $14.00 and $17.00. Catalog releases for older films are generally about $12.00. Adams Media Research reveals that American consumers spent 14.4 billion dollars in 2005 to purchase DVDs for movie

viewing at home, approximately 5 billion less than was spent for movie tickets to the theater or video rentals. DVD player sells grew from 114.2 million in 2004 to 125.7 million in 2007 with over seventy percent of American homes having at least one DVD playing device (Rosenstone, 2006). With the arrival of down-load-to own, video-on the Internet, and DVD sells Hollywood is experiencing one of their most dramatic periods of growth in over a hundred years of existence. Today, the staggering array of films is not only available for the public for entertainment, but is also available to educators to use as they deem appropriate for students in the classrooms (Champoux, 1999).

The Psychology of Film

The continued and increasing popularity of films throughout the 20th century and into the 21st century reaches beyond the entertainment factor and into the psychological realm. Films often depict human reality in one form or another, but these scenes are viewed differently depending on each person's individual experiences (Champoux, 1999). Also, films depict experiences individual encounter, but reveals aspects of experiences in a different ways than the experiences itself allowing for altered perspectives. In addition, films command a powerful psychological effect because of collective influences of the music, dialogue, lighting, camera angles and sound effects. Film has an exceptional ability to seize and focus the attention of the viewer. These elements facilitate a film's ability to bypass the defenses individuals usually maintain. This allows the film to draw the individuals into the viewing experience while affording a unique opportunity to retain perspective outside the experience as the observer's view

(Shrum, 2003).

Films involve several different psychological perspectives that while operate separately in the making of the film yield a collective simultaneous effect when the film is viewed (Champoux, 1999). One approach involves the representational perspective in which the elements are chosen. These elements symbolize a large range of human actions that use the narrative devices of character, plot, theme, action, editing. The actions and the characters are analyzed in relationship to the themes and viewpoints highlighted through skillful editing and created overlay of foreshadowing, music, and narration. From the second perspective films exist both technically and artistically in collaboration with social and historical contexts. From this perspective films are developed with psychological characteristics of conscious attitudes, conscious beliefs, unconscious complexes, and behavioral predispositions. The final perspective entails the psychological mechanisms that operate within the audience as the film is viewed. These mechanisms include the perceptual, the behavioral, and the interpretative. The perceptual mechanism involves the illusions, insights, and awareness that occur throughout the film. The behavioral mechanism involves the impact that the film has on behavior such as the impact of sad films on behavior. The third psychological mechanism involves the interpretative that encompasses complex meaning-making process that takes place while the film is being watched (Shrum, 2003).

Psychologically, individuals see films as creations of the mind that represent the full range of human concerns through perceptual, cognitive, social, and symbolic process occurring within the viewer. The primary goal of showing a film

for selected audiences is to engage the individuals in the process of approaching films from each of these three perspectives.

Characteristics of Films

Films contain certain characteristics that not only make films appealing but that influence the psychological power of films. Champoux (1999) maintains that film is "unequaled in its ability to hold and direct the attention of the viewer" (p. 142).

Cinematography: A primary reason that films capture the attention of the viewer are the major film characteristics that exist that are not recognized in real life. Characteristics such as camera movement, camera angles, lens techniques, focusing techniques, framing of shots, and film editing create fascinating and captivating views that duplicates reality (Brazin 1967). *Long shots* depict more than what ordinary vision can show. *Close-ups* allow the audience to see something that ordinary vision may not see (Arnheim, 1957, Monoco, 2000). *Film editing* allows a series of shots to be blended together in a specially designed sequence that has special effect on those who see the film and influence the narration of the story (Worth, 1969; Dancyger, 1997; Monoco, 2000). *Focus* allows the director to determine what aspect of the scene is highlighted (Bazin, 1967; Monoco, 2000). For instance, *deep focus* allows all of the scenes to be in focus while shallow focus keeps the closest images to be in focus while the images that are further away to be out of focus. *Dialogue and sound* are each characteristics that add to the meaning of the film by contributing to the humor, drama, irony or satire of the scene (Weis & Belton, 1985; Monoco, 2000). *Music*

is a characteristic that is purposefully composed and conducted. The pitch, tempo, instrumentation, loudness contribute to the effects of the cinematic experience. The effects of music include emotion, anticipation of upcoming events, and the magnitude of the scene (Dancyger, 1997).comprehension strategies seems to be a superfluous addition to an already full agenda. However, professional development such as inquiry groups that help teachers to implement comprehension strategy instruction through group discussion, reflection and feedback on implementation has shown promising results in getting teachers to change their beliefs about other types of instruction and when compared to other types of professional development may be shown as effective in comprehension strategy instruction as well.

CHAPTER THREE: METHODOLOGY

Mode of Inquiry

Research is established on principles of ontology, epistemology, axiology,

and methodology that generate a "basic set of beliefs that guides action" (Guba,

1990, pp. 17). Researchers make ontological claims about what is knowledge,

epistemological claims about how we know, axiological claims about ethical,

aesthetic, and ideological values that go into research, rhetorical claims about the

research report, and methodology claims about the process of the process of

conducting the study (Creswell, 2003; Lincoln & Guba, 1994). These sets of beliefs

determine how the researcher sees and interprets the world and ultimately how one

explores and understands research. Furthermore, the set of epistemological and

ontological ideas determines the sort of questions and strategy employed by the

researcher to explore the research questions. The nature of the research, therefore, is

driven not only by the nature of the question but by the epistemological,

ontological, axiological and methodological orientation of the researcher.

Because of the point of reference of the researcher and the nature of the

research questions the approach to this study involves a qualitative, interpretive

orientation (Feinberg & Soltis, 2001). Creswell (2000) contends that researchers

bring assumptions about knowledge claims to their choice of research designs

through strategies of inquiry that provide specific direction for procedures. Each

position of knowledge claim has specific strategies of inquiry. With this in mind,

the knowledge claim of this study relates to those strategies as they relate

qualitatively to the framework of interpretivism. Thus, qualitatively this study

draws on the guidelines of interpretivism and operates as an overarching

methodology that seeks to gain understanding of the phenomenon through inquiry

and the process of meaning making.

Description of Qualitative Research Design

The qualitative aspect of this study lies under the philosophical umbrella of

two main orientations for qualitative research, naturalism and anti-naturalism

(Schwandt, 2001). From both perspectives, the research will draw from the guiding

principles of interpretivism, which, because of its social orientation, is often viewed

as an aspect of the framework of constructivism (Lincoln & Guba, 2000; Creswell,

2003) as well as a specific research design (Feinberg & Soltis, 2004) that seeks to

gain meaning through inquiry.

The constructivist paradigm assumes the ontology of interpreting multiple

realities and a subjective epistemology of the understanding in natural settings

(Guba & Lincoln, 1994). Interpretivism fits within this constructivist paradigm also

assuming the ontology of multiple realities, subjective epistemology, and a natural

setting. The naturalistic aspect of this study involves both inductive and deductive

reasoning allowing for specific determination of various aspects of the research

methodology. From a naturalistic stance, the findings will be revealed and

explained. The anti-naturalist aspect of this study allows for emergent and inductive

analysis and discussion of the results. From the anti-naturalistic perspective the

interpretive framework will permit further interpretation of the findings beyond that

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of themes in the form of an interpretive discussion of issues that arise during analysis of the data in relationship to the literature. .

Constructivism

The constructivist paradigm operates with a set of assumptions that clearly distinguishes it from critical social theory and pluralism (Creswell, 2006). This qualitative research approach examines issues allowing for exploration and discovery. A primary assumption is that people seek understanding through the meaning within the context in which they live and work rather than striving to reveal absolute truth (Eisner, 1981). Based on this, constructivists endeavor to develop subjective meanings of their experiences. The process of meaning making is central to the researchers' endeavors and is directed toward what is of value and importance. Researchers generally find that the meanings are extensive and numerous. Because of this, I looked for the complexity of views rather than reducing them to certain ideas or variables. Another central assumption rests with the overall goal of the research. With constructivism the goal of the research is to rely on the participants' views toward the research questions in order to make meaning of the participants experiences. The questions asked during the interview process are broad and general so that the participants can construct the meaning of their experiences (Creswell, 2003). In contrast to closed-ended questions, open-ended questions are put forward to allow the participants to communicate freely. This allows the researcher the opportunity to carefully listen to the participants. In this paradigm it is understood that meaning is subjective and that the subjective meanings are negotiated socially, culturally, or historically. In other words, the

meanings are not verifiable but are shaped from the social interactions. Constructivists address the 'processes" of interaction of participants. Additionally, constructivists focus on the specific context in which people live and work in order to understand the complexity of the environment of the participants arising from varied social, historical and cultural influences. Researchers also identify how their own experiences shape their interpretation; therefore, the researchers "position themselves" in the research and acknowledge how their interpretation is tempered by their own experiences. Therefore, my aim is to interpret the meaning or make sense of the interactions and observations I make. This is in contrast to the positivist, who draws on deductive reasoning. As a constructivist, I utilize inductive reasoning to recognize patterns and themes to make-meaning or develop theory.

Crotty (1998) confirms these assumptions with three main suppositions of constructivism. He asserts that meanings are constructed as individuals engage with others through dialogue. Because of this, the mode of inquiry involves open-ended questions. Second, individuals interact with their environment and make meaning based on their historical and social perspective. Therefore, qualitative researchers explore the context or setting of the participants by personally gathering information. Researchers' interpretations are shaped by their own experiences and backgrounds. Third, the basic creation of meaning is social, transpiring from interaction within a community; therefore, the process of qualitative research is largely inductive, with the inquirer generating meaning from the field (Crotty, 1998).

Principles of Interpretivism

The interpretivist asserts that "to understand meaning one must interpret it" (Guba & Lincoln, 1994, p.119). Therefore, there are certain assumptions consistent with the epistemological, ontological and methodological position of a qualitative researcher that operates from this framework interpretivism.

1. Interpretivism is concerned with *meaning*. Its focal point is on making sense of the experiences in the lives of individuals. Eisner (1988) affirms that experience "provide the content through which meaning is secured."

2. Interpretivism is concerned primarily with *process*, rather than outcomes. Dewey (1934) contends that the process of experience is a vital ingredient in growth and development and that through "an experience," individuals come to understand the process of the world in novel ways. Eisner (1985) maintains that as the inquirer embraces the process rather than outcome, perceptions are reformed and reconstructed into constructs that "illuminates, interprets, and appraises the qualities that have been experienced" (Eisner, 1991, p. 86).

3. Interpretivism entails *inductive reasoning*. The researcher develops meaning from the details of the interviews and observations. Instead of establishing initial hypotheses, understanding emerges throughout the study. Instead of deductive reasoning, meaning becomes "clear and evident through an intuitive-reflective process" or inductive reasoning which leads the researcher to ideas, concepts, and understanding (Moustakas, 1994, p. 33).

4. Interpretivism involves *observation*. The setting or context is critical to the data that are gathered. Time with participants and the context of the setting to observe behavior is vital to the process. Dewey (1934) maintains that individuals

are social beings, and that understanding can only be realized within the various contexts of ones social interactions. Denzin (1989) endorses "methodological behaviorism" in which the researcher devotes attention to research participants' behavior and their context as well as the context of their interactions (p. 79). Observation has "import for education" because the context is "nonmanipulative" (Eisner, 1991, p. 32).

5. The researcher is the *primary instrument* for data collection and analysis. Data are mediated through the researcher rather than through questionnaires, surveys, or other instrumentation. The researcher actively engages with the research participants in their environment in ordered to "see the situation as it is seen by the actor, observing what the actor takes into account, observing how he interprets what is taken into account" (Blumer, 1969, p. 56, as in Guba & Lincoln, 1994, p. 124). Eisner (1991) maintains that the self as the instrument allows one to "makes sense" of "complex qualitative array" of observation and information (p.34). Eisner (1991) also asserts that the self as the instrument is a "positive exploitation of our own subjectivity" because the way in which "we see and respond…and interpret" carries "our own signature" (p. 34). He claims this is an advantage to researchers because of the insight that occurs concerning the phenomena.

6. Interpretivism requires *descriptive* reporting reflecting the researcher's interest in process, meaning, and understanding that can only be accomplished through words or pictures. Using language that is rich in description "conveys our ideas to others" and extensively contributes to meaningful interpretation of the process of experiences (Eisner, 1988, p. 15). Furthermore, Eisner (1991) maintains

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that the descriptive use of language is important because it helps readers experience others' experiences "vicariously" (p. 38) and advances "human understanding" (p. 37).

<div align="center">Research Design</div>

Purpose of the Research

This study explored the use of film as an educational tool for promoting learning through the enrichment of the classroom experience. Specifically, it focused on how the use of film and film clips in the classroom can contribute to the process of a learning experience for university students. It also considered how instructors can make the best of the use of films, and how film can be integrated and combined with other instructional methods.

The research questions for this study include: How does the use of film clips in the classroom contribute to the process of learning for students? Particularly, what is the perspective of students and instructors concerning the use of films in the classroom? How do instructors make the best use of films? How films are effectively integrated and combined with other instructional methods? When film is integrated as an instructional method what sorts of conditions are created in the classroom and how do these contribute to the classroom conditions and to learning?

Sampling

Characteristics of the population: The sample included a) instructors who use films as part of their curriculum and for negative case analysis who do not use film b) junior and senior undergraduate students who have been in classes in which

films are used, 3) and graduate students who have been in classes in which films are used.

Sampling procedure: The sampling procedures involved nonrandom, convenience sampling since researcher has access to instructors and students from the College of Arts and Sciences and College of Education. Students are asked to participate who are known to have been in classes that utilize film as part of the class instruction.

Sampling unit: Individual students and faculty from the College of Arts and Sciences and College of Education were sampled for interviews representing studies in Education, Human Relations, Communications, Psychology, Sociology, History, and Philosophy. Five classes of students from these departments were also selected for observation, and individuals from these areas were selected for three focus group discussions. Five graduate students who were recruited as students also had experience as adjunct instructors, two of whom taught classes in University College and College of Engineering.

Sample selection: Twenty-two student participants agreed to be included in the study. The students included in the study were in graduate school or were junior or senior undergraduates, had experienced the use of films in the classroom as part of learning activity, and were willing to be interviewed. Instructor participants that agreed to the study were selected because they were instructors who have specifically choosen to use or not use film as part of their curriculum, and were willing to be interviewed. The instructors who regularly use film that were included

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in this study were approached as participants because of their interest in using film

and their reputation of using film effectively.

   Size of the sample: The sample size consisted of 5 undergraduates, 17

graduate students for interviews, 2 assistant professors, 2 associate professors and 3

instructors for interviews, 4 class observations, as well as focus groups of observed

classes. Five of the graduate students working on their doctoral degrees were also

instructors at the university in undergraduate courses.

Method of Data Collection

   Interpretivism utilizes basically three main methods of data collection:

Observations, narratives, and interviews. This study involved interviews and

observations. Through observations the researcher noted the verbal and non-verbal

behavior of participants and made note of interactions in the natural setting. In the

interviews participants were asked to verbally describe their experiences in

relationship to the phenomena. In addition to interviews and observations,

narratives previously written concerning particular films experienced in the

classroom were collected from three graduate student participants and two

undergraduate student participants.

   The primary intention for the design of this interpretive study in relation to

data collection was to allow each participant to convey his or her experiences

without restraint. This necessitated that the researcher be as non-directive as

possible during the interview process. Because interpretivism seeks to appreciate

the process of an experience, the researcher made an effort not to forecast or

systematize the interviews or narrative. Therefore, techniques were used that

allowed the participants to freely express their experience in their own words with their own association and interpretation. Furthermore, the interpretive nature of the study required that any interaction during the data collection be conducted in such a way that the real meaning be best derived from the free expressions of the participants. Meaning was then made from the descriptions obtained from the participants during interviews or from as well as from the researchers' own observations and experiences of the process (Feinberg & Soltis, 2004, 1998).

Process of Data Collection

In this study data was collected through a four-part process, as follows: a) respective participants (instructors and students) were asked to describe their experiences concerning the use of film as part of the teaching-learning experience; b) classroom observations of students when films were being utilized was conducted to make note of students' responses to the film, including their level of attention, comments, questions, and interactions with other students as well as the instructor; c) observations of instructors introduction to the film, integration of course material to the film and interaction with the students, d) focus groups of participants, students and instructors, from classes being observed.

Entry into the Setting for Data Collection

Data was collected from instructors and students who have been involved in classes in which the use of films has been utilized as part of the instructional curriculum. First, particpants were selected as potential participants because of word of mouth that films had been used in specific classes. Other individuals were contacted personally because of access to them and knowledge of their participation

in courses in which films are used. Next, participants were selected by verbal recruitment. Interested individuals had opportunity to sign-up as participants of the study . The snowball effect was utilized whereby individuals informed me of courses in which films are utilized and students who had experienced films in the classroom as part of the instructional method.

Interviews

The interviews involved two parts for both student and faculty participants, respectively. The first part of the interview process consisted of two phases. Initially, the participants were asked to generate ideas and images that came to mind related to their experience in the classroom concerning film. Students were asked to first generate their ideas by "clustering" their thoughts and experiences. The clustering method used by Karpiak (1990) allows for a non-directive approach to the interview; the words and images that are generated then provide a framework that guides the interview as the participants discuss their experiences with film in the classroom. The next phase of the interview allowed for specific issues to be addressed that underlie the study. This phase of the interview consisted of questions relating to the idea, images, feelings, and associations that occurred in the first phase of the interview. These questions were aimed at gathering information about the specific incidences of effective of use of films, examples of ineffective use of films, description of how the films are integrated, and reaction or response to certain films utilized. The second aspect of the interview process consisted of clarification and any additional questions, overview of the first part of the interview allowing for a check of the accuracy of what was heard and concluded (Creswell,

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2005). Follow-up discussions occurred with selected to participants for further

clarification. Extensive use of journals and logs were kept to track and record

observations and insights during the interviews, as well as methodological and

theoretical notes during data collection with each participant.

Clustering: An Interview Tool

Clustering is the tool utilized by Karpiak (1990) for "eliciting images and

feelings" (p. 72) from participants in a way that encouraged freely generated and

non-directive responses from the participants in the study. Clustering was originally

a technique developed by Rico (2000) to assist in creative writing as a nonlinear

brainstorming process similar to free association.

Similarly, to assist with the process of data collection in a non-directive

manner the method of clustering was utilized with all student participants. To

facilitate the individuals with expression of their own experience student

participants are asked to create clustering of their experience with the use of films.

The clustering method allowed the interviewees the chance to use free association

in order to generate their own ideas about their experiences of the use of films as

part of the learning process in the classroom. These clusters were then used to

provide the guiding framework for the interview. As each individual student

selected an aspect of the cluster, the students then were asked to describe their

experiences as it related to that particular cluster or to expand upon the contents of

that cluster. They were free to describe their experiences in terms of the event,

feelings, responses, observations, thoughts, and memories.

Inspiration: Clustering Software

The computer software, Inspiration (Helfgott & Westhaver, 1993) is a valuable brainstorming tool for both the researcher and the participants. Some participants who selected to use Inspiration, which visually supported them as they generated, organized, synthesized important ideas, events, and people. For those students interested in using the computer version of the clustering technique, the program was introduced as a tool for clustering their experiences with the use of film in the classroom. Inspiration was demonstrated at the onset of the interview as a tool to use to create a cluster of their ideas. After Inspiration was demonstrated, the individuals had the opportunity to practice creating the clusters. Once the students became comfortable using the computer software as it was related to clustering the participants were then asked to cluster about their experience concerning films. The use of clustering was simply utilized to facilitate the participants' ability to organize their thought and discussion.
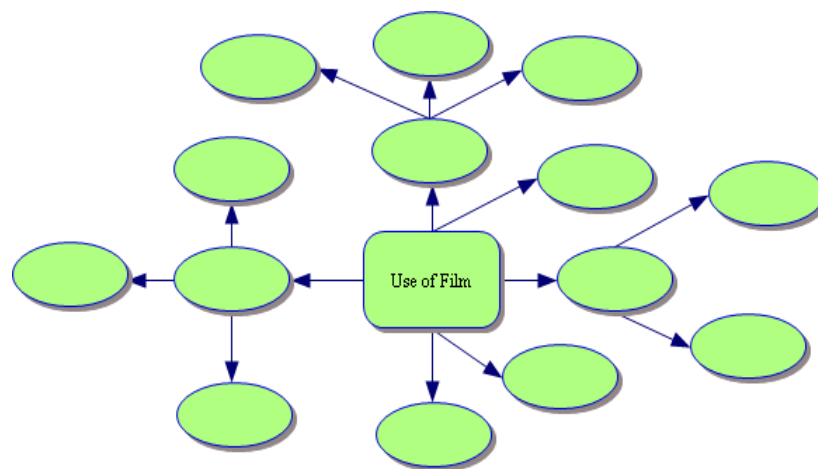
Use of Film

A number of the participants clustered with pencil and paper. They drew a circle in the center of the page and placed the term "use of film" in the center. They then proceeded to cluster their experience around the nucleus phrase. Following the completion of the cluster, each person participated in an interview discussing in

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detail each element in their cluster. By utilizing the clustering method the individuals are allowed to "determine the direction, content, and emotional tone" of the interview (Karpiak, 1990, p.73). In fact, the method of clustering allowed the participants experiences to be captured. After completing the clustering almost all students reported having more to discuss than they had anticipated discussing. Clustering about the use of film, students not only clustered their thoughts and ideas, but they had clustered their feelings, experiences, and illustrations concerning their experiences. The use of clustering facilitated trustworthiness because the participants themselves generated the content of the interview reducing the likelihood of research bias through leading questions or questions that did not truly emerge from the participants' experiences.

Observations

Observations were conducted of students and faculty in classrooms in which films were used as part of the instructional methods. Specific observational focal points were utilized through a "prefigured focus" orientation (Eisner, 1991, p. 176). Utilizing prefigured focus the observations were three fold. First, an understanding of what sort of conditions were created in the classroom and how these conditions contributed to the learning was sought. Second, how instructors made use of the films as they integrated them with other instructional methods was also observed. Third, information was collected concerning how the use of the films contributes to the process of learning. Prefigured focus was an important to the observation process especially as it related to when to "shift gears", recognize unexpected

occurrences, and contributing factors, and be attuned to subtle shifts, responses, and experiences of the students and instructor in the classroom.

In addition to prefigured focus, observations also allowed for "emergent focus" where the observations were allowed to "speak for themselves" (Eisner, 1991, p. 175). Developing the "ability to see, hear and feel" during observations was vital to the qualitative observer (Eisner, 1991, p. 21). It not only required paying close attention to the qualitative cues that interactions reveal, but it also required careful attention to the "ability to experience those qualities as a sample of a larger set of qualities…"(Eisner, 1991, p. 64). Eisner (1991) describes this ability to intensely and astutely observe as "connoisseurship" which aims to understand the people and the situation through qualitative forms of inquiry (p. 6). Connoisseurship comes from the Latin verb *cogoscere* meaning to know which refers to the ability to be aware and understand rather than to simply see.

Using techniques suggested by Stake (1993) Schatman and Stauss (1992), and Creswell (2005) journals were utilized to record notes, observations, insights, and questions of the observations and focus groups.

Data Analysis Procedures

The analysis of the data drew on the guidelines of interpretivism, a methodology that sought to gain an understanding of a phenomenon through inquiry and the process of meaning making (Denzin & Lincoln, 1994). According to Feinberg and Soltis (1998) meaning was "determined by the way the act is interpreted" by those involved in the activity (p. 85). The interpretive mode of inquiry, therefore, was concerned with the meaning of the experiences, events, or

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behaviors. For that reason, being immersed in the phenomenon attempt was made to portray the participants' experiences accurately reflecting the process of their experiences as interpretation of the meaning within the context of the classroom of students and faculty in which film clips were utilized.

Since the design involved inquiry exploration of the personal and complex process of students' experiences was central to this investigation. Given that this study was conceived from adult development, higher education, and transformational learning theories within the interpretive framework, the nature of the study involved descriptions of the state of the process of learners by interpreting "the way those who are engaged in an action understand it" before beginning to explain it through the lens of transformational learning, complexity and aesthetics or other theoretical frameworks (Feinberg, 1998, p 86). Analysis included detailed descriptions of the students' perceptions of the context, and employed attention to details of the students' perceptions and personal observations through specific observation of both students and instructors. A "broad net" (Karpiak, 1990, p.74) was cast to include students' and faculties' descriptions of the experiences with the films in their own words. The main themes were identified by the participants themselves as they were interviewed. Themes were identified as experiences were revealed through the analysis of the interviews. The next step of analysis consisted of searching for emerging patterns within the experiences among the participants. Attention was given to the illustrations provided in the interviews. Attention was also paid to instances of change and insights that were revealed by the participants. Theoretically, further analysis involving the themes through the lens of adult

development and higher education was conducted and then through complexity theory, transformational learning as well as aesthetics theory. Karpiak (1990) proposes that theories are imposed like a "sieve through which the data was filtered" (p. 76). Theories illuminated data by shedding light on the significance of the references that are made by the individuals. Since theories can act as a "template" (Karpiak, 1990, p.76) the theoretical propositions were imposed as a template through which to examine the interviews.

From data gathered through the interviews and observations main themes and trends were identified. During analysis the emergent themes were noted. Dimensions of each theme were also identified. Emerging patterns in the data was analyzed according to theory triangulation (Gall, Gall & Borg, 2003). This allowed for the data to be analyzed through the lens of the aforementioned theoretical frameworks as the meaning was revealed within and among each theme and dimension.

<center>Strengths and Limitations of the Method</center>

Trustworthiness

Threats to trustworthiness: The primary threat to trustworthiness involved investigator effect in which there may have been unintentional behavior of the investigator that may have affected interpretation of results. To guard against this possibility careful notes were takes, journaling was extensive, and triangulation was enhanced. Another threat may have involved subject effect in which participants exaggerated the sense of importance of the use of films because of the nature of the

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study. However, the participant interviews were consistent with observations and with focus groups as well as the narratives collected from several participants.

   Minimizing threats to trustworthiness: To minimize threats to internal validity theory triangulation, method triangulation, member checking, peer debriefing, and negative case analysis were utilized. First, methodology and theoretical triangulation was utilized to minimize threats to internal validity. Qualitative methodology triangulation involved interviews, observations, narratives, and focus groups. Individual interviews were conducted with both students and faculty. In addition to the interviews narratives written by some of the participants regarding selected experiences with the use of film in the classroom was obtained. Observation of classrooms when films were utilized was also conducted. Theoretical triangulation involved viewing the data through the lens of several theoretical frameworks: adult development, transformational learning, complexity science, aesthetic theory, and film theory. Because of the emergent nature of this study the data was also analyzed through film theories concerning storytelling in the form of film. Member-checking was also be used to determine the accuracy of the findings by taking the specific descriptions of the patterns and themes back to the participants to verify findings and interpretation of the findings. Peer debriefing also occurred to enhance the accuracy of the findings. This involved three individuals who reviewed the data and engaged the researcher in dialogue and questions about the study to insure that the account resonated with other people reading the research. One negative case analysis in which participates who go

against the value of use of films was also included (Creswell & Miller, 2000; Lincoln & Guba, 2000).

The Value of Interpretivism in Qualitative Research

Much research in higher education is quantitative in nature; however, qualitative research, especially research from an interpretive framework contributes to the understanding of experiences at the university. In fact, any phenomenon of interest to higher education can be studied through interpretivism. While the use of interpretivism can be of value to higher education inquiry of staff, curriculum, organization, retention of students and housing it should not confined only to these areas. Interpretivism can be of use when exploring the process of experiences of students and instructors in the classroom. Astin (2002) affirms that in higher education rich experiential component of the students' process is in the classroom, but is frequently ignored in terms of institutional assessment. While the aim of institutional assessment is for improvement institutional studies generally examine input and output data to indicate quality of students' learning rather than the process of learning in the classroom. In fact, in higher education studies generally provide no information on the process, assuming outcomes reflect process of students' learning in the class which Astin (2002) maintains is the cornerstone of the students' learning experience at the university. By recognizing process through the interpretive framework, institutions of higher education could better examine the experiences of students while attending the university and could then be more mindful of how to make improvements and meet the expectations and needs of students and the society (Ewell 1985; Astin, 1993).

Strengths of Interpretivism

Interpretivism serves as a valuable research design as it seeks to understand and describe the experiences of research participants. Because of the nature of how data is gathered in this study through interviews and observations consideration is not only preserved but is also extended as the participants' meaning is understood through the research process. It is basically impossible to break away from the subjective experience as one hears the experiences of the participants because objectivity is not the goal. Instead, the subjective nature is understood as the researcher acknowledges personal experiences and positioning within the context of the research. The advantage is recognized through the process when qualities such as awareness and intuition inform and guide the researcher through the complexity and the subtleness of the data. This level of involvement demands an extensive investment of time as well as commitment and dedication to the research process in order to achieve the richness and depth of exploration and description, the ultimate aim of the interpretivism

Limitations of Interpretivism

Potential limitations for this study included several issues. The first limitation exists because the sample involved in this study was limited to one geographical location. The next limitation involved individual differences that are not addressed in this study such as socio-economic status, IQ, expectation of higher education, and prior experiences. Another, limitation of this study involved the nature of the qualitative study in that the prevalence concerning the use of films is not obtained through this study (Creswell, 2003).

Ethics and Human Relations

This study stood in agreement with researchers and educators that the research and behavior should be ethical. Averting unethical behavior and "doing good is better than doing harm" (Eisner, 1991, p. 214). Therefore, unethical behavior had no place in this study. Because of this ethical consideration specific principles and considerations were carefully attended.

Threats to Participants

Because of the nature of the research no threats to the participants were anticipated. Each participant provided informed consent. This meant that each individual participatiing in the research was aware of the purpose of the interview. Participants were free to select the content regarding their experiences that they wished to discuss. They could have withdrawn from the interview or the study at any time. Informed consent extended to those in the classroom being observed. Those being observed were provided with a description and rational for the study. If participants requested feedback at the end of the observation, it was provided (Eisner, 1991).

Benefits to participants

Benefits to participants included opportunity for reflection or critical thought on expereinces in the classroom with the use of film.

Concluding Statement

Interpretivism is a research strategy that relies on the researcher's interpretation and understanding of the process of the research participant's experiences. It produces an interpretation of aspects of a participant's experiences

by drawing on his or her words, the setting and context to establish meaning and understanding. The everyday accounts, habits, views, and practices are attentively attended to by the researcher in order to gain a deep sense of understanding and appreciation. The researcher gained access into the participants' lives through interviews and observation. Through rich, thick description the researcher revealed the meaning much like an artist paints a portrait on a canvas. Rather than a single portrait, a picture is drawn with details that reveal the context and complex influences in the participant's life. Because of the possible benefits to students when instruction incorporates film and because there is presently little known about their actual value, this study drew on interpretivism to reveal how the use of film in the classroom could contribute to the process of learning experiences for university students, how instructors make the best use of films, and how film can be integrated and combined with other instructional methods.

While critics of interpretivism contend that true reality reaches beyond that of participant's spoken words, advocates of interpretivism maintain attending to the voice of the participant allows meaning to be understood. While quantitative research provides important research numeric data, not all questions are best addressed by reducing the information to statistics. Since the use of film as an educational tool is a relatively unexplored phenomenon, understanding the research questions qualitatively provided opportunity to know more. By giving attention to meaning of the responses understanding was hopefully increased and conscious awareness of the students' and instructors' experiences with film emerged. For that reason, the use of qualitative research drew on the framework of interpretivism to

understand the process of both students' and instructors' experiences with the use of film in the classroom. Without meaning the participants' voices would not be understood and a lack of clear understanding would remain. However, due to the nature of interpretivism the experiences of students and instructors with the use of film in the classroom in higher education was revealed and is better understood making it possible to better facilitate student learning in the classroom through the use of film.

CHAPTER FOUR

Findings: Dimensions of "Reel" Cinematic Experiences

Introduction: The Cinematic Classroom

Acknowledging that little is currently known about the use of film and its possible benefits to students and to learning, this study was designed to explore the use of film as an educational tool. From the perspective of both students and instructors this study aims to shed light on how the effective use of films in the classroom can contribute to the process of learning for university students. In addition, this study sought to clarify the conditions created when films were integrated into the curriculum and how instructors could make the best use of film in the interests of students' learning.

The findings reveal four experiential themes associated with the use of film, each with five learning dimensions. In the cinematic classroom the themes include the aesthetic use of film, the instructional experience, the experience of awareness, and the shared experience. These themes will be referenced as experiential themes because each theme relates closely to experiences of participants' involvement in the classroom. Within each of these experiential themes, the five related learning dimensions are identified: Emotional, cognitive, personal, social and cultural. This chapter consists of two parts in order to deal separately with the distinct nature of each theme as well as the specific learning dimensions associated with these experiences. Part one presents the themes, identifying the various experiences that can arise. Part two presents the learning dimensions of the experiential themes. In

part one and part two of the chapter the themes and dimensions outlined draw from the perspectives of student and faculty participants in this study.

Part One

Four Experiential Themes in the Cinematic Classroom

For nearly a century the cinema has flourished as a medium that entertains and conveys ideas. Because of advances in technology, the cinematic influence reaches beyond the theatres into homes, offices, museums, and at long last, into the classroom. This section explores the experiences of both students and instructors in the cinematic classroom. Within the first part of this chapter the four themes are described in relation to the cinematic classroom. Among the four themes described, the first involves the aesthetic experience as it relates to the use of film in teaching and student learning. The second theme addresses the instructional experience with film and its effective and ineffective integration in the classroom. The third theme deals with the awareness that students experience when the use of film is effectively integrated into the curriculum. Finally, the fourth theme reveals how the use of films, when correctly applied, creates a shared experience among the students. The presentation of each theme opens with an introduction, followed directly by an overview of the qualities of the related findings. Subsequently, each theme is developed with illustrative examples from the data provided by both students and faculty. Following the presentation concerning the qualities of the themes, the educational meaning of each theme is discussed in relation to the literature.

Theme One

The Aesthetic Experience: Aesthetically Immersed in Film

Introduction of the Concept of the Aesthetic Experience

To encourage enhanced learning experiences in higher education, educators are integrating aesthetics into the learning environment. Elliot Eisner (1972) contends that meaningful aesthetic experiences in education are ". . . a mind-making process" (p. 5), integral to creativity as well as to meaningful educational experiences. It would follow that creatively integrating aesthetics with the course material enhances teaching and learning (Eisner 1972, 1994; Greene, 1999). Increasingly, the use of films is being suggested as a creative aspect of the course curriculum (Eisner, 1993; Brookfield, 1999). Yet, the use of film as an aesthetic tool, how to use it as a mode of aesthetic instruction, and why it contributes to learning remains relatively unanswered.

Qualities of the Aesthetic Experience

Aesthetics is the foundation of the cinematic arts. The aesthetics employed by filmmakers creates an illusion that would not be possible without the engaging the senses. This study reveals that visual artistry captivates students as the sights and sounds transport the viewers into the story of the film.

Students describe the interest and pleasure of viewing films that are enhanced by vivid color, sound, and action as well creative camera angles and editing, in association with the stories being depicted. The cinematography of films allows students to understand and value aspects of the world differently from how they did before. Both of these findings correspond with instructors' intended purpose for the use of film as an educational tool. Instructors utilize films because students respond to the aesthetics in films. In fact, faculty often make use of film to

a large degree *because* of the aesthetic qualities. These aesthetic qualities are represented through the features of the aesthetic form, cultural appeal, and meaningful representation, each of which are discussed below.

Aesthetic form: The first aesthetic quality pertains to form. Aesthetic form refers to the vivid color, sound, creative images, and special effects. Aesthetic forms also refer to the cinematography and screenplay as well the setting, make-up, and costume design. The creative, visual imagery and details that are portrayed in film captures the attention of the students. According to both students and faculty these aesthetic features provide creative and artistic features that capture students' attention. In the voice of one instructor, the aesthetic qualities *" . . .draw the students' focus to the present and toward the film . . ."* Moreover, the interviews of participants reveal that while film's creative form *". . .attracts attention to the visual, artistic representation . . ."* The aesthetic form also *" . . . captures ones imagination"* by *". . . stimulating emotions, thoughts, and understanding . . . ."*

Cultural appeal: The second quality of aesthetics involves film's popular cultural appeal. Because film is a popular cultural icon, meaning that film is distinctive to modern culture, its aesthetic appeal strengthens film's value for the students. Participants reveal that film as a cultural icon has an effect on the individual viewer as well as on groups of viewers; film as an aesthetic cultural icon evokes feelings and reflections. Since film is such a part of popular culture, the viewing of the film in a class setting is comfortable even among those who are from diverse backgrounds and experiences. Participants also indicate that, because of the iconic features, participation in discussions about film in relations to course

concepts becomes more natural. As one student recalls, *"Because movies are such apart of our society, we [students] are comfortable watching the films and then talking about them as part of the class discussion."* Instructors report that since the use of film has an aesthetic cultural appeal, it facilitates students' desire for discussion. An instructor from the College of Education stated, *"My students are drawn into film because of the color, the movement, and sound and since films are such a part of our cultural, the dialogue afterwards is a natural occurrence."* Students also report they become involved in the class dialogue because it is comfortable and familiar to delve into the story, characters, meaning or ideas of the film.

Individual interpretation: The third quality of aesthetics involves the individual interpretation that a viewer makes concerning a film or film clips. This reveals that meaning from the aesthetics within a film can occur at different levels. Writers and directors may have meaning that they hope to aesthetically convey as they make their own meaningful interpretation of the film. The viewer's interpretation refers to the meaning of a film and the ideas, thoughts, feelings, or events that are represented through the film's dialogue and cinematography. The viewer also interprets a separate meaning through the relationship a viewer has with the ideas, people, events, and places in the film. While the writers and directors may have a sense of meaning, there is deeper, personal sense of meaning for individual viewers. In this study, students indicate that they know when they experience a sense of meaning:

I really understood the Holocaust in a new and different way. I knew that

millions of Jews had died, and I knew that there were concentration camps,

but I had never really seen a movie that really depicted the treatment of

human beings in such a manner.

. . . it took something that was words on pages and brought it to life . . . in a

way that etched it into my memory with all the visuals and the feelings on

the screen in moving color.

Several processes contribute to this occurrence. First, the powerful art form of the story is represented through film. Each viewer has not only an interpretation of the story, but also the depth of the meaning. Second, unconscious thoughts can be brought to consciousness through the film. Third, remote events, such as historical and socio-cultural events can be converted into concrete visual images through the use of films. Fourth, abstract concepts or ideas, such as freedom, equality, loss, and hope are converted into concrete, visual images as a film is meaningfully interpreted. A History student insists that films *". . . give concrete meaning to historical events and ideas . . . it helps provide realism and a reality to very abstract ideas . . . ."*

Discussion of the Aesthetic Experience: The Educational Significance

From both students and faculty perspectives, it appears that the aesthetic experience of films serve a purpose beyond that of entertainment. It extends the value of the aesthetic experience of film to the educational context by meaningfully connecting the aesthetic qualities of form to the viewing experience. These findings

then prompt a classroom conversation concerning the educational meaning of the aesthetic experiences.

As a way of merging learning experiences in higher education with modern technology, educators have the opportunity to integrate aesthetics into teaching and learning, a practice that has an extensive history. The ancient Greeks employed the power of song to enlighten; the artists of the Enlightenment period chose the medium of poetry. In modern society, these aesthetic art forms continue; yet, film is a contemporary expression of this ancient tradition that because of its aesthetic appeal is being utilized to convey ideas.

As indicated, the aesthetic form coupled with the individual interpretation facilitates learning in that aesthetics does more than captivate students' attention; when effectively integrated with the course materials film imparts meaning. The meaning that students derive from the aesthetic experience of individual interpretation is consistent with Eisner (1993) who contends that learning involves a "mind-making process" that occurs through aesthetic experiences (p. 5). This suggests that the use of aesthetic tools such as film would be beneficial to effective teaching and essential for learning.

Film is easily embraced by students in the classroom because it is a popular cultural icon. However, in the educational setting students respond to films differently. While students frequently enjoy going to movies and renting DVDs, they do not have the educational experience that is afforded by the aesthetic experience of viewing the film when it is integrated with educational concepts and theories. This, too, is consistent with Eisner's (1993) position that individuals do

not "simply have experience," but that learning experiences are brought forth in the classroom through the use of aesthetic tools and meaningful interactions (p.6). Film, as an aesthetic tool, "invite(s) further sensory exploration" and enhances the learning experience (Eisner, 1988, p.17). When the classroom experience consists solely of traditional lectures and is devoid of aesthetics, students' ability to meaningfully engage is dampened. It suggests the importance of designing classes that promote aesthetic, experiential learning, because the aesthetic qualities in film facilitate meaningful learning and support film's effectiveness as an aesthetic, educational tool.

<center>Theme Two</center>

<center>The Instructional Experience: Teaching and Learning through Film</center>

Introduction of the Concept of the Instructional Experience

The instructional experience in the classroom encompasses students learning as well as the interaction between the instructor and the students over the subject matter (Brookfield, 1999). For the purpose of this study the instructional experience relates to how films are utilized within the cinematic classroom. It draws on the views of educators who recognize the value of classroom interaction for enhancing learning. For instance, Parker Palmer (1998) maintains that learning is best achieved through the interactions between teacher, student and subject. Other educators propose that critical thinking and understanding are vital to learning (Brookfield, 2000; Eisner, 2001). Maxine Greene (1990) contends that educators can create opportunity for "mindfulness and critical understanding" in the classroom (p. 293). Dewey advocates that meaning occurs when learning

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experiences allow for critical thought and reflection rather than those experiences

that foster inattention and distraction. Eisner (1979) and Greene (1995) concur with

Dewey (1934) that creative instructional experiences rather than traditional modes

of instruction in the classroom allow for interaction, reflection, critical thinking, and

ultimately understanding. Therefore, instructors need to implement activities that

make the learning experience meaningful because as Brookfield (1999) contends

these outcomes do not simply occur but are thoughtfully and creatively generated

by the instructor with the students.

Qualities of the Instructional Experience

Students reveal that films are not often integrated into the course

curriculum; however, when films are part of the instructional experience several

qualities arise. First, film provides an opportunity to engage students' attention and

interest. Second it appeals to various and diverse learning styles. Third, it changes

the atmosphere in the classroom as students begin the process of reflection, critical

thought, and dialogue. Finally, the conditions in which films are best integrated

into the course curriculum come to light. These qualities of instructional

experiences are discussed in the following sections.

Providing opportunity for engagement: This study confirms that instructors

have the opportunity not only to engage developing minds in higher education but

also to influence how these students engage with each other, the material, and their

emerging ideas. The level of engagement that students have in the learning process

affects the depth of their understanding. The classroom provides a learning

experience with a venue for students to explore ideas. In order to achieve these

goals instructors reflect on their rational, their choice, and their method of integrating film to provide an effective cinematic experience for the students. From the voice of one student from the College of Education, the use of film in relation to the subject *". . . engages students in very meaningful ways and as a result we see things we did not see before . . ."*

Teaching for different learning styles: For visual learners film provides a visual representation of the concepts being discussed. For auditory learners films provide an additional auditory input enhanced by music and dialogue. For the kinetic learner films provide a tangible reference to serve as an example.

Aside from the benefits for the visual, auditory, and kinetic learners, both active and reflective learners revealed that the concrete experience in a film *"spurs"* their reflection, observations, and discussion. In addition, those individuals who are more abstract learners find that films provide an example that *"illustrates"* more abstract discussion. In some situations film *". . . acts as a metaphor . . ."* to illustrate the concepts being considered in class. Students not only report these experiences with the use of film in the classroom, but instructors support these findings and maintain that these are among the reasons and rational for their use of film in the classroom. One instructor recognizes that film *". . . accesses different parts of the brain for different learning styles."*

Creating change in the class atmosphere: When films are effectively integrated in the classroom changes occur within the atmosphere of the class with respect to reflections, connections, attention, emotions, assumptions, and levels of

engagement. The altered atmosphere occurs individually for students as well as for the group of students.

The individual connections between theory and lived experiences allow students to gain clarity. According to students, *". . . attention is focused and emotions are stimulated . . . ."* In addition, with reflection *". . . assumptions are questioned . . ."* and through the duration of the class *". . . engagement with others is increased."* With respect to the group, participants reveal that interest in the subject is increased and that listening and participation in discussion is enhanced. One student recalls, *"I listen to what others say more, I participate in discussion much more, and I give more thought to what we are discussing . . ."* Students also report enriched and at times transformed experiences as a result of the group interaction. One student recalls:

In one of the first classes where film was used, I learned so much about myself as a student. After that class I didn't just sit back and take notes. I discovered I like speaking up in class . . . but it was because with film I began to feel more comfortable talking with the other students and the instructor . . .

Overall, the data reveals increased interaction occurring among students and between students and faculty altering the atmosphere of the classroom, whereby the students are more engaged in active participation.

Effectively integrating film: While students reveal that learning is enhanced when films are appropriately integrated in the course curriculum, they maintain that often films are not used effectively. In order to be utilized effectively students

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maintain and instructors stipulate that specific conditions are vital. First, the instructor's rationale for the use of the film or film clip constitutes a very important condition for effective use of film. Next, the instructor's methods of presenting the film are critical. Finally, the opportunity for discussion is vital to the instructional experience.

Discussion of the Instructional Experience

As previously established, the use of films, as part of the instructional experience, supports the process of learning because of the opportunity it affords for engagement and for the inclusion of different learning styles. Several points can be noted. First, this study indicates that students are aware of their own process of learning and they recognize what helps facilitate their learning. Likewise, educators are aware that the instructional experience is complex, requiring thoughtful consideration, planning, and implementation. Second, simply viewing a film does not generate learning; it is the process of viewing the film in the context of a planned educational event that promotes learning. Third, this study brings to light that the orientation of the instructor, or namely the actual method by which the instructor integrates the use of film with the curriculum, becomes critical to its effectiveness as a tool. In the case of this study the educational process involves the act of viewing the film and the discussion of the film in relationship to the subject with the students in the classroom. The method of faculty instruction involves the instructor's rationale for the film, how the film was introduced, the choices regarding the length and selection of the film as well as how the film was integrated with course material. The students confirm that the activity of viewing the film

provides opportunity for enriched engagement, offers an avenue for the various

learning styles, and creates an atmosphere conducive to learning. They also

maintain that the method of integrating film with the course curriculum is

fundamental to its successful use. How films are integrated is critical to their

success as an educational tool. Consequently, the importance of the process with

film to student learning is reinforced from both student and instructor perspectives.

<div align="center">Theme Three</div>

<div align="center">The Experience of Awareness: Becoming Mindful through Film</div>

Introduction of the Concept of Awareness

Awareness is described as a complex process whereby something that was

previously unclear comes into ones consciousness. In other words, awareness

occurs as unconscious thoughts and behaviors become conscious. Awareness is

essential to the understanding of an experience (Dewey, 1934). Through awareness

the direction of focus shifts from what is happening on the outside to what is

happening on the inside. In an educational context, as students engage in the

process of awareness, they listen, reflect, examine assumptions, dialogue, and

consequently, gain ability for insightful and novel ways of thinking.

Qualities of Awareness

With respect to awareness the ancient Greeks employed the power of song to

enlighten much as did the artists of the Enlightenment, who chose the medium of

poetry. In modern society, these art forms continue; however, film is now utilized to

convey ideas as contemporary expressions of personal, cultural and social

awareness. In the case of students, awareness is experienced when films are

integrated with course concepts, with students becoming more conscious of their own behavior and thoughts as well as those of others. The qualities of awareness that this study depicts include: becoming present, engaging in reflective contemplation of assumptions, engaging in dialogue, and developing new ways of thinking or behaving.

Become present: Students report that they stop doing 'other' extraneous activities when they turn attention towards the film. When films are shown students defer their prior focus of attention, being no longer preoccupied with what they were doing before class began. They stop sending text messages or engaging in other non-related class activities. Overall, their mental distractions cease. Instructors concur that there is greater attentiveness among students. To illustrate, one student, active in athletics remarked that film *"…focuses my attention and before I know it I am not thinking about my playbook, last night's game or today's practice."* Another student who commutes and is the mother of three attests that when films are used in the classroom. In the voices of a Communication student:

. . . I put everything aside. My mental lists and all my frustration are put on hold and before I know it class is over, and I actually was able to be in class without all the distractions of my life. When there's no movie, I put things aside for awhile but not for the whole class. I have too much to do so unless something really gets my attention and keeps it I (my attention) come(s) and go.

Engage in reflective contemplation: Reflective contemplation refers to the way in which viewing a film prompts students to focus and consider events and

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experiences that are relevant to the particular concepts or subject of the class. Film encourages students to reflect on past memories of events as well as on present beliefs and behaviors. In addition, students become aware of behaviors they had not previously noticed. Finally, through the process of reflection new or altered ways of thinking begin to emerge. For example, one adult student proclaimed that film *"…connects at a very personal level. We very quickly get down deep to a thought, an emotion that maybe wouldn't get into a conversation otherwise.* This student continues,

. . . movies give you a snapshot very quickly of something that represents our underlying guiding principles and lives and feelings. It gets you to think about those things, things you had not thought of in a long time…Sometimes it even gets you to think about things in ways you never had thought of before. And without realizing I'm connecting the movie and what we are talking about in class to my own experiences in some really important ways.

Engage students in dialogue: Students' engagement in the classroom related dialogue is heightened when films are introduced. Through this dialogue students report experiencing greater opportunity to express their thoughts, listen to others and ask questions: *"It also helped me be able to know what others were talking about. The movie helped me know where they were coming from."* Students agree that they become more aware of their emotions and beliefs as well as more aware of those of others. In addition, as they hear other students express similar thoughts and questions, their own experience of awareness is validated. One student recalled,

Until we started talking about oppression I did not know I had experienced

it too. Without talking about it and the film I would have thought it was

something that happened in third world countries or happened here long

ago. I didn't realize when I read the article that I was reading about

something that happens everyday in America and even happens to me and I

didn't even know that is why it felt so bad.

Often their experience of awareness is validated through the discussion

process by hearing other students express similar thoughts and questions. Another

student recalled:

I wasn't so worried others wouldn't understand what I was talking about

because we had all seen the same thing, and they were interested too and

had some of the same questions I had. You know, it is not in every class that

you can ask questions and everyone is just as interested to know as you.

Developing new ways of thinking and behaving: Finally, students begin to

understand others in new and different ways. Old assumptions about others are

replaced with new ones. Moreover, what appeared remote begins to have relevance

and what appeared abstract becomes concrete as they realize its connection to real

life experiences. Students behave differently as they replace the previous

assumptions with the new or evolving assumptions.

For example, when cultural differences come into view several students

revealed that they realized that their way of life is not the only way people live,

think or believe. They reveal that they became aware of new or altered ways of

thinking or behaving. For instance, a student reported realizing *"Our way is not*

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always the best way for everyone." Students recall that their assumptions changed

as new frames of reference developed. One student stated:

I discovered our way [western culture] is not the only way; it is just one

way. Before, I thought our way was the only way, but I realized it is just one

possible way and there are many different and okay ways to ... have live

happy and productive lives.

Discussion of the Awareness: The Educational Significance

As noted in this study, when films are effectively utilized in the classroom

awareness is deepened. When instructors are clear about their rationale for using a

film and present this rationale to the students, and then allow the students to view

the film with all of its aesthetic qualities, students become present; they become

aware of their feelings, thoughts, and assumptions. Furthermore, as students engage

in dialogue, they begin to change how they are with others. This process is

consistent with Eisner's (1999) position that conscious awareness is enhanced when

aesthetic educational tools are used effectively.

It would follow that awareness can be an important consideration for

instructors. Furthermore, awareness and insight with respect to the subject matter is

induced when films are utilized in relation to the subject. In summary, learning

occurs through the experience of awareness in which there is a moment when the

students' minds are captivated as they view the film or film clips. This viewing

experience then allows their minds to shift from the distraction of the day to the

internal attention and reflection that this type of classroom atmosphere fosters. As a

result, students experience a change in their attention allowing an attitude of

listening and reflection to develop preparing them for a new or different way of thinking such as Deprez and his colleagues have described (Deprez et al, 1999). This process of awareness that is described by students appears vital to the learning process. Therefore, opportunity for this experience needs to be taken into consideration when considering improving the classroom experience for students in higher education. Since film appears to facilitate the experience of awareness, its use can be considered a worthwhile educational tool.

<div align="center">Theme Four</div>

<div align="center">The Shared Experience: Viewing the Film</div>

Introduction of the concept of the Shared Experience

Interactions that are shared with others are vital to the well being of individuals; these interactions represent an integral activity in human development and continued growth (Erikson, 1966). Social interaction that individuals have in common is recognized across disciplines as a shared experience. Shared experiences give rise to an important aspect of how individuals, including students relate to one another (Granger, 2006). In public health and epidemiology researchers have discovered that social interaction remains a fundamental determinant of health and recovery (Boswoth & Schaie, 1997; Lomas, 1998). A shared experience is not limited to a set of experiences that individuals have in common. Shared experiences also pertain to personal interactions that occur because of activities jointly experienced (Dewey, 1934; Palmer, 1998). According to Dewey (1934) immediate, meaningful interaction with others based on a common experience contributes to a shared experience. These shared experiences

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play an integral role in group dynamics, for example, in a classroom, especially in terms of the discussion that transpires. Individuals engage in discussion for many reasons but an "important part of human experience and education" (Brookfield, 2005, p. 6).

Qualities of the Shared Experience

This study reveals that viewing films together as a class creates a shared experience for the students. Students agree that viewing a film or clips of a film, as a shared experience in the classroom, is critical to their learning. Furthermore, the shared experience of viewing a film as a group alters the nature of the classroom interactions, creating specific social and personal experiences inside the class as well as outside. Specifically, students and instructors assert that the shared experience of viewing a film as a class contributes to learning in three vital ways: a common focal point is provided, the value of dialogue emerges and relationships among students develop.

Common focal point: A shared experience provides students with a common focal point. This focal point directs their attention and conversation with respect to the course concepts or ideas. The viewing of the film, as a shared experience, also provides a common experience with which to draw understanding. Furthermore, a shared experience and the common focal point is memorable, provoking more discussion even after the shared classroom experience has occurred. One learner recalls, "*I shared that experience with the other students. We could all read our text on our own, but when we watched that film together, it became something we were all apart of. . .*"

Value of dialogue: Second, the research participants report that the shared experience generates greater dialogue. They listen, talk, and relate with peers more intensely, enthusiastically, and effectively as revealed through the comment of students. *". . . it was a quiet classroom but then we saw the movie clips as a class, and we were able to dialogue about that together. It was a big moment."* Another student recounts, *"Because we had a common experience we talked more, I did, I wasn't reluctant to speak up, and the other students shared more too."* Students also feel recognized and acknowledged more by faculty and peers through the dialogue that emerges as a part of the shared experience. One student remembers the difference of the shared experience and a class in which the students had no shared experience:

When we talk after we see the film as a class, the dialogue changes.

Everyone seems to listen more . . . because we all just saw the movie scenes

as a group. I mean, if I say something then instead of no comment about

what I say and then on to the next unrelated comment, we actually dialogue.

One comment connects to the other. Before, in other classes one student

speaks and then another but no one is connecting to each other. When we

have a common experience everyone is different . . . those who never talk,

talk.

Instructors agree that not only is the amount of dialogue in the classroom increased, but the nature of the interaction is increasingly meaningful. Speakers and listeners are more engaged, their messages are more specific, the responses to comments are more expressive, and the interferences are minimized.

Relationship among students: Finally, the students and faculty alike reveal that a shared experience creates richer relationships between students. Sharing a common experience allows students to interact more not only in class but also out of class. Students believe that with the common experience in the classroom they begin to establish relationships inside the classroom that at times opens doors for relationships outside of the classroom to flourish.

Discussion of the Shared Experience: The Educational Significance

The role dialogue plays in a shared experience becomes apparent when observing the social interaction among a group of university students. When students come together with those they do not know, the conversation invariably centers around the weekend sporting events, the weather, breaking news, campus activities, or university policy--experiences that are commonly shared among university students. However, when a friend of one of the students enters the conversation it then centers on upcoming plans, the last joint venture, or news about other friends and plans, the strangers fade away as the group of remaining friends engages in dialogue. They have lost interest because there is no shared experience. The conversation among friends switches to their shared experiences.

This study reveals that the use film can offset the kinds of experiences that estrange students from one another. Through the shared experience of viewing a film individuals engage with each other because they share a common focal point. Film creates a focal point which enhances students' participation and engagement in dialogue often resulting in the development of new relationships. Because of the focal point that the film creates, the students participate in conversation with each

other and as a result create relationships. In the classroom the shared experience allows students to recognize key concepts and make important connections as they discuss the subject matter in relation to the experience of the film they shared. Through the comments, questions, and connections made as a group, learning begins to emerge. This is consistent with Dewey's (1916) viewpoints that interaction with others is important to the educational experience and his view supports the position of other educators who recognize the importance of interaction and dialogue in the learning processing (Brookfield, 2002; Palmer, 1999; Merriam, 1994; Kolb, 1984; Jarvis, 1987).

According to this study it appears that active participation arises from the shared experience students have when films are effectively integrated. A common focal point, the value of dialogue and the opportunity for relationships with others supports active student participation and provides momentum for learning. The potential for learning is increased when the learning experience with film encourages interaction in which expression of diverse perspectives, collaborative inquiry, and personal reflection in light of dialogue can occur. With film integrated effectively in the shared experience students are actively engaged, or as in the words of Dewey, "carried forward" by the "activity of the journey" (Dewey, 1934, p. 22). Furthermore, when the learners are actively engaged they also gain from the diversity of other students within the shared experience by being "challenged to consider and digest a diverse range of views" resulting in "a richer more memorable learning experience" as Brookfield (1999) would note (p. 10). Thus, according to

this study, when films are effectively integrated into the classroom creating a shared experience, students engage in a meaningful learning experience.

Part Two

Five Learning Dimensions of the Cinematic Themes

. The learning dimensions in this study include the emotional, cognitive, personal, social, and cultural. Each dimension is associated with the themes of awareness and the effective aesthetic use of film as a part of the shared, instructional experiences, all of which have been addressed, above. While the findings report these dimensions separately they are actually intertwined with each dimension having an overlapping impact on the others. Because of the discrete nature of each dimension, this chapter will begin with a discussion of each learning dimension. Then, a description of the features of each learning dimension in relation to the experiential themes is provided highlighting specific comments by participants. For each dimension both students and faculty perspectives will be represented. Finally, the educational meaning of each dimension will be discussed in relationship to the literature.

Dimension One
The Emotional Dimension: Stimulating the Feeling of It

Introduction of the Emotional Dimension

For the purpose of this study the emotional dimension is defined as a circumstance or a state of being that induces feelings, a condition that unconsciously arises in the brain evoking positive or negative sentiments, which with the passage of time may become conscious. Le Doux (1996), one of the founding fathers of the neurosocial sciences, establishes a connection between

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emotion and bodily responses. Le Doux (1996) draws on another scientific authority to support the association that "The response of the body is an integral part of the overall emotion process." William James, the father of American psychology, once noted, "It is difficult to imagine emotions in the absence of their bodily expressions" (James, 1891 as cited in Le Doux, 1996, p. 40). Emotion is thought to be an aspect of an individual's mental state connected to internal and external sensation. The internal pertains to the person's physical sensory response while the external relates to the social response. Emotion is often distinguished from feeling; yet feeling is considered to be an aspect of the emotional experience. According to Damasio (1999), "Emotions are collections of chemical and neural responses; all emotions have a role to play in maintaining the life of the organism," while feeling is the individual experience of an emotion that takes place physiologically in the brain (p. 51). Moreover, emotions, subsequent feelings, and the meaning of the emotions are altered by learning and cultural experiences (Damasio, 1999).

Features of the Emotional Dimension

The data reveals that students experience an emotional response to the presence of film in the course of classroom instruction. In addition, instructors indicate that they use select film precisely to evoke such emotion; the emotional response that films elicit is part of their rationale for the use of film. The presence of the emotional response is evident within each of the four experiential themes: 1) aesthetics, 2) awareness, 3) instructions, and 4) the shared experience that were discussed earlier in this chapter.

Emotions through Aesthetics: Participants reveal that emotions are clearly evoked by the aesthetic characteristics employed by film. Specifically, students respond emotionally to the aesthetic quality of the film in terms of aesthetic form and meaning. With respect to aesthetic form both students and faculty concur that the artistic sights, sounds, colors and action seen in a film elicit emotions. Reportedly, these emotions draw students toward the story portrayed in the film. This is noted as an instructor discuss the emotional impact of using film,*". . . draw students into the film's story and elicit their emotions"* as well as *". . . prompts expression of their feelings . . . ."*

Emotions also occur in response to the meaningful representation that is derived from the film. At times the emotions arise because of the students' ability to relate to the characters' nature, moral fiber, predicament, crisis, or struggle. At other times the emotions are related to meaning associated with the characters' portrayal of fear, joy, disappointment, and triumph. Emotions may also occur because of the film's meaningful representation of an idea. Students indicate that they experienced emotional responses to certain events or ideas that are seen on the screen as one student indicates, *". . . seen in living color and with sound, and action . . . I had so many emotions . . . that I didn't have when I studied the notes."* In the voice of one student,

Emotions are drawn out through the sound and action of the story. It [film] draws fear. . . able to draw sadness and joy…even understanding. . . film's not dry so you can't stay detached. The more you see and hear it, the more emotion you can draw from students . . . it's good as long as it relates to the learning process.

Emotions through Awareness: The findings point out that when films are used in the classroom *awareness* of emotional responses occurs in the midst of the learning experiences. Not only do students become aware of having an emotional response to the film, they become aware of their emotional responses to certain topics. Specific positive emotions are associated with students' feelings of anticipation, eagerness, motivation, enjoyment, interest, encouragement, joy, inspiration, security, and hope. Negative emotions are associated with feeling of frustration, regret, and disappointment. Sadness, while typically viewed as a negative emotion, is not described in terms of negativity, rather, a valued emotion felt in response to the sadness of a story and to personal associations with events or experiences. In the words of a Human Relations major:

When film was used in class I became aware of how others felt. I also felt

something too and began to realize why all this mattered because I could

see how these theories really did affect people in real life. It made my

education mean more . . . I am not sure if I would have realized the

importance of the theories without all the emotions I felt as we watched the

film. . . We discussed the theory in view of what we watched on the screen . .

. I thought to myself, this really is important.

Emotions through Instruction: Students describe both positive and negative emotions in relation to instruction through film. Negative emotions of frustration as well as regret and disappointment are felt when technical problems occur as they anticipate viewing film. Frustration occurs also when instructors fail to allow time

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for discussion of the film shown, as does irritation when films are used as a time filler.

With respect to positive emotions, anticipation and eagerness are felt with the prospect of viewing film. While pleasure, enjoyment, and interest are felt in response to the process of viewing film, inspiration, encouragement, and understanding are among the emotions felt during the discussion of the film. These emotions occur through both   the process of viewing the film as well as the related instructional experience.

Emotions through the Shared Experience: The class dynamic of the shared experience that arises through the viewing of a film also prompts feelings of understanding, recognition, validation, and camaraderie. In addition, these feelings are even more emotional since students often enter the classroom feeling isolated, like they do not belong or are not capable learners. Through the process of the shared experience students come to feel connected with other students.

Discussion of the Emotional Dimension - The Educational Significance

Emotions are elicited through each of the experiential 'themes' of aesthetics, awareness, instruction, and shared experiences that were discussed earlier. The film's aesthetic qualities capture students' attention. This is consistent with Dewey (1934) comments concerning aesthetics which draw individuals "like a magnet" (p.69), yet this study reveals that the emotions are not brought forth by aesthetics alone but through the process of awareness that transpires through the instructional and shared experiences, that is, the experiential 'themes' discussed earlier. The aesthetic 'theme' of film emotionally draws students' attention and imagination

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toward the film. Emotions also become present with the experiences of awareness and with the instructional process in the shared experience. When film is integrated with the course material emotions are not bypassed as they are with other non-aesthetic modes of instruction. When film is successfully integrated with the instructional experience the focus does not rest with "external organization" of the subject matter but on the internal processing that allows for the ". . . a growing experience, one that involves toward a fulfilling conclusion" that Dewey (1934) has identified (p.81).

In the case of this study the emotional responses that occur allows students to process information differently. When students internally process emotions through the instructional experience, instead of simply having a distant, intellectual understanding or momentary emotion, students experience greater insight. According to Damasio (1999) emotion assists reasoning especially in terms social matters and decision-making abilities, which supports the concept that emotional and cognitive experiences are interwoven. Likewise, students who attend to their emotions are better able to focus attention, process information, and recall important details. Goleman (1996) supports attending to students emotions as a facet of teaching as a desirable feature of education. He maintains that emotional intelligence is a dynamic, evolving "capacity that profoundly affects all other abilities, either facilitating or interfering with them" (Goleman, 1996, p. 80). Therefore, when instructors are attuned to the emotions of students, they provide an opportunity for greater understanding. Damasio (2000) asserts that "reason without emotion is neurologically impossible" (p. 64). In this study, without opportunity to

process emotions, the process of learning lacks an important component. Therefore, in light of this data it appears that instructors may not want to consider content alone, but may want to consider the emotional component of learning as well.

<div align="center">Dimension Two</div>

<div align="center">The Cognitive Dimension: Spurring Thoughts through Films:</div>

Introduction of the Cognitive Dimension

The cognitive dimension of learning is identified as the mental processes involved in gaining knowledge and understanding, including thinking, reflection, remembering, information processing, reasoning, and problem solving (Wadsworth, 2003). Piaget (1976) attests that cognitive skills continue to develop becoming more sophisticated. These cognitive mental processes of the brain encompass language, perception, imagination, memory, and planning. Thus, cognitive growth and development refers to how individuals perceive, think, and gain understanding and knowledge (Damasio, 1999). This process is important to this study because a primary purpose of learning in higher education is the continued growth and development whereby these cognitive processes are developed and enhanced. According to noted authors a primary mission of higher education and instructors should be to increase students' ability to think critically preparing them to be active participants of society (Brookfield, 1987, 1991, 1995; Astin, 2002).

Features of the Cognitive Dimension:

This study reveals that the use of films, as an integral aspect of instruction, stimulates recall, reasoning, understanding, and reflection on memories, beliefs, and assumptions. The data also indicate that these cognitive features are furthered

through each of the four experiential themes. While each theme is represented with this dimension, the nature of the instructional experience appears to impact the degree with which the other dimensions are engaged.

Cognitive through aesthetics: A primary cognitive activity involves the process of abstract concepts and theories becoming more concrete, relevant, and applicable. Participants contribute this understanding to the visual, aesthetic imagery. Consequently, abstract concepts and theories become more meaningful and useful. Another aspect of this cognitive dimension is enhanced understanding and association because of the visual image of specific scenes elements of theories and concepts are associated with real life circumstances, events, and processes. Another aspect of the cognitive dimension involves enhanced memory and recall. One College of Education student reflects on films he saw as an undergraduate student:

. . . I retained it much better. Goodness, I was a freshman in college…that was years ago. That was 15, 16, 17 years ago and I remember it . . . I mean, I don't remember a lot of the things I learned when I was a freshman in college, but I still remember that American history class. I still remember the things we watched . . .

Film scenes are dramatically and artistically portrayed. Subsequently, students report remembering specific scenes, then recalling associated details of ideas, theories or concepts. One student recalls the learning that occurred for him in History courses through the use of film:

Those films used in history class . . . some documentaries and some

Hollywood movies . . . definitely helped me gained perspective about

the history of race relations . . . its helps me look at how things have

changed throughout time. Now, when I see those films I saw then in

History I think about those types of things we discussed and remember

how much I learned and how important that new perspective was for

me.

Cognitive through awareness: Findings also reveal that cognitive experiences are associated with awareness of mental focus and alertness. In addition, awareness suspends the mind of unrelated issues and allows students to engage in reflection as they attend to the film in relation to the course material. Awareness also influences thought, associations, and ultimately acquisition of knowledge as well as understanding.

Cognitive through instruction: Results indicate that integration of film in the educational experience facilitates learning, making the process of acquiring new knowledge and understanding more natural. Visual learning occurs through the visual imagery of film. Students report that they tend to remember more of what they see. For that reason the use of documentaries helps students relate to places and events, especially historical events. They facilitate learning and recall of information and tie real events to individual people. Likewise, feature films facilitate the understanding of ideas and issues to real life places, people, events, and ideas. One student recalls:

. . . you can read that in a book about people who were starved and dehydrated and malnourished . . . what does that look like. The video makes that real . . . the importance of that video as a medium made me understand something in a completely different way than reading it from the text . . . I'll never forget . . . .

Furthermore, effective integration of films allows concepts to be more meaningful and allows for better understanding as well as improved recall of course material. Images of the film are remembered; subsequently, facts concerning the concepts in the course material are recalled. Students emphasize that dialogue is helpful to their understanding. By understanding others' perspectives, students report that they develop a greater understanding of what was viewed in relation to the course material with their own reflections and ideas.

Cognitive through the shared experience: Students revealed that the discussion, which follows the shared experience of viewing a film, facilitates the learning dimension of cognition. Reportedly, intellectual discussions after viewing a film or film clips are more in-depth. Through discussion students formulate ideas, questions, and understanding with respect to the subject as they listen and dialogue with other students in the class. Students not only begin to feel increasingly capable, but they develop greater understanding based on the shared experience. A student comments, *"After listening to others ideas and what they thought I had a better understanding than I did before we saw the movie clips and discussed it as a class"* Once again, dialogue is critical to the value of a shared experience.

Discussion of the Cognitive Dimension - The Educational Significance

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Concerning the cognitive dimension this study indicates that learning occurs as students are actively engaged in acquiring information and reframing knowledge within the shared experience of viewing the film. Students reveal active engagement in the learning process when films are integrated in the course material. This is consistent with Tennant's (1988) position that individuals need to have an active role in constructing knowledge. Students also reveal that this engagement facilitates their understanding of the material which is enhanced by the dialogue that occurs in the shared experience.

According to this study not only does understanding and insight occur but recall of the learning experiences continues after the class dismisses. Students reveal that they are left with changed and/or new ways of thinking about people, places, events, and ideas. Reportedly, when students view film in the classroom it allows their conscious mind to move beyond the limits of their own circle of acquaintance and awareness; the lens through which they view the world changes to a wide-angle lens, one in which new world views are considered and understood. Wilber (1999, 2000, & 2004) refers to this form of cognitive awareness as expanded consciousness, which refers to that consciousness that extends beyond ones everyday level of consciousness to a higher, more inclusive level. This means that students begin to understand beyond their own physical realm. The aesthetic quality of film allows students to cognitively consider assumptions through reflections, recall, and reasoning. As abstract ideas and concepts become more understandable students experience greater awareness requiring new ways of thinking which allow the students to draw conclusions and develop new assumptions especially in

relation to the course material. This cognitive process unfolds over time as the

instructor allows the conversation and inquiry to occur within the shared experience

of the film; students begin to consider others experiences, re-examine their

positions in light of awareness, and develop new points of view. This ability of

individuals to move from having a specific viewpoint to the examination of

assumptions which can lead to the development of new assumptions is consistent

with the growth of consciousness process proposed by Kegan (1994, 2004).

<center>Dimension Three</center>

<center>The Personal Dimension: Mirroring Individual Identity through Films</center>

Introduction of the Personal Dimension

The personal experience is described as the individual's conscious

awareness of ones own behavior in specific situations as well as an individual's

ability to sense when changes about one's nature is occurring (Kelly, 1970). More

precisely, it involves ones "sense of self" (Wilber, 2000, p. 33). In essence, the

personal experience involves individuals' self image. It involves how a person sees

themselves as well as how they think, act or feel. It also involves how individuals

respond to certain circumstances? Do they respond the same or do they respond

differently? If so, how are their responses different? For the purpose of this study,

the personal experience involves how students think, act, and feels as a learner in

the class. It involves how they personally respond not only to the film but to other

students, to the instructor, to the subject as well as themselves. According to Wilber

the self continually "undergoes its own development" as it encounters different

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experiences (Wilber, 2000, p. 37). The personal dimension is concerned with this development of the self as a learner.

Features of the Personal Dimension

For the purpose of this study the personal dimension involves what the student encounters in terms of a sense of self with respect to attention, motivation, involvement, and connection when films are presented in the classroom. As a learning dimension, the personal dimension once again reveals qualities that intersect with each of the four experiential themes: 1) Aesthetics, 2) awareness, 3) instruction, and 4) the shared experience.

Personal through aesthetic: Students reveal that they can not resist the sights, sounds, color, and action of a film. Students agree that while it might be different for each person, the aesthetic nature of film draws each student's focus away from their pre-existing thoughts. For some, the music, setting, make-up and costumes capture their interest. For others, the dialogue between characters spurs thoughts and discussion. And, still for others the camera angles and lighting captivate their imagination. For all, the aesthetic nature of the film medium provides a comfortable, familiar atmosphere which captures their attention and alters their attitude from distraction toward active involvement. Participants agree that the aesthetics of a film personally connects to students. A student asserts that *"films with all the dialogue, music, and color connect at a very personal level."*

Personal through awareness: The use of films plays a role in the student's sense of self both in the classroom and outside of the classroom. When experiencing a sense of self in the classroom, students note they personally feel

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more comfortable and demonstrate greater attention. Students confess that they tend to be generally quiet and subdued, but they notice that the use of film clips helps them become less "*removed*" and *"distracted"* and more "*connected"* to the class experience. Students become involved and feel more capable as learners. They notice that they feel more motivated to engage in activities, recognize more involvement in discussion, both with listening and speaking, and realize greater connection to the instructor and peers in new and different ways. Students also become aware of their past and future as they consider the subject in relation to the film. Considering the film in relation to their past and to their future allows the students to connect the subject at hand to their real life personal experiences.

When experiencing a sense of self out of the classroom, students make note of a sense of awareness with respect to their assumptions and behaviors that they had not previously realized. They also realize that they reflect on the overall experience of the film in class in retrospect days and even weeks as well as months and years following the initial experience. In essence, students become personally aware of the changes that occur for them as a result of the experiences and begin to view themselves differently as a result.

Personal through instructional: Students identified that they personally respond differently when films are included in the agenda. Students respond to the instruction with different enthusiasm and interest. Students report, that with film, the instructor relates to them as individuals as well as to the subject matter.

Listening to students provides instructors with new insights into the learners in their class and aids in their discovery of unique aspects of how students think,

why they respond in certain ways, and at times how to facilitate their learning. Also, instructors reveal that they are personally motivated to show interviews and documentaries, because it *". . . enhances [their] credibility"* When other experts in a particular field discuss theories and concepts, it reinforces the credibility of the instructor. In addition, instructors personally like to use films because a class that is actively engaged is *". . . more enjoyable than one that is not. . . ."* Having students that are more attentive and more participatory is ultimately more rewarding for the instructor.

Personal through the shared experience: Having shared experiences with other students in the classroom allows students to feel less isolated, more interested in being in the class, and more likely to participate in the discussion. As they discuss the film as a group students realize that others have similar thoughts, struggles, and needs. They also report that within the shared experience they discover that their differences are more accepted than they had anticipated. Overall, from a personal stance, students report that the shared experience allows them to *". . . personally feel more comfortable . . ."* and *". . . connected . . ."* as well as *". . . less awkward and isolated. . . ."* The shared experience provides them with an opportunity to have their attention focused as a group toward the subject away from their pre-exiting individual thoughts without feeling like their thoughts has been infringed upon. Students reveal that they enter as people with different interest and focus, but the film allows them to have a *". . . common experience . . . ."* They also report that when they listen to other perspectives on the film in relation to the

subject they gain *". . . greater understanding . . ."* as well as *". . . more confidence in themselves as a student . . ."* to engage in a conceptual dialogue.

According to the instructors, viewing the film together with the class provides a shared experience with which to connect themselves and the students to the subject in a more meaningful and in depth manner.

Discussion of the Personal Dimension - The Educational Significance:

The personal dimension of learning in light of the experiential themes reveals that ones personal attention, connection, and involvement are enhanced with the experience of film in relation to the course subject. The study reveals that students' attention is vital to their personal experience of learning. In public speaking, capturing the audience's attention is considered vital to the success of the speech (Lucas, 2006). Likewise, students reveal the value of film with respect to how it focuses their attention. Their attention focuses their concentration towards the course concept through film's cinematography and storytelling. In fact, the personal dimension of learning reveals that the aesthetic nature of the film closes the gap between what the students were doing prior to the class and how much they are willing to invest in the class concerning the course material.

The features of the personal dimension reveal that a personal connection develops not only toward the film but with the subject being discussed, with other students as well as the instructor. Once students' attention is gained, they become more comfortable and experience greater concentration; they personally develop a sense of connection to the subject. The focus of the film bridges the gap between their prior experiences and the subject as well as creates a bridge to future

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implication. When films are used at the beginning of the class it transitions the student to think about the subject matter putting the subject as a primary focus. With the subject as the central focus they engage in dialogue with other students as well as more enriched dialogue with the instructor as everyone in the class becomes part of the shared experience. Through the shared experience students personally commit to an exploration of the subject through personal reflection, inquiry, and discussion. They personally involve themselves in listening and speaking with others in the class concerning the subject as they consider it in relation to the film and their own experiences. This level of active involvement alters their sense of self, propelling them to consider the subject with more interest, depth, and understanding. These findings are consistent with Palmer's (1999) idea of subject-centered teaching in which the instructors "weave a complex web of connections among themselves, their subjects, and their students, so that students can learn to weave a world for themselves" (p. 11).

Dimension Four

The Social Dimension: Encountering Peers with Films

Introduction of the Social Dimension

The social dimension relates to almost all aspects of an individual's life and pertains to the need for relationships with others. For the purpose of this study the social dimension is related to social interaction that occurs in the classroom as well as reflection on ones social interactions. Social interaction is critical to the development and continuation of ones knowledge. This is consistent with Dewey (1916) who insists that people are best understood in relationship to their social

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environment. According to Berger and Luckman (1966) when individuals engage in social interaction their respected perceptions of reality are related, and as they realize the relationships their common knowledge is reinforced. A critical feature of social interaction occurs through communication with others whereby meaning about themselves and the world is developed. Blumer (1996) maintains that meaning, language, and thought occur through the interaction in social experiences. Wilber (2000) provides a visual representation of this relationship in the form of quadrants representing how the self encompasses more than the "I" and "me" but also the "we" and "us" involving social interactions. For the purpose of this study the social dimension involves the students' interaction with others as well as students' emerging awareness of social interactions in and outside of the classroom.

Feature of the Social Dimension

The data reveals that students are engaged in the social dimension when films are used in the classroom as an educational tool. Findings indicate that the social learning for the students involves interactions, observations, and understanding. Like the other dimensions the social dimension reveals qualities of each of the experiential themes: 1) Aesthetics, 2) awareness, 3) instructions, and 4) the shared experience.

Social through aesthetics: The aesthetic qualities of settings, characters, and dialogue in film allow students to visualize social conditions with greater clarity. The aesthetic qualities also cause students to reflect on what they believe and how they behave with respect to social issues. The aesthetic qualities in film also enable students to see the impact of certain assumptions regarding social issues on others.

Also, students notice unconscious social behaviors they had not noticed before. Students also develop greater the understanding of social conditions as the aesthetics of film can graphically reveal social conditions. The visual, graphic portrayal of remote social conditions and events allows these social circumstances to become more tangible and less abstract. To illustrate, one student reminiscences:

We can drive down the street and even be in a crowd around people in

public places and not notice, but in the film with the lighting and the camera

angles it is impossible. At the theater I wouldn't think about it too long, but

in class when it's connected to the topic and everyone is talking about what

they saw and about their experiences, it is impossible to ignore certain

social issues. It's even impossible for me to think the way I did before the

films we saw in class.

  Social through awareness: Students reveal incidences of social awareness when films are integrated into the curriculum. Specifically, the social awareness that occurs with the use of film gives rise to *". . . greater awareness of diversity . . ."* as well as the commonalties of mankind. Awareness of these social differences and similarities become more apparent with films in relation to course content than with traditional mode of instruction. The quality of awareness of social conditions, concerns, and behaviors is reportedly different with film than when these social conditions are revealed through lecture or readings. As one student stated,

Not until we saw the films and discussed issues of social stratification did I

become aware of how people are exploited generation after generation . . .

and what that really means . . . I thought I was socially aware . . . I knew the

facts . . . just never connected it to real people today.

Expressly, awareness of social issues through film comes into clear view when students see other individuals in those conditions. As a result of greater awareness of various social issues that are made visible through the use of films, opportunity for alternative ways of thinking or behaving is created. One student admits, *"After that class I signed up as a Big Brother . . . it may not make much difference in the world, but it does to one little boy . . . ."*

Social through instruction: Students reveal that when instructors discuss issues of social concerns through the use of film, their understanding is heightened. Students reveal that with this form of instruction not only is their understanding improved, but their ability to discuss the issues is greatly facilitated. Instructors and students are more comfortable bringing up social concerns with the use of film than when films are not used. Beginning a discussion is easier when the focus, at least at first, can be centered on a scene from the film depicting the social condition or the sensitivity of social issues. Participants report a scene that everyone has viewed is more comfortable to reference than personal experiences. Instructors reveal that referencing a scene allows a common reference points with which to discuss social issues that may not be among everyone's experiences. An instructor in the College of Arts and Sciences stated,

I really feel like there is a use for film in every course that I teach to a

degree. It reveals what is relevant to our lives, and I think in a way

incorporating the types of images we are accustomed to what the students

are learning connects students socially with each other and connects what

we learn to real life issues. It increases their interest into the social

relevance of what we are learning. . .

Social through the shared experience: Students reveal the occurrence of

more social interactions involving speaking, listening, understanding, and

cooperation among students in the class. Being part of the shared experience allows

students to also socially interact with others from diverse backgrounds. Students

report that as they interact with others as part of the shared experience, they learn

more about their own beliefs and have insight into their own experiences. In

addition, the shared experience also provides students with an avenue to develop

understanding of different social concerns and conditions. Furthermore, the shared

experience provides students with opportunity to hear how those with other social

experiences respond to issues concerning the subject of the class. While this is a

global society, students admit to having limited experiences with those from diverse

social conditions; therefore, they appreciate hearing other perspectives.

Discussion of the Social Dimension - The Educational Significance

The social dimension reveals the importance each theme has to the value of

the social dimension. Through the aesthetic and shared experiences with film as part

of the instructional experiences students become engaged in greater social

interactions with meaningful dialogue in the classroom. This is consistent with the

approach of William Doll (1993), who places great importance on the value of

interactions that allow feedback and critical discourse in a learning situation. In

fact, the social interdependence and connections evolves when the aesthetic aspects

of film is part of the shared experience of dialogue. This form of dialogue allows the students not only to experience social awareness but also generates discussion that involves genuine exchange of listening and speaking among the students and between the instructor and the students. This too is consistent with Doll's (2004) position that through inquiry and dialogue we reflect on our understanding bringing it more into our consciousness. In other words, students learn more about themselves through interaction with others. The benefits of this can be great. Granger (2006) maintains that "individuals learn to neighbor their future selves by recognizing themselves in the needs, desires, and interest of others" (p. 267). Dewey (1916) claims that the meaning that makes up ones mind has a social origin.

In addition, the social dimension of the students' experiences reveals that not only are students more socially engaged, they also experience greater awareness and understanding of social issues. As this emerges for the students they examine their assumptions, at times alter their perceptions, and develop new ways of reacting to those in diverse social circumstances. Students report being more accepting, more compassionate, more open to the differences of others as they see social circumstances through film which creates a desire to hear the perspective of others. Doll maintains that effective communication can "lead to different social vision" (Doll, 1993, pg. 61). This study suggests that students develop a different social vision for themselves and others through the awareness they gain from viewing a film as part of the shared experience of discussing the course material.

Dimension Five

The Cultural Dimension: Depicting Diversity through Film

Introduction to the Cultural Dimension

Culture is identified as a pattern of living with commonly agreed upon set of meanings in interaction. All humans are part of a culture with discrete behaviors, traditions, or habits that are shared and can be observed. Culture is a way of life sustained by a system of ideas, values, beliefs, customs, and language that is passed from one generation to the next. Each culture possesses its own particular way of life that holds cultural ideas and values. In fact, many times the judgments about what is right or wrong, good or bad, just or unjust, acceptable or taboo are based upon cultural ideas and values.

Ethnicity is closely related to culture as it pertains to a group of individuals based upon distinctive characteristics such as language, traditions, national origin, religion, and ancestry. Cultural values are formed in relation to these ethnic influences through environmental, historical, social, economic factors as well as contact with other cultures. Communication from one generation to the next reflects and carries on the cultural values (Samovar & Porter, 2001). Generally, it is through ones own cultural communication that individuals form cultural perceptions that influences judgments and way of interacting with other cultures. These perceptions are formed through family viewpoints, societal pressures, religious training, peer interaction, as well as through education and personal experiences. The conclusions individuals draw from these experiences determine the assumptions they make about their own culture as well as other cultures often resulting in cultural differences. These assumptions that are made about these differences often result in misunderstandings and ultimately lack of tolerance.

Multicultural perspectives affirm diversity based on a number of things including ethnicity, race, language, and religion.

Features of the Cultural Dimension

The findings reveal the presence cultural dimension when films are used in the classroom as an educational tool. Findings indicate that the experiences of the shared experience through the instructional use of film increases understanding of other cultural differences and similarities and provides opportunity for the students to engage in discussion and inquiry about other world views and lifestyles. As with the other dimensions the cultural dimension reveals features of each of the experiential themes: 1) Aesthetics, 2) awareness, 3) instructions, and 4) the shared experience. While qualities of each of these themes are present, two themes that appeared most often in the data were the experience of awareness and the shared experience.

Culture through aesthetics: Instructors and students report that the sights, sounds, and action of the film reveal the subtleties of cultures. Films provide a glimpse into the cultural traditions, values, and experiences of different groups. Students are quickly drawn into the stories. Through the storied lives students come to appreciate the traditions and customs of other cultures. Students are transported to different places and into cultures different from than their own through the use of film. By providing students with a glimpse of other cultures and how they live through location filming and creatively crafted settings students develop a greater sense of the differences and similarities of cultures around the word.

Culture through awareness: Students contend that through the use of film in the classroom they become more aware of cultural traditions and cultural differences come into view. Students reveal that they realize that their way of life is not the only way people live, act, think or believe. Moreover, greater awareness of ways of thinking surface as visible, tangible aspects of the culture are revealed through various aspects of films. In addition, awareness of new or altered ways of thinking or behaving occurs. For instance, a student reports realizing *"Our way is not always the best way."* Another student recalls that their assumptions changed as new frames of reference developed: *"Our way is not the only way; it is just one way. Before, I thought our way was the only way. I realized it is just one possible way and there are many different and okay ways to reach the same goal."*

Culture through instruction: In the case of students and faculty, film, especially the use of foreign films, allows cultural differences to be revealed. Students reveal that they learn about cultural issues when instructors allow the discussion. One student remembers that when instructors *". . . to move from one student to the next . . ."* without fear of what will be said, discussions of culturally sensitive issues not only arise but are discussed and debated. At times questions occur between students of different cultures or between students with different experiences and assumptions about cultural issues. Students also report that opportunities for them to ask questions about cultural differences arise when differences are seen on the film. Instructors reveal that when students become familiar with cultural mores through the film, their discussion involves greater

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depth, they ask more questions and they listen more intently to those from other cultures.

Culture through the shared experience: Through the shared experience of viewing the film and the dialogue that ensues, students cite learning about different people of different cultures. Discussing the subject in light of the film with other students they realized that culture is not necessarily what they had been taught. To illustrate *"As we all sat there together I realized America is not a big melting pot. We're not all the same."* Students listen to peers' responses to cultural issues and have insight they had not had before. Through the shared experience they come to recognize cultural diversity. An undergraduate student confides, *"There are so many different people, culturally different, and we're not all the same."* or *"I realized so many students are culturally different from me."* In the shared experience students ask question about the subject and/or the film that they would not asked otherwise. For example, one student admits that *"Since we all saw the movie together, I could ask why . . . and come to understand more . . . ."*

Discussion of the Cultural Dimension – The Educational Significance

Students increasingly work, live, and study in midst of cultural diversity because of today's increasingly global society. According to Daine (2006) this calls for greater cultural awareness, the development of sensitivity and understanding of ethnic groups, which must be supplemented with greater knowledge about other cultures. This study reveals that students learn about cultures through viewing film and the dialogue that follows. In fact, the cultural dimension of learning indicates that students are open to learning about and discussing other cultures and are open

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to expanding their sphere of understanding of cultures other than their own as they have a desire to be informed about customs, values and beliefs of other cultures.

At times the rationale for the use of film is aimed at providing university students with opportunity for discourse and growth of cultural understanding. At other times while depicting themes of one subject matter the film reveals culture issues that capture students' attention and cause them to reflect and inquire about cultural issues. In either case, the cultural dimension of each of the experiential themes reveals that discussions about assumptions concerning different cultures help students understand and examining their beliefs about cultural similarities and differences. The value for an opportune to recognize and evaluate assumptions is supported by hooks (2005) who asserts that individuals, especially students, should learn to identify assumptions and their corresponding responses that promote divisions among people of different cultures in order to increase acceptance of diversity among different cultures. As a feature of the cultural experience the shared experiences of viewing a film create a space where students from diverse cultures can learn with and from each other. It helps establish relationships between individuals of different cultures to learn from each other. It challenges students to question and examine assumptions about cultural differences. The shared experience provides opportunity for students to develop new assumptions about cultural diversity making them more inclusive, more understanding, and more open to others differences. It also creates opportunity for understanding and insight. In essence, the use of film as an educational tool with a cultural dimension prepares students in higher to work in global society and with diverse work environment.

Complex and Interwoven:

The Overlapping Nature of the Dimensions

These study findings highlight and affirm the complexity of the learning

process. Not only are there many ways to learn but also learning involves several

dimension, each interacting with and acting upon the other. As one dimension

comes forward into play, another learning dimension emerges. Students' comments

affirm that learning is not like an assembly line broken into discriminate steps but

rather an organic process involving the interplay of all the learning dimensions,

that, in turn, interact with students' own pace and rhythm as well as prior and

emerging experiences.

From student interviews it is evident that in the classroom when films are

appropriately integrated, learning occurs in complex, dynamic way where the

instructor and students in the shared experience interact through the use of the film

with the course concepts. In the process of the instructional experience, the

experiences of aesthetics and awareness then contribute to the interplay of the

various learning dimensions. Consequently, students' experience with the use of

film in an educational setting can be interpreted as a multi-dimensional process, in

which the learners engage in a dynamic course of action in which films and the

subject of the class are embedded between the boundaries of the aesthetic and

instructional experiences and the boundaries of the experience of awareness and the

shared experience. These features promote students' active engagement. This

active engagement occurs at both internal and external levels of engagement as each

dimension of learning emerges and becomes intertwined with another dimension.

The model, below, illustrates this complex, interactive, and dynamic learning process.

The Cinematic Classroom Model: A Conceptual Design

The Cinematic Classroom Model is intended to represent the outcome of the study findings, with respect to the four experiential themes and the five learning dimensions that occur for students when films are effectively utilized as an instructional tool. The Cinematic Classroom Model visually represents the emerging experiences in the cinematic classroom. The four experiential themes or experiences, arising from the study findings, are represented by the four walls of the classroom: aesthetics, instructional, awareness, and the shared experience. These experiences are connected to each other, comprising the experiential space for learning and class interactions. Next, the five learning dimensions are represented as complex interwoven aspects of learning, each interconnected with and influencing the other. The subject of the course, as explored through film, is placed in the center of the Cinematic Classroom Model. Accordingly, the model represents the process of learning. With the subject being in the center, one learning dimension comes into play as another emerges. Each learning dimension occurs within the space created by each experiential theme: aesthetics, instructional, awareness as well as the shared experience. The subject of the course material is the central focus of the class represented through film. The learning dimensions are manifested during the process of students' experience with film in the classroom.

Cinematic Classroom
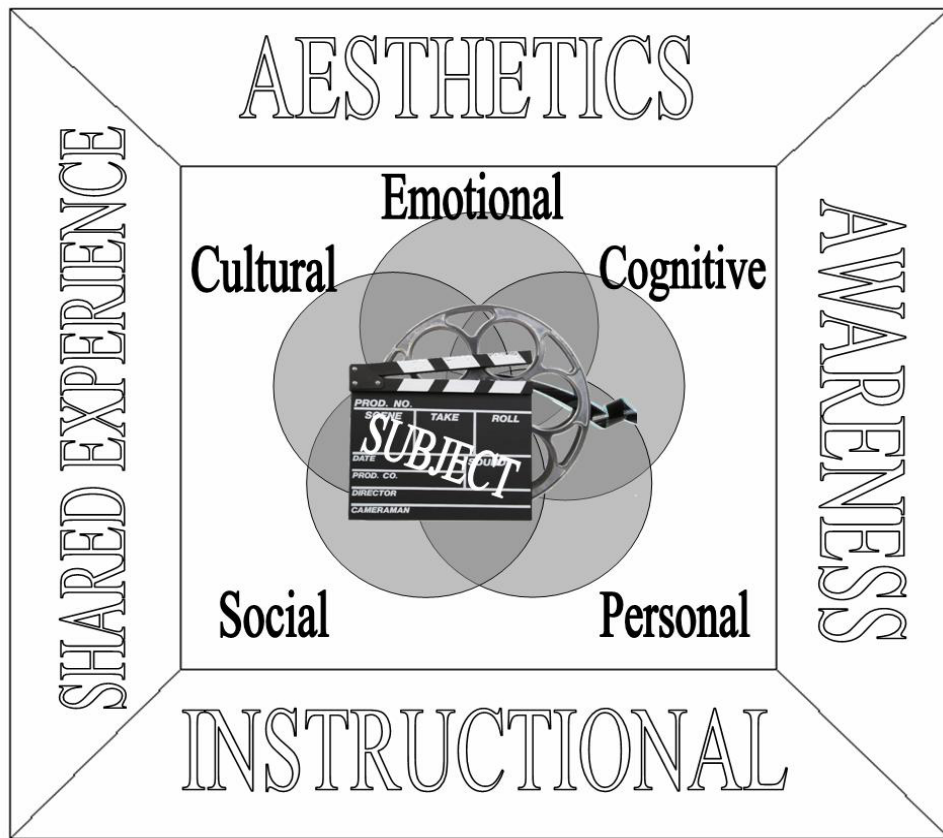
Figure 4.1 Model of the Cinematic Classroom

CHAPTER FIVE

Interpretive Analysis of the Cinematic Experience

Introduction: Analysis of Film as a Narrative Art Form of Storytelling in the
Classroom

In view of the findings of both students and instructors' experiences with film

in the classroom, the analysis in this chapter focuses on the art form of film itself to

consider what it is about film that elicits the experiences of awareness such as the ones

reported in this study. The next chapter will then analyze the instructional experience

and shared experience concerning the practical application of the effective use of film

in the classroom.

Film, as an art form, involves storytelling, and storytelling in the form of film

uniquely involves the cinematic and philosophical features that when combined answer

three questions concerning the experiential themes associated with the use of film each

with learning dimensions. This chapter is divided according to the three questions

concerning students' cinematic experiences with film: 1) What cinematic feature of

story speaks to students? 2) How does the cinematic feature of story speak to students?

3) Why the cinematic feature of story speaks to students?

In response to these questions, this chapter provides the underlying rational for

the use of film drawing both on theories and findings of the study. Therefore, this

chapter is organized in such a way that weaves together the theoretical aspects and the

studies findings. In addition, it is written from the researcher's perspective of a post-

secondary educator that recognizes and explores elements of film theory and aesthetic

philosophy in a classroom setting. It acknowledges that scholars in the field of

aesthetics and film study may have theoretical or philosophical perspectives that extend

beyond the scope of this study. Accordingly, the following chapter employs an interdisciplinary lens intersecting the use of film as an educational tool. As a result, this chapter first discusses the cinematic features involved in this unique, yet modern form of storytelling especially as it relates to the elements of film and its use in the classroom. This is explored in terms of the question: What cinematic feature speaks to students? Next, this chapter analyzes the philosophical feature of how, according to the theory of awareness, the cinematic experience contributes to learning. This is analyzed in relation to the question: How does the cinematic feature of story speaks to students? Finally, this chapter addresses the philosophical question: Why according to aesthetic theory, do the cinematic features discussed contribute to students' classroom experiences. This is examined in relation to the question: Why does the cinematic feature of story speak to students?

<div align="center">What Cinematic Feature of Story Speaks to Students?</div>

This segment of the chapter focuses on the cinematic feature of story. It also explores the cinematic feature of storytelling in relation to why students respond to the effective use of film as indicated in this study's findings. Since theories act as a "template" (Karpiak, 1990, p.76) the cornerstone of modern screenwriting theory as outlined in The Writer's Journey is used as a guide to examine the findings of this study. Through the lens of this theoretical proposition the cinematic feature of story analyzes: 1) the power of the storytelling, 2) the three Acts of a story in film, and 3) the relevance of the story.

Power of the Story

Story is the Welsh root for the infinitive "to see" and narrative is derived from the Latin infinitive *gnarus* meaning knowing: An oral tradition of storytelling that

involved instruction and knowledge. In primitive times, individuals used storytelling to guide and teach listeners. Historians believe that storytelling, as a method of teaching, has been part of peoples' lives throughout history dating back to prehistoric times. The nature of stories was described by Joseph Campbell (1968) in *The Heroes with a Thousand Faces* where he discusses the powerful impact and longevity of stories. Christopher Vogler, a scholar of film and of Campbell's work claims that the patterns in stories that Campbell identified are ". . . older than the pyramids, older than Stonehenge, older than the earliest cave paintings" and hold reason for their powerful impact (Vogler, 1992, p. 13). While stories take many forms, the reason for storytelling is fundamentally the same across generations: individuals use stories to construct meaning and gain understanding. Jerome Bruner (2002) claims that individuals use stories to make sense of the world in multiple ways. Bruner (1999) explores the use of stories in individuals' lives and demonstrates that stories are central to human experience. Since individuals use stories to gain meaning and understanding this analysis focuses on students' responsiveness in the classroom to storytelling with films when used as an instructional method of teaching. However, this analysis will first turn historically to the form and purpose of storytelling and will then examine the use of storytelling in the form of film for the purpose of teaching.

Storytelling has persisted throughout history because of its power and universal appeal. Historically, stories were used to entertain, but more importantly they were used to pass on knowledge and tradition from one generation to the next. Stories were told in many forms, from drawings on cave walls in the form of pictographs to the written text of ideographs such as the Egyptian hieroglyphics; however, the earliest form of

storytelling was the oral tradition that primarily was used to pass on knowledge to help people in their struggle to survive. Other stories were told to preserve the memory of a culture's history providing information to help future generations understand their ancestry and accomplishments. The earliest surviving record of a story in written form is an epic tale of Gilgamesh, Sumerian king of Urak in Babylonia, written by Shin-eqi-unninni on twelve tablets in the first primitive phonetic writing called cuneiform (Pellowski, 1999).

Storytelling was also used in teaching as seen through prominent religious traditions. Hinduism and Buddhism both made use of storytelling. Story cloths were used by the Hindu teachers to record their thoughts and ideas. The Ramayana, part of the Hindu scriptures, was recorded for teaching purposes on story clothes. Gautama, the founder of Buddhism, also incorporated stories into his teachings. The Jews are also known for their recordings on stone tablets and story cloth to pass on their rituals and beliefs to future generation. In the Bible's New Testament, Jesus used parables as a form of storytelling. His teachings were recorded in written form on parchment. With each of these religious orientations stories have been passed from generation to generation and continue to be powerful in the lives of many people.

Throughout the years storytelling has grown immensely in its scope and power because storytelling has taken many forms. Not only does everyone have a story to tell, but due to modernization and technological advances the power of the story continues to grow as it reaches out to people via radio, television, and film. These modern storytelling mediums take the art of storytelling further than ever before. Today, stories involve every aspect of human life and with the added aesthetic effects of auditory and

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visual representation acts as a powerful medium for this moving form of storytelling.

Those who tell stories have embraced the use of film as a modern form of storytelling as those who once embrace the oral tradition and told stories around the fire to entertain, to pass on knowledge, and to teach.

This study supports these purposes. Similar to the use of story throughout time the use of film in the classroom entertains as it captivates the student's attention and elicits emotions of pleasure, enjoyment, and distraction. However, as seen through students' responses, film as a form of storytelling serves purposes in addition to the perception of entertainment. When stories depicted through film are used effectively, students' consciousness is enhanced. As indicated in chapter four, the findings reveal that students learn about themselves, their peers, society, as well as the course material through the stories films depict. Students are drawn into the story in meaningful ways as abstract concepts and remote places become concrete and ambiguous social issues become relevant. With the instructional experience, learning occurs despite students' differences. With the experience of awareness, students identify and examine assumptions. With the shared experience students connect to the course material, to their peers, and to the instructor. In each of these experiences the use of story, as depicted through film, portrays elements of the story that are useful in teaching and stimulating experiences of awareness for students.

Connections to Life Journey as Told through the Three Acts of the Story

Stories in the form of film are a powerful educational tool because they connect to students' lives. This is best illustrated when Vogler (1992) states "A story is a metaphor, a model of some aspect of human behavior" (p. vii). The findings provide a

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glimpse into how and in what ways films operate as a powerful form of storytelling. The following sections identify how stories, in the form of films, are significant for students by connecting to life's journey through the three acts of the screenplay: Act one: The protagonist's decision to do something, Act two: the struggle itself, and Act three: the consequence of the action.

Specific aspects of film powerfully connect students to the story when presented through film in the classroom. Whether the full length feature or clips are shown students are captivated by an aspect of the journey revealed through the story. Vogler (1999) maintains that the protagonist or hero of a story is found in all genres of films through some form of journey portrayed within the three Acts. Vogler correlates these Acts to the universal themes identified in stories by Campbell. Through the vivid portrayal in film Vogler maintains that in every story including film there is a "hero's story that involves a journey" (p. 17) which can involve outward and inward journeys of the mind, heart, and spirit. The universal journey is illustrated when the hero leaves the "comfortable, ordinary surroundings to venture into a challenging, unfamiliar world" (p. 17). This age old journey resonates with students as it draws connection to their individual lives. Students from various ages, cultures, majors, and backgrounds identify with the protagonists' journey and appreciate the use of films as an educational tool because of the connection between the hero's journey and their own experiences.

Connections to Act One: Act one involves the '"call" towards a new journey. The main character is taken from the continuity of life either by force or by choice. The "ordinary" circumstances of everyday life are shown as a contrast to the unknown that is to come. The "hero" is presented with a problem in the appearance of a challenge,

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adventure, or crisis; however, the hero refuses the "call to adventure" due to fear or reluctance to change (Vogler, 1999, p.16). To "inspire" the protagonist beyond their reluctance an influence occurs which "motivated" the acceptance of change. At this point in the story a new relationship is introduced, "the hero's mentor" in which a bond is formed that inspires the protagonist "to face the unknown alone" (p. 18). Thus, Act one concludes with the protagonist encountering new challenges, leaving the known and going towards the unknown.

Turning to the study, several students recount scenes depicting the influence of the "mentor" in Act one that connected to periods in their own life. Also, a number of students connect with the scenes in Act one as they have experienced episodes when their life's continuity is interrupted. In the voice of another student, after viewing scenes from *Lion, Witch and the Wardrobe*: *"I remembered what it was like when my father died. My life was never the same after that. We moved and had to stay with my grandparents for awhile. My brothers and sisters and I were separated . . ."* This student recalls the sadness of leaving behind *". . . what was . . ."* before the crisis occurred. In reference to viewing a documentary about a family's recovery after Hurricane Katrina another student from a single parent home recalls her own home being destroyed by a fire *". . . [We] lost everything. It was all gone. We had nothing . . . no place to go. Everything we had disappeared that day . . ."* These students reflect on how they connected personally and emotionally as they recall specific events which forced movement from the familiar to the unfamiliar.

Connections to Act two: Act two involves the protagonist's confrontation with struggle, facing the "fearful place" toward the "black moment" (Vogler, 1999, p.)

These are points in which the protagonist faces the internal struggle surrounding the unknown. At this point in the story the students are in suspense as the hero confronts mortality, crashes into insurmountable obstacles, sinks into despair, or collides with the enemy. This Act continues until the protagonist overcomes the struggle. When viewing Act two Students connect to protagonists' struggles with crisis. One student recalls when he faced mortality, *"Watching that film I connected to when my Mom died when I was just a boy. . . . and understood better"* Another student remembers lapsing *". . . into depression after we broke up."* However, both students also reported identifying with the protagonist journey through the crisis to a turning point involving survival, victory, or growth. Emotionally, viewers also connect with the hero at two levels. First, students connect to the protagonist's struggle because it can come to pass or has occurred in their own life or in the lives of people they know. Students recall their own struggle. Second, when the hero survives students emotionally celebrate, feel encouragement, or are inspired by the hero's return. In the film *Lord of the Rings* students not only *". . . celebrated the hobbits'. . ."* external *". . . victory over Sauron . . ."* but also the personal transformation they experienced throughout their journey. This phenomenon holds true with less adventurous films such as *The Doctor* in which physician successfully battles cancer. As the doctor struggled through the treatment towards recovery, students watched intently sympathizing with his struggle and choices. Students also emotionally responded to the transformative change that occurred through the doctor's struggle.

Act 3

Involves return
to
ordinary life: Returning
but different than before

Act 1

Involves the call to
adventure:
Leaving the known and going
towards the unknown.

Act 2

Involves struggle:
Continuing through the
struggle until its end
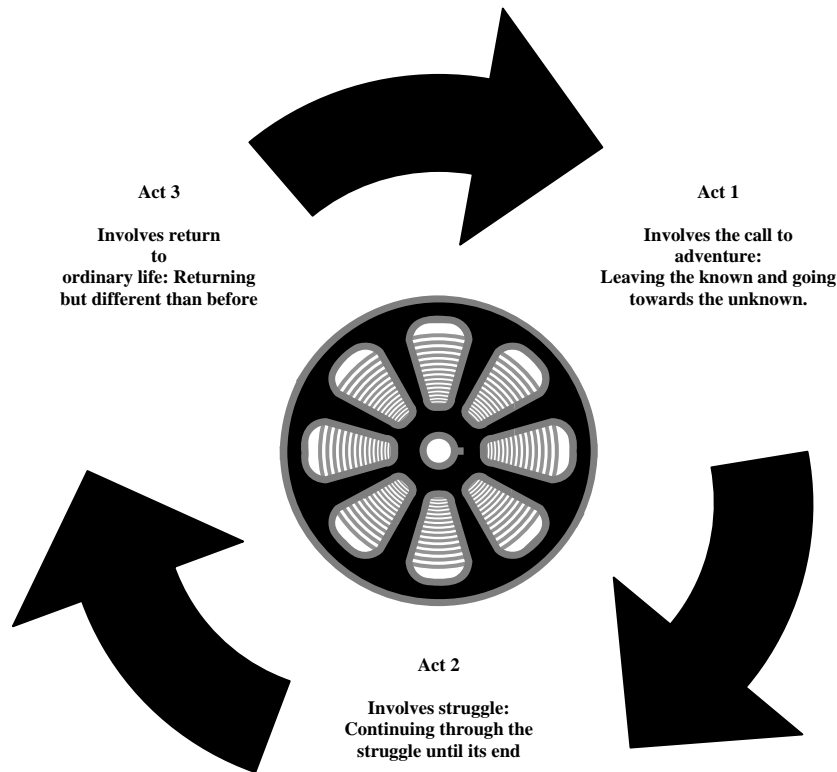
Figure 5.1: Three Acts in a film (adapted from Vogler, 1999)

Connections to Act three: In the final Act, the protagonist's journey continues

with re-entry to what Vogler (1999) refers to as an "ordinary life" though different than

before the journey began. This Act focuses on the protagonist who is changed, stronger,

or perhaps transformed as a result of a ". . . lesson from the journey" (Vogler, 1999, p.

29). Similarly, students identify with Act three as they did with the first two Acts. One

student identified with the characters' understanding in *Dead Poet's Society* to *". . .*

seize the day and not conform. . . ." Students also report feeling *"encouraged"* that *". .*

. no matter how hard thing gets it encouraged me to keep trying . . ." A student athlete

recounts his personal struggle with academic performance and recalls the connection he

made to his struggle to the *". . . value of goals and teamwork off the court as well as on the court. . ."* as he reflected on the film *Coach Carter* and the students' transformation as a team and as individuals.

The Relevancy of the Story: How students connect to the story

The three Acts in the story involving the protagonist's journey are relevant to students in the classroom because they mirror life's experiences and reflect phases of the life cycle. First, film can makes powerful connections because as a form of story films mimic life's perpetual changes and transitory nature. The various themes Vogler (1999) identifies throughout the story reflect aspects of students' lived experiences. When viewing the film students experience different visual images as students become aware of their personal journey as well of the journeys of others. Since films represent different life experiences, students can identify with the different aspects of a film's story.

Second, film makes powerful connections through the three Acts because it not only depicts the phases of life; it also represents life's continual movement of the life cycle. Life phases can be distinguished from the stages of life such as infancy, childhood, adolescence, adult, midlife, and old age, but the phases of the film occur within these stages in an ongoing cyclical manner. These phases reflect life's transitions which are part of the normal development of "disorientation and reorientation" (Bridges, 1980, p. 5). Individuals continually experience change. As people go about their lives, individuals live at one phase of transition or another as reflected in the three Acts of the film. The three Acts of a story in the film take people through three phases of the life journey: Phase 1: Life in continuity to a point of disequilibrium, Phase 2:

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Life in turmoil with struggles and perhaps suffering followed by obstacles to overcome, and Phase 3: Life returning to continuity, but changed to some degree. In a film the story goes through these phases just as individuals go through these phases of life. Levinson (1986) describes man's "life's course" as cyclic whereas individuals move through seasons with changes occurring in each season. Whether precipitated by an external event or an internal event individuals deal with transitions overtime (Bridges, 1980). Bridges' (1991) transition process begins with "letting go of something" and continues to the "the no-man's land of the old reality and the new" until "new beginnings" emerge in thinking and behaving differently (p. 5). Similarly, in film storytelling frequently progresses in a cyclical nature from order to disorder and back to an orderly state in which the protagonist is somewhat changed. These phases account for students responsive connection to the different acts noted in a film's story.

Phase 3

Life returning to continuity, but changed to some degree

Phase 1

Life in continuity to a point of disequilibrium

Phase 2

Life in turmoil with struggles and suffering followed by obstacles to overcome
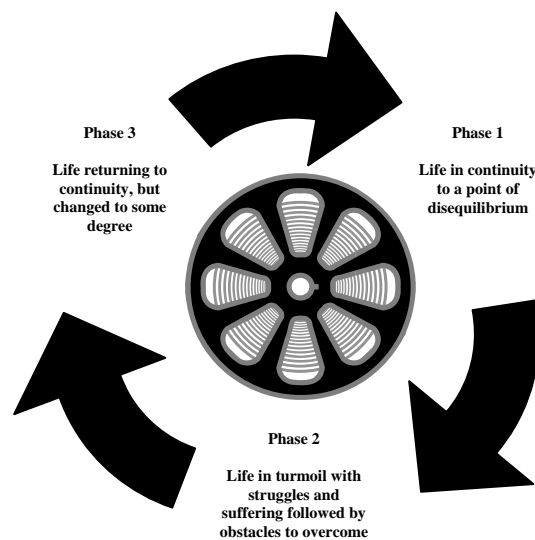
Figure 5.2: Phases of life cycle are reflected in the three Acts of the story

Overtime, individuals pass through the phases represented in each of the three acts of the film. While students may not currently be in that particular phase of life they have relationships with others who may be experiencing or have experienced that phase. Because of this students understand the phase of life that represents the ordinary world, the time when there is continuity in life. Students also have images that they recall when watching the film that reflects when continuity is broken, when something occurs that changes the direction of life. For example, with the film *The Doctor*, students may not have gone through a serious illness like the protagonist, but a student's mother, wife or friend may have gone through the fear of death and the struggle with treatment.

This pattern of moving through the cyclic phases is identified by students with many films as they related to times in their lives or in the lives of others. After viewing *Lorenzo's Oil* one student recalls how the film connected to his life, *"I knew exactly how they felt when their son became ill . . . because I never felt as hopeless as I did when [my son] was in ICU. . . You would do anything, but they [the doctors] say there is nothing you can do . . . to not have hope . . . ."* As seen through *Lorenzo's Oil*, the continuity of the 'ordinary world' was disrupted as it did in life of this student. As the film continues the characters moves forward to a place of anticipation and of greater understanding, but when they move forward they are not the same; the characters are changed from the experience, the knowledge and the wisdom gained. *"The story [Lorenzo's Oil] was different mine but I can only imagine how it would feel to be able to make a difference . . . if not for your child for another . . . ."* While the film was

being used to discuss questions of ethics, it connected to a phase in which this student's ordinary world was changed.

Students' responses to how they identified with the different experiences in the film *In Good Company* illustrates how the protagonist's journey mirrors life's experiences and reflects phases of the life cycle. In the first act, Dennis Quaid, the middle age executive appears content, happy, and successful. Like many protagonists at the beginning of films the executive is seen living an ordinary life. Students, especially non-traditional ones identify with the beginning of the film when the main character is in a state of contentment, living life as it had been. One student recalls the film *In Good Company* and the middle age executive who was content and happy with his life *". . . because he was satisfied with his career and success . . . and he feels like everything in life is good . . ."* Another student identifies with the executive's *". . . sense of security . . ."* and *". . . then the sudden jolt when life hits you with the unexpected . . . ."* when with the next scene of the film the *"regular, peaceful life"* of the executive is disrupted by being demoted and getting a new, much younger boss. Vogler contends that the protagonist will be confronted by crisis, distress, and conflicts. Students *". . . anticipate that something will happen to upset the status quo…"* because students identifies with the character that *". . . falls head long into a deep hole of change, loss, and fear. . . " . . . as* fate changes. . .", ". . . crisis occurs . . ." and ". . . struggles follow . . . ." In the next phase of life, the person suffers while living through the experience of loss. At this point the students recognize the character's position of despair and loss of hope. Several male students identified with the executive's *"lose of status especially in middle age. . . ."* Students connected to how the story mirrors life's experiences.

Younger students identified with this phase of the executive's life because *"... My dad was replaced by a younger man. He was despondent for a long while…After seeing this movie I understood why. I had read about the impact of downsizing but not until this film did I understand why people get so low . . . I now understand it is more than about money."* Students who work in helping professions identified with *"the people in the company who are replaced with younger, healthier workers."* A couple of students connected with issues related to replacing the executive. Other students identified with the executive's hopeful anticipation of moving forward even though *"life circumstances had changed . . . he was once again content and secure . . . ."* As a group, students began to consider the complex issues of transitions within the workplace for employees.

Educational Implications of the Use of Film in the Classroom: Connected Teaching

Connections occur when storytelling is used in the form of film in the classroom as an instructional tool. Belenky, Clinchy, Goldberger, and Tarule (1986) created the expression 'connected teaching' to describe collaborative learning among students and instructors. Belenky et al (1986) advocates connected teaching and maintains that it nurtures the voices of student through discussion, provides opportunity for understanding, and creates opportunity for collaboration. The concept of the cinematic classroom extends the idea of connected teaching to the use of story in the form of film to engage students in reflection and discussion in relation to their own life experiences, ideas, and the course content. Students report that viewing the film in the classroom in an atmosphere that allows opportunity for reflections and insights as a source of

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knowledge encourages them to make connections to the subject rather than to *"expect*
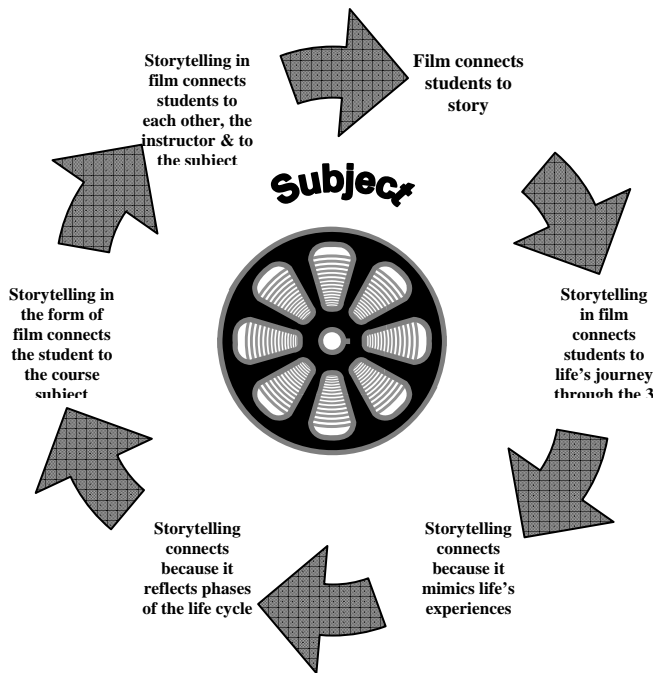
Figure 5.3: Connected Teaching through storytelling in the form of film

connections" to be provided to them in the form of notes. Connections students make

for themselves are more meaningful than when instructors provide examples in a

lecture to illustrate a point.

For example, one student reflects on a film, its connection to his family history

and to the subject of the class.

. . . and it just kind of hit me that you know I have never been very

thoughtful of my race but growing up as a Mexican American in Texas

during that same time was very difficult, it was one of those things that my

grandfather, my grandmother, and my mother had to deal with in their life

. . . we could study it, I knew it, but when you look at movies and how

people were degraded it adds something.. It adds substance. It adds real

meaning. You can know about Jim Crowe laws, you can know about

separate but equal, you can know about reconstruction, you can know about emancipation proclamation you can know about the KKK, you can know about all those different types of things, but then you see it depicted in such a manner that was done in clear representation of the values of that time . . . wow. It's just not dates and laws and events, this was true life and this was how African Americans were depicted during that time. This connection made what we were discussing in class so much more meaningful . . . We [the students and the instructor] talked about . . . how African Americans were looked upon . . . were depicted . . . You can read that in a book, but when you see it...as in real life . . . the discussion [in class] was different than if we were talking about facts listed in the book. It was very real, relevant, and it stayed with me.

As revealed, students connect to life experiences through film providing opportunity for connected teaching since the storytelling in film mirrors life's experiences and reflect phases of the life cycle. Cross (1981) includes life transitions as an important determinant of participation in higher education. Connected teaching provides opportunity to include students' experiences with transition with the course content. Storytelling in the form of film also connects students to the subject of the class as well as to each other and to the instructors through discussion in relation to the film and the course subject. The process of the connections students make is illustrated in.

Connecting to the course subject: As illustrated in the graph of connected teaching in the cinematic classroom, students experience more than personal

reflection. Not only do students connect to film because it mimics life's experiences and reflect phases of the life cycle; students connect these experiences to the subject of the course. Palmer (1998) maintains that "Good teachers possess a capacity for connectedness" (p. 11). This connectiveness involves joining the students to the subject. An example of being connected to the subject is revealed as one student recalls a History class in which the subject of immigrant struggles was discussed in relation to scenes from *The Godfather*.

". . . it's about an immigrant family . . . depicts immigrant families and the struggles that they face, struggles my Grandparents had to deal with. It depicts the tensions and changes of race relations in America . . . as a class we talked about the issues of immigrant families and their struggles."

Consequently, when films are integrated with the course curriculum students connect to the subject of the course. By connecting to the film in relation to their own life, they subsequently connect related concepts to the theory or concepts presented in class. For example, when films portray concrete visual representations of struggle, students connect to relevant theories and concepts discussed in the class. To illustrate, in the film, *The Doctor*, students connected the more abstract theory of transformation with the disorienting dilemma of the doctor's illness and his evolution of his change. One student recounts, *"Before the transformation was just an idea that I learned as a theory. I knew the definition the stages and the leading theorists"* After connecting the protagonist's journey to the theory of transformation *"...I realized it was more than theory, but is a real part of life that can occur and I had experienced it. I just had not given value to it*

or even known what I had experienced. . . I ended up not only understanding

something about myself, but I understood the theory we were discussing in class

even more than before." The main idea here is that the connection to the

protagonist's journey provided opportunity for reflection and thought concerning

personal experiences of struggles and provided opportunity to connect with the

subject of the class even more.

   Connecting to the film, fellow students, the instructor and the subject:

   Through the shared experience of viewing the film collaborative interaction

occurs between the students and the instructor concerning the subject of the class

To illustrate, one interview participant had not experienced the value of a mentor

but had experienced struggles as a young man without guidance. While viewing

the film *Good Will Hunting*, the student connected with the Will's insecurities and

internal conflict concerning an education. The student also connected to other

students as they shared reflections of the film and their experiences or lack of

experiences with mentoring. In addition, the student connected with the instructor

as she discussed benefits of mentoring which was the subject of the class.

Through this experience the participant recognized the real value of mentoring as

the students and instructor discussed the film, their reflections, and the subject of

mentoring.

   Connected teaching, as discussed as Belenky et al (1986) stresses the

collaboration among students and the instructor. This concept is identified as the

learner-centered teaching model that involves "interaction among one's

experiences and ideas, and those of others (Fiddler & Marienau, 1995, p. 76).

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However, connected teaching with the use of film has the opportunity to centrally connect the learners to the subject of the course. In addition to fostering a climate whereby students use supportive communication and recognizing the feelings, experiences, and ideas of others in relation to the film connected teaching with film creates an atmosphere in which the film's focus is central to the subject of the class gathering the students around the subject of course material. This allows the subject to be central to the use of film providing students with opportunities to reflect on their own life experiences, discuss their experiences in relation to the subject, listen to others experiences in relation to the subject, and discuss the content of the film all in relation to the concepts and theories identified with the subject of the class. Parker Palmer (1998) promotes teaching that allows the subject to be at the center of a teaching circle. Palmer (1998) asserts that when the subject is the "center of our attention" it facilitates "ontological significance" allowing the subject to be prominent connecting students in dialogue in the process (p. 103). In subject-centered teaching a "complex web of connections" occurs among the instructor, among the students and the subject (Palmer, 1998, p. 11).

The subject-centered use of story in the form of film creates a cinematic space in which the subject of the class becomes the central focus. When the subject is depicted through use of film, the subject can occupy the center of the cinematic classroom. Even as students engage in reflections concerning the experiential themes, the connections of the learning dimensions are in relation to the subject. When students and instructor engage in dialogue concerning

experiences, observations, information, and interpretations of the course material the discussion becomes interactive and dynamic.

<center>How the Cinematic Experience Speaks to the Students</center>

This segment of the chapter focuses to the experience of awareness that occurred on the part of students and its associated learning dimensions. It also explores the philosophical nature of awareness in relation to how students respond to use of film as indicated in this study's findings. Since theories illuminate data by shedding light on the findings, this analysis imposes the theory of awareness on the data. Specifically, through theoretical proposition of Deprez, Varela, and Vermersch (1999, 2003) the experiences of awareness, described in the findings of Chapter 4, is examined according to the three phases of awareness: *suspension* of habitual thoughts and judgments, *redirection* of cognitive activity from external to internal thought, and *letting-go* of mental chatter toward an attitude of listening and "receptivity towards the experience" (Deprez et al, 1999, p. 4). This following section will include a discussion of awareness by considering four aspects of awareness in relation to the experiences of awareness that students had in response to the use of film in the classroom: 1) The practice of mindfulness, 2) The role of awareness in education 2) The cycle of awareness, and 4) Awareness and the use of film.

Practice of Mindfulness

The practice of mindfulness is central to many spiritual traditions. Within Buddhism, mindfulness is the path towards understanding with the intent of overcoming suffering. It is believed that letting-go of attachments ends suffering

and brings forth Enlightenment. In Christianity and Judaism mindfulness serves as the expression of blessings and thanksgiving. However, mindful awareness extends beyond the religious context, but remains available and relevant to every individual (Kabat-Zinn, 2003). Mindful awareness implies "Paying attention in a particular way: on purpose, in the present moment and non-judgmentally" (Kabat-Zinn, 1996, p. 4). It occurs through a "journey of self-development, self discovery, (and) learning …" (Kabat-Zinn, 1990, p.1). It involves being present, being aware of what is occurring, as it arises, willingly connecting without judgment. In other words, being "in the present moment" is an experience of being fully at hand and engaged (Kabat-Zinn 1996, p. 4). The idea of being present is meaningfully illustrated in Spencer Johnson's (1985) simple allegory *The Precious Present*, that inspires the reader to realize that "The present moment is the only reality I ever experience" (p. 79).

However, many individuals do not easily become mindful of the present but consider ideas in a haze of preoccupations and presumptions that cloud their ability to experience awareness.

"We may never be quite where we actually are, never quite touch the fullness of our possibilities. Instead we lock ourselves into a personal fiction that we already know who we are, that we know where we are and where we are going, that we know what is happening – all the while remaining enshrouded in thoughts, fantasies and impulses, mostly about the past and about the future" (Kabat-Zinn, 1994, p.xv).

The Role of Awareness in Education

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In light of Kabat-Zinn's observation it is reasonable to think about ways to encourage awareness in educational contexts. On this point, Brookfield (1986, 1995, and 2000) maintains that in higher education students can engage in the process of awareness with the ability for insightful and novel ways of thinking as they listen, examine assumptions, and collaborate with others. Further, according to Anthony De Mello (1978) information itself is not insight, and analysis or knowledge does not constitute awareness. Instead, awareness involves "waking up" to the realities of the mind (De Mello, 1990, p. 6). According to Brookfield (1995) awareness involves understanding "the implicit assumptions that frame how we think and act" (p.12). Therefore, in higher education, educators may want to consider how to facilitate awareness in the classroom. If educators accept that awareness ought to be facilitated in the classroom, the question arises: How can the process of awareness in the classroom be encouraged? Historically, the ancient Greeks employed the power of song to enlighten; and artists during the Enlightenment chose the medium of poetry. In modern society, these art forms continue; however, more recently, as contemporary expressions of awareness as well as to stimulate the process of learning, film has become one such medium.

In this study in the case of students, when films are integrated with the subject of the course awareness is an experience that becomes heightened. Therefore, the focus of this analysis is one particular finding of this study, and that is the concept of *awareness* as outlined by Deprez, Verela, and Vermersch (1999, 2003). Accordingly, awareness is defined as a process whereby something comes into clear consciousness" something which was previously unclear or

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nondescript and "eventually becomes part of shared, intersubjective knowledge" (Deprez et al, 1999, p. 3). Awareness as a process that involves three phases: Suspension, conversion, and letting-go (Deprez et al, 1999, 2003). Based upon this, this analysis poses the question: How do students experience awareness in the classroom when films are utilized?

Awareness and consciousness: The expanding fields of behavioral science and education suggest that awareness plays a role on individuals' well-being, development, and responsiveness to others. Awareness involves a complex, dynamic process required for exploration of experience (Deprez et al, 1999). Research reveals that awareness promotes development, growth of consciousness, and learning. According to Piaget's (1968) account of becoming aware an individual diverts attention from internal cognitive activity towards internal cognitive awareness. Deprez (1998) concurs that the inward direction of attention from the external to the internal is a mental act that is achieved through awareness. When the process of awareness is allowed to come to fruition, individuals become receptive to insights and to novel or different assumptions.

Opportunity for awareness: As students experience awareness critically in higher education they become prepared to listen, examine assumptions, collaborate successfully enhancing their ability to arrive at insightful and novel solutions (Brookfield, 1986).This suggests the importance of educators in higher education considering the need to integrate modes of teaching in their course curriculum that promote and facilitate awareness among their students in the classroom (Roden 2005, 2006). By making opportunity for awareness among students, educators provide

students with enriched educational encounters (Eisner, 1979) that encourage reflection and critical thinking preparing them to use these same abilities as they become engaged in society (Brookfield, 1992).

Cycle of Awareness

Awareness is a cyclic phenomenon that occurs as students view film in the classroom in relate to the subject of the class. According to Deprez, Varela, and Vermersch (1999, 2003) awareness begins with a three phase process with each phase unfolding into the next. The basic cycle, when allowed to unfold is known as the act of awareness. The three phases involve:

1) Suspension: This phase involves the suspension of usual thoughts and judgments. It involves a deferment of assumptions and predetermined opinions or conclusions

2) Re-direction: This phase entails conversion or re-direction. This phase involves reflection that is characterized by an internal re-direction or turning in on oneself.

3) Letting-go: This phase leads to a letting-go that is characterized by openness to new ways of thinking (Deprez et al, 1999, 2003).

Cycle of Awareness

suspension

Letting-go   redirection

Depraz et al, 1999, 2003
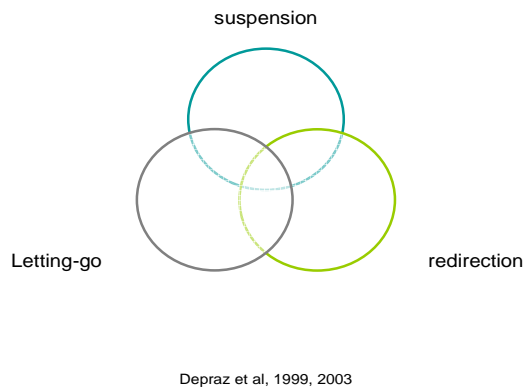
Figure 5.4: Cycle of Awareness

The basic cycle of awareness involves a flow from one phase to the other

providing "a sense of discovery, a creative feeling of transporting the person into

a new reality" and elevates the person to higher levels of performance"

(Csikszentmihalyi, 1990, p. 74). Additionally, the basic cycle of awareness is

enhanced through acts of expression and validation that "allows for

communication and shared knowledge of the act" (Deprez et al, 1999, p.3). Both

expression and validation require interaction with others during the process of

awareness (Deprez et al, 2003). Britzman (1998) maintains that interaction that

can occur in the classroom forces the conscious mind to notice paradoxes and

contradictions of actions and beliefs resulting in awareness of complex and

intricate truths.

Phases of Awareness through the Use of Films

Each phase of this cycle is reflected in the qualities revealed in the

findings. Students began to "suspend" judgment about certain beliefs by

turning away from habitual beliefs to the "re-direction" of their focus from

external behavior to internal thoughts and feelings and then to a "letting go" of attention making it possible for new or different points of view to emerge as new frames of references was revealed to them. Each phase of this cycle is reflected in the qualities revealed in the findings: When students become present they are in the suspension phase of the cycle. They are no longer preoccupied with what they were doing before class began. This permits the students opportunity to suspend their judgment. As students are engaged in reflection on past memories as well as on present beliefs and behaviors new or changed ways of thinking becomes possible. Developing new ways of thinking and behaving emerges in which old assumptions are replaced with new ones assumptions as students enter the final phase of the cycle of awareness. Within each of these stages dialogue concerning the film and students reflections in relation to the subject facilitates the process

If considered from the standpoint of learning, it may be said that learning occurs through the cycle of awareness. It begins, when students view the film, with the moment when judgment is suspended. This allowed for a change of direction from the external to the internal; whereby, students turned away from their habitual cognitive activity to an inward direction of attention and reflection. As a result, students experienced a change in the quality of attention, allowing openness to listening to develop that prepares them for "receptivity" or a new or different way of thinking, in accordance with Deprez et al, 1999, p. 6) model.

To illustrate, one student reflected on the film the *Whale Rider* that portrays the struggles with a native tribe in New Zealand that feels their culture threatened

when a young girl attempts to claim her role as a leader of the tribe. The participant claimed that with this film she understood the determination and fortitude it takes to embrace a culture, while striving to make changes when personal values contradict cultural tradition. She told how she had started resenting her culture, but through the process of viewing the film in class, she resolved to embrace her culture once again, yet stand strong with her convictions concerning her decision to not marry the man that had been chosen for her. The student remarked how she was struck by the protagonist's respect for her grandfather in the midst of their conflict, and was strengthened by the young girl's resolve to hold true to her identity and personal convictions to become the leader as exemplified by being the whale rider.

Through the process of viewing the film clips with the class the student's judgment was suspended. She describes suspending her judgment of the tribe's culture as she was drawn into the *"beauty of the setting and the conflict…" depicted* in the story. Even though she was in the process of writing a letter that would *"end my relationship with her family and the ties to my culture"* she changed direction from the external to the internal – from the feelings concerning the conflict with her family to the attention of the film and reflected on what her culture meant to her. She reveals that through the discussion of the film she was able to let-go of *"the anger and resentment I had let grow inside of me."* She decided to *"not break ties with my family"* but to hold firm to her position on marriage as she *"vowed to continued to love and respect"* her culture. She recalled not knowing how it would all be resolved, but left with greater

understanding. She stated, *"Because of that class I became aware of how important my culture is to me and that I did not have to give up my culture and my family…"*

When viewing a film as part of the class activity this student reveals that the aesthetic nature of the film caused her to suspend her current course of thinking. She also reported that the shared experience of the film allowed her to engage in reflections and dialogue with respect to film and the course material because of the awareness that emerged for her. The opportunity to engage in the dialogue with the instructor and among the classmates in a new way enabled her to reflect and relate to information, to herself, and to others in new and different ways. This student suspended her judgment when viewing the film which allowed for a change of direction from the external circumstance to the internal reflection; whereby, she turned away from their habitual cognitive activity of anger and resentment to an inward direction of reflection concerning what she valued and respected in her culture As a result, she experienced a change in the quality of awareness allowing an attitude of strengthened resolve to develop preparing her for a different way of approaching her family and their traditions.

Educational Implications of the Use of Film in the Classroom: Being Mindful of Awareness in Teaching

As the findings of this study have indicated, when films are effectively utilized in the classroom a process of awareness is fostered, whereby students become mindfully present and reflective. This awareness extends to the subject matter within the shared classroom experiences wherein students engage in dialogue and develop new ways of thinking and behaving. Furthermore, students

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reveal that they experience greater awareness with this method of instruction than when instructors simply tell students about the subject matter. In fact, students report that this kind of awareness rarely occurs for them in the traditional lecture mode of instruction. Rather, it occurs in those moments in the classroom when their mind is captivated as they view the film or film clips in the classroom. When viewing a film as part of the class activity students report that the nature of the story sets in motion the cycle of awareness whereby they began to suspend their normal course of thinking, to attend to the dialogue both in the film and among the classmates in a new way, enabling them to reflect and relate to information, to themselves, and to others in new and different ways.

This viewing experience then allows the student's mind to move from the distractions of the day to internal attention and reflection. As a result, students experience a change in their thought process whereby listening and reflection occurs allowing them become aware of their assumptions preparing them for a change in what they believe and how they respond. Because of this process, awareness can be an important consideration for instructors to consider because the process of awareness that is described by students appears fundamental to meaningful learning. Since students experience awareness through the use of film in relation to the subject film as a method of instruction warrants careful consideration as a viable form of storytelling for educational purposes.

Why the Cinematic Experience Speaks to Students

In this study, the use of film in the classroom provided the students with an aesthetic shared experience that drew the viewers toward the film from which they then

derived meaning. This study revealed that students had an aesthetic experience through the use of film. The findings also revealed that the aesthetic qualities of the form, cultural appeal, and meaningful representation contributed to that aesthetic experience. But, questions remain concerning why these qualities were of value to the students' learning. This section, therefore, attempts to address these questions in terms of aesthetic theory in relation to the students' experiences. Specifically, it answers the question of why aesthetic features of film speak to students?

Since theories can illuminate data by shedding light on their significance, facets of aesthetic theory will be used as a guiding light to examine the findings of this study. This section first explores the significance of aesthetic qualities in relation to students' response to film. Next, it explores and discusses the specific features of aesthetics that contribute to this significance. Finally, the chapter concludes with an examination of how these factors influence students' learning.

The Significance of Aesthetic Qualities

The significance of aesthetic experience rests upon the capacity of individuals to appreciate the beauty of an art form and to engage with it intellectually. In fact, the appreciation of aesthetic qualities involves a creative yet critical process of encountering and perceiving facets of the art form as well as participating and responding to the art form (Granger, 2006; Dewey, 1934). In *Art as Experience* Dewey (1934) asserts that through the aesthetic presentation of an art form ". . . knowledge is transformed; it becomes something more than knowledge because it is merged with non-intellectual elements to form an experience worth while as an experience" (p. 294). The meaning of the aesthetic

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experience can establish or renew connections with one another and with the surroundings, enabling individuals to make meaning of facts and abstract concepts. The social value to aesthetic qualities is expressly articulated by Dewey (1934), aesthetics allows individuals to ". . . share vividly and deeply in meaning . . ." (Dewey, 1934, p. 248). In creating environments that support and nurture the value of aesthetic qualities, it is important to acknowledge that individuals, not only independently but as a group, share the meaning of an experience at least in part, because of three features of aesthetic qualities. According to aesthetic theory there is significance in the following: 1) neuroaesthetic quality, 2) quality of Tuone, 3) Iconic quality, and the 4) Reifying quality of aesthetics. Through the findings in this study it appears that these qualities contribute to learning when educational tools, such as film, are effectively incorporated into the course curriculum.

Neuroaesthetics: Over the past decade scientists have joined philosophers in integrating neurology with philosophy and psychology of the mind in understanding the relationship between creativity, art, and cognition. Scholars contend that art has contributed to cognition throughout time representing features relevant in the mind.

Neurologists confirm that visual art forms stimulate brain activity. Semir Zeki, professor of neuron biology at University College London and Antonio Damasio of University of Southern California have conducted research utilizing positron emission torography (PET) and functional magnetic resonance imaging (fMRI) supporting the aesthetic nature of art and brain activity.

Zeki contends that science is at the "threshold" of learning about the aesthetic nature of art and creativity in relation to human endeavors. Antonio Damasio is currently at the University of Southern California as Director of the Brain and Creativity Institute studying the neurobiology of creativity because of its powerful implications across disciplines.

Zeki (1993) contends in *A Vision of the Brain* that Shakespeare knew how to move people through words and Wagnor knew how to move people through music. *In Inner Vision: An Exploration of Art and the Brain,* Zeki (1999) writes,

The poetry of Shakespeare has been used in so many contexts, and to

such effect, that it would be foolish to deny the universality of his

language or its ability to move men of diverse backgrounds and

inclinations in a profound sense. In a similar way, untold millions,

belonging to different cultures around the world, have responded to the

music of Wagner, in happiness as well as in sorrow. Through music

Wagner, Beethoven and other great composers were able to

communicate feelings that many find difficult to express in words . . . (p.

2).

Zeki (1999) contends that Shakespeare and Wagnor "Both . . . understood something fundamental about the psychological make-up of man which depends ultimately upon the neurological organization of the brain . . . . (p. 2). Zeke maintains that the brain has visual knowledge and that an art form "is an extension of the functions of the visual brain" (p.22). Zeki (1999) describes the anatomy and physiology of the brain detailing how areas of the brain respond to

color, motion, and form. He argues that individuals' experiences of art relates strongly to the function of the brain and thus to their understanding.

Damasio (2005) also delves into the activity of the brain in relation to external creative activity. His research regarding the nature of this brain activity is relevant to aesthetic teaching strategies that provoke thought and emotion in higher education. In terms of cognition stimulation from the external environment causes the activation of retinal receptive cells. These retinal patterns are processed serially and in parallel to extract the visual aspects of the environment that is perceived. Patterns in the external world correspond with patterns of nerve cell activity in the brain. These brain patterns, termed *cognitive representations,* link cognitive skills to patterns of nerve cell activation. In terms of emotion Damasio explains that the anterior portion of the cerebral hemisphere enables understanding between affect and memory which contributes to interpretation and understanding influencing learning, consciousness, and interactions in society (Damasio, 2005).

From studies of brain activity it has been revealed that emotions are also vital to intelligence. Damasio contends that emotions do not impede rational thinking, but that emotions are essential to rational thought processes. Damasio contends that emotions are based on the internal processes which act as inputs on the brain, just as visual and auditory information is an input to the brain from the external environment. Therefore, stimulating emotions through internal reflective process is essential to reasoning and understanding. Neuroaestheticians believe

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that with time studies will become more precise in terms of what occurs neurologically with a range of aesthetic situations.

The research of Zeki and Damasio sheds light on why, according to aesthetic theory, did the students aesthetics experiences with the use of film contribute to learning. Through the aesthetic experience with the use of film, the emotional, cognitive, personal, social, and cultural dimensions of learning occurred for students. According to neurological research when the brain is stimulated different aspects of the brain are activated giving rise to different experiences. Likewise, according to the experiences reported in this study the aesthetic nature of film may facilitate learning in a variety of dimensions. These findings suggest that the aesthetic nature of film does stimulate internal thought. It also suggests that responses are evoked implying possible implications of neuroaesthetics. Since the aesthetic nature appears to influence neurological activity, the aesthetic qualities of tuone, iconic, and reifying concepts addressed in aesthetic theory may be of important as to why films provide a viable aesthetic educational tool.

Quality of Tuone: According to aesthetic theory the *Tuone* of an art form functions to draws the individual emotionally to the work itself. Each type of artwork has a unique Tuone that becomes part of an individual's experience. Tuone implies a sense of feeling in relation to an aesthetic experience. Tuone, according to early philosopher, Charles Pierce, is "a blend of Tone and Tune. It means a quality of feeling which is significant, whether it be simple like a Tone or complex like a Tune" (cited in Johansen, 1993, pp. 70-71).

Tuone accounts for how individuals understand the work differently. Boulting (2006) maintains that Tuone "evokes a sense of feeling" (p. 5). Tuone is contrasted with interpretation. For example, there are various interpretations of *King Lear* underscoring that the same work of literature can be interpreted differently. For example, several interpretations of *King Lear* exist in terms of moral, political, and psychological issues concerning the conflict within human nature. However, those with the same interpretation may experience a wide range of feelings. The feelings may be evoked from the reading and then may then elicit agreement or disagreement at the interpretive level. It is an artwork's Tuone that involves "an indefinite significant character" (Boulting, 2006, p. 537) that makes Tuone uniquely individual. Shusterman (1987) accounts for Tuone as ". . . how different readers and critics can understand the same work differently" (p. 409). In addition to the feelings attributed to Tuone, it also draws individuals into the art work initially and allows them to reflect on it afterwards. Boulting (2006) maintains that with a painting Tuone "draws us into the work" and with a play or a film Tuone is what "haunts our consciousness after experiencing it" (p. 124). Tuone draws attention to the aesthetic quality of the artwork provoking feelings that influence the meaning that is derived from the art.

Similarly, with the use of film students experience Tuone through the sights, sounds, and movements of a story. When viewing a film students form different interpretations based upon their individual perceptions, but experience the Tuone of the film in numerous ways because of the feelings they experiences While some feelings involve the emotions others experiences involve feelings

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associated with the cognitive, social, cultural, and personal experiences. Tuone also accounts for why certain aspects of a story connect with students. Tuone connects students to various aspects of the story because of the feelings associated with those connections. Also, Tuone accounts for what draws the students toward the film and what brings them back to reflect on the film after it was viewed. Feelings connect students to the story depicted in the film as well as the characters portrayed in the story. The same feeling also allows students to reflect on what they viewed in relation to the story as well as to the subject of the course.

Iconic representation quality: Due to its availability and popularity, film is a popular cultural icon, distinctive in modern culture that appeals to the tastes of students. However, the iconic nature of art involves more than being a popular cultural icon; rather the iconic nature of art also refers to the feelings evoked by the ideas it represents. However, the term ideas is not to be confused with intellectual conceptualization, but more specifically to the feeling it represents as an icon or a symbol of the actual object (Boulting, 2006). For example, a painting may be an icon for the artist that is capable of evoking the feeling the artist wants to capture on the canvas. But, the purpose of the artist is to paint an art icon that represents qualities representing the natural icon (Boulting, 2006). The value; however, of the iconic representation concerns the essence of the artwork rather than the concrete form. The symbolic representation is intended to capture the essence of what is being portrayed. In film, the iconic representation reveals the symbolic form of the screenwriters and directors. The screen writer's story and

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the director's choices create an iconic art form that is intended to evoke feelings through it symbolic representation.

Reification quality: Another quality of the iconic nature of art involves reification, (Boulting, 2006), the converting of an abstract idea into to concrete form. To reify an idea, an artist creates a concrete visual image to represent an idea, an event, a place, person, or object (Thomason, 1985).

In that way, film acts as an iconic representation of a story. It involves a moving image in color with sound and represents more than the specific genre and more than a story but an iconic form that represents an idea. Films are also reifications of abstract ideas. Due to its iconic nature, film represents an idea, yet it evokes feelings and allows for individual interpretation. Students revealed that when films are used in the classroom abstract ideas are made concrete through the film's aesthetic depiction. They maintain that remote events, such as historical and social events are converted into concrete visual images through the use of films. Students' meaningful interpretations of films reify abstract concepts into concrete visual images. It is the reifying capacity of films that allows instructors to depict abstract theories and concepts and connect these theories and concepts to real life. As ideas and events are portrayed through film, students connect to the film and then connect the film to the subject of the course material. By using the aesthetic symbolic natures of the film, experiences are represented in real life concrete ways.

Educational Implications of the Use of Film in the Classroom:

The Effects of Aesthetics

As the findings of this study have indicated when films are effectively utilized in the classroom the role of aesthetics does more than simply create an aesthetic experience. Because of the powerful influence of aesthetics on the brain, the aesthetic features of film draw students' attention toward film and allow for a process of intellectual engagement. According to the neuroaesthetics, the brain is specifically designed for visual, aesthetic simulation which through neurological processing allows for thoughts, associations, and interpretations whereby meaning is formed. Philosophically, the quality of Tuone that is associated with the aesthetic representation of film draws the viewers toward the film and causes students to continue to consider the film after its viewing. The iconic nature of film elicits the feelings associated with the actual experiences that are depicted through film. The quality of reification then allows film to convert more abstract concepts into concrete ideas. The experience of viewing the film allows abstract theories and concepts to be translated into a more applicable form.

In considering the Model of the Cinematic Classroom, it appears that it may be the aesthetic nature of film draws students like a magnet towards the film. The experience of aesthetics then links to the experience of awareness through the physiological function of the brain as to the Tuonal, iconic, and reification qualities to individually connect students to the story portrayed in the film. Then through the shared and the instructional experiences as well as through the aesthetic features of Tuone and reification and the resulting experiences of awareness students connect the film to the subject of the class as well as affectively to self in meaningful ways. While film acts as a magnet connecting

students with the subject, students connect to each other and the instructor as they discuss the subject in relation to the film. They also discuss both the film and the subject in relation to their own feeling, interpretations and awareness creating opportunity for affective outcomes.

CHAPTER SIX

Practical Implications: Conditions Necessary for a "Reel" Cinematic Classroom

Introduction: Principles for the Effective Use of Film

Effective use of film in the Cinematic Classroom is contingent upon its appropriate use as an educational tool. As established in previous chapters when used effectively, films create an opportunity for experiences of aesthetic, instructional, and awareness as well as the shared experience that connect students emotionally, cognitively, personally, socially, and culturally. Moreover these experiences occur when films are utilized in coordination with careful preparation and under conditions that facilitate their use. Regrettably this is not always the case. As a result, while participants appreciate the use of film, they recognize that it is imperative to consider the conditions for appropriate use of film. Therefore, this chapter focuses on principles for conditions essential for the effective use of film drawing on comments and observations of both instructors and students as well as on the literature. Among the conditions that instructors identified as necessary are the instructor's preparation, the instructor's preview of the film with the class, the actual viewing of the film as an entire class, and the discussion of the film in relation to course content. Among the features students identify as important concerns are factors of film selection, introduction of the film, length of the films, method of integrating films into the course subject, and discussion of the film as a class after its viewing. Drawing upon the conditions identified by instructors and students as well as the literature, this chapter outlines principles for the effective use films in the Cinematic Classroom in terms of the practical implications to this

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study. These principles for the Cinematic Classroom pertain to use in higher education. While many of these may apply to K-12 there are other principles that would need to be considered.

The four principles of using film effectively in higher education in the Cinematic Classroom are organized according to instructors' priorities. The features students revealed as important to the meaningful use of film are included within each of these principles: 1) Principle of Planning: Preparing to Use a Film, 2) Principle of Previewing: Unveiling the Film, 3) Principle of Presentation: Viewing the Film and 4) Principle of Discussion: Reviewing the Film.

<div align="center">Principle of Planning: Prepare the Use of Film</div>

The planning phase is vital to the successful use of film. Without thoughtful preparations the use of film is not connected well to the course content; the wrong film may be used, too much or too little of the film is shown, and the actual showing of the film may be problematic. But, when preparations for the use of films are thoughtfully developed and organized, instructors experience greater success with the use of film in the classroom. In fact, the planning phase is the most extensive phase. With proper planning students are more likely to experience the cinematic classroom with the four experiential themes and the five related learning dimensions that are identified in chapter four. While important this stage is also time consuming. It adds an additional phase to an instructors planning process for the course. The principle of planning is an essential phase to commit to if films are to be used effectively. The preparation to use film effectively involves four principles of planning: 1) form rationale for the film, 2) clarify the concept being

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depicted through 3) consider factors of film selections, and 4) organize the film and equipment for viewing.

**Principle of
Planning**

**Prepare The
use of Film**
Form the Rationale

Clarify the Concept

Consider factors of
film selection

Organize film &
film clips

Figure 6.1: Principles of Planning

Form a Rationale

Instructors who use films effectively conceptualize a clear rationale for the use of this medium. Forming the rationale for the use of film with a particular subject involves deciding the purpose of the film as well as deciding the genre of film necessary to convey the instructor's intent. The purpose of the film may be to capture the students' attention or it may be to depict a portion of the course content. The decisions concerning rationale influence the choice of film. Film choices may include but are not limited to instructional videos, interviews, documentaries, and non-fiction films. Each of these decisions impact what the student's experience with film as well as the instructor's credibility, knowledge of the topic, and in turn, the instructor's successful use of the film.

Clarify the Concept

Once a rationale is determined it is imperative to be clear about the concept that is being revealed. It is also necessary for the instructor to be clear about how the concept relates to the subject in the class. To illustrate, how a film is used

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depends on the intent of the instructor and its relation to the subject; therefore, clarifying the concept is essential to an instructor's preparation.

Scenes from specific movies reveal the meaning of concepts more effectively than a lecture; therefore, it is important for instructors to decide the purposes for the use of a film and then select specific films and scenes for the concept. Clarifying the concept to be depicted through film allows for the instructor to make careful selection of a particular film or film clip. For example, selected scenes from *Educating Rita* reveal the meaning of cultural suicide while other scenes from the same movie symbolize the characteristics of the non- traditional students. For effective use of film clips the scenes selected must correspond to the concept being discussed. For instance, selected scenes from the *Dead Poet's Society* may be used to communicate individual conformity and authenticity while other scenes may be used to reveal differences in philosophical orientations to life and teaching. Once again the scenes selected may vary with respect to the specific concept being depicted. Certain scenes from *My Big, Fat Greek Wedding* may reveal elements in the communication model while other scenes from the same film may reflect cultural differences. Therefore, identifying the concept, therefore, is essential to selecting scenes within a film.

Likewise, the film choice with respect to the course content is critical as well. The instructor must ask: What film must represent this concept? Then consider the various themes of films. Films generally represent more than one theme; therefore, being clear about the course concept allows an instructor to best choose a film to portray that concept.

Consider Factors of Selection

In addition, to the rationale and the concept being depicted, there are a number of important factors to consider when selecting a film. Many films or scenes within films may portray a particular concept, but selecting the best film involves a number of factors. Several important questions must be considered with respect to selecting a film that best fulfils the rationale for the use of film and best depicts the concept that is central to the course content. These factors in selecting a film include the date, quality, content, and length of the film as well as issues concerning full length features verses film clips.

Is the film current or is it out-of-date? It is best for films to be as current as possible especially with respect to educational films and documentaries. When films are not current, the dated clothing and hairstyles become a distraction. If, however, the content outweighs the distraction cause by dated styles it is important to acknowledge the out-of-date styles in advance. Modern films when compared to dated films are favored for several reasons: a) Popular films increased the likelihood that students were already somewhat familiar with the movie's content; b) The quality of a modern film is preferred over the quality of the dated film; c) Styles in a modern film allow students to focus on the content, rather than "old fashion" styles. Use of modern films are preferred over older films even if the film involves a different time period because the dialogue is more understandable, the detail in the settings and costume design is easier to relate to, and the cinematography of the film involves the latest technological advances.

How about the quality of the film? Students' attention is not established and maintained when films are of poor quality, as with some interviews, documentaries, and educational films. The aesthetic nature of feature films or other professionally shot films, such as feature documentaries contribute to the film's effectiveness because of their quality. This is also true of more recent films that include modern special effects, set design, and camera shots as well as current trends in fashion, hair and make-up. For examples, interviews with limited camera angles in a classroom or auditorium lack the quality cinematography that students are accustomed. Feature films are preferential because they portray human behavior with a greater since of realism' with more emotional appeal than many low budget educational films and amateur documentaries. Feature films and feature documentaries are preferred by students not only because of the quality, but also because educational films are not easily accessible and are generally significantly more expensive.

Does the film include objectionable content?

If films include explicit language, violence, or sex, two things must occur for it to be used appropriately in the classroom. First, the explicit nature of the film must be relevant to the message. As long as it is relevant to the film and the course, students as well as most instructors have no problem with its use. Second, student should be informed of the explicit nature of the film before the film is shown. Students appreciate being told if excessive language or violence occurs in the film because it sets them at ease, especially if instructors let them know before the film is shown that anyone who is uncomfortable with the explicit scenes may step out. This generally makes students more comfortable knowing that anyone objects is not

obligated to stay. Students recognize that, at times, a graphic depiction is necessary

for meaning to occur. One student recalls a time when an instructor selected a film

with explicit scene was necessary for learning about the Holocaust

I was in class called Hitler in Nazi Germany taught in the history

department. There was a documentary about the Holocaust…very

graphic, very disturbing, and very troubling, but very relevant to

our course. But, he told us about it and told us we could talk to him

about it and if we could leave the class if we needed to. He would

not hold that against us but he felt that it was important. I will

never forget it and I think that is the first time I really understood

the Holocaust.

   Is it appropriate to use full length features? Using full length films are

effective, at times for several reasons. First, full length films may be used when the

concepts are best depicted by viewing the entire film. Also, full length film may be

shown when the content of the film can be drawn on throughout the semester.

However, full length showing must be feasible for the design of the class. Viewing

full length films are best used in unconventional class formats. For example, full

length features can be viewed in classes in which the schedule is condensed to a

week long or weekend format. For classes with more traditional format, instructors,

at times, arrange a special viewing time when the entire class can come together to

watch the film as a group. Often instructors make an occasion out of the viewing

the full length feature with pizza or popcorn. Whether the film is shown as part of

an extended class or at a special session, the opportunity to discuss the film in

relation to the course content is vital to its success because students value discussion and do not appreciate seeing the film for the entire class time without opportunity for discussion.

Which is best: Full length or clips? Some films require the full film to adequately portray the concept being shown. In fact, some ideas are best depicted by viewing the entire film. A problem with clips, at times, is that when taken out of context the film may not depict the idea well. At times, the subtleties of human behavior can only be seen by viewing the full length of the film.

While students appreciate the full length showing of films in class when time allows and when necessary to portray the concept, they insist that they only want to view the entire film when it is "*. . . important enough . . . .*" Generally, students prefer frequent showing of film clips integrated into the course material. Several reasons are noted in the study. Students feel their time is better served if class provides opportunity for discussion concerning the concepts being studied and reading being assigned. Of course, an assignment can be made that requires students to view a film outside of class if an entire viewing of the film is needed in order to allow for discussion as it relates to the course curriculum. However, the experience is not the same as seeing the film as part of a shared experience. When films are viewed as part of outside assignment students engage in dialogue less than they do when the film is seen as part of the shared experience. Attempting to "*. . . continue [the discussion] at the next class, students are less engaged in the dialogue*" because "*. . . the emotion has passed . . . [and} the connections are not as strong."* For that reason meaningful use of film clips is preferred to showing full

length films in the classroom. Since time is a factor for most classes pre-selected clips that can capture the essence of the film for the concept being reveled is preferred. Clips allow more time for discussion while use of full length films reduces the amount of time students have for discussion. One student commented that when film clips were shown *"It is easier to talk about what we just saw in a clip than waiting to talk about something that occurred much earlier in a full length movie."*

How to use film clips? Frequently carefully selected film clips can reveal the concept in a meaningful way. Since film clips are much more feasible as far as the time-factor is concerned, clips can be selected that focus more precisely on the course concept. When film clips are integrated in such a way that they focus on the subject of the class, greater associations emerge after clips are seen because of the connections students make between the clips and the course concepts. In addition, shorter clips that are meaningfully integrated generate more discussion among class members occurs. Clips can be used in a number of ways. They can be shown at the beginning of class to capture the attention of the students or can be shown to elicit emotion. They can also be used to introduce a concept or to illustrate a concept. One clip can be used or shorter clips can be used periodically throughout the class as the presentation of material and discussion progresses. How film clips are used is dependent upon the concept, the choice of film and of course the rationale for its use. Best uses of film clips occur when they are selected with each of these issues in mind. Therefore, it is advantageous for instructors to put deliberate thought into how each clip will be used in relationship to the course material and discussion.

What about use of online videos? With the rise of on-line videos the idea of using these for in the classroom is increasing. Many of these online videos *"snippets"* provide clips unlike those available on DVD. These online video, such as the popular youtube videos allow for some very current videos that may relate to specific news or social issues. Numerous videos on these sites are of professional quality; however, many videos are of amateur quality. Use of these videos requires attending to the principle of planning and preview even though they are easily accessed. Ease of access should not replace the value of rationale and purpose.

More recently, these videos are being used and are being used by instructors who had not used film in the classroom before the availability of on-line videos. Many of these videos are being used at the beginning of the class to capture the attention of the students or are being used in relation to current news or social issues. These videos are also used in discussion classes and labs to illustrate a point or social phenomenon or to stimulate discussion.

Longer online videos, and often of more professional quality are also available online at the websites of ABC, NBC, CBS, CNN, and FOX. These are video broadcast of topic specific. These have their appeal because they are easily accessed and are of high quality and are include often supported with credible sources. It provides a position creating opportunity for discussion in relation to the course subject.

What about use of film in multiple classes? Instructors indicate that they have specific films that they use on a regular basis. From one semester to the next they have favorite films that they prefer to use in the classroom. The study reveals

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two problems that may arise from this pattern. First, instructors reveal that at times they fail to give enough thought to the rationale or introduction in relation to that particular class. They stress the importance of planning even if they have used the film in the past. They also stress the value of adapting how they use the film to each class instead of a habit of showing the film without much forethought. Second, students reveal that instructors at times uses the same film in a class that they had previously used in another class they had taken with the same professor. Students indicate that instructors need to use the different films for one course than the films they use in their other course. Students recall situations when an instructor used the same film in several different courses and maintain that *". . . impact of the film was not as effective as it would have been if a different film was used . . ."* While films may be used differently, students prefer instructors to select a variety of film to utilize and to not repeat use of a film for a course that had been utilized in other courses.

What about accommodation issues? When using film in the classroom, considerations of students with special needs is important to take into account. When selecting a film, additional measures need to be taken into accounts especially for students with hearing or vision disabilities to ensure that these students are included in the cinematic experience. For example, instructors can use film with subtitles for the hearing impaired. Consultation with the student, with IT services, and with the universities disability office may prove to facilitate the instructor's ability to take these students' accommodation issues into consideration.

Why do these factors matter? Without a doubt, students distinguish between effective, meaningful use of film and its use for entertainment or other purposes. Students appreciate the creative integration of films into the course curriculum; however, students do not welcome the use of film *". . . when it is used simply to take up time. . ."* or used when instructors *". . . are not prepared. . . ."* with rationale, purpose, and relevancy. Students value their time, and they want the time they have set aside for class devoted to the learning process. They especially value discussion with respect to the film as it facilitates their ability to learning the course material. Not only do student appreciate the opportunity for discussion, they value the opportunity to hear how others view the clips as well as the opportunity to reflect on specific aspects of movie in relation to theories and concepts.

Organize Films and Film Clips

The importance of having the films and film clips organized order prior to the beginning of the class is vital to its effective use. Before the class begins the instructor must arrange the films clips so that they are easily accessed. Instructors must also have the equipment available and ready for the viewing. Each of these factors is essential for effective integration of films with the course content. As revealed in chapter four students demonstrate frustration and disappointment as well as personally become distracted as they lose focus and interest when technical problems occur with showing the film.

Several ideas contribute to efficient film organization. An important aspect of preparation involves the careful selection of appropriate clips and then deciding how to best show them. Maintaining a file that journals how specific film or clips of

film in relation to course content is useful especially as it relates to specific scenes within the film. Keeping record of specific chapters of a film is helpful for future showing. The use of a DVD makes selecting clips easier than in the past due to the chapter selection option. This is much preferred over VHS recordings where the instructor attempts to locate a clip on a VHS, then forwards the film to find another clip. Clips are also meaningfully shown when they are edited and copied onto a DVD or embedded into a PowerPoint; however, this is time consuming and requires attention to copyright issues (Chapter Two). Selecting the appropriate clips is also be timing consuming, but is selecting the clip in advance is vital to its effectiveness. Whatever method is used, it is vital that instructors view the film in advance in order to choose the clips that best depict the concept. These clips need to be carefully selected prior to the class and then decisions need to be made with respect to seamlessly showing the clips. When instructors do not select scenes in advance and have not made decisions concerning their effective use, the flow of the class is interrupted, students become distracted and meaningful interactions do not occur. If fact, under those circumstances it is best that instructors do not use film. In fact use of film is contraindicated if clips cannot be effectively, meaningfully organized.

<p align="center">Principle of Preview: Unveil the Film</p>

Several factors are critical to unveiling the film with the students. This principle involves previewing the film with the students in relation to the course content. First, the importance of introduction is stressed. Second, sharing the instructor's rationale for the film with the students is essential to their understanding. Third, the use of guiding questions to consider while viewing the

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film proves helpful. Each of these three previews to the film allows the students to focus their attention on the film in relation to the course content.

**principle of
Preview**

Unveil the Film
Provide an introduction

Provide the rationale

Provide guiding questions

Demonstrate appreciation of
the film

Figure 6.2: Principles of Previewing

Provide an Introduction to the Students

Providing an introduction to the film is critical to its meaningful use. In the voice of one student, *"If they [the instructor] show a whole film and they don't introduce you're wondering for two hours why am I watching this film. . . ."* Often it is useful in the introduction of the film to include a brief discussion of the relevant characters. Also, a contextual overview of the film, especially when clips are being shown, facilitates appreciation of the clips. Also, a description of the background that includes the film's era, director, genre, or setting facilitates interest and understanding. Without an introduction students reported being distracted by thoughts such as *"Why are we seeing this?"* and *"This is fun, but I wish we could get ready for the exam"* instead of paying attention to the details in the film. Other students confess that they get *"so wrapped in the movie that without an introduction I might miss the whole intent of the film"* to only wish they could view the film again once they know what to look for.

Provide a Rationale to the Students

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Students need to understand why the instructor is showing a particular film. Students experience confusion when they do not understand how the film is related to their topic of discussion or what the instructor wanted to reveal through the clip. For example, one student recalled being shown a good portion of a film and not until the end discovered that the instructor was revealing *"the value of experience."* This student thought that knowing this in advance would have given her greater insight. Therefore, students appreciated knowing the rationale with respect to the film and the course content. While knowing the rationale is useful, at times it may be helpful to generate insights from various students after viewing the film. Nevertheless, providing the students with the rationale for the film needs to be given consideration. A number of student participants brought forward the importance of informing the students of the rationale. In the voice of one student, *"You're sitting there asking yourself, why am I watching this? . . .If they show a whole film and don't introduce it you're wondering for two hours . . . What might be obvious to the professor might not be obvious to the students."*

Provide Guiding Questions to the Students

The use of guiding questions proves helpful to some students and instructors depending upon the nature of the course content. Specific points naturally arise for the instructor during the preparation phase as the instructors clarifies the rationale for the film, the concept being cover, and the scenes pertaining to the course content. Questions, provided formally or informally before the film, helps students focus their attention on aspects of the film that relate to the

course content. The value of guiding questions is of particular value when longer clips or full length films are viewed.

Demonstrate Appreciation of the Film

When previewing a film or film clips it is useful for instructors to demonstrate their personal appreciation of the film. Students demonstrate greater interest when instructors disclose a personal connection with the film. Instructor's connection is revealed through their knowledge of the film. Instructors gain credibility when they introduce the film by including information about the director, the filming location, and the actors. In addition, when instructors reveal how they personally connect to the film, students' interest in the film is increased. Barry and Samaria Koffman (1986, 1992) of the Co-Founders of the Option Institute maintain that energy and enthusiasm are vital to successful, meaningful interaction in teaching and learning. When instructors demonstrate energy and enthusiasm with respect to the selected choice of films, students respond with greater interest and alertness concerning the film especially in relation to the subject matter being discussed.

<div align="center">The Principle of Presentation: View the Film</div>

Within this principle students experience the aesthetic nature of film, the instructional experience, the experience of awareness, and the shared experience as well as the five related learning dimensions: Emotional, cognitive, personal, social and cultural. However, the degree to which each of these occurs is dependent, in part, on how the instructor implements the first two principles of presentation as well as the instructor's involvement with this principle: This presentation stage of

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viewing the films involves how a film is integrated into the class with the course

material. The conditions under which films are integrated contribute to students'

experiences and to the learning that occurs in relation to the subject. In addition,

opportunity for the instructor to observe the students and gain insight contributes to

instructor's ability to be responsiveness to the students in the next stage, the

discussion stage. When viewing the film as a class, this stage involves the

instructor's experiences with 1) integrating the film, 2) observing students as they

watch the film, and 3) gaining perspective during the film.

**Principle of
Presentation**

View the Film
Integrate the film
Observe the students
Gain perspective
Attend to timing & pauses
Figure 6.3: Principle of Presentation

Integrate the Film

It is best when instructors do not simply show a film, but carefully integrate

the film with the course material and discussion. Effective integration involves the

balance between the theories or course material, watching the film, opportunity for

reflection, discussion of the film, and the relation of the film to the course content.

The opportunity to have a concrete, visual representation of abstract theories or

concepts facilitates students' understanding and retention of course material. How

this is done can vary with respect to the instructor's teaching style and course

material. However, when films are shown as a concrete representation of the

subject, discussion of the course concept is important as well as reflection and

dialogue about the connection between the film and the course material. Therefore, integrating films involves not only the film, but the film in relation to course material with opportunity of reflection and dialogue.

Observe the Students

The viewing of the film in the classroom provides opportunity for the instructor to observe and reflect on students' attention and response to the film with respect to individuals as well as the group. Instructors reveal that being *"in tune"* to the *"attention and mood"* of the class while they watch the film provides them with opportunity to respond to the *"moods and reactions"* of the students. Attending to students' responses to the film also provides instructors with clues to students' attention, understanding, and questions. In addition, it provides instructors with greater awareness that at times influences the questions they ask or ideas they chose to magnify. Attending to students' responses during the viewing of the film may also influence instructor's decision to pause the film for comments or discussion.

Gain Perspective

While the film is being viewed instructors have opportunity to build association with concepts and theories in a more responsive, meaningful way. Instructors maintain that when they take advantage of newly evolving thoughts and ideas that surface during the viewing of the film richer dialogue occurs. Also, when instructors are responsive to the experiences and the learning dimensions that are occurring when students are viewing the film, they have the opportunity to gain a perspective that facilitates the discussion.

Attend to Timing and Pauses

One of the most critical elements of viewing the film involves timing issues. While an aspect of timing is initially addressed in the planning phase with the length of viewing, others important aspects of timing must be considered during the viewing phase. Of greatest importance is assuring that time be left for discussion. Students want to discuss what they viewed in relation to the subject of the course. In addition, knowing when to pause the film for comments or discussion is also important. Some of these pauses can be previously planned as certain scenes call for comments, connections, or discussion. Others decisions about pauses can be made as the instructor pick up on cues from the students or realizes the value or need of stopping to discuss what was viewed.

<center>The Principle of Discussion: Review the Film</center>

The discussion phase, the time after a film's viewing, proves critical to film's effective use. Students not only want to talk about what they viewed, but that they want to discuss the film in relation to the subject of the class. Students prefer to see smaller segments of the film in order to have time for discussion of what they view. In fact, the review of the film in relation to course content is when meaning and learning occurs. Through discourse in the discussion phase connections are made 1) between the film and the subject, 2) with the students, 3) with the atmosphere of the shared experience, and 4) with the instructor.

**Principle of
Discussion**

Review the Film
Connect to subject
Connect to students
Connect to the atmosphere
Connect to instructor
Figure 6.4: Principle of Discussion

Connect to the Subject

When the instructor facilitates discussion of the film in light of the course content *"meaningful connections to the subject"* occurs. While meaning occurs when the subject is illustrated through the visual, concrete nature of the film; greater meaning occurs with discussion in relation to the subject concerning the film. Connection to the course material does not occur by simply viewing the film. Many reflections may occur for the students and some connections are made while viewing the film; yet, the connections students make about the meaning of the subject is solidified during the connection with the instructor and other classmates following the film. This is often achieved by *"opening up"* the discussion to the class. When the *"class is open for discussion"* this phase has the potential for the instructor and student to connect abstract concepts of the subject to the concrete images seen in the film. It also allows opportunity for reflections that were made as the film was being viewed to be considered in relation to the subject. These connections occur as assumptions and insights are discussed, questioned, or changed as the incidences within the film are related to the course material.

Connect to the Students

During the discussion phase the instructors have opportunities to connect to students about the film as well as connect students to the subject. However, this connection is dependent upon the instructor's ability to listen attentively. Instructors admit that it is easy for them to not listen carefully to student comments and *". . . continue on with my own agenda."* When this occurs instructors miss the opportunity to connect to the students. They also miss the opportunity to help

connect students to a clearer understanding of the concept by overlooking *". . . the opportunity to build bridges. . ."*from one concept to the next.

Connect to the atmosphere

The findings reveal that after a film is viewed the atmosphere in the class begins to change. The participants reveal that students are more attentive, and eager to engage in conversation. However, instructors confess that maintaining an atmosphere that is *". . . open to discussion"* is difficult, especially if their *"rationale for the discussion is unclear."* To *"allow the flow of conversation"* to continue from one student to the next in a meaningful way, instructors insist that understanding the rationale for the film and the concept depicted in the film once again becomes important. When instructors as well as students are clear about the rationale the conversation continues to be relevant to the content of the course.

In addition, to allow the students the experiences with the use of film that is described in chapter four, instructors reveal that they must *". . . allow the atmosphere to continue to emerge"* by asking good question and by knowing how to respond to students in such a way that *". . . draws my other students. . ."* into the conversation. The ability *"to ask good questions"* is very important. In addition, instructors' ability to respond to students' comments and their ability to allow other students to respond is also important to the experience. Students know when an instructor is *". . . comfortable with student's comments . . . ."* and questions and when they *". . . are ready to move on . . . ."* When instructors are *". . . capable of asking good questions it keeps the dialogue flowing . . ."* from one student to the next as greater understanding and awareness is achieved.

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Connect to Instructor

When the film is reviewed in class students connect to the instructor when they share assumptions, insights, and connections. These connections occur as assumptions and insights are discussed, questioned, or changed as the incidences within the film are related to the course material. Instructors' ability to facilitate discussion facilitates students' connection to the instructor. Students connect to instructors when instructors are attuned to the subtleties of students' comments and to their nonverbal responses. Students also connect to instructors when their comments are reframed in a way that amplifies their perspective and brings their ideas to the forefront of the discussion. In addition, students connect when instructors ask thoughtful question especially when they reveal through the questions that they have been attentively listening to their comments.

Principle of Planning	principle of Previewing	Principle of Presentation	Principle of Discussion
Prepare to use Film	**Unveil the Film**	**View the Film**	**Review the Film**
Form the Rationale	Provide an introduction	Integrate the film	Connect to subject
Clarify the Concept	Provide the rationale	Observe the students	Connect to students
Consider factors of film selection	Provide guiding questions	Gain perspective	Connect to the atmosphere
Organize film & the equipment	Demonstrate appreciation of the film	Attend to timing & pauses	Connect to instructor

Figure 6.5: Principles for the Effective Use of Film in the Cinematic Classroom

Important Considerations:
Applying Principles of the Cinematic Classroom

The principles for the effective use of film in the Cinematic Classroom are to be used as a guide and are not intended to be used as steps but rather as issues to

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consider in creating the most meaningful use of film in the classroom. Modern

technology of film as a viable education tool may be questioned philosophically

because of its potential to slow down the mind and imagination of students, as

warned by the Egyptian god Thamus. Rather than losing the capacity to imagine as

warned by Thamus, films in the Cinematic Classroom stimulate students'

imagination. The need for creative imagination is consistent with Eisner's (1972)

contention that the imaginative use of educational methods is necessary for learning

to occur. When film is used effectively in the classroom, stimulates experiences and

facilitates learning, connecting the students to the subject of the class in powerful

and meaningful ways. In order for these principles to facilitate the effective use of

films it is imperative that instructors recognize that its meaningful use is contingent

upon the creative use film as an educational tool. While the principles cited in this

chapter facilitate the effective use of film, engagement in creative integration is

essential (Csikszentmihalyi, 1996). The principle for the effective use of films in

the Cinematic Classroom facilitates best practices for the use of film, but creative

imagination remains vital to its success.

Two important elements of creativity, *flow and improvisation*, come forward

in the Cinematic Classroom. Instructors' capacity to embrace flow and

improvisation influences the successful use of film for instructional purposes. Flow

is described as a process whereby one is free of time restraints allowing one to be

immersed by the activity (Csikszentmihalyi, 1990). Flow involves the ability to be

flexible. With flow one moment unfolds into another moment allowing the

instructor to be responsive to students' questions and comments instead of pressing

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forward and not attending to the emerging nature of the class dynamic. When an instructor is responsive to students the discussion may go in unanticipated directions. The unanticipated responses from students call for improvisation on the part of the instructor. Depending upon the students' responses, improvisation allows an instructor to be attentive to students' questions, their interests, and their experiences. At times more discussion may revolve around experiences of students while at other times the discussion may focus more on theory or application. To illustrate, in music, improvisation allows the musician to place more emphasis on mood, texture or rhythm, than perhaps to melody or harmony. Elliot Sharp insists that improvisation is never completely impromptu. Similarly, instructors must improvise while remaining true to course objectives. Through improvisation instructors respond to emerging dynamics which give rise to the 'teachable moment' and the opportunity to build connection with students and their ideas. According to the students, when films were creatively woven into the design of the class, they were not conscious of time passing as they were when they remained passive learners because they are actively engaged in the learning process. Undergraduate students maintain that class is worth their time when they are actively involved in the class. As indicated in the voice of two students, "*Time flies . . . while I was learning"* and "*Before I would knew it, class was over . . . I actually learned something."* Graduate students insist that being actively engaged in the learning process in classroom contributes to greater awareness and understanding. With regards to the use of film in connection with the course content, one graduate student commented, *"When the class is over, and I can leave*

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more aware . . . when I understand the theory better and can apply it to real life . . .

it is worth returning to school . . . and all the extra mental and physical energy it

takes . . ." Each of these statements indicates that when students are actively

engaged in the learning process the flow of the class contributed to it.

In the Cinematic Classroom the direction of the class becomes

unpredictable, yet remains meaningful as the experience continues to "fulfillment"

(Dewey, 1934). Improvisation permits flow to continue and ultimately allows for

meaningful connections to be made. In the voice of one student the roles of

improvisation and flow are clearly expressed, *"In the end [the class] comes*

together: the film, the readings, the questions, the conversation. We were more

involved, we dialogued more . . . we learned more . . . and we were more engaged."

Concluding Comments

When educational tools such as film are integrated effectively by instructors,

university students have the opportunity for a meaningful experience. When

students lack these experiences, persistence of students in higher education suffers.

Students as well as graduates may also have less potential in their ability to listen

effectively, examine assumptions carefully, collaborate successfully, and arrive at

creative and innovative solutions because their academic learning experiences

lacked opportunity to develop these skills. Therefore, educators in higher education

need to consider how to more actively engage students in active involvement in

class. For this reason, educators may want to consider the need for integrating film

as a mode of instruction in their course curriculum because of its value in

incorporating meaningful experiences in which awareness, connections, and

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understanding occurs By making opportunity for experiences through the use of film educators provide students with enriched educational encounters that encourage reflection, awareness, critical thinking, and cooperation preparing them to use these same abilities as they become engaged in society's dilemmas. In addition, through the use of film in the classroom as part of the course curriculum, students not only connect to the subject of the course but connect to their own assumption, as well as to other students and the instructor. In other words, the value of incorporating film as an educational tool allow for an enriched experience by enhancing the overall learning process in the classroom for university students.

Significance of Study

The use of films as an educational tool provides a meaningful way to actively engage students in the process of learning in the classroom. The use of film also provides a meaningful way to connect familiar settings of popular culture and personal experience with philosophical, theoretical, and educational issues. This study confirms that film can be regarded as a viable educational tool that generates enriched and diverse experiences for students. It may also be viewed as creating a space where the subject can be the central focus in relation to the film. When students connect to the subject through film, their experience in the classroom may be enhanced to the extent that the use of films creates an atmosphere in which reflections occur, dialogues are generated, and questions are formed allowing for enriched academic development among university students.

To improve the learning experience of students in higher education educators may want to consider the use of film in the classroom in order to allow

students to connect to the subject of the course, other students, the instructor as well as to their own insights. The use of film provides opportunity for instructors to use the power of story to not only capture the attention of students but to stir their minds creating awareness and understanding through class discussion. Active engagement in learning that is stimulated in the Cinematic Classroom not only encourages engagement but facilitates multidimensional learning. According to the students, "*an* experience" (Dewey, 1934, p. 35) in which learning occurs involves more than telling students about the subject matter and more than a time of connecting to each other. In fact, students report that insightful understanding and awareness rarely occurs during a class lecture. Rather, in the Cinematic Classroom learning occurs when students are connected to the subject through the use of film whereby discussion arises that connects students to other students and the instructor.

Therefore, educators may benefit by exploring the use of film to create enriched and diverse experiences for students in the classroom. To improve the learning experience of student in higher education educators may also want to consider the concept of connected teaching in the Cinematic Classroom which connects students to the subject, other students and the instructor through the experiences that emerge with the effective integration of film through the principles for the effective use of films in the Cinematic Classroom.

<div align="center">Suggestions for Further Research</div>

One area that bears closer study is the nature of the relationship between each of the learning dimensions. These were identified as complex dimensions of

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the experiential themes that emerge and become intertwined with another dimension when films were used in the classroom. But what is a more precise nature of the relationship? In addition what is their relationship to engagement or to active participation? More research is needed to understand the nature of the relationship. More research is also require to understand how the value of these affective learning dimensions to learning as well as to issues such as retention and other educational and employment choices.

Secondly the findings suggest that when students engage in a cycle of awareness they become receptive to insights and to novel or different assumptions in relation to the course curriculum. Therefore, it may be of value to consider others factors are conducive to creating opportunity for awareness as well as factors that prevent awareness from occurring in the university classroom. In addition what are other educational tools besides film that facilitate awareness? What other elements are present in the process of awareness? Additionally, from developmental and social perspectives what are the advantages of knowing more about the human process of awareness and educationally how can it be integrated into teaching and learning?

Thirdly, because technology in the twenty-first century provides educators with greater access and opportunity to integrate aesthetic tools into the leaning environment, this study may also prompt educators to consider the future of modern aesthetics technology in higher education in the classroom. Much is being examined in terms of technology for distant learning and to support learning through system

such as WEB CT, Blackboard, and Desire2Learn, but exploration into use of multimedia in the classroom deserves greater attention.

Finally, this study brings the use of film into the foreground by exploring the experiential themes and learning dimensions associated with the use of film in the classroom. However, much more is required to better understand this powerful medium and its effective use in higher education. Of all film's potential benefits, continued investigation is needed into factors that contribute to its effective use. Ways to facilitate instructors' use of film also warrants investigation. Also, it may prove useful to ask how instructors can use specific elements of film to engage students in the learning process. Since films and online videos are increasing in popularity and public appeal how can we use them to extend learning outside the classroom?

Summary of Study

This study was designed to explore the phenomena of film as an educational tool and its possible use in the classroom. From the perspective of both students and instructors this study explored the use of films in the university classroom. Specifically, this study focused on how the use of film in the classroom could contribute to the process of learning for university students. In addition, this study sought to clarify the conditions created when films were integrated into the curriculum and how instructors could make the best use of film in the interests of students' learning.

The methodology of this study draws on the guidelines of Interpretivism, a methodology that seeks to gain an understanding of a phenomenon through inquiry and the process of meaning making (Denzin & Lincoln, 1994). The meaning is derived from the actions of those directly engaged in the experience. Consequently, this research is concerned with the interpretive meaning of the participants' experiences. For that reason, I sought to directly portray the participants' experiences by including students' descriptions of experiences with the films in their own words.

Data was collected through personal interviews with five undergraduate students, seventeen graduate students, five of which worked as university adjunct instructors, and seven university instructors, a total of twenty-nine participants. The students each had experienced the use of films in the classroom as part of the course curriculum. Also, the instructors each had experience integrating film into their course curriculum. A primary intention of the design of the preliminary study in relation to data collection was to allow each individual through non-directive methods to freely express their experience with the use of films in the classroom. The participants were simply asked to relay their experience about the use of the film as part of the learning experience. Following this, the participants were asked specific questions to help provide understanding regarding the specific nature of their experiences with film in the classroom in higher education.

The findings revealed four themes associated with the use of film, each with five learning dimensions. In the cinematic classroom these themes included the aesthetic use of film, the instructional experience, the experience of awareness, and

the shared experience. Within each of these themes the five related learning

dimensions were identified: Emotional, cognitive, personal, social and cultural. In

the Cinematic Classroom learning occurred within a complex, dynamic space in

which each of the respective themes provided various functions related to learning.

The aesthetic experience of viewing the film in the Cinematic Classroom

allows students to connect with the film. Aesthetically, their attention is captured

and meaning occurs due to the nature of the aesthetic form of film as well as its

cultural appeal and individual interpretation. Turning to the instructional

experience, film provides opportunity for students' engagement within the class,

with the subject of the course, as well as with other students and the instructor.

Through the instructional experience in the Cinematic Classroom film

provides opportunity for students' engagement within the class with the subject of

the course as well as with other students and the instructor. The instructional

experience also connects more students to the subject of the course because it

appeals to various and diverse learning styles. In addition, the instructional

experience changes the atmosphere in the classroom as students begin the process

of reflection, critical thought, and dialogue. Furthermore, as film is effectively

integrated, the instructional experience provides opportunity for students to connect

with the subject of the course as well as with other students and the instructor.

The Cinematic Classroom also creates the experience of awareness. This

experience allows students to become present. Students cease non-related class

activities as their attention turns toward the film and the subject of the course. The

experience of awareness also allows students to engage in reflective contemplation

concerning their belief, behaviors and assumptions, as well as past memories of events. In addition, as students engage in dialogue they experience greater opportunity to express their thoughts, to listen to others and ask questions. In so doing, they develop new ways of thinking or behaving as assumptions are changed and developed.

Finally, the shared experience in the Cinematic Classroom provides a common focal point that directs students' attention, thoughts, and conversation with respect to the subject of the course. The shared experience draws out students' understanding, generating greater dialogue and interaction, and richer relationships, whereby students more intensely, enthusiastically, and effectively listen, talk, and relate with peers, concerning the course subject. This shared experience creates richer relationships between students allowing students to interact more. In the Cinematic Classroom the common focal point, the value of dialogue and the opportunity for relationships with peers supports the students in active participation and consequently, the momentum for learning.

The Model of the Cinematic Classroom visually represents the subject of the course as central to the learning process through the experiences of aesthetics, instruction, awareness and the shared experience when film is integrated into the course curriculum. Together the four experiential themes in the Cinematic Classroom facilitate meaningful learning through their dynamic interplay with the four learning dimensions: The emotional, cognitive, personal, social, and cultural, thereby supporting the use of film as a viable educational tool. Together, these promote students' active engagement as each dimension of learning emerges and

becomes intertwined with another dimension. Consequently, learning through these cinematic experiences can be interpreted as a multi-dimensional process, in which the learners engage in a vibrant course of action in which films and the subject of the class are centrally placed within the space created by the experiential themes.

Storytelling in the form of film is a powerful educational tool because it connects to students lives through the three Acts of thee play by mirroring life experiences and representing life continual movement. Connections occur when storytelling is used in the form of film in the classroom as an instructional tool. When film is placed in the center of the Cinematic Classroom in relation to the subject the instructor has the opportunity for connected teaching whereby students connect to the subject of the course but also to each other, as well as to the instructor. The subject-centered use of story in the form of film creates a cinematic space in which the subject of the class becomes the central focus but also where connections are formed between to students and between the students and the instructor. Through the connections in the Cinematic Classroom students engage in the cycle of awareness. In this cycle students "suspend" judgment about certain beliefs by turning away from habitual beliefs to the "re-direction" of their focus from external behavior to internal thoughts and feelings and then to a "letting go" of attention making it possible for new or different points of view to emerge as new frames of references were revealed to them.

Awareness and the connections that student engage in occur through effective integration of film with the course curriculum. While students appreciate the use of film they admit that it is not used often enough and is frequently not used

effectively. The effective use of film involves the aforementioned four principles which are essential to the successful use in the classroom. The four guiding principles for using film effectively include: 1) Principle of Planning: Prepare to Use a Film, 2) Principle of Previewing: Unveil the Film, 3) Principle of Presentation: View the Film and 4) Principle of Discussion: Review the Film. Each of these principles described contribute to film's effective and meaningful use; however, creative imagination is also vital to its success.

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