FILM AS A TEACHING RESOURCE

Joseph E. Champoux
Regents' Professor of Management

The Robert O. Anderson Schools of Management
The University of New Mexico
Albuquerque, New Mexico 87131 USA

505.856.6253   505.277.7108 (FAX)

Email: champoux@unm.edu

Updated: September 26, 2007

FILM AS A TEACHING RESOURCE

Abstract

This article discusses using film as a resource for teaching organizational behavior and management theories and concepts. It draws from the film theory and film studies literature to describe film's unique qualities as a communication medium. The article describes how film enhances the learning process in ways unavailable in other media. It describes many ways of using films in organizational behavior and management courses, using examples of scenes from several well-known films.

This article discusses film as a resource for teaching organizational behavior and management theories and concepts. It draws from the film theory and film studies literature to describe film's unique qualities as a communication medium. It then describes how film can enhance the learning process in ways unavailable in other media. The article also describes ways of using films in organizational behavior and management courses, drawing examples from several film scenes.[1] The advantages and disadvantages of using film as a teaching tool are presented followed by a discussion of some inevitable copyright issues that accompany using this medium in teaching.

Videotaped films are now widely available for inexpensive rental or purchase making them an accessible resource for classroom use. Before the 1980s, instructors could get films only through audiovisual centers, educational film sources, film distributors, and private organizations. The rental process was slow, cumbersome, and expensive, reducing film's accessibility as a resource (Smith, 1973). Films now available from a video store include contemporary films, classical films, foreign films, documentaries, and some television series. About 22,000 such films are available on videotape, laserdisc, and Digital Video Disc (Connors & Craddock, 1998; Maltin, 1998; Martin & Porter, 1998).

Since the 1970s, educators experienced in using film as a teaching tool have urged its adoption by others (Culkin, 1970; Maynard, 1969, 1971, 1977). Wegner (1977) was a pioneer in using this medium. His 1977 pamphlet described various film types and how to use them in the classroom. Many others have reported successfully using films in teaching a broad range of disciplines or topics, such as political science, American Studies, French, group dynamics, science, and anthropology (Bloom, 1995; Dubeck, 1990; Foreman & Thatchenkery, 1996; Funderburk, 1978; Johnson & Iacobucci, 1995; Kranzdorf, 1980; Michaud, 1997; O'Meara, 1976; Ruby, 1976; Sanchez, 1976).

Film scenes can offer a visual portrayal of abstract theories and concepts taught in organizational behavior and management courses. Inexperienced students will likely benefit from the use of film because of a greater feeling of reality. Showing concepts through different film scenes also shows the application of these concepts in different situations.

Film Theory

A review of the film theory and film studies literature suggested some unique features of film that make it an uncommonly powerful teaching tool. Early film theorist, Siegfried Kracauer, captured this view of film when he said: [A unique property of film is its ability to] ". . . make one see and grasp things which only the cinema is privileged to communicate" (Kracauer, 1973).

This review of film theory highlights some unique aspects of film and film making that let this medium portray organizational behavior and management concepts in an uncommonly powerful way. Understanding these aspects of film will help you understand the examples of scenes discussed later. It also will help guide the selection of other film scenes to show concepts of interest to you in your courses.

The unique characteristics of film making add to its communication power. Focusing techniques, editing, framing of shots, camera angles, sound, and the like, help a director make a powerful statement of a subject. These techniques also let a director create an experience that often goes beyond what we can experience in reality. Viewers are not passive observers. Their responses add to the power of film. Cinema's ability to create a unique experience gives it unbeatable power as a teaching tool.

FILM CHARACTERISTICS

Film records physical reality but sees it differently from ordinary human experiences (Arnheim, 1957). Film also is unequaled in its ability to hold and direct the attention of the viewer. Lens techniques, camera movements, camera angles, framing of shots, and film editing can create gripping views not found in reality (Carroll, 1985).

Close-up shots, a technique first used by D. W. Griffith in After Many Years (1908) (Arnheim, 1957: 48), let a person peer into reality in an uncommon way (Balázs, 1952). This technique lets a director show a viewer something that might go unnoticed with ordinary vision (Pudovkin, 1929). The close-up shots in 12 Angry Men, for example, show the emotions each juror felt during their decision-making process in a murder trial. Ordinary vision would have difficulty seeing the emotions on each person's face as he spoke. These close-up shots heighten the drama of this decision-making process, leaving a viewer with the feeling of the complexity of many decisions. Such dramatic, well-filmed scenes are one example among many available in film for showing organizational behavior and management concepts.

Long shots also let a viewer see an image unavailable to ordinary human vision.[2] The long shot of Jane Craig (Holly Hunter) in the opening scenes of Broadcast News shows her fast walking to her apartment while clutching five newspapers. Ordinary human vision would likely only focus on her. The long shot puts her behavior in a larger context that emphasizes her Type A personality, a prominent organizational behavior concept.

Focusing techniques can show a physical reality as seen by the human eye or show it in a different way (Bazin, 1967). Deep focus refers to having all parts of a scene in focus from the nearest object to the farthest. This focusing method duplicates the way a human would see a scene. For example, the use of deep focus in the accounting department scene of The Hudsucker Proxy shows all the accountants at once. The technique duplicated what the human eye would see but also gave a comical image of accountants.

Soft focus keeps the objects nearest the viewer in focus and puts objects farther away out of focus. This method emphasizes one part of a scene and de-emphasizes another part. A director can control the emotional delivery of a scene to get a viewer response. The opening scenes of Top Gun have several examples of this technique. Soft focusing emphasizes hand signals, people, and parts of aircraft, adding to the drama of aircraft carrier deck operations. They also show these artifacts of U. S. Naval aviation culture so clearly that a viewer cannot fail to see them. This and other cinema techniques make these scenes a powerful visual portrayal of several parts of organizational culture theory.

Film editing puts a series of images together in a unique sequence intended to have specific effects on the viewer. Editing techniques help a director and film editor compose a cinematic experience that is uniquely film. The resulting stream of images creates a viewer experience that transcends simply recording physical reality (Dancyger, 1997; Reisz & Millar, 1968; Worth, 1966, 1968, 1969).

An example appears in the contrasting images of the baptismal scenes in The Godfather. These images juxtapose Michael Coreleone's role as his nephew's godfather with the brutal killing of his opponents. His expression of commitment to his Roman Catholic faith sharply contrasts with the multiple murders. The film editing gives the viewer an experience that is impossible in reality, offering strong, lasting images of an ethical dilemma. These dramatic scenes symbolize the concept of an ethical dilemma.

A prominent example of an editing technique that gives film a unique quality is the widely used shot/reverse-shot to show social interaction between two or more parties (Bordwell, 1996). The scenes switch from a view of one party to a view of the other party in the conversation. Directors use this technique to create an ubiquitous observer who is present at all moments of the conversation and can see the nonverbal cues of those in the conversation. The result is unlike real world experiences because an observer to a conversation is unlikely to face one party and move quickly to face the other (Reisz & Millar, 1968). A later discussion of stress concepts and Broadcast News gives examples of the shot/reverse-shot technique.

The power of sound to enhance the visual image of film was noted as early as 1928 by the famous Russian directors Eisenstein, Pudovkin, and Alexandrov. They saw the potential of sound films as much greater than adding dialogue to a silent film. Sound had unique potential for increasing the artistic effects of film and increasing a film's effects on a viewer (Weis & Belton, 1985: 83-85).

Sound includes dialogue and music. The delivery of the dialogue by the actor or actress adds to the drama, humor, or satire of a scene. Film is unique in its ability to add the power of sound to the power of the visual image. Danny DeVito, for example, adds much to the expression of his distress in Head Office by his dialogue delivery and his physical acting in the scenes. Each could not exist without the other. Together, they are powerfully funny in showing the meaning of the stress response and resulting distress, theories and concepts commonly discussed in organizational behavior.

Music that accompanies a film is either composed for the film or drawn from previously published sources. Composed music is deliberately controlled in tempo, loudness, and color to give desired effects to the cinematic experience. These effects include emotion, emphasis of specific scenes, anticipation of coming events, and hints of an off-screen character (Dancyger, 1997, Chs. 2, 19, 22, 23; Levinson, 1996; Smith, 1996). Harold Faltermeyer's score accompanying the opening scenes of Top Gun includes dark chords and a disciplined tempo that help focus the viewer's attention on the aircraft carrier deck action. The tempo emphasizes the discipline of carrier deck duties, a key value of this organization's culture.

Music taken from other sources often has meaning for viewers from earlier exposure to the music. A viewer perceives such music in that context, letting a director use borrowed music as a satirical device or emphasize meaning to certain film themes. Johann Strauss's <u>The Blue Danube</u> accompaniment to the first special effects scene in <u>2001: A Space Odyssey</u> gives an eerie, futuristic feeling as the spacecraft goes through space. You can test the music's effect yourself. Watch the scene twice. Once with your eyes closed and listening to the music and a second time while watching the film. You will sense a difference between the two experiences.

Special effects have been a film making tool almost from the beginning of cinema. Fritz Lang's <u>Metropolis</u> (1927) had the earliest special effects in its visual design. These effects helped Lang dramatize his expressionist allegory about the oppressed working class (Jurkiewicz, 1990). Special effects have come a long way since then. Computer enhancements are a regular part of many films. The 1995 Australian film, <u>Babe</u>, combined animatronics and computer enhanced images to give a seamless presentation of animal behavior. Some scenes from this film are warm, dramatic metaphors of the true meaning of valuing diversity.

VIEWER RESPONSES

Viewers are not simply passive observers of images on a screen. They can have many different responses, some of which come from film's unique features (Allbritton & Gerrig, 1991; Gerrig & Prentice, 1996). Viewer responses often become an essential part of the film experience.

The shot/reverse-shot editing technique described earlier creates a viewing experience that does not happen in the real world. A viewer can see all aspects of the conversation the director considers important to the film's story. Nonverbal cues from eye movement, facial expression, and body movement can load the images with information a viewer interprets. Directors can embed these scenes with high emotional, satirical, or comical content that a viewer can only experience with the film medium.

An example of this technique appears in the editing booth scene from <u>Broadcast News</u>. Bobby, the tape editor (Christian Clemonson), and Jane Craig (Holly Hunter), the producer, face a wall of editing equipment and monitors. Yet the viewer can see their faces while the stress of the deadline unfolds. The natural position for viewing in the crowded editing room is the one held by Tom Grunich (William Hurt). He is standing in the aisle along the wall behind Bobby and Jane. The scene would have lost much of its effect if shot from only that natural position. Viewer response to this scene helps make it an excellent resource for a visualization of the stress response, distress, and eustress.

Other evidence of the power of film to induce viewer responses comes from the unlikely source of stress research. A psychophysiological study of stress response used the film <u>Halloween</u> as a stimulus source. This classic horror film had the intended effect on the study's subjects. Plasma cortisol levels in the subjects' blood were significantly higher after seeing the film (Berger et al., 1987).

Media, Cognition, and Learning

Contemporary classroom instructors and trainers have many media available for instruction. Traditional forms include lecture/discussion and printed media such as book materials or projected text. Visual forms include overhead projection of drawings, slide projection of images, or computer projection of slides. I recommend adding film and film scenes to existing instructional media. This recommendation raises questions about media, cognition, and learning. Several lines of research suggest different learning effects of different media forms.

The extensive research on differential effects of instructional media does not point to any one form having the best effects on learning (Gagne, 1985; Schramm, 1977). Most media can serve most instructional functions such as an orderly presentation of information. Visual media in all forms (slides, filmstrips, or film) can easily show visual material such as the interior of a volcano. The use of multiple media to show the same concepts, however, has positive cumulative effects.

Research on brain functioning has documented differences in functioning between the left and right hemispheres of the brain. The left-brain specializes in digital, deductive tasks that characterize oral and written media. The right-brain specializes in iconic, intuitive tasks that characterize visual media, especially the visual and sound characteristics of film (Cassidy & Knowlton, 1983; Springer & Deutsch, 1998). These differences in brain functioning point strongly at choices in instructional media to synergistically use both sides of a person's brain.

Psycholinguistics research on media, their symbol systems, and cognition point to similar conclusions. Different media present different symbol systems to a person. These varying symbol systems evoke different cognitive processes resulting in different learning patterns (Pryluck & Snow, 1967; Salomon, 1979, 1981; Salomon & Snow, 1968).

This line of research suggests that people likely use different cognitive systems to process verbal and visual media. Some evidence suggests that people learn abstract, new, and novel concepts more easily when presented in both verbal and visual form (Salmon, 1970, 1979). Other empirical research shows that visual media make concepts more accessible to a person than text media and help with later recall (Cowen, 1984).

The conclusion from both brain and media and cognition research points compellingly to using multi-media in a teaching program. The rest of this article describes different ways of using film as a teaching resource.

Functions of Film in Teaching

Films can serve many functions in one's teaching program. The functions that will work for you depend on your teaching style, teaching goals, and course content. The following describes ways of using film as case, experiential exercise, metaphor, satire, symbolism, meaning, experience, and time.

FILM AS CASE

Case analysis is an obvious use of films and perhaps the first that one thinks of when considering film. Films with a solid plot and coherent story will work well as a case. Scenes from a well acted and well directed film present material more dramatically and engagingly than a print case.

Well-chosen films as cases help develop the students' analytical skills. Several scenes from The Coca Cola Kid do a delightful job of showing resistance to organizational change. They clearly show how the change agent, Becker (Eric Roberts), differs from the target of change and does not involve the target in the change effort. Students should easily identify several reasons for resistance.

Some films allow a predictive case approach that can lead to rich discussion and reinforcement of concepts and theory. The Efficiency Expert lends itself to this approach for understanding organizational change processes. Three separate scenes from the film show the entry of a change consultant into an organization, the proposed changes, and the reaction of workers to the changes. The scenes show these phases of organizational change in a delightfully charming way.

Other films offer scenes that let you use them as an integrative case. Crimson Tide has some scenes that show decision making, stress, conflict, and leadership. The scenes are complex enough to test students' analytical skills in these topical areas. They also are sufficiently complex to provoke extended discussion.

FILM AS EXPERIENTIAL EXERCISE

Some films lend themselves to inclusion in experiential exercises. Using films instead of print materials adds the advantages and unique qualities of film to the exercise.

The "Houston, we have a problem." scenes from Apollo 13 work well as material for an experiential exercise. Mission Control, and especially Flight Director Gene Kranz (Ed Harris), face the ambiguous problem of a safe return to earth of a damaged spacecraft. No one in Mission Control has had experience with this problem. It was not even simulated!

Students can analyze these scenes in small groups using some general knowledge of problem solving, individual decision making, and group decision making to recommend a decision approach. They also can analyze the scenes using the decision tree from the Vroom-Yetton decision model to see what type of decision process the model recommends (Vroom & Jago, 1988; Vroom & Yetton, 1973).

FILM AS METAPHOR

Metaphors serve many functions in prose and poetry and can serve similar functions when using film as a teaching resource (Cooper, 1986; Hawkes, 1972; Mooij, 1976). They clarify complex thoughts, bring vividness to abstractions, magnify a thought for dramatic effect, and gain insight. A vital function of metaphor is the expression of imagination and stimulating imaginative images

in a reader or listener (Hawkes, 1972: 34). Metaphor does not distort the facts described; it offers a new way of experiencing those facts. Metaphors often leave lasting impressions that a person easily recalls.

Films offer many opportunities to create powerful metaphorical images of abstract theories and concepts. Directors often try to present their images as metaphors of key ideas they want to emphasize. They may do this for concepts either intentionally or unintentionally.

A powerful visual metaphor of ethical behavior appears throughout the closing scenes of Scent of a Woman. Charlie Simms (Chris O'Donnell) and another student, George Willis, Jr., (Philip S. Hoffman) had seen several students vandalize the headmaster's new Jaguar. Under repeated questioning by the headmaster during a joint faculty-student hearing, and pressure from his father (Baxter Harris), George identifies the students. Charlie Simms refuses to identify the students even though he knows it will mean expulsion. The visual images of the ethical struggle of these young men, and the eloquent Al Pacino soliloquy that follows, are an enduring metaphor of the meaning of ethical behavior.

FILM AS SATIRE

Satire is an effective art form for burning concepts into a person's mind. It uses humor and ridicule to contrast pretense and reality. By distorting with exaggeration, understatement, and pretense, satire focuses attention on the faults of people and societies (Feinberg, 1967; Griffin, 1994). Well-done satire can leave an unforgettable image of concepts you want to emphasize.

Satire distorts reality with no pretense of fairness to it. The distortion highlights the foibles of a society or a person, compelling a reader or viewer to see the satirist's criticism. Good satire presents the familiar and the common with a fresh, diverting perspective.

The early scenes in Charlie Chaplin's Modern Times are almost unequaled in their satirical view of the functions and dysfunctions of assembly line jobs. These scenes show the physical dysfunctions that come from repeated motions and how the assembly line shapes the behavior of the workers. Once shown, you can repeatedly refer to them because students likely will remember the image.

The restaurant scenes from the Japanese film Tampopo (Dandelion) satirize Japanese conformity, status consciousness, and eating behavior. These also satirically show aspects of Japanese business men's behavior. This film was popular among the Japanese, suggesting it showed the reality of their society from a fresh view.

The restaurant scenes show a typical business lunch meeting of several business men from different companies. After the most senior person orders, everyone else orders the same food and drink. The young assistant, however, deviates from this norm and orders differently. His deviant behavior stands out clearly to the older businessmen who look at him disapprovingly. Students will likely gain some insight about Japanese business culture from these comically satirical scenes.

FILM AS SYMBOLISM

Some scenes from films can offer a symbolic way of communicating theories and concepts. Unusual shots, sequencing, lighting, and the use of black and white film often convey symbolism. The early dark scenes of Kurosawa's Ikiru (to Live) show a series of bureaucrats handing off some citizens' request for service to different departments and agencies. Black and white photography and the sequencing of the scenes add symbolic meaning to the concept of a dysfunctional bureaucracy and the concept of bureaupathology.

FILM AS MEANING

Film is an excellent medium for giving meaning to theories and concepts. The visual and auditory effects of great films can convey a message better than printed or spoken words. Selected scenes from 12 Angry Men will show students the meaning of conflict episodes, and its concepts, more effectively than a text book or lecture. The scenes starting with the switch knife demonstration to the end of the film show four closely linked episodes. Each episode ends with a vote (conflict reduction) that leaves the jury undecided about guilt or acquittal. That vote becomes the latent conflict of the next episode. During the episode, perceived and felt conflict clearly appear in the characters' behavior. The taut script, outstanding acting, and unbeatable Sidney Lumet direction make these scenes a powerful teaching tool.

FILM AS EXPERIENCE

The unique qualities of film described earlier can create strong experiences for viewers (Stadler, 1990). You can use this feature of film to introduce students to other countries's cultures. Some films described below act as background to introducing cross-cultural organizational behavior and management (French Kiss and Mississippi Masala). Others highlight values and behavior in different cultures (TCiao, Professore!). When using films to show other cultures, you can ask for observations about their reality from students from the countries shown.

Some students might resist viewing foreign films with English subtitles. You can start introducing other cultures by using either satirical comedies in English or dramatic films from English speaking countries. You have many to choose from; here are some examples.

French Kiss is a light comedy mainly set in France. Some early scenes give a fast-paced glimpse of Paris. These scenes are a quick way of sensitizing students to what they will first attend to when entering another culture. The beautifully filmed scenes likely will enchant students who have never visited Paris. They usually note the physical aspects of this culture in the images of the Eiffel Tower, the Pei prism entrance to the Louvre Museum, and the metro (subway) entrance in Place Pigalle. These scenes also offer a stereotypical view of driving in Paris.

Mississippi Masala, an Ugandan film in English, shows views of East Indian culture. Students should easily see the colorful clothing, elaborate jewelry, spoken language, and some aspects of male behavior as different from their local culture. These scenes also show the

importance of family in Indian culture. The extended family, children, and marriage are all highly valued. A child's wedding is a cherished rite of passage in the history of a family.

Other English language films from different countries offer views of other cultures. The Coca Cola Kid, an Australian film, shows aspects of Australian culture and satirically shows Australian management and organizations. Local Hero, a British film set in a small Scottish coastal village, offers views of Scottish culture. It also portrays the struggle between the village and a large multinational oil company.

Several foreign films with English subtitles also show different cultures. White and Red offer views of French, Polish, and Austrian cultures that should inform students who have never visited these countries. Ciao, Professore!, a charming Italian film, shows many aspects of Italian culture including architecture, language, people's interactions, and cultural myths.

FILM AS TIME

Films portraying earlier periods can help show aspects of organizational behavior or management during an earlier time. Some scenes from Tucker--The Man and His Dream [2] show an earlier view of a woman's role in business. These scenes show Vera Tucker's (Joan Allen) interaction with some senior executives of the company. Mr. Bennington (Dean Goodman) assumes it is a social visit and refers her to his wife to arrange a visit. Vera ignores his comments and begins to describe the changes in the car's design that Preston Tucker did not authorize. Bennington laughs and says, "I admire this very much when the little woman takes a keen interest in her husband's business affairs."

You should get some reaction from your students with these scenes, especially female students. You can compare these scenes to present views of women in business and other aspects of diversity.

Ways of Using Film

There are several ways to use film scenes for teaching organizational behavior and management concepts (Proctor & Adler, 1991; Zorn, 1991). Experimenting with each method will show you which ones are most effective for your teaching style and course content.

You can use film scenes before or after discussing theories and concepts. You also can repeat scenes for more emphasis. Students can work in groups or individually outside class or you can show the scenes in class. An especially effective use of film is the comparison of different cultures or of the same culture at different times. Outside class assignments work well when analyzing an entire film.

BEFORE

Showing film scenes before discussion gives students a recallable visual image to which they can compare the topics under discussion. This approach allows quick reference to easily recalled examples shown in the film. For example, the opening scenes of Top Gun have many images of

U.S. Naval aviation organizational culture. Showing a scene before discussion sets a tone and frame of reference for organizational culture concepts such as physical artifacts, values, and basic assumptions. The scenes have many concrete examples of these concepts allowing vigorous discussion among students and yourself and reinforcement of the concepts in students.

AFTER

Showing scenes after describing or discussing theory and concepts lets you use the scenes as a video case. This approach helps students develop their analytical skills in applying what they are learning. Top Gun also works well in this mode. You can first discuss the elements of organizational culture theory mentioned above. Then show the scenes and guide students through an analysis. The big advantage of film as case compared to a printed case is the drama of the scenes, especially when you note that the early scenes on the aircraft carrier feature real U.S. Navy people, not actors.

REPEAT

Repeating scenes is especially helpful when trying to develop student understanding of complex topics (Wolensky, 1982). Run the scenes before discussion to give students a visual anchor. Guide students through a description or discussion of the topics. Rerun the scenes as a video case and ask students to analyze what they see with the theories and concepts discussed. You can also punctuate the rerun with an active discussion by asking students to call out the concepts they see in the scenes.

Early scenes from The Firm are especially effective for a discussion of organizational socialization using the repeat method. Two sets of back-to-back scenes show the first two stages of socialization. Mitch McDeere (Tom Cruise) develops expectations about a company during recruiting at Harvard Law School. He then enters the company, experiences its reality, and a mentoring socialization process.

You can first show the scenes separately followed by discussion. You also can repeat parts of the scenes by rewinding the videotape to emphasize portions of the scenes. Students often miss the subtle status statements in the scenes of the breakfast buffet for associates and the sit-down breakfast for partners.

COMPARISON

Films offer rich opportunities for comparisons in several ways. Scenes from films made in different countries offer comparative views of different cultures. Remakes of the same film can offer a chance to see the same culture at different times. You also can use scenes from different parts of the same film to make comparisons.

Sabrina, first released in 1954 and 40 years later in 1995, offers a comparative view of American culture at different times. Key differences appear in sex roles, cultural values, and diversity in society and organizations. You can use the two films as background for a discussion

of management and organizational differences between contemporary American culture and forty years earlier.

The main story line is about the same in both films. This refreshing comedy follows Sabrina, a chauffeur's daughter, as she develops from adolescence to charming maturity. She is in love with the playboy son of the wealthy Long Island family for whom her father works. The playboy ignores her. Her changes during a stay in Paris, France stun the playboy and motivate his romantic pursuit. The playboy's older brother also pursues her to protect her from his brother's clutches.

There also are several scenes that are similar, but show differences that reflect the underlying culture of each period. The opening scenes of both versions of Sabrina unfold in about the same way but have different content. In the original Sabrina (1954), Mr. Larrabee (the father) is alive and part of the family interaction. In the remake, Mrs. Larrabee is a widow and an executive in the family's company.

Sabrina's character also shows differences. In the original version, Sabrina goes to cooking school in Paris as did her mother. In the remake, she goes to Paris as a photographer's assistant for Vogue magazine.[3]

A second difference appears in the presentation of the female character David Larrabee wants to seduce. She is a giggly debutante in the original film and a sophisticated woman in charge of herself in the remake. The differences in these scenes show changes in American culture over a forty year period, sex role differences, and value differences of the two periods.

Scenes from different parts of a film will let you show some sharp comparisons in a concept or topic. The Odd Couple hilariously shows the personality differences of Felix Ungar (Jack Lemmon) and Oscar Madison (Walter Matthau). Felix is compulsively tidy and organized; Oscar is sloppy and shows no compulsive behavior. The sharp contrasts in these personalities should burn into the minds of your students and serve as the basis of personality analysis.

Advantages and Disadvantages of Film

Many reports about using film as a teaching resource have included observations on the advantages and disadvantages of film. The following summarizes these observations from the published literature (Considine, 1989; Fails, 1988; Proctor, 1990; Moore, 1993; Proctor & Adler, 1991; Shields & Kidd, 1973; Winegarden, Fuss-Reineck, and Charron, 1993; Zorn, 1991).

ADVANTAGES

Films are a comfortable, familiar medium to contemporary students that can keep student interest in the theories and concepts under discussion. Students can see the theories and concepts in action. In more than a figurative sense, theories and concepts leap from the screen.

The films available on videotape have high production quality. They likely will engage your students' interest more than videotapes of the McGraw-Hill CRM type. Most scenes that I

use run 10 minutes or less. The high production quality of these scenes present strong effects in a short time.

Films also are an economical substitute for field trips and other real world visits. While most films are fiction, they can offer powerful experiences that students are unlikely to have in a classroom. Such experiences take less time than field trips and do not have the expense of travel.

Students can hone their analytical skills by analyzing film scenes using the theories and concepts they are studying. Students also can see and experience worlds beyond their own, especially if the scenes sharply differ from their local environment.

Films offer both cognitive and affective experiences. They can provoke good discussion, assessment of one's values, and assessment of self if the scenes have strong emotional content.

DISADVANTAGES

The copyright restrictions discussed in detail later prevent you from copying scenes from films to give you convenient control over the sequence of scenes you use. You will need time to get the videotaped movie and preposition it at the start of a scene.

As noted earlier, some students might resist viewing foreign films with English subtitles. These films take more effort to follow because of the need to read the subtitles and watch the scenes. Foreign films also can have culturally based subtleties that non natives might not easily understand. Experimenting with scenes from several foreign films will let you gauge your students' reactions.

Films are fiction and fiction writers and directors have much flexibility in how much reality they want their films to show. Although the closing scenes from Working Girl clearly show power and political behavior, some students have felt the happy ending is not what would happen in reality.

Students can vary in their reaction to actresses, actors, and characters in a film. The scenes discussed in this article have worked well with diverse groups of students in five countries. Your knowledge of your students, and their likely reactions, should guide your choice of scenes.

The content of scenes might distract some students from the theories and concepts the scenes portray. Humor, drama, terror, and language can distract people. For example, some scenes from The Godfather that show ethical dilemmas have such strong violence that some people might find them offensive.

Using film scenes in class takes time away from other classroom activities. By using selected scenes of twenty minutes or less, you can focus on specific theories or concepts. You will need to decide whether a scene makes its point efficiently and with enough effect to warrant the use of class time.

Expected Effects of Using Films

Empirical assessments of the effects of using film and other video sources have appeared in the literature since the 1970s. These assessments include end-of-course student assessments, laboratory experiments, and field interviews. Although the studies vary in rigor, they point to positive effects of using film. The following are some major results of empirical assessments of the effects of film, training videotapes, and other video forms in different education and training environments.

1. Student course evaluations were typically positive about the use of films (Fails, 1988; Gladstein & Feldstein, 1983; Lewis, 1995; Smith, 1973, 1982).

2. Using videotapes in training programs had positive effects in reducing anxiety, learning social skills, increasing safe-sex behavior, and learning to provide respite care (Allen, Danforth, & Drabman, 1989; Ayres et al., 1993; Gagliano, 1988; Martin & Jones, 1994; Neef, Trachtenberg, Loeb, & Sterner, 1991).

3. A video-based mental illness educational program had positive effects for high school students (Petchers, Biegel, & Drescher, 1988).

4. Viewing and discussing with an adult specially edited versions of some "Sesame Street" episodes had statistically significant positive effects on young children learning letters and numbers (Reiser, Williamson, & Suzuki, 1988).

5. A meta analysis of studies of visual media effects on attitude formation and change in nursing education from 1960 through 1982 found large effects on attitude change and moderate effects on attitude retention (Schermer, 1988).

Copyright Issues

Using scenes or entire movies for instructional use raises several issues about copyright infringement. Separate issues center on using videotapes made by off-air taping of television broadcasts and using film scenes in workshops done for a fee. The following presents guidelines and observations for legal use in the three situations. They are summarized from several sources that have addressed these issues (Miller, 1988; Sinofsky, 1994; Talab, 1986). These guidelines are not legal advice; if in doubt, consult an attorney.

The terms "copyright act" or "act" refer to the 1976 General Revision of Copyright Law. This law passed Congress in 1976, became effective January 1, 1978, and appears as Sections 101-810 of the U.S. Code. Section 107 describes fair use limitations of copyright holder rights. Section 110 describes the lawful display of copyrighted material.

VIDEOTAPED MOVIES FOR COURSES

The copyright act allows showing a copyrighted film or portion of a copyrighted film during the regular course of instruction. This showing must happen in a regular classroom of a nonprofit educational institution. Either the class instructor or students in the class can show the film as

part of an instructional activity. You cannot charge a fee for viewing the film or scene nor can you open the event to the public. A legal copy of the film or scenes must be used. This provision usually means an authorized copy you rent or buy or one for which you have a license to copy.

Purchased or rented videotaped movies usually have a notice that says the tape is for private home use and not for public performance. The usage described in the previous paragraph does not violate this provision. Students viewing a tape in their home for a class assignment also does not violate the notice if the student does not show it to the public.

OFF-AIR TAPING

The Guidelines for Off-Air Recording of Broadcast Programming for Educational Purposes clearly state the legal use of off-air recordings (Talab, 1986: 37-41, 116, 124-125). Only teachers in nonprofit educational institutions can legally record and use broadcast material for teaching purposes. The program material must directly apply to instructional content. Programs sent by the major broadcasters (ABC, NBC, CBS) to the general public at no charge over air waves, cable, or satellite qualify. Programs for which there is a charge, and material available for rent or purchase, do not qualify.

Specialty programming from sources such as "The Discovery Channel" and "The Disney Channel" are not covered by the copyright act. They comply with the Communications Act of 1934 (488 Stat. 1014) as amended for satellite broadcast. The act has no fair use provision. Using programming from these sources requires a license from the programmer (Talab, 1986: 40).

You can show recorded material once during the first ten class days following the broadcast and repeat it once during the same ten days. Recorded material can be kept for forty-five consecutive days after recording. After that time, the material must be erased. The recorded material also must be shown in regular classrooms of the institution. You cannot lend a tape for student viewing nor use them away from regular classrooms.

The recorded material must show the original copyright notice. You do not need to show the entire broadcast; you can show excerpts. You cannot alter the original material in any way including compiling them into anthologies.

The guidelines imply a need for careful record keeping within an institution about usage and disposal of recorded tapes. They also have other provisions. See the cited source for more detail.

VIDEOTAPED MOVIES FOR TRAINING WORKSHOPS

The grayest and least tested area of the copyright act is usage in training workshops (Miller, 1988: Chs. 5 & 6; Talab, 1986: Ch. 5). A paid consultant who offers training programs to the public likely violates the act by showing copyrighted movies or scenes. A paid consultant doing in-house training for a company's employees likely does not violate the act. A paid consultant who works for a nonprofit organization might not violate the act.

The vague wording of this section emphasizes the lack of clear guidelines for this usage of copyrighted films. You can consult the citations for this section and an attorney for more guidance.

Summary

This article described how and why to use film as a teaching resource. It showed some unique characteristics of film as a communication medium and the positive effects it has as a teaching resource. Films serve many functions in teaching. You can use them as cases, as a source of information for experiential exercises, or present unusual experiences to students. There are several ways of using films and different ways of placing them within a course. Using films as a teaching tool also has advantages and disadvantages.

Notes

1. You can get a list of the films mentioned in this article by sending me an email request. The list includes the approximate start and stop points of the scenes described here.

    This article mainly refers to scenes from films. Other parts of a film for which a single scene is described might also have useful material. For example, Tucker--The Man and His Dream is an excellent resource for innovation, entrepreneurship, and leadership, although I do not discuss these uses of the film here.

2. The human eye has a field of view about the same as a 50mm lens on a 35mm camera.

3. Based on an outstanding analysis of the two films by Dianne R. Loomis, graduate student, The Anderson Graduate School of Management, The University of New Mexico, March 1997.

References

Allbritton, D. W., & Gerrig, R. J. (1991). Participatory responses in prose understanding. Journal of Memory and Language, 30, 603-626.

Allen, K. D., Danforth, J. S., & Drabman, R. S. (1989). Videotaped modeling and film distraction for fear reduction in adults undergoing hyperbaric oxygen therapy. Journal of Consulting and Clinical Psychology, 57, 554-558.

Arnheim, R. (1957). Film as art. Berkeley, CA: University of California Press.

Ayres, J., Ayres, F. E., Baker, A. L., Colby, N., De Blasi, C., Dimke, D., Docken, L., Grubb, J., Hopf, T., Mueller, R. D., Sharp, D., & Wilcox, A. K. (1993). Two empirical tests of a videotape designed to reduce public speaking anxiety. Journal of Applied Communication Research, 21, 132-147.

Balázs, B. (1952). Theory of the film. New York: Dover Publications, Inc.

Bazin, A. (1967). What is cinema? Vol. I. Trans. by H. Gray, Berkeley, CA.: University of California Press.

Berger, M., Bossert, S., Krieg, J., Dirlich, G., Ettmeier, W., Screiber, W., & von Zerssen, D. (1987). Interindividual differences in the susceptibility of the cortisol system: An important factor for the degree of hypercortisolism in stress situations? Biological Psychiatry, 22, 1327-1339.

Bloom, M. E. (1995). Using early silent film to teach French: The language of cinéma muet. ADFL-Bulletin, 27, 25-31.

Bordwell, D. (1996). Convention, construction, and cinematic vision. In D. Bordwell and N. Carroll (Eds.), Post-theory: reconstructing film studies (Chapter 4). Madison, WI: The University of Wisconsin Press.

Carroll, N. (1985). The power of movies. Daedalus, 114, 79-103.

Cassidy, M. F., & Knowlton, J. Q. (1983). Visual literacy: A failed metaphor? Educational Communication and Technology, 31, 67-90.

Connors, M., & Craddock, J. (Eds.). (1998). VideoHound's golden movie retriever. Detroit: Visible Ink Press.

Considine, D. N. (1989). The video boom's impact on social studies: Implications, applications, and resources. Social Studies, 80, 229-234

Cooper, D. E. (1986). Metaphor. Oxford, England: Basil Blackwell.

Cowen, P. S. (1984). Film and text: Order effects in recall and social inferences. Educational Communication and Technology, 32, 131-144.

Culkin, J. M. (1970). Films deliver. In A. Schillaci and J. M. Culkin (Eds.), Films deliver: Teaching creatively with film (pp. 19-29). New York: Citation Press.

Dancyger, K. (1997). The technique of film and video editing: Theory and practice. Boston: Focal Press.

Dubeck, L. (1990). Science fiction aids science teaching. Physics Teacher, 28, 316-318.

Fails, E. V. (1988). Teaching sociological theory through video: The development of an experimental strategy. Teaching Sociology, 16, 256-262.

Feinberg, L. (1967). Introduction to satire (Chapter 1). Ames, IA: The Iowa State University Press.

Foreman, J., & Thatchenkery, T. (1996). Filmic representations for organizational analysis: The characterization of a transplant organization in the film Rising Sun. Journal of Organizational Change Management, 9, 44-61.

Funderburk, C. (1978). Politics and the movie. Teaching Political Science, 6, 111-116.

Gagliano, M. E. (1988). A literature review on the efficacy of video in patient education. Journal of Medical Education, 63, 785-95.Gagne, R. M. (1985). The Conditions of Learning. New York: Holt, Rinehart & Winston.

Gerrig, R. J., & Prentice, D. A. (1996). Notes on audience response. In D. Bordwell and N. Carroll (Eds.), Post-theory: Reconstructing film studies (Chapter 18). Madison, WI: The University of Wisconsin Press.

Gladstein J. A., & Feldstein, J. C. (1983). Using film to increase counselor empathic experiences. Counselor Education and Supervision, 23, 125-31.

Griffin, D. (1994). Satire: A critical reintroduction (p. 1). Lexington, Kentucky: The University Press of Kentucky.

Hawkes, T. (1972). Metaphor. London: Methuen & Co Ltd.

Johnson, S. D., & Iacobucci, C. (1995.) Teaching small group communication with The Dream Team. Communication Education, 44, 177-182.

Jurkiewicz, K. (1990). Using film in the humanities classroom: The case of Metropolis. English Journal, 79, 47-50.

Kracauer, S. (1973). Theory of film: The redemption of physical reality (p. x). New York: Oxford University Press.

Kranzdorf, R. I. (1980). Political science film courses: More than meets the eye. Teaching Political Science 7, 345-352.

Levinson, J. (1996). Film music and narrative agency. In D. Bordwell and N. Carroll (Eds.), Post-theory: Reconstructing film studies (Chapter 12). Madison, Wisc.: The University of Wisconsin Press.

Lewis, R. A. (1995). Video introductions to laboratory: Students positive, grades unchanged. American Journal of Physics, 63, 468-470.

Maltin, L. (Ed.). (1998). Leonard Maltin's movie & video guide. 1998 Edition. New York: Signet.

Martin, A., & Jones, E. (1994). Comparing interactive videodisc instruction with traditional methods of social skills training. Education and Training Technology International, 31, 187-195.

Martin, M., & Porter, M. (Eds.) (1998). <u>Video movie guide 1998</u>. New York: Ballantine Books.

Maynard, R. A. (1969). The social studies and media. <u>The Social Studies</u>, <u>60</u>, 327-329.

Maynard, R. A. (1971). <u>The celluloid curriculum: How to use movies in the classroom</u>. New York: Hayden Book Company, Inc.

Maynard, R. A. (1977). <u>Classroom cinema</u>. New York: Teachers College, Columbia University.

Michaud, G. 1997. Class Conflicts: Teaching the war film. <u>Radical Teacher</u>, <u>22</u>, 12-16.

Miller, J. K. (1988). <u>Using copyrighted videocassettes in classrooms, libraries, and training centers</u>. Friday Harbor, WA: Copyright Information Services.

Mooij, J. J. A. (1976). <u>A study of metaphor, on the nature of metaphorical expressions, with special references to their reference</u>. Amsterdam: North Holland.

Moore, D. S. (1993). The place of video in new styles of teaching and learning statistics. <u>The American Statistician</u>, <u>47</u>, 172-176.

Neef, N. A., Trachtenberg, S., Loeb, J., & Sterner, K. (1991). Video-based training of respite care providers: An interactional analysis of presentation format. <u>Journal of Applied Behavior Analysis</u>, <u>24</u>, 473-486.

O'Meara, P. (1976). The use of full-length commercial films in political science undergraduate education. <u>Teaching Political Science</u>, <u>3</u>, 215-221.

Petchers, M. K., Biegel, D. E., & Drescher, R. (1988). A Video-based program to educate high school students about serious mental illness. <u>Hospital and Community Psychiatry</u>, <u>39</u>, 1102-1103.

Proctor II, R. F. (1990). Interpersonal communication and feature films: A marriage worth of a course. <u>Michigan Association of Speech Communication Journal</u>, <u>25</u>, 1-12.

Proctor II, R. F., & Adler, R. B. (1991). Teaching interpersonal communication with feature films. <u>Communication Education</u>, <u>40</u>, 393-400.

Pryluck, C., & Snow R. E. (1967). Toward a psycholinguistics of cinema. <u>AV Communication Review</u>, <u>15</u>, 54-75.

Pudovkin, V. (1929). <u>Film technique and film acting</u>. London: Vision Press Ltd.

Reisz, K., & Millar, G. (1968). <u>The technique of film editing</u>. New York: Hasting House, Publishers.

Reiser, R. A., Williamson, N., & Suzuki, K. (1988). Using "Sesame Street" to facilitate children's recognition of letters and numbers. <u>Educational Communication and Technology</u>, <u>36</u>, 15-21.

Ruby, J. (1976). Anthropology and film: The social implications of regarding film as communication. Quarterly Review of Film Studies, 1, 436-445.

Salomon, G. (1970). What does it do to Johnny?: A cognitive-functionalistic view of research on media. In G. Salomon, & R. E. Snow (Eds.), Commentaries on Research in Instructional Media (pp. 33-62). Bloomington, IN: School of Education, Indiana University.

Salomon, G. (1979). Interaction of media, cognition, and learning: An exploration of how symbolic forms cultivate mental skills and affect knowledge acquisition. San Francisco: Jossey-Bass Publishers.

Salomon, G. (1981). Communication and education: Social and psychological interactions. Beverly Hills, Calif.: Sage Publications.

Salomon, G., & Snow, R. E. (1968). The specification of film attributes for psychological and educational research purposes. AV Communication Review, 16, 225-244.

Sanchez, J. M. (1976). Hollywood comes to class: A course on the American political film. Teaching Political Science, 4, 93-100.

Schermer, J. (1988). Visual media, attitude formation, and attitude change in nursing education. Educational Communication and Technology, 36, 197-210.

Schramm, W. (1977). Big media little media: Tools and technologies for instruction. Beverly Hills, Calif.: Sage Publications.

Shields D. C., & Kidd, V. V. (1973). Teaching through popular film: A small group analysis of The Poseidon Adventure. Speech Teacher, 22, 201-207

Sinofsky, E. R. (1994). A copyright primer for educational and industrial media producers, 2d ed. Washington, DC: Copyright Information Sciences.

Smith, D. D. (1973). Teaching introductory sociology by film. Teaching Sociology, 1, 48-61.

Smith, D. D. (1982). Teaching undergraduate sociology through feature films. Teaching Sociology, 10, 98-101.

Smith, J. (1996). Unheard melodies? A critique of psychoanalytic theories of film music. In D. Bordwell and N. Carroll (Eds.), Post-theory: Reconstructing film studies (Chapter 11). Madison, WI: The University of Wisconsin Press.

Springer, S. P., & Deutsch, G. Left brain, right brain. (San Francisco: W. H. Freeman, 1998).

Stadler, H. A. (1990). Film as experience: Phenomenological concepts in cinema and television studies. Quarterly Review of Film & Video, 12, 37-50.

Talab, R. S. (1986). Common sense copyright: A guide to the new technologies. Jefferson, NC: McFarland & Company, Inc., Publishers.

Vroom, V. H., & Jago, A. G. (1988). The new leadership: Managing participation in organizations. Englewood Cliffs, NJ: Prentice Hall, Inc.

Vroom, V. H., & Yetton, P. (1973). Leadership and decision-making. Pittsburgh: University of Pittsburgh Press.

Wegner, H. (1977). Teaching with film. Bloomington, IN: The Phi Delta Kappa Educational Foundation.

Weis, E., & Belton, J. (Eds.). (1985). Film sound: Theory and practice. New York: Columbia University Press.

Winegarden, A. D., Fuss-Reineck, M., & Charron, L. J. (1993). Using Star Trek: The Next Generation to teach concepts in persuasion, family communication, and communication ethics" Communication Education, 42, 179-188.

Wolensky, R. P. (Ed.). (1982). Using films in sociology courses: Guidelines and reviews. Washington, DC: American Sociological Association.

Worth, S. (1966). Film as non-art. The American Scholar, 25, 322-334.

Worth, S. (1968). Cognitive aspects of sequence in visual communication. AV Communication Review, 16, 121-145.

Worth, S. (1969). The development of a semiotic of film. Semiotica, 16, 282-321.

Zorn, T. F. (1991). Willy Loman's lesson: Teaching identity management with Death of a Salesman. Communication Education, 40, 219-224.