Is Film an Effective Teaching Tool for High School Literature?

A Master's Research Project Presented to

The Faculty of the College of Education

Ohio University

In Partial Fulfillment

of the Requirements for the Degree

Master of Education

by

Geoffrey Thomas Smith,

Adolescent to Young Adult Education: Integrated Language Arts

June, 2009

This Master's Research Project has been approved

for the Department of Teacher Education

Guofang Wan

Guofang Wan, Professor, Adolescent-to-Young-Adult Education

Ginger Weade

Ginger Weade, Professor and Interim Chair of the Department of Teacher Education

Abstract

This paper is an examination of film as an instructional tool that both examines the current literature on the use of film in the classroom as well as presents a study that examines the effectiveness of film as a tool and the student reaction to the use of film in classroom. The study used simple tests and surveys in order to test its theories, and the results of the study showed a positive relationship between using film in the classroom and student achievement as well as a positive student reaction to the use of film in the classroom.

Table of Contents

Chapter One: Summary

Ever since small projectors and screens were inexpensive enough for anyone to own, schools have been using films in the classroom as an educational tool, even if it was not always a wide spread movement. With the advent of VCRs and DVD players, the access to playable media useful to a unit of study seemed to know no limits. The history teacher could show a seven part series on The Seven Wonders of the World to give a visual context that no textbook with illustrations ever could accomplish, the Drama teacher could show a live performance of a play to go along with a reading in order to show how the viewing of a play compares to a reading, and the English teacher can use film to show how a novel was adapted from page to screen and thus giving a visual flavor to the text.

Of course along with these ideal usages for film as a tool, teachers often manage to find some very inappropriate and ineffective usages for film in the classroom. Many teachers use film as a bribe or a reward to the students if they perform well on a test or on a big assignment. Some teachers use film as a silencing and stupefying device intended to distract the students while they catch up on grading papers, lesson plans, or their own personal reading. Some teachers simply insert the video into the device and let the television do all the teaching, rather than preparing the students for the viewing with a scaffolding device and then following up with a discussion period.

With this research project, the aim is to examine the effective and appropriate ways that film is used in the high school English classroom by examining previous studies and professional sources and then conducting a study which examines the students' perception of using film in the classroom. The study is meant to gauge the

adolescent reaction to the usage of film in the classroom based on their previous experiences with the tool and to then find out what they feel is the most effective usage of film for them by exposing them to a literature unit which is enhanced by the usage of film. The hope is that the study will show that, due to students' built-in visual literacy from constant exposure to film and television, a curriculum that is reinforced by film is more effective than one without.

Chapter Two: Literature Review

The current literature on the use of film in the classroom is quite diverse in its range, though not extremely diverse in its opinion. Many teachers agree that film should be used as an educational tool in the classroom and that the improper use of film (i.e. viewing as a reward, using as a break period for the teacher, or using as something to keep a substitute teacher busy) is irresponsible and puts a negative light on the teachers who actually are trying to use film as a proper tool. These teachers also agree that students respond better to the film as a visual text, especially when teachers use contemporary films from the popular culture. Film can also add visual context for students who are unfamiliar with the terms used in classical literature, which helps make understanding the story easier on students. Above all, literature is essential to the English curriculum and film is just another kind of tool which is meant to be used collaboratively and not exclusively.

In Boyd and Wertz (2003), the effect that film has on the individual is examined, beginning with their examining of the opinion of Kracauer (1960), taken from his book *Theory of Film*. Kracauer (1960) argues that film weakens spectator consciousness and then provides four arguments to that effect. He compares the love of film to the love of a drug, or to a greater extreme addiction to a drug because the act of watching dulls the mind and gives the viewer incentive to keep returning for yet another fix. He claims that it is not even the attraction to entertainment that keeps them coming back, but rather the need to lose their identity in the darkness of the theater and to let the images wash over them.

Following this detailed explanation of Kracauer's position; Boyd and Wertz (2003) then dissect his reasoning in controlled passages which praise the sound reasoning and logic of Kracauer (1960) and give no hint at all to their own opinion until they have finished examining the strength of his statements. Finally they reveal that, while Kracauer (1960) is well reasoned and logical by argument standards, his conclusions are faulty given that the arguments merely serve to represent what he himself believes about films and filmgoers. Boyd and Wertz (2003) show that, while some film can be strictly entertainment and a means of escape, other types of film can often be an activity that the audience can actively participate in and become emotionally invested in. They also take time to note that film addiction and drug addiction are on two separate fields, with one being more psychological and one being more physiological. Also, someone may find it difficult to give up a drug and go their own way from it, but rarely will someone choose not to leave a film when they have to use the restroom or want a bag of popcorn. The fact that someone acts of their own volition makes all the difference (Boyd and Wertz, 2003).

Moving onward from how film makes people feel, Featheringill (2000) explores the guilt that some teachers are made to feel by using film in their classrooms because it is non-traditional. Featheringill (2000) explains seven reasons for using film in the classroom which mainly preach the value of recognizing that students are visually literate and it is important for teachers to exploit that. He also explains that the best films (and even the worst ones) use literary techniques that have been in literature for years and can be taught through film.

Featheringill (2000) suggests that when using a lot of film in the classroom that the teacher fashion a themed unit to fit around the films. If a teacher wanted to do

literature that had a political rebellion stance and perhaps was Russian based, he or she could have the students read George Orwell's *Animal Farm* (1945) and then examine several films about the Russian revolution such as *Anna Karenina* (1935), *War and Peace* (1956), and *Doctor Zhivago* (1965). However, when doing a film based curriculum, the teacher must be constantly ready to manage discussion and to offer insight in order to encourage the critical thinking of the students. Courses like these do not work when the teacher lets the television do all the talking.

On the subject of actually using film as a classroom tool, it helps to look at more historical aspects first. In Johnson (1971), he calls for a need to become more sophisticated and aware of the usefulness and power of film as well as creating a vocabulary to enable us to discuss the medium with our students and, in effect, teach students to become more sophisticated in their understanding of film. He begins in stating that 40 years have passed since the first real integration of film into secondary schools curriculum and 25 years past beginning to use "distinctly, deliberately, and allegedly educational films" (Johnson, p. 1, 1971) in schools as actual aids to teaching in the classroom. He also states that at this time, six years have passed since Congress passed the Elementary and Secondary Education Act, which was intended to allow millions of dollars to be spent on "expanding and stimulating the use of instructional materials, including film" (Johnson, p. 1, 1971). After this summary he asks his central question, where are we with film today?

He answers the question by starting with how we have not properly begun to understand the medium and that we spend more time arguing over the respectability of film and territorial disputes between librarians and audio-visual personnel. He also states

that many teachers who have access to film don't use it as an actual instructional tool but rather "to cover additional coffee breaks, provide easy Mondays, or improve the chances of survival on days before holidays" (Johnson, p. 3, 1971). He proposes that we need to step back and look at film together to determine the unity and needs of the medium because he sees it as not only an innovative tool, but a necessary one for the students of today who see more films than they read books.

Boyum and Pradl (1974) seek to find a context for teaching and discussing the art of film as well as guidelines and criteria in order to allow everyone to be able to take film study seriously in the year 1974. They begin by stating that even the youngest of students come into school with the vaguest understanding of how the patterns of light and sound in film relate to the patterns of light and sound they say see in life from what they see in popular culture, mainly mainstream film and television, and therefore already have an interest in the subject. Boyum and Pradl (1974) say that film is equally liberating in the fact that teachers do not need to rely on expert opinion, rigid methodology, and other aspects of critical analysis that plague teachers of literature, fine arts, and music because at this time there are no established 'great minds' to look to so we can be shown how to teach a film to a class.

Bue (1984) covers similar ground, but also carefully explains film's instructional power and then gives detailed teaching tips to help the teacher who is just beginning to implement film into the classroom. She suggests starting with films that you, as the instructor, are excited about and then creating a non-threatening environment for the students to learn by asking slightly leading questions like "What did you see?" and then allowing them to fill in blanks and discover answers for themselves, rather than asking

"What did you think?" (Bue, p. 1, 1984) and having the classroom of the living dead staring back. The students need to understand that there are no 'right' answers when it comes down to evaluating film, just like any other work of art.

Coming forward to the present day, many teachers are still discussing the same aspects of film and the classroom as they were 20 and 30 years ago. In Sommer (2001) explains that teachers "should be developing students ability to respond confidently to a wide variety of texts" (p.1). That viewpoint best explains his position on using film in the classroom as he explains how film, television, and popular texts sit in well-balanced unity with the more traditional English fare such as classic novels, poetry, and drama. Sommer (2001) explains that films are not diversions but are yet another kind of text for students to explore and understand. Films, like novels, plays and drama, are made for a particular audience by particular people and knowing this helps students to explore the context of a work such as a film or a novel.

Sommer (2001) understands that students bring with them "rich, even expert, experiences of popular texts" (p.1) and that makes them easier to reach with the material. Many students have seen the films being viewed, have favorite actors, and even favorite sections of the film and these attachments help them to better become invested in the material, such as when his students studied *The Matrix* (1999), a film starring Keanu Reeves. Sommer (2001) explains that, while some films do not stand up as well on repeat viewings, *The Matrix* (1999) is one that renders better discussion after repeated viewings since it is heavily influenced by religious influences, classical Greek mythology, and its own production design. Examining these elements covers four categories of context ; intratextuality (inside the text), intertextuality (relationship between texts),

circumtextuality (the situation around the text), and extratextuality (elements outside the text). Sommer (2001) favors this kind of breaking down of the text, especially when using it with a popular film, because it teaches the students to recognize these elements in every text they encounter.

This idea of using *The Matrix* (1999) as a classroom text is continued in Hurrell (2001), who says that he was surprised at how well the students responded to *The Matrix* (1999) as a text in the English classroom and at how well they were able to make mental links between it and other kinds of texts. This idea of intertextuality is built into them almost automatically through their exposure to modern popular culture and allows them to take notice of similarities between the texts they come in contact with. In the case of *The Matrix* (1999) they were not only able to compare it to other popular films they had encountered, but they also were able to compare it to computer games, computer viruses, Shakespeare's plays, and even the Bible.

This brings Hurrell (2001) to his discussion of multiliteracies which he describes as "a new approach to literacy pedagogy based on a much broader conception of literacy than that of traditional, language-focused approaches" (p. 2). English students of today are operating on this level to their exposure to many different kinds of literacies that go beyond traditional text-based materials. In addition "these multiple literacies were intensely socially situated in a visible way. Much of their knowledge and competence in this field was acquired outside of school, voluntarily (and sometimes unconsciously) developed as a result of engagement with popular culture, with hobbies, with peers, and with leisure pursuits" (Hurrell, p. 2, 2001).

Fain (2004) also defends the inclusion of popular culture in the classroom in his article where he states, like others, that including popular texts from fiction, films, and television will make the educational process more meaningful for students. Furthermore they may be less likely to resent the process because the teacher is using the culture that they are familiar with in order to teach the concepts that are important. He stresses the need for de-emphasizing elitism in our education system by integrating these more popular examples of texts into the classroom, thus enhancing the educational experience of those students who may only receive an adequate education and "relating the world in which they live to what they are learning" (Fain, p. 1, 2004).

Fain (2004) explains how potentially inappropriate material, such as the television program *South Park* (1997-present), can be used as an opportunity for learning by teaching the elements of irreverent humor and how it is only funny in the right contexts. Fain (2004) also uses *The Matrix* (1999) as an example of using popular film in the classroom to teach concepts such as religious imagery and classical archetypes. He insists that, "It seems that it would be irresponsible of us as educators to ignore the popular culture and to instead keep our educational system as traditional as possible" (Fain, p.4-5, 2004).

The integration of popular culture into the classroom is not the only debate in using film as a tool as the question of adaptation is also important. When a book or a play becomes a film, what is left out? What is changed? How does this change the experience? Bottoms (2001) tackles several of these issues. First, she praises the makers of the British animated series *Animated Tales*, which was a collection of the works of William Shakespeare in cartoon form, for attempting to use a child-friendly medium to

deliver the plays of Shakespeare to otherwise uninterested child audiences. "There is nothing intrinsically objectionable in this. Shakespeare's plays were written to be watched, and they have been repeatedly reworked for children since the Lambs published their *Tales from Shakespeare* in 1807" (Bottoms, p. 1, 2001). However, Bottoms (2001) also feels that the decision to make the cartoons half-hour shorts rather than feature length has hurt the original works and renders the adaptations ineffective for use in the classroom. To her "something essential disappeared or was distorted" in the adaptation and she worries that students who watch these animated shorts instead of reading the plays as they were originally intended will undoubtedly miss the important nuances of the text (Bottoms, p. 1, 2001). She does not reject using the animated films as supplements along with reading the texts in the classroom, but she suggests that the films be used to spark the students into a discussion of what has been left out and how that is or is not important to the overall dramatic effect of the piece (Bottoms, 2001).

Bottoms (2001) also questions the assumption that just because something is animated, that children will pay attention to it. "The reason younger children like television cartoons is that it is possible to make connections and comparisons between them, to deduce what will happen, to work with the conventions and so maintain some control over their impact" (Bottoms, p. 5, 2001). Conversely, Shakespeare can be very complex and difficult. In the end Bottoms (2001) feels that, while the effort to adapt Shakespeare into a child-friendly medium is well-conceived, the end result is something that is not effective as an educational tool.

Taking that lead, Lorenz (1998) recalls a conversation she had with a colleague over the film adaptation *William Shakespeare's Romeo + Juliet* (1996) by Baz

Luhrmann. Lorenz (1998) describes being continually frustrated with teachers' marriage to the Zefferelli film version of the play from 1968 and their dismissal of the more contemporary version as "that junk" (p. 1). She frankly states that "No wonder students don't like it" when teachers keep foisting upon them the old, classical view of Shakespeare while not offering them anything contemporary that they can relate to (Lorenz, p. 1,1998).

Lorenz (1998) goes on to write that while the 1968 version was cutting edge in its time, the more modern version has a more contemporary setting and overtones that better attract the attention of younger viewers because it incorporates contemporary themes, such as gang violence, drugs, and politics; seamlessly into the narrative. The film also features a passion and violence that moves the pace along and keeps younger viewers engaged in it. Lorenz (1998) adores seeing her students begin to understand what all this Shakespearian text really means once they see it in a visual context that they can relate to. In this case, adaptation of a classic work is working for the source material rather than against it.

Golden (2007) tackles the issue of literature and film adaptations as well. He describes himself not as a film teacher, but as a literature teacher who loves film, and it is this love that encouraged him to begin teaching a film and literature class where students would examine the films which have been adapted from popular texts (Golden, 2007). He explains that in this class he tries to get students to get around the usual criticisms of adaptation, such as 'films are never as good as the book', and to use the experience of intertextuality to gain a better understanding of both mediums (Golden, 2007).

Golden (2007) is quite thorough in his instruction. He starts with having the students separate 'movie review' words, such as liked, hated, good, bad, from 'film analysis' which is more about the craft and less about opinions and biases. This helps him to get the students farther away from "It wasn't like the book" (Golden, p. 5, 2007). He also encourages them to discuss changes in the work as transformations and asks them "What effect does this change have?" rather than "Why did they change it?" so as to not get stock answers like "they cut it for time" or "it flows better this way" (Golden, p. 5, 2007). In this way he can help the students to better grasp the relationship between literature and film and to be more responsible viewers and critics of this medium.

Returning to the subject of Shakespeare and film in the classroom, Bucolo (2007) explains a film project he conceived for his English students in his classroom. He begins with asking the question "What gets between us and Shakespeare?" which is a similar question asked by Al Pacino in his documentary *Looking for Richard* (1996), which was about Shakespeare's *Richard III* (1591) and the writer's language in general (Bucolo, p. 1, 2007). Bucolo (2007) then conceived of a way to have the students better analyze and understand Shakespeare by making their own portions of a documentary on the classic writer.

Bucolo (2007) split the students into 'production teams' and gave them basic requirements for their scenes and then sent them to review the Shakespeare text that they were assigned. They needed to be experts in order to talk about the play properly and to film a scene properly, and this encouraged them to delve very deeply into the text in order to create their stylistic interpretations of the literature. The results were better than he could have expected, given that this was his first attempt at such a project, and several

teachers were so impressed that they asked to use the filmed scenes in their own classrooms the following year. One of the students said "It forced us to consider Shakespeare from multiple angles and apply our own experiences and ideas to the material" (Bucolo, p. 6, 2007). In using creative lesson planning, a teacher has gone beyond merely using a video in the classroom and has allowed filmmaking to be the educational tool for the class.

In Bousted and Ozturk (2004), two groups of Initial Teacher Education classes in college were given the written text of *Silas Marner* (1861) by George Eliot and a film version of that text to study. The aim of the study was to encourage the students to think about their own response to different types of text (written, visual, etc.) and to give consideration to how these types of texts are structured differently from one another. The study was also meant "to consider the needs of their prospective pupils, as expert readers of moving image, and as novice readers of classic fiction" (Bousted and Ozturk, p. 1, 2004).

Silas Marner (1861) is a very complex and dense text, according to Bousted and Ozturk (2004), so many of the students expressed difficulty in the reading. Some found it to be very slow paced while others were put off by the enormous amount of detail Eliot placed in the pages. Later, following the film viewing, the students noted that many of the elements of the novel did not translate as well to the film and that some of the characters were not as they had envisioned. "These perceived differences highlighted the importance of the use of contrasting examples of narrative to illustrate the particularities of each. The deficiencies of the film prompted a much closer scrutiny of sections of text which had previously been skimmed over because the students felt that they did not drive the narrative forward. The interplay between the film and the text was crucial: the

weaknesses of the film version drew us back into the text, and vice versa" (Bousted and Ozturk, p. 3, 2004).

Delving deeper into the idea of the written versus the visual, Bousted and Ozturk (2004) add that several students noticed how the film version featured many strong visual cues to the action that is to come, such as when a character steals some money and then escapes into the swampy marshes, that were absent from the novel due to it being text and not moving pictures. Bousted and Ozturk (2004) then conclude with reinforcing the value of using both print and visual texts in the classroom due to their different intellectual demands and encourage teachers to be prepared to curb initial disappointment in a film version of a text. Students need to understand that, while a film may not cover everything that they feel is significant in a text; it is still a version of that text with an artistic value of its own.

Another issue that teachers have to be aware of is the amount of violence that students are exposed to today in film. Vetrie (2004) begins his piece with a comparison of the story of Oedipus, which was most famously realized in the play *Oedipus the King* (429 BCE) by Sophocles', with the film *A Simple Plan* (1998). He describes how, at its time, the tale of Oedipus was just as popular and violent as this contemporary R-rated film, but somehow one is classic and the other is unfit for classroom use. In this way, Vetrie (2004) draws a comparison between the popular and so-called 'frivolous' films which are popular with students today, and the violent classical drama and literature that teachers have been teaching for decades. What makes them different from one another other than the fact that one is contemporary and popular and the other is canon? Vetrie (2004) doesn't sneer at the classics of course, rather he finds it regrettable that more

students aren't interested in them voluntarily, but he also states that when you have a medium that is popular and can find ways to use it to teach the same ideas and processes, why not use it?

Vetrie (2004) suggests that rather than using film as a 'visual aid,' or as something that does the teaching all on its own while the teacher has a coffee break, film should be taught as literature. "By that I mean a serious continuation of that form of expression that began when the primitive hunters gathered around the fire to act out and express their struggle and adventures in killing and bringing home the game. At that time, it was an oral tradition, passed down and preserved in the memory of master storytellers. At another time, it was recorded in ink, pressed on parchment, and then printed on a printing press. Today, it is moving from being recorded on celluloid to being processed digitally in the computer language of I's and O's" (Vetrie, p. 4, 2004). A film is like any other text and lends itself to rich discussion and analysis like a written text does. The response and communication evoked by teaching films this way comes in very detailed and lengthy writings by the students in response journals. The engagement of the film helps to get their minds working and keeps them actively involved in the learning process.

Barlow (2005) takes a different approach to teaching film in his English classroom. He chooses to use Mario Puzo's *The Godfather* (1969) as one of his large texts because of its literary strength and because it is well-known to most students due to the Francis Ford Coppola trilogy of films based on it. Barlow (2005) required his students to read the novel and then view the films *The Godfather* (1972) and *The Godfather: Part*

II (1974) so that they could discuss the difference between text and film and the challenges the filmmaker faces when adapting a work.

Along the way the students get to read several short stories, see more films, and are also shown screenplay pages and given short stories to adapt into screenplays so that they can experience first-hand the art of adaptation. Barlow (2005) states "They may not be particularly enthralled with books, some of us reasoned, but they do like film. Maybe we need a course that bridges the gap, exploring popular novels and films made from them" (p. 1). Giving the students the chance to adapt their own films from text allows them to be creative, but it also allows them to zero-in on the passages and images in the text that they feel are most important for representing the story on the screen. The students are engaged in the kind of close-reading analysis that teachers always strive for, mostly due to the creative process of writing.

Gillis (2006) is also in favor of using well-known classic films in the classroom. He discusses very specifically how he uses the popular film *The Wizard of Oz* to teach several important techniques that children must learn between middle school and high school in the article . Gillis (2006) defends his decision based on the fact that the film, and the story it is based on, is so popular and well-known that very few people would need to have a first viewing of it at this point. He does this because, "When students view films, they see and hear characters interacting with the English language, which allows them to contextualize words and meanings more easily" (Gillis, p. 1, 2002). Gillis uses *Oz* to teach a great number of subjects, such as alliteration, similes, and puns. He also uses it to teach symbolism, foreshadowing and irony; all of which he describes in great detail and supplies numerous examples from the film in which to illustrate them.

Miller (1999) uses film to teach plays in his classroom. He begins with an explanation of how his students found analyzing Henrik Ibsen's *A Doll's House* (1879) very challenging and dull. He stated that the female students liked the feminist message of the play, while the men found the male characters to be broadly drawn and not fairly represented. As a whole, the students found the play dated and uninteresting. So Miller (1999) played a video of the play which the BBC had produced in 1992. The students were amazed in the acting choices of Juliet Stevenson as Nora and felt much more drawn to the piece than they had been with just a reading. Miller (1999) chose to actually view the play, rather than just read it and infer meaning, and ended up bringing his students closer to the play.

Miller (1999) began to follow up all the dramatic readings with film viewings, and in some cases two or three different versions were shown to illustrate different choices made by different actors or how setting and design can influence the meaning of a play as well. At first Miller (1999) was worried that the students would stop reading the plays and just wait for the video to be shown, but he soon found that his students were actually reading the plays much quicker and with more passion so as to be fully prepared when the video was viewed. They loved being able to read and then see the dramas and this helped them to greater appreciate the levels involved in making drama work (Miller, 1999).

Shafer (2000) explored actual filmmaking with his students in his classroom. He assigned a video project for his students in which they would take an author, character, or literary period and find a way to film a video presentation based on it. He found his inspiration upon watching what he called "a rather uninspired television production of the

Puritan experience" (Shafer, p. 1, 2000). Shafer (2000) wondered if he and his students could produce better videos on the subjects they were studying. Afterall, "For decades our profession has extolled the literary magazine because it reflects the concerns and values of its readers and writers -- the students. Why, I wondered, couldn't my class do the same with a video camera and the community around them" (Shafer, p. 1, 2000)?

The students were told to bring a book, short story, literary character or historical epoch to life by capturing its essence on film. Some ideas Shafer (2000) gave them were to have Thoreau and Emerson in a jail cell having a heated conversation, or to reenact the adventures of one Huckleberry Finn. Some students ended up with 'talk show' videos where they interviewed Hemmingway while others allowed Hester Prymn of *The Scarlet Letter* (1850) to speak her mind about Puritan America. As a whole, the projects were very successful in that they had students think creatively and analytically about periods of literature. Most importantly, it helped them all to learn because they were able to use their own voices in the endeavor.

Marcus and Stoddard (2007) designed a study to examine the how teachers today are using film to teach historical issues in the classroom, as well as what they see as the positive and negative ramifications of using film as a historical tool. They begin their discussion with an examination of a powerful scene from the film *Glory* (1989). Marcus and Stoddard (2007) applaud the film for showing the hardships of the underrepresented black soldiers of the Civil War, but they question the artistic license taken with the portrayal of the Massachusetts 54th squadron, which in reality was actually quite well supplied. Is it proper to use a film of a historical account to help with learning about a

period in time even when it bends the truth a little to make a point? Are teachers even using the films properly? (Marcus and Stoddard, 2007)

The results found that, while a small percentage of teachers misused film: such as having a substitute play the movie rather than teach, using the film as a reward, or using the film as busy work; most of the teachers used the film as another kind of text from which to give a real picture of what this portion of history actually looked like. They also found that many teachers used films like *Glory* (1989), which tells the story of the black soldiers who fought in the Civil War, and *All Quiet on the Western Front* (1930), which tells the story of World War I from the German soldiers' point of view, to help students achieve a clearer picture of events which are marginalized or left out of our traditional textbooks. Overall, Marcus and Stoddard (2007) were pleased with their findings, though they were concerned with the frequency in which teachers used film, such as the ones who use it every day. They also worried that not every teacher told the truth, which is a problem in survey based research. They did agree, however, that film has a place in the high school curriculum as a tool to be used and appreciated.

Forney (2004) discusses the use of many types of media, including film, as part of student development theory. While trying to create a workshop on student development theory for the student affairs training at her college, she happened to come across the film *Revenge of the Nerds* (1984) on television. "The students watched the film the night before our session, and we had fun using it to examine adjustment and identity issues, especially how these issues demonstrated connections to the theories of Maslow (1954), Chickering (1969), and Schlossberg (1984)" (Forney, p. 1, 2004).

Forney (2004) suggests that film is a great tool for students because it allows them to learn outside of the average college parameters such as books, lectures, papers, and the like. She sees the value in these methods of learning, but she also states that a student can get a real active picture of material from a film, such as watching a counseling subject's progress over time in a film like *Good Will Hunting* (1997). She also explains how there are different student learning styles that different types of media can encourage, film being part of the 'concrete experience' group. Overall, Forney (2004) finds entertainment media to be invaluable for the student learning experience based on its easy accessibility and the students' built in knowledge of it.

Shaw (1998) tackles larger issues and applications of film in the classroom, chiefly to explore greater social issues while also trying to teach visual literacy and cinematic awareness. Shaw (1998) begins by writing down some of the negative reactions that parents have had to her showing material on White Supremacy Movements and the Klu-Klux-Klan in the classroom and then stating her philosophy on continuing to show the material. "I'm not sure "turning it off" makes it go away. Turning it off doesn't help us understand or evaluate this kind of material, and it doesn't help us formulate a response to it. I'm just not certain ignoring hatred is the appropriate response. What we're attempting, in our classroom, is a kind of critical awareness" (Shaw, p. 1, 1998). Shaw (1998) defends her position because she feels that part of our culture is based on ignoring the things that make us uncomfortable, and she feels that it is her job as an educator to inform and try to facilitate some kind of change with her teaching.

Shaw (1998) uses many types of film in her classroom, such as documentary and historical fiction, in order to paint a more realistic picture of these issues of hate. She also

uses the more contemporary work of Spike Lee in order to show how, even though we are told that the Civil Rights Movement was a success, these issues of hate and class struggles still exist even when we don't talk about them. Shaw (1998) also takes it upon herself to examine the historical accuracy of films such as *JFK* (1991) and *Mississippi Burning* (1988) with her students, since they attempt to paint a historical and 'true' picture of an event but still change facts in order to tell a 'story' rather than an actual historic account (Shaw, 1998). Through various projects and discussions, Shaw (1998) fosters awareness with her class using these kinds of films.

Bo (2008) focuses mainly on using film to help teach English as a second language, but the discussion on the differences between film and novel and how to use them as different tools in the classroom is helpful for teachers to read. Bo (2008) compares the visual image versus the verbal sign, a huge difference between film and text that is often the basis for the 'one versus the other' argument. Film, since it is photography, has the ability to show the audience an image and therefore can present it to the viewer in a much clearer way than a word can. However in that same way, film can only show what is on the surface while text can give more abstract subjects, like feelings and thoughts, a voice.

The important issue that Bo (2008) addresses is that these are different mediums with different values. One should never take the place of the other, but both should be used in teaching literature and the English language. Film is especially valuable because it can show interactions, settings, people, and things in a much more realistic way than reading a text can (Bo, 2008). For those who are unfamiliar with the culture of Jane Austen, reading the book could be a chore (this is true for high school students as well as

those learning the English language), but reading the book along with watching a film of her work suddenly contextualizes the words and meanings in the text (Bo, 2008).

Crick and Mitchell (1995) discuss using film reviews to spark student learning along with addressing the issue of the end-of-the-year research paper. They explain how much of a chore the research paper is for students because of the long and arduous task of going to the library, making note cards, and researching a topic which they have little to no interest in. Crick and Mitchell (1995) propose that since students have a good time at the movies and enjoy reading movie reviews, even if they might not ever finish a whole review, a practice research paper could be done where students use film reviews to research some of their favorite films and therefore offer them a fun way to learn the process of writing a research paper.

Crick and Mitchell (1995) spent an entire summer finding reviews for rather famous films, namely ones that were heavy with effects and big sequences like *Star Wars* (1977), *Hook* (1991), *Jaws* (1975), and *Star Trek: The Motion Picture* (1979) which would give the students more variables to examine in the reviews, and then placed them in folders by film title. The students would then choose a film and go to the folder to find the reviews in order to make their note cards and eventually write their papers. Crick and Mitchell (1995) found that not only did students enjoy and begin to grasp the research process more, but they began to explore the different layers to personal opinion. Some who loved a particular film, like *Hook* (1991), came to find that this film was rather negatively reviewed upon its release and were puzzled after all the years they had spent feeling a positive gut reaction to it. The students began to realize that they needed to

explain more to themselves what brought on these gut reactions, and they began to acknowledge the flaws that the reviewers saw as well.

Arreygue (2000) examines using films to teach literature in a more reverse order. Rather than starting with a text, like John Knowles' *A Separate Peace* (1959), and then watching the film afterward; Arreygue (2000) often will start her unit with two films that are similar in tone, like *A Separate Peace* (1977) and *The Dead Poets Society* (1989), in order to give students a visual and cognitive context of the world of the novel. She says, "I realized that many students living in the 1990s suburban California beachside community where I teach high school would not be able to identify with the setting of a 1950s East Coast preparatory high school and its rigid mentality" (Arreygue, p.1, 2000).

Arreygue (2000) also used films based on an author's other works in order to help students to visualize that period in time and what the author was trying to convey, specifically using the film version of *Sense and Sensibility* (1995) after a reading of Jane Austen's *Pride and Prejudice*, a time-friendly substitute to the BBC television version of *Pride and Prejudice* (1995) which was 300 minutes long. She also suggests using different film versions of a text if they are available, such as with *Lord of the Flies* (1954), where the 1963 version is more faithful to the book yet slow moving by today's standards, and the 1990 version is a more modern and violent version with a lot of changes from the source, but more entertaining for the students. Using these different versions as a jumping off point, the teacher can then facilitate a discussion of the changes and their effectiveness to the telling of the story (Arreygue, 2000).

Within the current literature, the effectiveness of film as a tool in the classroom has been established and documented time and time again as far as the teacher's voice is

concerned, but where is the student voice in these citations on the usefulness of film? While it is true that the youth of today are experts in media literacy, does that literacy really help them to contextualize the ideas and themes in the literature they are learning or does it merely confound the two? Moreover, is anyone asking them how they would like to be taught regarding film? With the forthcoming study, I hope to answer these questions and to show the student voice in the question of film effectiveness.

Chapter Three: Methods

Subjects:

The study was conducted in a middle school in rural Southeast Ohio. All 40 students who participated were in the eighth grade and were between the ages of 13-15. All of the students except one were Caucasian. There was one African-American student.

No consent was asked as the study did not deviate from any kind of instruction that the students would have otherwise received and because the surveys were anonymous, giving the researcher no idea which answers belonged to which students. The individual identities of the students were not required in order to complete the study.

All 40 students were either from the first or second period language arts class with no separation between achievement levels. Some students were high-performing and others were low-performing, but all took the same class together. One student was on psychological medication that made her drowsy.

Research Design:

This research study was designed to gauge adolescent reaction to the usage of film in a literature classroom and to further show the growing visual literacy of the students by exposing the classes to a text and a film based on that text. Great effort was made in conducting the research in a timely and efficient manner so as to not disrupt the curriculum of the classroom. As the data-collection occurred during the end of the school year prior to summer vacation, where a great many extra-curricular activities and school trips are planned, and right before the Ohio Achievement Test, which took organizational precedence to any other scheduled classroom units and activities, the data was designed

to be collected over the course of one week so as to not be influenced or obstructed by other activities on the school calendar in the following weeks.

The one-week unit would take place in the school's two eighth grade language arts periods. The week prior to the Ohio Achievement Test was selected for the study because few teachers would be working on large assignments or projects in an effort to lessen the pressure on the students. Therefore the students would be able to complete the unit with little outside stress from other classes. Also, the students would see the film viewing as a pre-test treat. A source familiar to them was chosen for the selection of the text, their *Prentice Hall Literature* (2001) books, so that they did not feel as though the lesson was deviating from their normal routine. The story chosen was Edgar Allan Poe's "The Tell-Tale Heart" (1843) due to its medium-difficulty for the grade level, high potential for class discussion due to its macabre topic, and due to the fact that it had several film versions to choose from. The film version chosen was an animated version of the tale filmed in 1953 by Columbia Pictures due to its stylized look and relatively short running time, ten minutes. The length of both story and film were also a consideration in regards to the variable of the study needing to last only one week as they would fit in within the time parameters and not risk the study going over schedule.

Data Collection and Analysis:

The methodology of this data collection is quantitative, as it uses survey results and test scores to show whether or not there is a relationship between one variable and another, in this case between what the students learn from only reading a text compared to what they learn when using a text and a film together. This type of research is best for

this kind of study because quantitative research shows tangible statistic results that test the hypothesis of the researcher. Surveys and test scores prove to be effective research tools for the study because they indicate the effectiveness of film as a teaching tool and student reaction to that kind of teaching.

The unit of study began with a survey to assess the amount of experience these students had with film in the classroom. It asked the following questions:

1. Do your teachers often use film in the classroom? Yes _____   No_____
2. How is the film usually used? (Please check all that apply)
   _____ As an additional tool
   _____ As a reward
   _____ As something for a substitute to use while the teacher is away
   _____ As a time filler at the end of a unit or semester
   _____ Other
3. Please list all the classes you have that use film.
4. Would you like it if film was used more in your classes? ____ Yes ____ No

Following the survey, the story was read and discussed as it would be on a normal class day. On the second day, the students were tested on the story, in order to gauge their current comprehension and to serve as a comparison point for the quiz to take place following the film viewing. The test given was taken from the Prentice Hall teacher supplement materials and is featured in Appendix B. The third day consisted of the viewing of the film based on the story and then a discussion on the differences between the text and film as well as an exploration of how the film transformed the text into a visual experience. On the fourth day the students were re-tested using the test from the second day, in order to show data for possible improved comprehension due to a film viewing between the two tests, and the fifth day featured a post-survey that collected the
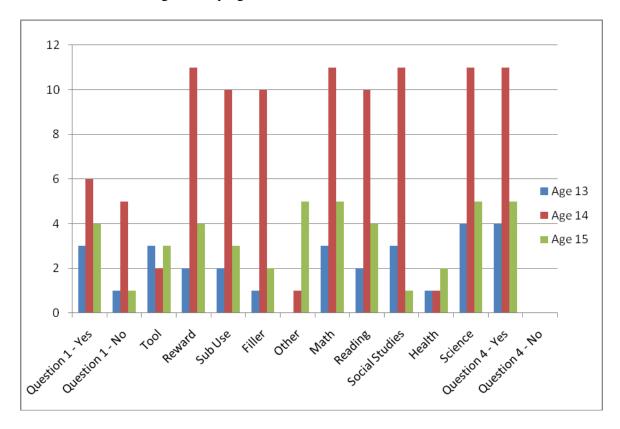
students' impressions and thoughts on the use of film in this lesson and whether or not they believed it helped them with the lesson. They were asked the following questions in order:

1. Did you enjoy using the film as part of the class? _____ Yes _____ No

2. Did the film help you to enjoy/understand the story? _____Yes _____No

3. Would you want to keep using film in class? _____Yes _____No

4. Is there anything that you would like to change about using film in the classroom?
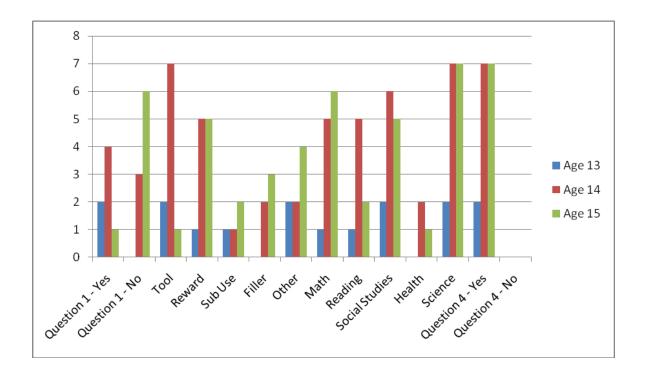
Due to the pre and post-surveys and the fact that scores from two different attempts at a quiz will be examined, it will give the researcher a good opportunity to examine the before and after effects of the lessons. The results of the surveys would show whether or not students like using film in the classroom and significant changes in test scores would imply a conclusion about the effectiveness of using film in this way. The findings of this study will be presented in Chapter Four.

Chapter Four: Findings

The findings of this study proved to come out largely as expected based on the research reviewed and presented in Chapter Two, mainly the effectiveness of film as an instructional tool and the student response to using it. In the first survey, student impressions on using film in the classroom and how it is normally used were examined. The students' answers to the Pre-survey gave the researcher the opportunity to get a glance at their thoughts on film in the classroom. The Female students' responses are shown in the following chart by age:
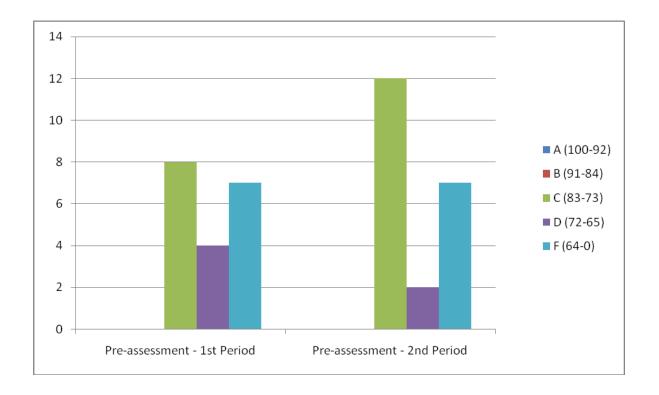

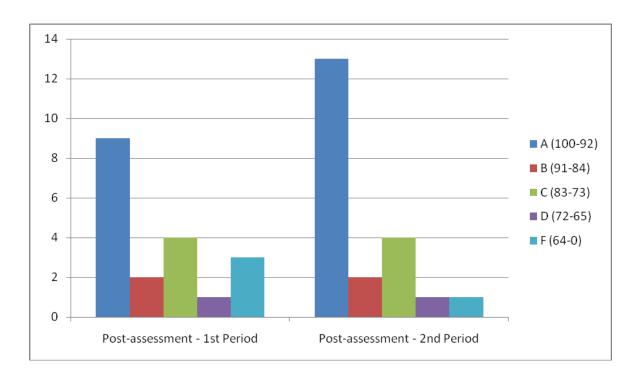The next chart shows the Male results by age:

As the charts show, the students very much wanted to use film more in their classrooms and several classrooms were already using film in one way or another. Seventy-seven percent of students stated that their math classes used film, which goes slightly against the current research that says film is more often used in History, English, and Science. Also, as stated, 100 percent of the students gave a resounding 'yes' to the question of whether or not they would like to see film used more in their classes. There seemed to be no difference between the results of the male and female students on this.

Next, the first lessons were conducted and the pre-test was given to gauge their level of understanding of the text prior to the film viewing. The results of the pre-test are shown in the following chart, separated by period:

As the data shows, there were zero percent of the scores within the A or B range, 50

percent in the C range, 15 percent in the D range, and 33 percent in the F range. Each

student was given the very same multiple choice test and each student received the same

basic instruction beforehand. The chart shows that there is a lack of comprehension

following the first reading and lesson on the test. The only difference between the two

periods was that there were only five percent of the scores in the D range in second

period compared to 10 percent in first period. This, along with the difference in B scores

in both periods (20 percent in first period and 30 percent in second period) shows that

second period seemed to understand the text slightly more than first period. However,

second period also contained more students than first period and so the results are not
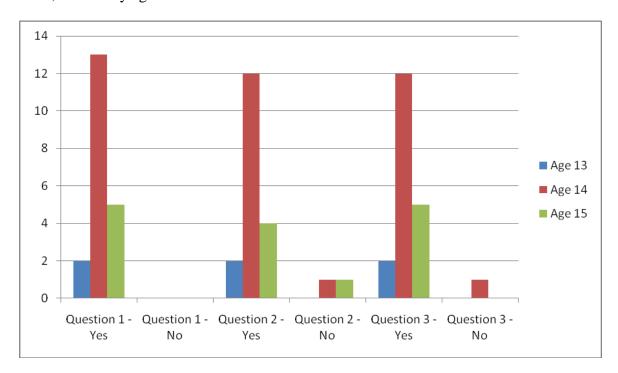
easily compared.

Next the students were shown the film based on the text and were engaged in a discussion on the topic. The following day, the students took the post-test which was essentially a re-taking of the same first test. The post-test results are shown in the following chart, separated by period:
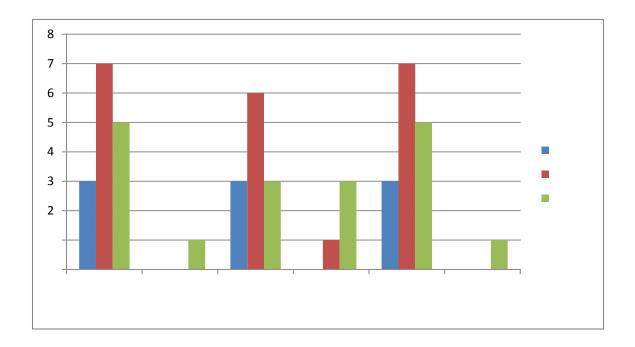

As the table shows, there was a significant increase in the A and B scores, particularly in the A range where 55 percent of the students ended up scoring in this round. 40 percent of the scores were in the B range, 20 percent were in the C range, five percent were in the D range, and 10 percent were in the F range. The encouraging data comes from the jump from zero percent to 55 percent in the A bracket. More than half of the students improved their comprehension following the film and discussion. This increase would suggest that the added use of film and subsequent discussion worked with this eighth grade class. However, there were about two percent of the students who scored worse on the pre-test

than on the post-test, and about five percent of the students had scores that stayed exactly the same. The possible reasons for this will be discussed in Chapter Five.

Finally, the students were given the post-survey to gauge their response to the unit. The data from the Female responses to the Post Survey is shown in the following chart, divided by age:

The data from the Male responses is shown below:

The charts show that 97 percent of the students enjoyed the usage of the film and only 15 percent stated that the film did not help them to better understand the text, which may account for the 15 percent of scores in the D and F range on the tests. Also, two percent of the students who enjoyed using film in the unit stated that they would not enjoy using it again, which seems contradictory despite the results showing exactly that. This could be that they feel they are not the best visual learners or that they simply did not like the film that had been chosen. More information would be needed. On the students' open response section, the main responses were in regards to the length of the film shown. Since the text was a short story, the film itself was only about ten minutes long and many students felt that it was too short and that they would prefer films that were longer. The only difference between the male and female responses was that two percent of the males surveyed said that they did not enjoy using film where as zero percent of the female students said this.

As stated before, these survey results were taken with the intention of gaining the student perspective on the use of film in the class as well as to gauge their personal response to the effectiveness of it. The post-test results showed a positive relationship between comprehension and the use of film with literature and the survey data indicated a positive relationship between to the usage of film in the classroom and positive response from the student body. The results will be discussed in Chapter Five.

Chapter Five: Discussion and Conclusions

There are several conclusions that one could draw from the data collected here. A less discriminating researcher would conclude that the study was a great success and that there need be no more thought on the matter. However, one also needs to look at the variables of the research in order to really determine its effectiveness. One needs to examine the results in order to see if the research itself is telling us something that we don't already know based on what has come before.

The unit of instruction was effective in helping most of the students achieve scores of an A or a B, and certain students did benefit in the area of comprehension, but one could argue that the students probably would have achieved the same level of scores even if they had not seen the film because they were simply repeating a test they had already taken. On one hand they knew the questions going into the second test and on the other hand they benefited from a review session scheduled by the instructor that went over the most missed questions. This helped add to their short-term memory, thus allowing them to perform much better on the second chance test. This seems to be a limitation of this study. The study should be repeated and should avoid reviewing answers after the pre-test so as to get a better representation of what the students really have learned between tests. Also, if film equals comprehension, there should have been no students who did worse or stayed the same on the post-test scores than they did on the pre-test scores. Then again, those students may also be the ones who simply don't take tests well. A controlled study might work better as a follow up, one that features an experiment group and a control group with which to compare results with. While the control group wouldn't watch the film, the experiment group would. Also, two different

tests should be given and the groups should be tested apart from the normal school routine so that their final scores will not interfere with their actual in-class scores.

In looking at the positives and the goals that this project hoped to achieve, this study certainly was able to capture the student voice as far as the usage of film in the classroom is concerned. Ninety-seven percent of the students involved really enjoyed and appreciated the film viewing of *The Tell-Tale Heart* (1953) and thought it helped them to better understand the text as it placed it into a visual context for them. There were only a small number of students who weren't helped by the addition of the film, though if they had been given more time than a week to work on the story, they might have improved. Also, the marked improvement between pre-test and post-test shows that the film helped to improve the scores somewhat, even if it wasn't the complete reason that the scores improved.

Time was one of the biggest limitations in the implementation of this study. Thus, squeezing the text, film, and tests into one week was very difficult for the planning process and also difficult on the students. They had very little time to adjust to the text itself before moving on to the test, and then to the film and then back to the test. If the unit were lengthened into even one more week, it could be much more effective and could allow for a deeper saturation in what the text actually means. Naturally, if a teacher were doing this style of unit with a full novel rather than a short story, the unit would lengthen out naturally and would provide plenty of additional time for other forms of assessment such as writing assignments and projects as mentioned in the current research.

Another limitation was the idea that the students took the same test twice rather than taking two different ones that test the same levels of comprehension. A future researcher certainly would want to try using two different tests in order to see if the improvement curve remains the same. Also, while the students made it clear that they enjoy the use of film in class, many of the students only enjoyed it because it meant that they would not have to do any tests, lectures, or worksheets. Students of today are 'digital natives', as shown in the research by Fetheringill (2000), Sommer (2001) and Hurell (2001), and they prefer to learn through digital and visual media rather than through traditional print tools. This might explain their disappointment in the film being only ten minutes long and indicate their preference for learning through digital media. Discussion was lively following the film, with the students immediately pointing out similarities and differences between the two media and stating how effective they believed the presentation to be. Perhaps if the film had been longer, they might have learned even more.

The conclusion then is that the technique of using film as a teaching tool works and students enjoy it based on their attachment to the current digital and visual culture, but it definitely needs more examination, practice, and planning on the teacher's part to really make it work at its best. The study should be repeated giving the subjects and the teacher more time to really delve deeply into the text in discussions, watch the film to give the visual context, and even see more than one version to see how different people interpret the same text into images. Also, the assessments and scoring apparatus could be expanded to include their own screenplays based on the text, to give them an idea of how adaptation works, or to include film reviews where they critique the quality of film

adaptations based on what they feel is most important in the text. Finally, the surveys work well and are designed to be simple while also getting honest reactions from the students, but the surveys could ask more detailed and specific questions about the text and film.

In closing, I recommend this unit of instruction for teachers since it can be adapted in numerous ways, but with caution. Teachers need to examine what is most important about the unit and what they want students to learn and then fashion the unit around those ideals. I also recommend that the study be repeated to include those suggested adaptations so that the relationships to those new variables can be tested.

Appendix A

Pre-Survey

1. Please list your age _____ and sex _____

2. Do your teachers often use film in the classroom? Yes _____ No_____

3. How is the film usually used? (Please check all that apply)

    _____ As an additional tool
    _____ As a reward
    _____ As something for a substitute to use while the teacher is away
    _____ As a time filler at the end of a unit or semester
    _____ Other

4. Please list all the classes you have that use film.

    _____

    _____

5. Would you like it if film was used more in your classes? _____ Yes _____ No

Post-Survey

1   Did you enjoy using the film as part of the class? _____ Yes _____ No

2. Did the film help you to enjoy/understand the story? _____Yes _____No

3. Would you want to keep using film in class? _____Yes _____No

4. Is there anything that you would like to change about using film in the classroom?

_____

_____

Appendix B

"The Tell-Tale Heart" by Edgar Allan Poe (text Page 542)

Selection Test (the answers are in **bold**)

Critical Reading

Circle the letter of the one best answer:

l. What sort of prediction is the reader most likely to make after reading these opening lines from "The Tell-Tale Heart"?
> "You fancy me mad. Madmen know nothing. But you should have seen *me*. You should have seen how wisely I proceeded…"

    a.   whether there wiil be a happy ending
    b.   whether the narrator is really mad
    c.   the story will be short or long
    d.   whether the narrator will find true love

2. Why does the narrator kill the old man?

    a.   because he wanted his money
    b.   because he couldn't stand to look at old man's eye
    c.   because he was tired of the old man's complaints
    d.   because he wanted the house to himself

3. By not telling the reader immediately why the narrator is sneaking the lantern into the old man's bedroom, the author creates an element of:
    a.   humor
    b.   suspense
    c.   confusion
    d.   conflict

4. What can be interpreted from the narrator's actions in this passage from the selection?
> "I moved…slowly-very, very slowly, so that I might not disturb the old man's sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed."

    a.   he is very frightened
    b.   he is very intelligent
    c.   he is very wise
    d.   he is very cautious

5. Why does the narrator greet the old man so heartily every morning?

    a.   because he really cares for him

  b. out of guilt
  c. he himself is a cheerful fellow
  d. to reassure the old man

6. Upon entering the old man's room on the eighth night, the narrator feels…

  a. unexpectedly frightened
  b. unexpectedly powerful
  c. no different than usual
  d. a slight chill

7. What is different about the old man's reaction to the narrator's intrusion on the eighth night?

  a. he is armed
  b. he seems unconcerned
  c. he wakes up and asks who is there
  d. he invites the man to sit down and talk

8. Which of the following passages creates the most suspense?

  a. "I undid the lantern cautiously…"
  b. "For a whole hour I did not move a muscle…"
  c. "I knew what the old man felt, and pitied him, although I chuckled at heart…"
  d. "Yes, he has been trying to comfort himself with these suppositions…"

9. What characteristic of the narrator is evident in the following passage from the selection?
       "I knew what the old man felt, and pitied him, although I chuckled at heart."

  a. cruelty
  b. sympathy
  c. sense of humor
  d. excitability

10. Why does the narrator cast a small beam of light on the old man's face?

  a. so that he can look at his eye
  b. to shock him
  c. so he can make his way over to the bed
  d. to reassure the old man

11. What sound is being described in the following passage from the selection?
       "…now, I say, there came to my ears a low, dull, quick sound, such as a watch
       makes when enveloped in cotton…"

a. the distant roar of the ocean
b. the narrator's heart
c. the old man's heart
d. the pounding of the police on front door

12. The gradual increase in the loudness of the noise helps to increase the story's…

a. climax
b. mystery
c. believability
d. suspense

13. The narrator disposes of the old man's body…

a. in a shallow grave dug in the backyard
b. in a closet
c. under a pile of old blankets
d. underneath the floorboards

14. The police were summoned to the crime by a neighbor who…

a. heard a shriek
b. heard the loud, repetitive thumping
c. saw the whole murder through a window
d. saw the whole murder in a prophetic nightmare

15. The suspense that leads to the confession is expressed most sharply in…

a. the suspicions of the police officers
b. the smooth behavior of the narrator
c. the ever-loudening sound of the heartbeat
d. the creaking noise coming from beneath the floorboards

16. The narrator's suddenly blurted confession is really due to…

a. his own guilt over the murder
b. his sense of being trapped by the probing questions of the police
c. the threat of a beating by the police
d. an accidental slip of the tongue

Appendix C

Literature and Film Used

Poe, E. A. (2000). The Tell-Tale Heart. In *Prentice Hall Literature: Timeless Voices, Timeless Themes - Silver Edition.* (pp. 542-547). Upper Saddle River: Prentice Hall, Inc.

Bosustow, S. (producer), Parmelee, T. (director). (1953). *The Tell-Tale Heart* [DVD]. UPA/Columbia Pictures.

References

Bo, B. (2008). The differences between novels and films--enhance literature teaching by using films. *US-China Education Review, 5*(7; 7), 58-61.

Barlow, D. (2005). The teachers' lounge. *Education Digest: Essential Readings Condensed for Quick Review, 70*(6), 62-66.

Bottoms, J. (2001). Speech, image, action: Animating tales from Shakespeare. *Children's Literature in Education, 32*(1), 3-15.

Bousted, M., & Ozturk, A. (2004). "It came alive outside my head" developing literacies through comparison: The reading of classic text and moving image. *Literacy, 38*(1), 52-57.

Boyd, R. D., & Wertz, S. K. (2003). Does film weaken spectator consciousness? *Journal of Aesthetic Education, 37*(2), 73-79.

Boyum, J., and Pradl, G. (1974). The Necessary balance in the teaching of film. *English Journal*, *63*(7) 52-57.

Bucolo, J. (2007). The bard in the bathroom: Literary analysis, filmmaking, and Shakespeare. *English Journal, 96*(6), 50-55.

Bue, M. (1984).. Turning Mirrors Into Windows: Teaching the Best Short Films. *Media and Methods*, *21*(4), 8-13.

Crick, R. A., & Mitchell, D. (1995). Using movie reviews to develop research and critical thinking skills. *English Journal, 84*(7), 86-88.

Fain, T. A.,Jr. (2004). American popular culture: Should we integrate it into American education? *Education, 124*(4), 590-594.

Featheringill, R. (2000). It's not noble to feel guilty or using films in your classroom productively with impunity. *California Association of Teachers of English*, Spring 2000, 20-23.

Forney, D. S. (2004). Introduction to entertainment media use. *New Directions for Student Services, Number 108,* 1-11.

Gillis, B. (2006). A journey down the yellow brick road: What Oz can teach students about literary techniques. *Voices from the Middle, 14*(2), 14-21.

Golden, J. (2007). Literature into film (and back again): Another look at an old dog. *English Journal, 97*(1), 24-30

Hurrell, G. (2001). Intertextuality, media convergence, and multiliteracies: Using The Matrix to bridge popular and classroom cultures. *Journal of Adolescent and Adult Literacy,* 44(5), 481-483.

Johnson, T. (1971) Using Film in the Classroom. *National Council of Teachers of English.* Las Vegas.

Lorenz, S. L. (1998). "Romeo and juliet": The movie. *English Journal, 87*(3), 50-51.

Marcus, A. S., & Stoddard, J. D. (2007). Tinsel town as teacher: Hollywood film in the high school classroom. *History Teacher, 40*(3), 303-330.

Miller, B. (1999). Seeing the script: How to use videos to enhance your students' understanding of plays. *Teaching Theatre, 10*(3), 4-7.

Sommer, P. (2001). Using film in the English classroom: why and how. *Journal of Adolescent and Adult Literacy*, 44 (5), 485-487.

Shafer, G. (2000). Prime time literature in the high school. *English Journal,* (2), 93-96.

Shaw, M. (1998). What's hate got to do with it? Using film to address hate crimes in the school community. *English Journal, 87*(2), 44.

Arreygue, A. (2000). Teaching by film from literature -- A gen X perspective. *California Association of Teachers of English*, Spring 2000, 14-15.

Vetrie, M. (2004). Using film to increase literacy skills. *English Journal, 93*(3), 39.