ACADEMIC PAPER

Enhancing recreation, parks and tourism courses: Using movies as teaching tools

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Abstract

The use of movies provides educators with a valuable tool for presenting information as learners are able to benefit from the powerful images being presented before them. The purpose of this study was to identify the value of the use of movies as a teaching tool. This was an exploratory study aimed at identifying characteristics of movie use as an educational device in recreation, parks, and tourism classes. In this study, respondents (n = 67) indicated that the use of movies in the classroom was supported, and the findings of this study suggest that most instructors provided advance preparation activities and reflection activities on the use of movies, and their relationship to the curricular topics. Additionally, future considerations regarding using movies as a teaching tool and the educational value associated with purposeful inclusion of movies into curricular efforts are identified.

Keywords: movies; education; media; teaching techniques

Introduction

This study analyses the value of using movies/films as a teaching tool, as well as examining the use of movies by recreation, parks, and tourism faculty members in their classrooms and

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why they use them to enhance their teaching. O'Bannon and Goldenberg's (2008) book listed 77 movies which are effective as teaching tools and discussed how to use each movie, but did not provide empirical evidence of which movies were being used in the classroom environment. This paper addresses these issues, identifying benefits associated with the use of movies in an educational teaching setting.

The value of movie implementation is multi-faceted. Movies may be used in their entirety or just selected scenes. Champoux (1999) identified the learning functions of movie as: a case, a metaphor, satire, symbolism, meaning, and time (see Appendix 1). Students may be drawn to movies and can readily reference movies in educational interaction, such as when they are able to relate movies to issues that may be raised in their classes.

For example in the USA, most college students are traditional students, meaning that they graduated within the last several years from high school. Whilst faculty may be familiar with movies such as *Driving Miss Daisy,* which won the Academy Award for Best Picture in 1989, or *Field of Dreams* and *My Left Foot: The Story of Christy Brown,* which were nominated in the same year, members of the graduating Class of 2011 (many of whom were born in 1989) are more familiar with movies such as *The Notebook*, the *Legally Blonde* movies, or the *Saw* series (movies are referenced in Appendix 3). As instructors, it is therefore imperative to seek ways to bridge this sometimes wide generation gap as we present academic information. Furthermore, educators should strive to keep students engaged while inspiring them to find relevance in the material that is presented (Hoover, 2006; Keller, 2008; White & McCormack, 2006). One way to achieve this is through the incorporation of contemporary cinema and other captivating media forms into the curriculum. Movies can be used to create a connection between educational topics and the current generation of learners. Movies can help students understand concepts that are relevant in their lives (Marshall, 2002) and facilitate a more active and engaging curriculum, which today's students prefer (Barron & Arcodia, 2002).

Background literature

Movies and learning

Previous studies have suggested that the unique features of movies provide a powerful teaching device (Champoux, 1999). For further considerations associated with the flexibility of movies, refer to Appendix 2. The distinctiveness and flexibility of movies can be used to show educational concepts in a compelling manner. By understanding the potential value of movies, educators can make use of a learning tool which can aid students in understanding course-related concepts.

Movie use can complement course instruction in an assortment of ways, depending on course content and learning objectives, as well as the focus and requirements of instructors. The addition of movies to existing educational materials provides a special dimension to the education process. "Film viewers have the ability to actively participate in the images to which they are being exposed" (Lee, Kane, Drane, & Kane, 2009, p. 100). As a result of movie viewers' ability to engage with the images that are being shown, the audience can be motivated by a multitude of responses. The uniqueness of movies, coupled with their ability to depict reality in a form which differs from typical human understanding, allows viewers to visualise and recall content presented (Champoux, 1999).

Whilst there is a lack of available literature on the use of movies in recreation, parks and tourism classrooms in the USA, there has been research investigating the use of specific movies or other popular media in higher education classes in other disciplines (e.g., Duncan, Nolan, & Wood, 2002; Fain, 2004; Hoover, 2006; Marshall, 2002; White & McCormack, 2006). For the purposes of this paper, a review of this literature has been used to characterise contemporary cinema as analysed in this study, discuss the engagement of students who are part of a digital generation, and examine the use of movies in education.

Instructors in university settings occasionally use contemporary cinema and other media forms, including popular culture artefacts, to supplement and enhance course material (Hoover, 2006; White & McCormack, 2006). Topic areas in curriculum associated with recreation, parks and tourism enable instructors to use such resources to bridge the generation gap and to relate to students. Contemporary movies released to public theatres are included in this category. The use of such modern movies may promote discussion, facilitate learning, and emphasise concepts taught with textbook or classroom lectures (Dunn, 2000; Pardue & Morgan, 2008). The use of popular media forms (i.e., various facets of popular culture) in the classroom can have a positive effect on students' retention of course information (Aviles, Phillips, Rosenblatt, & Vargas, 2005; Dunn, 2000; Fain, 2004), which suggests that it is important to include movies in the classroom setting.

Engaging students

Although there is limited literature on the use of movies in classroom settings, previous research suggested that the use of popular culture in the classroom, in general, tends to focus on engaging students who are accustomed to a digital world (Pardue & Morgan, 2008). Prensky (2005), an advocate of student engagement through technology, wrote "today's kids are challenging us, their educators, to engage them at their level, even with the old stuff, the stuff we all claim is so important, that is, the 'curriculum'" (p. 64). Within this research, it has been theorised that instructors using movies as teaching tools are viewed as friendly and human, and the topic is more likely to generate interest and hold the attention of the students (Marshall, 2002; McLuhan, 1964/1995; Rogers, 2002). Showing movies as part of a multi-media teaching and learning environment facilitates student understanding and makes the topics taught in class connect to their lives in a way to which they are accustomed.

> For the Net Gen [Internet generation], nearly every part of life is presented in multimedia format. To keep our attention in the classroom, therefore, faculty must toss aside the dying notion that a lecture and a subsequent reading assignment are enough to teach the lesson. (Windham, 2005, p. 48)

Carl Rogers (1969) believed in seeking personal, relevant meanings through learning. He espoused the freedom that came with thinking for oneself, learning in an experiential setting, and learning in a way that is personally gratifying. The use of aspects of popular culture in the classroom, in a variety of forms, is one way to foster student understanding and long-term memory (McWilliam, 2008). Popular culture artefacts can be used as teaching aids in a variety of forms. As well as movies, other examples of popular culture used as teaching aids are comics, cartoons, music, and television shows (Marshall, 2002). As an example, clipping a relevant comic strip from the Sunday paper and using it at the start of class is one way to get students' attention and move into a topic. Movie clips can be used in this way, even if they represent the opposite of what is being taught.

The notion of popular culture artefact usage is nothing new to educational methods. However, as stated by, Petracca and Sorapure (2009), popular culture is difficult to define, yet easy to identify, and is something that we are bombarded by on a daily basis. They identified popular culture, also referred to as "common culture", as a conceptual category representing a commonly used term that though readily used, holds different meanings to different individuals. Such defining points generally depend on the context of use.

Popular culture artefacts, including movies, may be one of the most commanding teaching aids at educators' disposal (Petracca & Sorapure, 2009). Movies are part of society's social fabric. They illustrate, although not always accurately, history, social movements and other facets of culture (Turner, 1999). According to Rogers (2002):

> Movies serve not only as powerful socialising agents in society, but serve as vehicles where we can share and we can problem-solve. We can come together to discover new ways of being, doing, and, learning. Movies yield an opportunity to explore and examine adult learning in the social context. (p. 327)

Long-term memory is facilitated by building associations between concepts. Imagery is one technique that can be used to facilitate long-term memory storage (Davis, 1993). Relating a classroom concept to a movie is one way to provide an association that students can grasp conceptually, and mentally hold onto in long-term memory.

Movie themes can be so powerful that it is not always necessary to show entire movies or even full scenes. Simply mentioning the name of some movies invokes an image (Marshall, 2002). For example, referencing *Forrest Gump* brings to mind Tom Hanks' title character's struggles and successes. Contemporary cinema provides a connection between the current generation of learners and the educational topic that is being covered (Marshall, 2002). For example, students can gain an understanding of race relationships within sports as they view movies such as *Remember the Titans, Glory Road* or *The Express.*

There are a number of movies that readily lend themselves to topics in recreation, parks and tourism by portraying issues relevant to the topics frequently discussed in classrooms. Issues include diversity, historical events, gender and race issues, leisure behaviour, and life cycles. For example, Lee et al. (2009) identified the value of movies to teach aspects of diversity. In their findings, students reflected on diversity concepts in an assortment of thematic areas (i.e., inspiration/motivation, providing opportunities, and professional preparation).

Movie scenes (or movies in their entirety) can offer a visual portrayal of abstract theories and concepts taught in recreation, parks and tourism courses and detailed in related texts. Showing such concepts through movie scenes helps convey their application to relevant situations. The versatility and value of movies are attractive for many reasons. Firstly, movies are a widely available academic resource. They may be obtained from a variety of sources including video stores, other retail stores, online video rental services and libraries. Secondly, movies are generally inexpensive, with rental fees being especially affordable. Furthermore, variety is particularly appealing as educators can select movies that represent a variety of genres, including popular contemporary movies (e.g., *The Hurricane, Million Dollar Baby, Night at the Museum*) cinema classics (e.g., *Rebel without a Cause, It's a Wonderful Life*), documentaries (e.g., *Murderball; Expelled*; *Bigger, Stronger, Faster*), animated movies (i.e., *Cars*; *Shrek*) and even foreign movies. Furthermore, television series (e.g., *Friday Night Lights, Law & Order, NBC's Parks and Recreation*) provide many options for learning resources (see Appendix 4).

Movies can be used in a variety of classes, class levels, or topic areas. Some movies can be shown in their entirety and others by scene. For example, the movie *Supersize Me* can be shown in its entirety to illustrate topics in a leisure behaviour class. Scenes from the movie *Cocoon* can be used to expand course content on leisure and aging. Recreation therapy students can benefit from movies such as *My Left Foot* and *Patch Adams. The Sandlot* is useful for lectures on a variety of topics including the recent history of recreation; play theories; adolescent recreation; definitions of leisure, recreation and play; as well as other topics. The examples mentioned are just representative sample selections and a wide assortment of movie selections can be deemed to be of value. In an introduction to recreation, parks and tourism course, topics covered included definitions, history, motivations, life cycles, taboo recreation, socio-cultural factors, the natural environment, sports, tourism, commercial recreation, therapeutic recreation, and many more. For most of these topics, a scene from a contemporary cinema movie can be shown to illustrate a point, such as *Gladiator* for history with the Roman Era, *13 Going on 30* for life cycles, and *Miracle* for sports and coaching.

These movies and many others provide a point of discussion between a faculty member and students. A short scene from a movie can trigger a student's memory on a topic that is related to the class, which will help the student gain a better understanding and grasp of the topic. For instance, studies by Duncan et al. (2002) and McCullick, Belcher, Hardin, and Hardin (2003) explored the image of physical education and physical educators in movies. They found that movies are filled with negative and confusing images of that field. They also suggested that instructors should use the movie portrayals as a way to approach the subject

of stereotypes in the field. Recreation instructors can do the same with the movie *National Lampoon's Van Wilder*, in which the hard-partying lead actor is a leisure studies major.

Based on what is written in the relevant literature about the current generations' need for multi-media and contemporary culture connections, it is useful to understand which movies are being used in the classroom setting and, more importantly, how they are being used. Therefore the purpose of this exploratory study was to investigate who is using movies in their classroom and why they are using them.

Methodology

The purpose of this study was to identify movies being used in recreation, parks and tourism courses throughout the USA. Information was gathered from full-time and part-time faculty in various locations. Participants were asked to detail the movies they used in their classes and answer specific questions regarding relevant courses, scene selection, and framing and debriefing techniques. They were also asked demographic questions so that the researchers could assess who was using movies and how they were being used.

Data collection

Respondents were asked to complete a form for each contemporary movie they showed in their classes so that the researchers could understand how each movie was used and for which class. They were asked to respond to a set of demographic questions and software available through SurveyMonkey™ was used to collect the data.

A request for respondents was sent out via SPRENET (Society of Parks and Recreation Educators Network), an electronic mailing list for recreation, parks and tourism faculty, graduate students and professionals. SPRENET has about 870 subscribers, with most coming from the USA, but users come from other countries including Canada, United Kingdom, Denmark, Hong Kong, Taiwan, Australia, and New Zealand. The length of time between the first and last responses received was 38 days. Purposive and snowball sampling were used to gain respondents: purposive sampling because individuals that are members of SPRENET met the criteria for the study (teaching in a college or university classroom) and snowball sampling because, in the email to SPRENET, individuals were encouraged to send out the questionnaire to colleagues who they knew who might not be part of SPRENET but still met the criteria to participate in the study.

A pilot study was conducted prior to the on-line questionnaire being sent out. A convenience sample of four faculty members was asked to complete the questionnaire and provide feedback. Based on the edits and suggestions, changes were made that improved the clarity of questions in the questionnaire.

Data analysis

The data were also analysed using SurveyMonkey™. Ten questions appeared in the survey instrument, of which four were strictly qualitative (open-ended) questions. Another three called for quantitative (closed) responses, but also sought open-ended comments. The rationale for qualitative responses was due to the nature of the information being sought: respondents needed the opportunity to write in movies, classes, and other information not available through a "drop-down" menu. The demographics section consisted of the three remaining questions, all of which were quantitative in nature.

The software provided a response count, a response percentage and all comment text (qualitative data). The researchers downloaded the raw data from the software into a Microsoft Excel spreadsheet. The qualitative data were analysed using descriptive statistics for verification and mean scores were expressed for all quantitative results. Open-ended responses were analysed using a broad content analysis and qualitative data were grouped according to like answers.

Results

In total, 67 individuals completed a form for each movie they wanted to report, resulting in a total of 102 responses. Of the 102 responses, a total of 99 titles were identified as being "popular culture" media forms. A few individuals (n = 3) did not provide movie title information. Demographic questions included the position the individual held at their university, if they were tenured (a secured appointment with protected employment) at their current institution (Table 1), and the number of years they had been teaching (Table 2). Each individual completed the demographic portion of the questionnaire after they entered a movie title. If they chose to enter additional movie titles, they were asked to not answer the demographic questions a second or third time. Study results were received primarily from assistant professors (34.3%) and associate professors (20.9%).

Faculty classification	Number	Percentage
Graduate student	6	9.0
Assistant professor	23	34.3
Associate professor	14	20.9
Full professor	13	19.4
Lecturer	7	10.4
Other	4	6.0
Total respondents	*67*	*100.0*

Table 1: Position held at current university

Many of the responses (n = 33) had been teaching for 9 years or less and only five had been teaching for 20 or more years. Study results showed that over half of the respondents (57.8%) were not tenured at their current institution.

Teaching experience	Number	Percentage
1-3 years	12	17.9
4-6 years	13	19.4
7-9 years	8	11.9
10-13 years	17	25.4
14-16 years	10	14.9
17-19 years	2	3.0
20 or more years	5	7.5
Total respondents	*67*	*100.0*

Table 2: Number of years teaching

Respondents identified a total of 99 modern movie titles they used in their classrooms. The movie *Sandlot* was mentioned by five individuals, *Remember the Titans* was mentioned by four individuals, and *Supersize Me* was mentioned by three individuals. At least two individuals mentioned using the following movies in their classrooms: *A Class Divided*, *Awakenings*, *Bend it like Beckham*, *Billy Eliott*, *Hook*, *Miracle*, *My Left Foot*, *One Flew over the Cuckoo's Nest, Patch Adams*, *Roger and Me*, and *The Endurance: Shackleton's Legendary Antarctic Expedition.* An additional 63 movies were listed by at least one individual, including *Big*, *Matrix*, *Pay It Forward* and *Pee-Wee's Big Adventure*.

A majority of responses for this question (n = 98) also included the types of courses in which the specific movie was used. Several movies were used in an introductory course (n = 20), other movies were used related to diversity/inclusion/disabilities (n = 19), 11 movies were used for leadership/management/supervision related topics, and ten of the movies for leisure and quality of life/behaviour/society topics. Other type of classes that were listed included:

adventure education; assessment; campus recreation; commercial recreation; tourism; legal issues; leisure and contemporary society; leisure and wellness; interpretation; philosophy; programming; social psychology; women/ethnicity; and wilderness leadership. Examples of the topic areas and the movies that were used for them included: leadership styles (*Miracle, Blue Eyed*, and *Hoosiers*), innovation (*The Hudsucker Proxy*), management theory (*Tuesdays with Morrie, Door to Door*), diversity (*Regarding Henry*), life spans (*The Sandlot, Cocoon, Dog Town and Z-Boys*), law enforcement and regulations (*White Mile, The Beach*), stereotypes (*My Left Foot*), theories of aging (*Fried Green Tomatoes, About Schmidt*), behaviour observations (*One Flew Over the Cuckoo's Nest*) healthy habits (*Supersize Me*), decision making (*White Mile*), time and work (*Roger and Me*), flow (*Breaking Away, Billy Elliot*), gender roles (*A League of Their Own, Bend it like Beckham, Billy Elliot*), prejudice (*A Class Divided*), and group dynamics (*The Endurance: Shackleton's Legendary Antarctic Expedition*).

For the question regarding whether they show the entire movie in class, 90 responses were given: 58.9% (n = 53) showed the entire movie; 41.1% (n = 37) showed a segment or segments rather than the entire movie. A total of 38 respondents listed the actual scene that they used in the specific movie.

Of the 102 responses, 7 did not include an answer to the question concerning how they prepared the students to watch the movie. Respondents could select all the answers that applied to them (Table 3). Many used more than one method of preparing a class for viewing a movie. Lectures were the most common method, such as in the example where *Steel Magnolias* was used in a therapeutic recreation class to discuss humour, grief, support and healing. *Pleasantville* was shown in a lecture in a socio-psychology class to support examination of the values and perception of leisure in the students' lives. Discussion questions were used by many faculty members and one used discussion questions in a Methods of Interpretation class to examine a personal guided experience by showing the over-the-top comedy *Pee-Wee's Big Adventure*.

	Number	Percentage
Lecture	57	60.0
Discussion questions	53	55.8
Reading assignments	40	42.1
Worksheets	19	20.0
Other	11	11.6
Total respondents	95	

Table 3: Methods to prepare students for the movie

Reflection is an important aspect of the learning process and is an essential element for probing into the educational significance of movie implementation. Dewey (1933) suggested that reflection is "active, persistent and careful consideration of any belief or supposed form of knowledge in the light of the grounds that support it and the further conclusions to which it tends" (p. 9). Lee et al. (2009) stated that student responses and reactions to movie clips provide opportunities to expose and confront preconceived notions, attitudes and stereotypes, in a safe and productive way. Students need to have opportunities to reflect on applicable issues in multiple ways. They could provide both spoken and written feedback in a variety of forms. For this study, respondents were asked how they facilitated student reflection on the movies they showed and they were invited to choose as many reflection methods as applied to their course. Based on 98 responses received, the most common methods instructors used were small group discussions, large group discussions, and individual written reaction (Table 4). Examples of such include *About Schmidt,* assigned to students as both an in-class and out-of-class reflection when examining theories of aging, and students being given independent writing assignments on *The Color Purple* to examine individuals' meanings of leisure for a Leisure in Contemporary Society class.

	Number	Percentage
Small group discussion	48	49.0
Large group discussion	47	48.0
Individual written reaction	47	48.0
In-class reflection	43	43.9
Out-of-class reflection	33	33.7
Exam/Quizzes	22	22.4
Worksheet	13	13.3
Lecture	10	10.2
Other	7	7.1
No reflection or follow-up occurs	3	3.1
Total respondents	98	

Table 4: Methods for facilitating reflection on movies

Discussion

Instructors use movies as teaching tools, and often provide framing and reflective activities for students to respond. This study facilitated the development of a resource book to assist for use in recreation, sports, tourism and physical education curriculum. In *Teaching with Movies: Recreation, Sports, Tourism, and Physical Education,* O'Bannon and Goldenberg (2008) illustrated 77 popular culture and documentary movies as effective teaching tools and how to use each movie. These works, however, do not provide empirical evidence of which movies are being used in the classroom environment, who is using them, and how.

In designing this study, the authors assumed that younger faculty might be more likely to want to use movies but would be less likely to do so for fear of making a bad impression on the administration. This way of thinking was based on their own experience and comments from colleagues. However, literature does support the idea that it may benefit all faculty to use popular culture artefacts, including movies, in their classrooms to bridge the generation gap between themselves and their current students (Marshall, 2002; Pardue & Morgan, 2008; Prensky, 2001).

Though use of popular contemporary cinema can provide an educational reference which can register well with students, there is still opportunity for disconnect. With the opportunity for benefit comes the potential for generation gaps to exist between faculty and the students (Pardue & Morgan, 2008). Movies can help to bridge such gaps, but reference to movie examples may also vividly illustrate the gaps that exist. For example, in the USA it is perhaps an realisation for faculty that they are teaching students who have grown up with FOX as a major television network and learned about President John F Kennedy through the lens of movie director Oliver Stone's *JFK* (McBride & Nief, 2006). Furthermore, faculty may run into situations analogous to the following scenario:

> An educator once commented on making a reference to the Chevy Chase movie *Fletch*, and as she uttered the (well known to her) excerpt from the movie she was taken aback by the startling reality that her reference went unrecognised, except for one student who was a number of years older that the average class member. (Personal communication)

Although there may be numerous advantages in using movies as a teaching resource, educators need to be aware of this and other possible disadvantages as well. Time and money are two areas of consideration that should be addressed. Time used for movie scenes could otherwise be spent on different course activities. Instructors need to be available for the duration of movie screening sessions and it also takes a considerable amount of time to investigate prospective, relevant movies that will appropriately contribute to the educational experience.

As for monetary concerns, it takes varying amounts of money to use movies as a teaching tool. While it could be costly for educators to purchase a wide assortment of movies, cost does not necessarily have to be a deterrent. Movies "are generally inexpensive, with rental fees being especially affordable" and they are "widely available academic resource available from various sources including video stores, other retail stores, online video rental services, libraries and download services such as iTunes" (Lee et al., 2009, p. 100). Educators have a wide variety of retrieval sources available to them. Borrowing movies from libraries, colleagues or other free sources, including online services, can allow use without any charge at all. Beyond that, rental services are generally very affordable and, if personal purchases need to be made, these can usually be made for moderate cost.

Further research is needed to fully comprehend both use of contemporary cinema and other popular culture artefacts to enhance learning outcomes, and how to best prepare the students prior to viewing these artefacts. Another aspect of future research should be measurement of student engagement resulting from the use of movies in the recreation, parks and tourism curriculum. Beyond that, future research could examine the use of movies and other popular culture artefacts as teaching tools in sport-based education (e.g., Sport Management). Examining the use of such teaching tools can provide insight into practices in such fields, as well as offering the opportunity for comparison with related fields of study (i.e., recreation, parks and tourism). It should be noted that although this study focuses on higher education in the USA, and further research could usefully explore these issues in the context of higher education in other countries.

Conclusions

Movie scenes are an easily accessible teaching resource. The distinctiveness of movies can have particularly positive effects on the teaching process. Movies serve many functions in teaching and may be used as a case study in the form of an experiential exercise. Recreation, parks and tourism educators may find that using movies, either in their in entirety or through selected scenes, can improve teaching effectiveness through facilitating student learning and knowledge retention.

This paper highlights benefits of using movies to address issues in recreation, parks and tourism education. The purpose of this exploratory research was to identify types of movies used in recreation, parks and tourism curriculum, how they were being used, and to ascertain the demographics of instructors who used this form of media. The findings of this study suggest that faculty are using a wide variety of movies to augment their teaching methods. A considerable number of movies were reported by only one person, showing a great breadth in viewing, and only a few movies were reported by more than three people.

Prior to showing the movie, most of the respondents stated that they prepare their students using lectures, discussion questions, reading assignments, and worksheets. Almost 97% of respondents reflected on the movie with their students through lecture, discussions, reflections (both in-class and out-of-class), and worksheets. As most respondents spent time preparing their students to view the movies and reflecting on the experience, this suggests that they are using the movies to enhance student-learning objectives.

Potential benefits associated with the study included the opportunity to develop a database of popular culture movies that are useful as supplemental teaching tools in the classroom. Other benefits include faculty and instructors potentially feeling more comfortable using popular culture movies in their classrooms by becoming aware that others also use movies as effective teaching tools.

Additionally, issues for further research were identified. This exploratory study has laid the foundation for future studies of the use of movies, as well as other popular culture artefacts, within the areas of recreation, parks, and tourism education. Furthermore peripheral fields of study open themselves up to analogous investigations and comparisons.

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Appendix 1: Champoux's learning functions of film

- film as a case: film scenes may present material more dramatically and effectively than print cases
- film as a metaphor: metaphors often leave lasting impressions that a person easily recalls
- film as satire: uses humour to contrast circumstance and reality
- film as symbolism: symbolic communication may be done through functions such as sequencing, lighting, or the use of black and white film
- film as meaning: film is an excellent medium for giving meaning to theories and concepts; the visual and auditory effects may convey a message better than printed or spoken words
- film as experience: the unique qualities of film can create strong experiences for viewers
- film as time: films portraying earlier periods can help show aspects of behaviour during earlier times (Champoux, 1999)

Appendix 2: The uniqueness of film

The flexibility and uniqueness of film can be demonstrative by stylistic characteristics including:

- close-up shot: shows viewers something that might go unnoticed with ordinary vision
- long shot: shows the viewer more than the ordinary
- shallow focus: keeps objects nearest the viewer in focus
- puts objects farther away out of focus: film editing; putting a series of images together in a unique sequence to have specific effects on the viewer
- sound, dialogue: delivery of dialogue by the actor or actress adds to scenes
- sound, composed music: deliberately controlled in tempo or loudness adds to cinematic experience
- special effects: enhancements that come from many sources (Champoux, 1999)

Appendix 3: Movies referenced

Movie title	Year of release	Distribution company
13 Going on 30	2004	Columbia Pictures
About Schmidt	2002	New Line
Awakenings	1990	Columbia
The Beach	2000	20th Century Fox
Bend it like Beckham	2002	Fox Searchlight Pictures
Big	1998	20th Century Fox
Bigger, Stronger, Faster	2008	Magnolia Home Entertainment
Billy Elliot	2000	Focus Features
Blue Eyed	1996	California Newsreel
Breaking Away	1979	20th Century Fox
Cars	2006	Walt Disney Pictures
A Class Divided	1985	PBS Video

Cocoon	1985	20th Century Fox
Dog Town and the Z-Boys	2001	Sony Pictures
Door to Door	2002	Turner Home Entertainment
Driving Miss Daisy	1989	Warner Brothers
The Endurance: Shackleton's Legendary Antarctic Expedition	2003	Sony Pictures
Expelled: No Intelligence Allowed	2008	Rocky Mountain Pictures
The Express	2008	Universal Pictures
Field of Dreams	1989	Universal Studios
Forrest Gump	1994	Paramount Pictures
Fried Green Tomatoes	1991	Universal Studios
Gladiator	2000	DreamWorks Pictures
Glory Road	2006	Walt Disney Pictures
Hook	1991	TriStar Pictures
Hoosiers	1986	Orion Pictures
The Hudsucker Proxy	1994	Warner Brothers
The Hurricane	1999	Universal Pictures
It's a Wonderful Life	1946	RKO Radio Pictures
JFK	1991	Warner Brothers
A League of Their Own	1992	Columbia Pictures
Legally Blond	2001	Metro-Goldwyn-Mayer
Legally Blonde 2: Red, White & Blonde	2003	Metro-Goldwyn-Mayer
Legally Blondes	2009	Metro-Goldwyn-Mayer
Matrix	1999	Warner Brothers
Million Dollar Baby	2004	Warner Brothers
Miracle	2004	Walt Disney Pictures
Murderball	2003	Velocity Home Entertainment
My Left Foot: The Story of Christy Brown	1989	Miramax Films
National Lampoon's Van Wilder	2002	Artisan Entertainment
Night at the Museum	2006	20th Century Fox
The Notebook	2004	New Line
One Flew over the Cuckoo's	1975	United Artists
Patch Adams	1999	Universal Studios
Pay It Forward	2000	Warner Brothers
Pee-Wee's Big Adventure	1985	Warner Brothers
Pleasantville	1998	New Line
Rebel without a Cause	1955	Warner Brothers
Regarding Henry	1991	Paramount Pictures
Remember the Titans	2000	Walt Disney Pictures
Roger and Me	1989	Warner Brothers
The Sandlot	1993	20th Century Fox
Saw	2004	Lions Gate Entertainment
Saw II	2005	Lions Gate Entertainment
Saw III	2006	Lions Gate Entertainment
Saw IV	2007	Lions Gate Entertainment
Saw V	2008	Lions Gate Entertainment

Saw VI	2009	Lions Gate Entertainment
Shrek	2001	DreamWorks Pictures
Steel Magnolias	1989	TriStar Pictures
Supersize Me	2004	Samuel Goldwyn Films
Tuesdays with Morrie	1999	MRA Entertainment
White Mile	1994	HBO Home Video

Appendix 4: Television programmes referenced

Television shows	Series run	Distributor
Friday Night Lights	2006 - present	NBC Universal Television
Law & Order	1990 - 2010	NBC Universal Television
Parks and Recreation	2009 - present	Universal Studios Home Entertainment